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MASTERS IN MARKETING

Storytelling in Corporate Branding:

- Application to a McDonald's Portugal Digital Platform -

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ABSTRACT:

This dissertation is a theoretical and practical reflection on the presence of Storytelling in Corporate Branding, from a perspective that includes semiotics and narratology in the context of marketing communication strategy. We analyze the merging among the concepts of organizational storytelling, branding storytelling, consumer storytelling and digital media storytelling as they all mingle into a branded dialogue between the company and the consumer. The exploratory research on McDonald's new platform "Histórias com M" was conducted in order to assess the presence of a story form structured communication and to enhance the touching points in the brand's communication, by means of archetypal representation. We found that McDonald's corporate storytelling on branding an employer image essentially communicates inspiration and determination as the key collective and shared elements between (former) workers.

Key words: semiotics, narratology, organizational/corporate storytelling, branding storytelling, consumer storytelling, transmedia storytelling, archetype.

ABSTRACT:

Esta tese é uma reflexão teórica e prática sobre a presença do storytelling na comunicação corporativa, numa perspectiva que compreende a semiótica e a narratologia num contexto de comunicação estratégica de marketing. Analisamos a junção entre os conceitos de storytelling corporativo, storytelling da marca, storytelling do consumidor e storytelling digital, uma vez que todos se reúnem num diálogo da marca, entre a empresa e o consumidor. O estudo exploratório assentou na nova plataforma da McDonald's "Histórias com M" e foi conduzido de forma a aferir a presença de uma comunicação estruturada na forma de história e para ressaltar quais os pontos comuns na comunicação da marca, através da representação de arquétipos. Apuramos que o storytelling corporativo da McDonald's, relativamente à sua imagem de empregador comunica essencialmente inspiração e determinação como os elementos-chave comuns e partilhados entre os (antigos) trabalhadores.

Palavras-chave: semiótica, narratologia, storytelling organizacional, branding storytelling, storytelling do consumidor, transmedia storytelling, arquétipo.

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CHAPTER 1: INTRODUCTION

1.2 RELEVANCE OF STORYTELLING'S STUDY

“Distant are the times when it was supposed that “a good product speaks for itself.”

Salzer-Mörlling and Strannegård (2002, p. 224)

Due to the increasing number of services and products and the homogenization of offers, technological advances, consumer sophistication and overpower and more complex markets, among other trends, it is difficult to maintain a sustainable competitive advantage (Grönroos, 1994; Knox, 2004). Necessity urges to unravel customer oriented instruments to face the production-oriented “marketing mix” paradigm that recognizes customers as rational decision makers (e.g. Elliot, 1998; Schmitt, 1999).

Several academics propose that emotion and reason are combined forces in consumer behavior (e.g. Elliot, 1998; Zaltman & Coulter, 2010) and support that stories and storytelling are fundamental to accomplish a deep knowledge of consumer psychology (e.g. Hirschman, 2000; Holt & Thompson, 2004; Escalas & Delgadillo, 2004). Stories assign meaning to products which would have trivial, if any meaning, independently from their functional benefits (Salzer-Mörlling & Strannegård, 2002). In fact, regarding the notion of semiotics as the study of “meaning-producing events” (Mick, 1986), the self is defined through the interconnection of meaning, language, and thought.

Accordingly, we find pertinent to explore deeper on storytelling application in marketing, as it comprises individuals’ and brand’s symbolic meanings within a narrative approach, to convey a branded corporate message and foster dialogues between the two parties.

1.2 RESEARCH OBJECTIVES: The purpose of storytelling research is to explore it as a marketing and branding tool to improve and strengthen brand-consumer connections. Our main objective is to understand how storytelling is applied in corporate branding strategy, besides assessing the brand-consumer relationship established, via archetypal identification.

Our exploratory research will focus on McDonald’s platform “Histórias com M” and it is based on the main question “What is the typical Macdonald’s archetypal form in its communication strategy through storytelling?”. Isolating it into minor steps, our

intention is to assess if McDonald's "Histórias com M" communication is structured narratively, to unravel what are the archetypes present in the discourse and to identify McDonald's storytelling type approach in its corporate branding.

1.3. METHODOLOGY AND RESEARCH DESIGN: To match the objectives exposed above, an interpretative paradigm was adopted within a mixed approach. Also, deductive and inductive approaches will be considered in the quantitative and qualitative study, respectively. In the exploratory research, in a quantitative method, questionnaires were taken, on a non probabilistic sample, by convenience, to interpret and evaluate the exposed narratives. Then, an interview was made to the McDonald's Communication Senior Supervisor, to extend our comprehension on the subject, applied to corporate branding. Finally, an observation model was followed to interpret data collected and clarify results.

1.4. DISSERTATION STRUCTURE: This research is organized through seven chapters. The first one exposes the subject matter and its significance, the research objectives and the methodology applied. The second assembles the "state-of-art" literature, to support the referred investigation and the third links the conceptual model adopted with the research objectives. Additionally, the fourth chapter presents the methodology, samples and measuring procedures and also describes the interview. The fifth chapter focuses on the considered company context, in literature and empirically. Collected data is analyzed on chapter six and finally, the seventh chapter presents the main conclusion, managerial implications, limitations and future research suggestions.

CHAPTER 2: LITERATURE REVIEW

2.1 DEFINING STORYTELLING: Storytelling is an ancient and powerful communication form, widespread across human culture and history. From oral storytellers and cave paintings in primitive tribes to nowadays' media, it persisted in human culture (Hsu, 2008, Woodside & Megehee, 2010a).

Oral and written stories are applied exclusively and frequently in our communication, since we are social animals. Comprehending and producing stories, and being able to

process and understand them, constitutes an elementary part of our experience (Mar, 2004; Hsu, 2008).

“Stories define us” (Ibarra & Lineback, 2005, p.66). We all tell stories about and for other people and create narratives about us. The true knowledge about ourselves and others is to transmit stories about where we come from and where we are going: the experiences that have shaped us, the probations and turning points. Our storytelling approach has a tremendous impact on the way we deal with change, both interpersonal and intrapersonal (Ibarra & Lineback, 2005; Hsu, 2008).

Stories are responsible for knowledge production that creates strong driving self-reinforcing responses (Yolles, 2007).

Concisely, people tell stories to portray a representation of themselves and society (Boje, 1995). Stories facilitate in remembering on what is happening in self-social environments, promote social cohesion among groups and offer a significant method to ease the transmission of knowledge to future generations (Adaval & Wyer, 1998; Hsu, 2008).

Daily, we process social information conveyed in a thematically and chronologically related sequence, that is, a story. These stories make ground for understanding new experiences, for making considerations about people, objects, and events and sharpen beliefs regarding these elements (Adaval & Wyer, 1998): “stories are metaphors for knowledge” (Zaltman & Coulter, 1995, p.38).

Furthermore, stories persuade and inspire in a unique and intensive manner, given they appeal to our emotions and feelings (Escalas *et al.*, 2004). Recent researches consider stories have a major effect on individuals as the imaginary world may serve as a safe ground for vital social skills and stories are also powerful in changing our convictions about the real world besides apprehending the customs, principles and values of a society (Mar, 2004; Hsu, 2008). Salzer-Mörling and Strannegård (2002) define storytelling as “a narrative mode of communication that aims at creating meaning” (p.225).

A story is identified as an account of an event or a series of incidents, either authentic or fabricated (Yolles, 2007). Good stories always mingle conflict, symbols, sequencing plots, drama, defining characters, overcoming odds and suspense, mainly to captivate individuals’ minds and feelings. It mesmerizes, connects to emotions and adds its meaning into the memory, enabling sense making of environment and experienced events (e.g. Boje, 1995; Yolles, 2007).

“Essentially, a story expresses how and why life changes” (McKee, 2003, p.6). Several authors (e.g. Woodside & Chebat, 2001; Ibarra & Lineback, 2005; Woodside, & Megehee,

2010a) mention the implication of inciting events and a resolutions' learning message in order to tell a compelling story. That is, good storytelling displays roughly the struggle between assumptions and reality. As individuals strive in their journey against adversities to achieve certain goal(s), incidents occur and conflicts arise by means of a catalyst. The protagonist has to deal with opposite forces that lead to an introspective conflict, compelling to live more intensely and are followed by a profound understanding (McKee, 2003). Inspecting stories enables clear and deep knowledge of people as they dig strongly and resolve ambiguities prompt in their minds by unbalanced conditions (e.g. McKee, 2003; Woodside *et al.*, 2008). Stories finish with people inspecting and making sense of the whole tale, their action's meanings and the story's conclusions (Weick, 2005).

The most remarkable stories are those who captivate their audience and drawn it into an immersion state where there are low levels of critical thought and emotions are inextricably coupled to those of the story's characters, enabling a "narrative transport." (Hsu, 2008, p.2).

Mainly, storytellers entertain, touch peoples' emotions and transmit knowledge. Widely, storytelling is considered to be a dynamic and evolving process, as well as a valuable and basic human activity that aids and allows people in defining themselves, as an individual or as a group.

2.2. STORYTELLING FROM A NARRATIVE POINT OF VIEW: Story is closely related to narrative. In describing storytelling, numerous authors (e.g. Fisher, 1985; Mar, 2004; Kyle & Chick, 2004) blend both concepts. Narrative theory assumes people tell stories to express their meanings of experiences as stories are expression and interpretation systems. Mar (2004) considers narrative unique because it "is the depiction of events driven by the intentional behavior of one or more autonomous agents in a manner that manifests an imagined world which parallels the world of real experience" (p.1416). One creates an imagined world which reflects the self-sphere of experience and comprehends the representation of events by assuming mentally the viewpoint of a character and its emotional experiences, transporting them to the real-world. To comprehend narrative, one must understand and be drawn into the characters' intentions, goals, emotions and mentality, that drives emotional self-response.

According to Weick *et al.* (2005), all sense making is reflective and grounded on storytelling as one makes sense of the self, the events and results occurred by storytelling to themselves and others about experienced situation(s). This sense making comes from

the “proper pleasure” moment or Aristotelic “catharsis”. Aristotle explains it as a slow unfolding of tragedy and catastrophe that then leads to the moment of realization and release (‘*hamateia*’) or experience of catharsis, generally experienced by the audience. It results in individuals’ experiencing a deep understanding and subjective personal introspections even if the story’s character stays completely passive to the end (e.g. Boje, 1995; Weick *et al.*, 2005; Woodside *et al.*, 2008).

According to Fisher (1985), all types of communication are storytelling forms. He conceives his narrative paradigm as a theory of sequential and symbolic actions, events, languages and performances with meaning for those who live, construct, represent and understand them. It considers people are essentially storytellers and make decisions grounded on narrative rationality, that is, a mode of evaluating the value of stories based on the twin standards of narrative coherence and narrative fidelity (Fisher, 1985). By coherence, we mean “the solid ground under our feet” (Ibarra & Lineback, 2005, p.69). The action evolves in a form that is internally consistent with characters acting in a reliable manner. Coherence is a key narrative element because it accomplishes the audience trust (Fisher, 1985; Mar, 2004). Also, narrative fidelity regards the “«truth qualities» of the story, the degree to which it accords with the logic of good reasons: the soundness of its reasoning and the value of its values” (Fisher, 1985, p.349). It implies congruency among values incorporated in a message and what individuals consider as authentic and humane.

However, others authors infer narrative provides the vehicle for story, so that narratives have clear formal definitions and create causal connections between events that permit stories to emerge (Yolles, 2007). Furthermore, not all narratives are stories thus most narratives have a latent story. Narratives may happen textually, although stories provide structure and rationale for tacit knowledge and multiple interpretations and can be far more complex than simple descriptions (Greimas, 1971; Ferneley & Sobreperéz, 2009).

Adaval & Wyer (1998) state “narrative representations include all knowledge structures that consist of a sequence of thematically and temporally related events” (p.208). Narrative can be seen as a unity of space-time-action, which may be fragmented, suggesting a close relationship between narrative and living-story (Yolles, 2007). Narratives or stories order events in terms of a temporal dimension as a guideline, and performances happen over time. Boje (2008) explains narrative as “a linearization, a beginning, middle, and end (BME) form-formula, quite compatible with the model-theory of empiric science and its abstract-frame” (p.7). Time outlines narratives as episodes, as

being a homogeneous constant flow, that course through a beginning, middle, and end, by episodes or acts (Adaval & Wyer 1998; Escalas *et al.*, 2004; Woodside *et al.*, 2008). Moreover, causality defines connections between story elements and allows for causal inference (Escalas, & Delgado, 2004). Narrative basic components (setting, acts, discourses, and conducts) enclosed in a structured framework connect the story's elements and are able to lead to causal understanding and knowledge (e.g. Mar, 2004; Escalas & Delgado, 2004, Woodside *et al.*, 2008). Narratives arrange events and establishes relations, goals, actions, and outcomes over time to establish causality (Mar, 2004; Escalas *et al.*, 2004).

Actually, narrative can be seen from different angles. In a narrow sense, a story is a description of an account of actions and events comprising chronology and causality (Greimas, 1979). Nevertheless, a story can be perceived through a heuristic view, which is characterized by a network of relations of forms of the imaginary's organization, between the narrative sequences and the discursive sequences (Greimas, 1979). Bruner (1990), mentioned by Woodside *et al.* (2008) and Escalas & Delgado (2004) also contrasts the "landscape of action" and the "landscape of consciousness", as the two linked factors to a quality story. While the first one assembles the observable events viewed or imagined, such as the opening event, the consequential actions, and the outcomes, the second portrays the story's characters and enables to experience them.

Intertextuality links the two called "landscapes", integrating the self with events and people in the outer world and with one's own personal history and/or an imagined past experiences (Hirschman, 2000; Boje, 2001). Woodside & Megehee (2010a) and McKee (2003) refer intertextuality as skepticism, distinguishing between text and subtext as it makes individuals to seek for the truth beneath the surface, that is, individuals' unconscious and unexpressed feelings. It is "the story behind the story" as text and performance can be perceived as "two sides of the same coin" (Boje, 1991).

2.3. DEFINING THE BRAND AS A STORY ELEMENT: A brand is a distinctive name and/or symbol to deliberately identify and distinguish an organization goods or services to its customers, other stakeholders and competitors (Salzer-Mörling & Strannegård, 2002; Keller & Lehmann, 2006; Ghodeswar, 2008). It is a valuable intangible asset that companies possess. A strong brand with significant equity can provide multiple benefits to a business and it should be, ultimately, a company's' main goal, as its value reflects on financial, product and customer markets (Keller, 2001; Keller & Lehmann, 2006).

Park *et al.* (1986) mention that several brands consist of a mixture of functional, symbolic, and experiential benefits, that provide value to the customers. Functional benefits correspond to satisfying consumer needs. Brands are based on a certain product, service, person or place, its associated marketing, and its usage. The individual recognizes in it significant and unique added values which are associated to symbolic meanings. Semantically, the brand can produce a discourse, give it meaning, and transmit it to others. The brand represents values and reveals itself as an interpretative bond between organizations and consumers, offering a set of values that costumers accept (or not) to become part of this world (Scolari, 2009).

Brand identity represents what a brand stands for and intends to, effectively, recognize itself within stakeholders' minds. It is an aspirational and inspirational concept developed by the brand's company (Nandan, 2005; Ghodeswar, 2008). To facilitate sustainable competitive advantage, a brand has to present a "unique selling proposition" (Keller, 1993). Though, brand values offer a promise of sameness and predictability (Keller, 2003).

Ghodeswar (2008) and Nandan (2005) distinguish notions relating a center and a wider brand identity. The marketing mix strategy can be viewed as the core identity, as it consists in the timeless nature of a brand, that is, its joint composure of integrating tangible assets. It proposes aesthetic, colors, a set of textures and styles that distinguishes towards other brands (Scolari, 2009).

On the other hand, extended identity refers to what provides consistency and coherent meaning as brand personality, brand-consumer relationships or symbolic brand associations, reflected upon below. Core identity focuses on the factual essence of the brand whereas extended identity focuses on brands' subjective and personal assumptions and links.

Brand associations are beliefs and also functional and emotional benefits customers evoke while recalling or recognizing a particular brand, which enables to clarify brand identity. Therefore, it is important for any company to settle explicit and consistent brand identity by supporting it with brand attributes, in a way it can be unmistakably perceived by its users (Salzer-Mörling & Strannegård, 2002; Keller & Lehmann, 2006; Ghodeswar, 2008).

Brand identity, which concerns to the company's own vision, contrasts with the concept of brand image, which relates the customers' minds perceptions about the brand and its associations. Keller (1993) defines brand image as "perceptions about a brand as reflected by the brand associations held in consumer memory" (p.3). In fact, it is the subjective

evaluations and interpretations of a brand identity that may create incongruities between brand identity and image (Nandan, 2005, Ghodeswar, 2008).

2.4. STORYTELLING THEORY APPLIED TO MARKETING: Marketing researches in Storytelling have been done from three different perspectives: consumer storytelling (e.g. Escalas, 2004a), organizational/corporate storytelling (e.g. Weick *et al.*, 2005) and branding (corporate or product) storytelling (e.g. Woodside *et al.*, 2008). Our study will define and mingle concepts of marketing storytelling, as they appear to be intrinsically attached.

2.4.1. CONSUMER STORYTELLING THEORY: Consumer storytelling theory proposes all experiences saved in customer's mind has a story attached, besides assuming people adjust characters and episodes combined in a narrative structure to make their lives and environment meaningful, in a continuous process. Consequently, to understand deeply consumer behavior and establish marketing strategies in accordance, we have to review and comprehend customer experience, the deep thoughts and feelings brand-related and memory stored and retrieved in a narrative form (Escalas & Delgadillo, 2004; Keller & Lehmann, 2006, Woodside *et al.*, 2008).

Consumer storytelling views the consumption experience as a symbolic act in which ways individuals can construct and shape their identity and self-express by stories (Woodside *et al.*, 2008). As so, consumers acknowledge brand experiences and consider brands as story elements they can relate, engage with, and help them convey their self-stories to their own reality.

2.4.1.1. EPISODIC MEMORY: Considering brain areas as language, memory and perception (Mar, 2004), storytelling theory founds also on memory systems study (e.g. Bettman, 1979; Escalas, 2004a). In introducing storytelling basics, several authors (e.g. Woodside & Megehee, 2010a; Zaltman & Coulter, 1995) have made reference to Schank's quote: "Human memory is story-based" (Schank, 1999, p.12), as an extensive amount of information is stored, organized and retrieved in the form of episodes. This assumption suggests that a story is a process of reviewing our knowledge of the world and past experience that we have had, by corresponding verbal concepts to a sequence of events that happened in reality (Adaval & Wyer, 1998; Kyle & Chick, 2004). We store, retrieve, and communicate to others in story contexts (Woodside *et al.*, 2008). Storytelling

is an innate mental organizing tool (Marzec, 2007) and thoughts usually occur as nonverbal representations despite being often expressed verbally (Zaltman & Coulter, 1995).

Woodside (2010) recalls on Schank's thought that a story is instrumental for the reason that presents an extensive range of indices: "Story-based, episodic memories provide multiple indices for retrieval and interpretation and therefore facilitate learning" (p.606). We are more likely to remember a story and to relate it with our experiences, as it has more touch points with our memory. These touch points, or indices, can be places, attitudes, dilemmas, conclusions and can affect implicit and/or explicit spontaneous awareness, emotional connection, understanding and empathy. As so, the more indices the story has, the wider the amount of links with our personal experiences, knowledge and stories (Mar, 2004; Woodside, 2010). Indices are also mentioned by Escalas (2004a) in the sense that, in response to an ad that tells a story, narrative processing originates or intensifies self-brand connections. Given that people generally interpret the meaning of their experiences by suiting them into a story, a link can be formed with the respective brand(s) in the ad, that is, a self-brand connection.

2.4.1.2. BRAND PERSONALITY: Brand personality is described as "the set of human characteristics associated with the typical user of a brand" (Aaker, 1997, p.348), as it represents a brand's character and what the brand expresses about its consumer, by transferable traits. Fournier (1998) designates it as a bundle of presumed characteristics built by the consumer, which assumes the brand as partner in a twosome relationship, consequence of the projected observation of brand performances managed by the organization. Nonetheless, by symbolically impregnating brands with human personality, an individual may express its true self, its ideal self or even certain parts of the self by using a brand (e.g. Aaker, 1997; Fournier, 1998). Though, each brand personality types influence different types of people in unlike consumption preferences. Furthermore, studies confirm a positive correlation between the human features that coherently describe a subject's real or ideal self and those that characterizes a brand, suggesting a greater preference and usage of the brand, evoking consumers' emotions and enhancing trust and loyalty feelings (Aaker, 1997; Keller & Lehmann, 2006).

2.4.1.3. BRAND EXPERIENCE & BRAND KNOWLEDGE: As seen previously, brand experiences provide cognitive and emotional knowledge that converts into links to

the brand (Keller, 2001). Every touch point between a brand and a consumer shapes the whole conjunction of its cognitive and emotional experiences.

Schmitt (1999) refuses the traditional marketing approach and focuses on customer experiences, as consumers are rational and emotional people who pursue pleasant experiences. The author also mentions brands marketers can provide five distinct consumer-brand experiences through different performances: sense, feeling, thinking, acting and relating. These experience providers are brand communications, media, amongst others (Schmitt, 1999; Keller & Lehmann, 2006).

Keller's (1993) notion of brand knowledge is exposed "as consisting of a brand node in memory to which a variety of associations are linked" (p.3). Consumer brand knowledge is though determined by the brand's personal meaning kept in consumer's memory. Therefore, brand knowledge can be distinguished in brand awareness, which is constituted by recall and recognition, and brand image, that concerns to "the favorability, strength and uniqueness of the brand associations" (p.3) in consumers' memory (Keller, 1993).

Keller (2003) distinguishes the key sources of brand knowledge as awareness, attributes, benefits, images, thoughts, feelings, attitudes and experiences. These sources accumulated and retrieved in consumer memory may become linked to a brand (e.g. Park *et al.*, 1986; Keller, 2003; Nandan, 2005). Converted into part of consumer's memory and affecting consumer's responses, they can create strong bonds between brands and customers, expressed by deep and active loyalty and build brand equity.

2.4.1.4. IDENTITY SHAPING & CONSUMER SELF-STORIES: In a storytelling consumer approach, brands are mentioned as sense-givers, while the consumers are considered to be sense-takers in the meaning production. Fournier (1998) refers the sources of meaning to be psychological, sociocultural and relational. Since brands are signs, they reflect self-interpretation and self-concepts thus enable individuals to create their personal identity, by means of brands as identification markers (Salzer-Mörling & Strannegård, 2002; Escalas & Bettman, 2003, 2005). The concordance between brand-user associations and self-image associations influences self-identity construction and its communication to others, plus creating a brand connection. Customers prefer brands associated with a personality matching their own (Aaker, 1999; Escalas & Bettman 2003, 2005).

Our identity creation is composed comparatively, mainly because we perceive ourselves in relation to others. Research proposes that individuals prospect themselves individually, in

relation to a pair, and regarding a larger group. Each of these identity approaches imply significantly on individuals' social motivations by cognitively connecting individuals to themselves, the other and their social groups, respectively (Brickson, 2005). Symbolic meanings are constructed through intrapersonal and interpersonal discourse (Mick, 1986) and have dual orientations as they construct the social world: social symbolism and self-identity (Elliott, 1998). As a result, our interactions with others have symbolic meanings that shape and express our identity, head our sense making, define the information sent and perceive the identity of others (e.g. Elliot, 1998; Brickson, 2005).

People select and organize their own memories, building a coherent and structured self-narrative (Mar, 2004). Several authors stress that brands are purchased by consumers with the purpose of conveying a personal story and how individuals want others to perceive them. Adaval & Wyer, (1998) believe potential buyers often envision series of events relating themselves, the product to be bought and its usage, rather than exclusively the product's physical features. Chosen brands have stories that are consistent with the consumers' self-story (Escalas, 2004a).

Building compelling self-stories that makes sense as well as gives deep meaning and purpose to our lives provide profound feelings as personal satisfaction, motivation, comfort and self-confidence (Elliot, 1998; Ibarra & Lineback, 2005).

2.4.1.5. CONSUMER ENGAGEMENT & BRAND-CONSUMER RELATIONSHIPS:

People experience the world through emotions, therefore storytelling emotional and cognitive effects impacts beliefs and real-world decisions (Elliot, 1998; Hsu, 2008). Usually, emotional response follows narrative understanding. Escalas *et al.* (2004) suggest that advertising stories provide the necessary elements to induce emotional responses, which may vary widely according to its viewers.

According to Keller (1993), reaching powerful brand-consumer relationships, involves a high level of identification with the brand. However, it is impossible for consumers to have strong bonds with all the brands they contact with (Keller, 2001). Fournier (1998) uses analogical concepts to describe fifteen brand-consumer relationships, based on friendship, marriage and viciousness relation forms, as relationships both influence, and are influenced by the contexts in which they are embedded.

Brand relationships can be categorized in terms of intensity and activity. These dimensions are measured by loyalty in terms of brand associated feelings and performances depth. "Perhaps the strongest affirmation of brand loyalty occurs when

customers are willing to invest time, energy, money or other resources into the brand beyond those expended during purchase or consumption of the brand” (Keller, 2001, p.19). Good brand stories may carry the audience to a higher degree of engagement (Yolles, 2007; Woodside *et al.*, 2008).

Establishing a relationship is a two-step action: to attract the customer and to build the relationship (Grönroos, 1994). The engagement created through interactions between both parts outcomes in a whole brand experience. Consequently, the challenge is to ensure consumers have the right experiences so that the sought cognitive and emotional knowledge become linked to the brand (Keller, 2001). Nonetheless, what customers think and feel about brands also depends on individual customer characteristics, knowledge and experience of others (Keller & Lehmann, 2006).

2.4.1.6. SYMBOLIC BRANDS & SYMBOLIC CONSUMPTION: Most human communication relies on non-verbal channels, as most catalyst reaching humans mind are visual images (Zaltman & Coulter, 1995). Brands are intrinsically visual (Davison, 2009) as “human experience is mediated by a panorama of signs and codes both linguistic and non-linguistic and it is the meanings of these phenomena that we act upon” (Mick, 1986, p.205). It is the synergy of verbal language and nonverbal images that enables individuals to convey deeper and more varied inner representations or meanings (Yolles, 2007).

The brand is becoming the consumed product itself. As metaphorical signs, brands are found on visual impression and expression (Salzer-Mörling & Strannegård, 2002), transferred through the logo, the packaging size, brand colors and other visual imagery. The brand image created through brand associations includes user imagery and psychological benefits (Escalas & Bettman, 2003; Keller, 2006; Otubanjo & Melewar, 2007).

What consumers want “is products, communications, and marketing campaigns that dazzle their senses, touch their hearts, and stimulate their minds” (Schmitt, 1999, p.57). Cultural meanings are transferred to brands and consumption, taking a central role in providing meanings and values, and also constructing and expressing consumer's personal and social symbolic world (Adaval & Wyer, 1998; Elliot, 1998).

Consumer storytelling theory includes iconic brands that characterize how customers make use of brands to express something about themselves or the others and to seek for clarity. Davison (2009) reflects on “iconology” as being “an interpretation that calls on the unconscious” (p.883). In fact, etymologically, “icon” and “logos” inspect on the visual

and the verbal and its intertwine, which can be enriched with a variety of emotions (Elliot, 1998; Davison, 2009). Iconic brands allow consumers to enact potent myths both consciously and unconsciously (e.g. Woodside *et al.*, 2009; Woodside & Megehee, 2010a). These narratives relived and retold enable to experience myths via psychological archetypes (Woodside & Megehee, 2010b).

- **ARCHETYPE:** is described as “an unconscious primary form, an original pattern or prototype in the human mind” (Woodside & Megehee, 2010b, p.420). It is a literary element with traditional and universal meaning, evidencing a collective unconscious, that influences beliefs, attitudes and behavior implicitly and/or explicitly (Lauriat, 1954). As world’s meaning is constructed through correspondences between objects of the outer world and internal mental concepts, these concepts are then paired with metaphoric representations present in everyday culture. Then, archetypes are the concepts and their iconic representation that realize the consumers’ perspectives of their world and culture (Hirschman, 2000). Consumer’s stories involve connections between brands and/or products, providing a “proper pleasure” that relates unconsciously to one or more archetypes and helps to attain greater and pleasing intensity of sense making (Woodside, 2001; Woodside *et al.*, 2008). It is the process of engaging with the archetypes that conveys realization, understanding and knowledge (e.g. Lauriat, 1954; Barry & Elmes, 1997). In sum, brands often play key roles that enable consumers to enact with specific archetypal plots, and to relive and enjoy an experience of catharsis (Woodside & Megehee, 2010b). People build relationships in form of stories and consequently consumers assign roles, actions, and relationships to brands (Fournier, 1998) in the stories they tell to themselves and to others (Woodside, 2001; Woodside *et al.*, 2008). Brands enable archetypal outcomes since people seek for sense making and do it so in telling their experiences through the form of stories, and recognizing their drama in specific archetypes. Archetypes form stories with compelling characters and rich plots that enable us make sense of the world, that is, myths (e.g. Lauriat, 1954; Hirschman, 2000; Woodside & Megehee, 2010b). A myth is one of the most powerful types of knowledge. Woodside *et al.* (2009) quotes Holt (2003) affirming “icons are encapsulated myths” (p.1224), for the reason that when a brand creates a myth, consumers comprehend it as embodied in the product. Therefore, they purchase the product to consume the myth and to create or maintain a relationship with its brand and become that archetype existing in a society's prevailing ideology. A brand strategy must position a brand as offering unique

attributes and benefits by telling the most compelling myth, as the greatest performers in myth markets become icons. The world's best and most enduring brands that can create living icons that successfully portray meaningful archetypical figures are named "storytelling" brands (Hirschman, 2000; Papadatos, 2006).

2.4.2. CORPORATE BRANDING THROUGH STORYTELLING

2.4.2.1. ORGANIZATIONAL STORYTELLING & BRANDING STORYTELLING:

Boje (1991) supports a theory of organization as "collective storytelling system in which the performance of stories is a key part of members' sense making and a mean to allow them to supplement individual memories with institutional memory" (p.106), also referred as "living-story" or a "grand-narrative" (1995).

A corporate story tells the tale of an organization's strategy in action. It evokes a shared vision of the future, identifies significant events along the way, creates a clear trail for employees to pursue and settles specific successful objectives. Developing and telling corporate' stories provides meaning, stability and inspiration to all its stakeholders along with acting as a managing device, enabling companies to merge coherent and consistent leadership and build distinct competitive positioning. A sustainable corporate story will engage and make employees and other stakeholders more receptive to corporate messages, establishing deep and long-lasting bonds that generate high personal and organizational returns (e.g. Boje, 1991; Weick *et al.*, 2005; Adamson *et al.*, 2006; Ferneley & Sobreperez, 2009).

It is crucial to clarify distinctive notions of organizational storytelling and branding storytelling. While the first one regards the companies' private living story, shared with all stakeholders, the latter applies the notion of corporate and/or product branding storytelling. They differ mainly on the key receivers of the company's story: stakeholders or consumers respectively. However, it is important to recall that a stakeholder can also be a consumer, and the two storytelling definitions can frequently blur.

2.4.2.2. CORPORATE BRANDING STORYTELLING: Branding is characterized as "a process of expressing core values through the use of persuasive stories" (Salzer-Mörling & Strannegård, 2002, p.224). Brand managers recognize the brand is more than the sum of its component parts. Therefore, their challenge is to communicate, foster and convey the proper meaning and emotional benefits embodied in the brand to provide the

desired brand experience. As branding cannot change product's tangible features, it can only reach for customer's perception (e.g. Papadatos, 2006).

In Salzer-Mörling and Strannegård's (2002) suggestion, branding might be seen as a "monopolizing marketing monologue" communicating the brand itself as a product, as an image of aesthetic expression that intends to construct loyalty and buying commitment through the development of convincing stories about the benefits associated to the brand.

Corporate branding within an organization is a tool that serves to marketing the company itself (Hatch & Schultz, 2003; Knox, 2004). It is described as formed by an "interplay between strategic vision, organizational culture and corporate images held by its stakeholders" (Hatch & Schultz, 2003, p.1045), concepts reflected upon below. By marketing the company at a broader level, organizations can enhance brand awareness, achieve greater visibility, recognition and reputation, guarantee consistency and create stronger links between corporate brand and product brand, in ways product-branding cannot. The corporate brand contributes to the images created and sustained by all its stakeholders, including employees, customers, media, partners and local communities (Hatch & Schultz, 2003; Knox, 2004).

Despite employees are the main characters of internal organizational storytelling, they also play a central role in corporate branding storytelling in being the brand "ambassadors". They are the interface between a brand's inner and outer contexts and can expand and improve brand relationships with all customers, contribute to the brand's meaning and influence consumers' perceptions powerfully about the brand and the organization (Harris & de Chernatony, 2001; Hatch & Schultz, 2003). The major resemblance between both storytelling concepts is that the story told must be known and supported through all company, with the purpose of sharing and expressing the brand's core values, encouraging stakeholders to experience the brand and to be part of it. Employees are increasingly seen as significant brand builders (de Chernatony, 2001).

Though corporate branding storytelling is about belonging it is also about differentiating. Marketing brand differentiators are becoming more emotionally based, rather than functional features and emotions and values expressed by the companies turn into core elements on differentiating strategies. Corporate branding storytelling conveys explicitly to marketing the organization's vision and culture as part of its unique selling proposition (Harris & de Chernatony, 2001; Hatch & Schultz, 2003). When customers are emotionally bonded to a brand, the company's brand may raise a long-lasting competitive advantage that is hard for competitors to reproduce this relationship (Escalas & Bettman, 2005).

Ghodeswar (2008) also argues that brand traits association establishes direct relationship with the customers as well as its attributes help achieving sustainable differentiation, for the reason that they are more difficult to imitate than functional features.

As a result, corporate branding through storytelling evolves performances of three different forces: management, employees, or stakeholders:

- A) **STRATEGIC VISION:** Corporate branding is a symbol of a company's heritage and articulate strategic visions of its leaders for the future. It is the company's head management's expectations and shared goals for the company (Hatch & Schultz, 2001, 2003).
- B) **ORGANIZATIONAL CULTURE:** It is the way all corporate employees share values, behaviors, and attitudes within the company (Hatch & Schultz, 2001).
- C) **CORPORATE IMAGE:** Regards the outside overall impression of the company in stakeholders' minds, opposing to organizational identity, which is frequently represented as the distinct and stable core part of the company's character (e.g. Gioia *et al.*, 2000; Hatch & Schultz, 2001; Souiden *et al.*, 2006; Scott & Lane, 2010). Corporate identity is objective although it has an intrinsic reality subjectively understood - corporate image. Corporate image is often misunderstood with reputation notion, which refers to the perception of an organization's central attributes and the extent of trust in a company's ability to fulfill customers' expectations on a particular attribute. A brand's reputation is more consistent and represents the refinement of multiple images over time, counter to a brand's corporate image, which signifies present changing perceptions (Harris & de Chernatony, 2001; Souiden *et al.*, 2006).

2.5. TRANSMEDIA STORYTELLING

“Corporate branding requires integration of internal and external communication, as well as creating coherence of expression across a multiplicity of channels and news media”

Hatch & Schultz (2003, p.1045)

Storytelling must become an integrative tool of corporate strategy as stories create the experience that enables strategy to be understood, inform and inspire. Keller and Lehmann (2006) argue synergic and coordinated marketing activities can drive positive results. Managing organization's corporate brand is challenging and requires greater integrated organizational efforts as it has to tell a consistent corporate story through multiple

reference points in contact to customers (Knox, 2004). Accordingly, brand marketers must employ assorted communication media and multiple means of going to market, as stakeholders also play an important role in conveying the brand story. In sum, corporate storytelling, both internal and external, must have integrated marketing channels and communications approaches across online and offline channels, an organizational culture and know-how that communicate a brand narrative consistently across the various media (Knox, 2004; Rowley, 2004; Keller & Lehmann, 2006).

Transmedia storytelling is the creation and interpretation of narratives coordinately expressed across multiple media platforms and a combination of different languages (Scolari, 2009). As brands become complex narrative worlds, through the participation of different media and languages, there is a set of distinctive attributes, characters, topics and an aesthetic style that portrays the fictional world of the brand that can be employed to several types of expression (Scolari, 2009).

If traditional branding is essentially perceived with static icons, under increasing pressures exerted by globalization and digitization, latest researches defend marketing and branding practice has to focus on user's interactive experiences (e.g. Scolari, 2009; Lutz, 2011). Additionally, we witness a deep revolution relating to how the information and knowledge is generated and consumed. Story brands must accompany and adjust their relationships with consumers, even more, in an interactive world, emphasizing dialogues and increasing participation and feedback from consumers, considering also that word-of-mouth is amplified by information networks, plus being characteristically structured as a narrative form (Grönroos, 1994; Escalas & Delgadillo, 2004).

The development of collaboration models (blogs, wikis, social networks, amongst others) convey the notions of crowdsourcing, as they all imply people are digital content creators and participators. Internet is empowering users to contribute, create, cooperate or diffuse internet contents, creating social ecosystems (Huberman *et al.*, 2009). Co-creation portrays a dialogical representation that alters the organization's vision of production and in what constitutes customer value, now determined by the customer. Zwick *et al.* (2008) argues currently consumer value is produced from the continuous materialization and management of creative and valuable consumer inputs. Hence, storytellers and storylisteners are then co-constructors as they are able to create their own interpretation and meaning (Boje, 1995). Modern corporate power is now focused at working with and through the consumers' autonomy as it expects them to act, share knowledge, innovate and engage freely. As a result, brands are constructed through a collaborating relationship

between consumers and companies, as an ongoing dialogue where brand's meaning and differentiation is constructed through social interactions (Rowley, 2004; Zwick *et al.*, 2008). Then, transmedia storytelling benefits on the synergy of psychology, storytelling and new media to generate 360° marketing and branding. The brand manager's challenge is to involve customers to co-create value and satisfy personalized demands, to gain competitive advantages in new market places (Rowley, 2004; Zhang & Chen, 2008). "Push" switches to "pull" in a digital world as consumers' empowerment is based on their polyvalence as they are progressively more producers, users, participants, opinion makers and even fans.

CHAPTER 3: CONCEPTUAL MODEL

3.1. CONCEPTUAL MODEL CHOSEN: With the aim of exploring more deeply the exposed storytelling concepts, our analysis will focus on an archetypal analysis of narrative discourses of a brand. Also, driven by curiosity, we will assess if a corporate branding tale is, in fact, consistent with a narrative structure, according to unbiased opinions.

STUDY 1: We are adopting qualitative Woodside & Megehee's (2010) Phase Dynamics Model, a consumer-brand storytelling template, to expose the pertinent propositions of a good story. This includes inserting our story in the typical mainframe, comprised in five sequential phases: it starts with a stable protagonist life story (the Prequel) but then there is an inciting incident (Trigger) leading to a journey that takes the protagonist from his ordinary routine (Awakening). Throughout this path, the central character struggles with obstacles (may they be human, physical or/and environmental) that he has to overcome to complete his Journey. It takes the leading character to experience failure and success across the Journey, to benefit from help and experience a Catharsis, which provides an interpretation and comprehension of the story (Trigger). Post-Journey Storytelling and (Re)Interpretations provide meaning and "proper pleasure" to the storyteller as well as allows the protagonist to experience once more the archetypal form story's journey provides (Woodside & Megehee, 2010b).

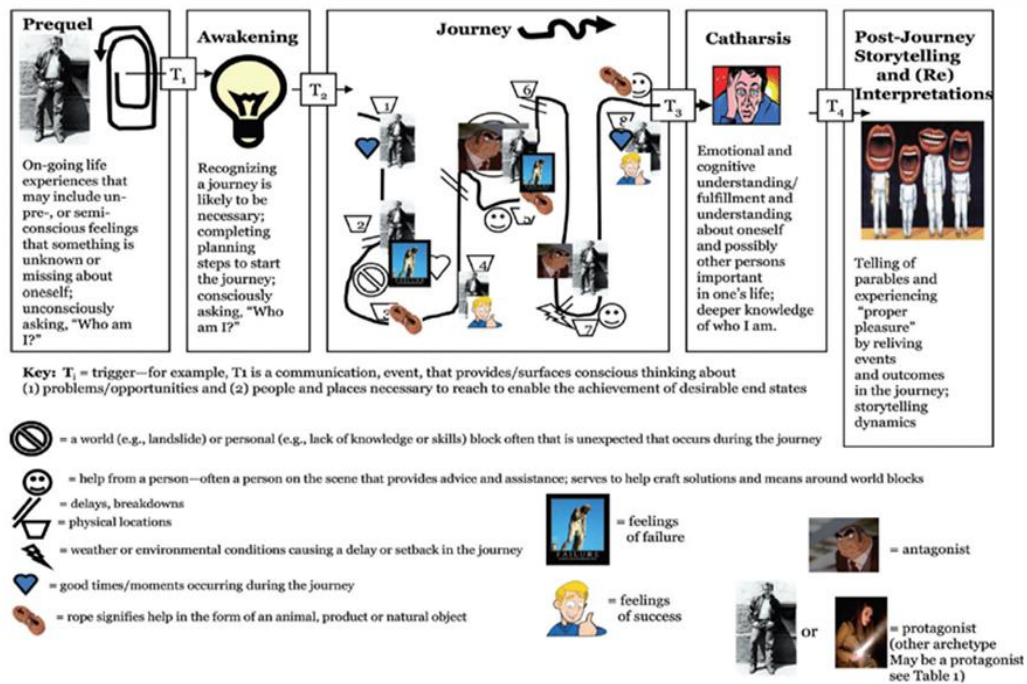


Fig. 1 - Phase Dynamics Theory of epiphany travel

By conceiving and organizing symbols to characterize people, actions, contexts, time and outcomes in a storyline, the authors developed a cognitive sculpture supported in Visual Narrative Art, merging both verbal and non-verbal communication forms, consciously and unconsciously.

By combining VNA with written text study, it deepens our understanding of the story events and structure besides providing the tangible expression of emotions and thoughts, since people predominantly think in nonverbal images and express them verbally, as revised previously. Woodside and Megehee's (2010a, 2010b) method also results in archetypal identification by connecting consumer's experiences, by indices, to one or more archetypes, summarized and typified in a table, that may perform in a story in the roles of protagonist, antagonist or help. The cognitive sculpture portrays a represented perception of the entire story (Woodside & Megehee, 2010a, 2010b). This table was developed by Woodside & Megehee (2010a, 2010b) in part from Wertime (2002) several chapters.





Archetype	Story gist	Brand examples
Ultimate Strength 	When an obstacle is there, it must be overcome, strength must be proven in use	Timex — 'It takes a licking and keeps ticking'
The Siren 	Power of attraction, linked with the possibility of destruction	Allure by Chanel; Envy by Gucci
The Hero 	Fortitude, courage and victory; a journey and transformation	Michael Jordan and Nike shoes; Joe DiMaggio and Mr. Coffee; Power Puff Girls; Forrest Gump
The Anti-Hero 	Universal message of destruction and attraction of evil; the bad dude	Heavy metal icons; Howard Stern; Jerry Springer; Oakland Raiders; Che Guevara; Harley-Davidson
The Creator 	Creative inspiration and the potency of imagination; originality; authentic	Coca Cola — the real thing; Walt Disney; Kleenex
The Change Master 	Transformation, self-improvement and self-mastery	Curves — workout stores for women; Gillette's Mach 2 razor; Porsche 911
The Powerbroker 	Authority, influence and domination — the world's leading...; the best...; number one	CNN; E. F. Hutton; Bill Gates; Microsoft
The Wise Old Man 	Experience, advice and heritage; staying the test of time	Levi's; Obi-Wan Kenobi
The Loyalist 	Trust, loyalty and reassurance	Coca Cola and 'Mean' Joe Green with boy of 12 TV commercial; <i>I Love Lucy</i> ; <i>Friends</i> TV sitcom
The Mother-of-Goodness 	Purity, nourishment and motherly warmth	Just Juice; Ivory Soap; Tropicana Orange Juice; Aunt Jemima; Fairy Godmother; Witch of the East; Snow White
The Little Trickster 	Humor, non-conformity and the element of surprise	Dennis the Menace; Bart Simpson; <i>Pee-Wee's Big Adventure</i> ; <i>SpongeBob SquarePants</i>
The Enigma 	Mystery, suspense and uncertainty	Zorro; Abercrombie and Fitch; Star Trek

Fig. 2 - Archetypes, story gists and brand examples.

STUDY 2: We are applying Escala's Narrative Structure Coding Scale Items (1998), employed by Escalas & Delgado's (2004), to assess the corporate branding story intensity and structure. It is a quantitative six-item scale that inspects the strength of causal relationships explored by narratives (question 1 and 4), the extent of Bruner's "landscape of consciousness" (question 2), the character evolution (question 3), the chronology and the beginning-middle-end form (question 5) and the emphasis on certain events rather than generalizations (question 6). These items were already reviewed above.

Narrative Structure Coding Scale Items (Escalas 1998)	
1.	To what extent do these thoughts consist of actors engaged in actions to achieve goals?
2.	To what extent do these thoughts let you know what the actors are thinking and feeling?
3.	To what extent do these thoughts provide you with insight about the personal evolution or change in the life of a character?
4.	To what extent do these thoughts explain why things happen, that is, what caused things to happen?
5.	To what extent do these thoughts have a well delineated beginning (initial event), middle (crisis or turning point), and ending (conclusion)?
6.	To what extent do these thoughts focus on specific, particular events rather than on generalizations or abstractions?
NOTE: These items are measured on five-point scales, anchored by not at all (1) and very much so (5).	

3.2. OBJECTIVES AND RESEARCH QUESTIONS: Our central proposition is to explore how organizations and consumers apply storytelling relating a brand, creating or reinforcing archetypal identification. Considering McDonald’s recently launched platform “Histórias com M”, our main goals are based on the analysis of McDonald’s platform communication considering a narrative perspective. We propose to assess the narrative structure of McDonald’s stakeholder’s testimonies and assess its influence on the consumer, via archetypal transferred forms.

Our key research question stands on “what is the typical Macdonald’s archetypal form in its corporate branding strategy through storytelling”, relating the “Histórias com M”. Moreover, in order to guide and provide a better comprehension of the study, other secondary research questions were developed:

Q1: What are the archetypes that identify the relation of the stakeholders with McDonald’s?

Q2: What type of storytelling is McDonald’s applying?

Q3: Is McDonald’s “Histórias com M” platform communication strategy, in fact, organized as a story?

CHAPTER 4 - RESEARCH METHODOLOGY

Though VNA is designed to study essentially consumers’ stories about the brand, we are applying it to the corporate branding narrative, considering former employees also as consumers. We are applying the Woodside & Megehee’s (2010) Phase Dynamics Model to explore the presence of archetypal figures in testimonies based on storytelling, that is, a narrative form.

Our case study embraces an interpretative paradigm on McDonald's "Histórias com M" communication strategy. To be more inclusive, the narrative analysis carried out in qualitative perspective, though we have also used a quantitative approach, acting on curiosity.

As the study emphasizes on the storytelling archetypal conveyed it bases on an exploratory and descriptive case study research, requiring a qualitative approach and, consequently an inductive method. Therefore, to attain a holistic view of the explicit research project, the data collection method selected were observation of testimony videos and a critical interview with the Portuguese McDonald's Communication Senior Supervisor. The interview will enable to better contextualize the study research. Dr. Ana Mariani was recorded with her consent in McDonald's Portugal office. The observation of the videos will help us to organize the story information into the Phase Dynamics Model, so that we can assess the archetype conveyed.

For quantitative and deductive approach, inquiries by Qualtrics questionnaire were taken on 32 random people, in order to assess the extent of narrative structure in the stories told by McDonald's former workers. A pre-test was made and data was collected from all four available advertising videos of the analyzed site "Histórias com M". These questionnaires will let us assess how the videos shown are understood and if the communication strategy has been story structured, according to regular and detached people.

CHAPTER 5 – RESEARCH CONTEXT

5.1. MCDONALD'S CONTEXT REVIEW: McDonald's was born in 1937 in Pasadena, California, by the hands of two brothers, Maurice and Richard McDonald's (Vignali, 2001).

The key of its international success is due to franchising (80% of McDonald's restaurants worldwide¹) as well as the development of international customizing marketing strategies for world's specific areas, regarding cultural, regional and national differences to supply distinct markets and according to the premise "Think global, act glocal" (Vignali, 2001). Today, it has more than 33.000 restaurants in 118 countries and serves more than 64 million people daily², which 6300 employers and 135 restaurants are in Portugal.

¹ Source: www.mcdonalds.com

² Source: *ibid.*

McDonald's value set is composed by fun and family classic values, as well as community, environmental and social responsibility (Bryman, 2003; Rowley, 2004). Concerning employer's image outside communication, McDonald's considers three core areas: established conditions and fair employment, personal and professional development opportunities and career prospects³.

As Deng (2009) points out, McDonald's strength relies on its strong name, reputation and wide communication channel in the market and its weakness on associations to junk food. Bryman (2003) conceptualizes McDonald's as a Disneyized institution, supporting several Disney dimensions were transferred to McDonald's. Correspondingly, the McDonaldization incorporates the storytelling concept, in all its senses, and it is materialized *in loco*, through Bryman's four propositions:

- **Theming:** Eating environments provide experiences that are explicit in the decoration, forms of service delivery, staff clothing... Bryman (2003) compares "Disney theme parks" as "fast food restaurants" and refers it as part of McDonald's consistency. Themes are mainly founded on familial discourse and are generally related to the place situated, as a glocalization trait.
- **Merchandizing:** it offers a wide range of merchandise bearing its logos or characters.
- **Dedifferentiation of consumption:** is meant to give consumers as many opportunities as possible to make purchases and to keep them as long as possible, like in free toys distribution and in restaurants location, usually in shopping malls, theme parks and gathering places.
- **Emotional Labor:** the corporate citizenship concept, the Hamburger Universities, the friendly and pleasurable ambiance and "the smile at the front-counter" are key features of McDonald's restaurants, in differentiating parallel goods.

As Bryman (2003) states, "McDonald's as a company is acutely aware of the significance of its brand as a provider of meaning and organizer of experiences" (p.157).

5.2. McDONALD'S TWENTIETH ANNIVERSARY CELEBRATION: Today, McDonald's is celebrating its 20th anniversary in Portugal, as its first restaurant opened to public at Cascaishopping, in May 1991. To commemorate this successful achievement, McDonald's launched recently two distinct digital platforms with the purpose to tell stories about common people whose history has passed through McDonald's and to

³ Source: Dra. Ana Mariani

encourage others to participate by telling their own stories about McDonald's. It is about sharing with the public twenty years of stories and blending people's stories with McDonalds', as the company sees its own tale constructed upon people's stories. That is the main concept of a storytelling organization.

The sites "Vidas com M" and "Histórias com M" differ on the narratives told. As the first one focus on actual employees and brings to public the corporate culture and inspiring inner examples of brand values, the latter reveals people stories that in some period of their life, have worked at McDonald's. We are focusing our study essentially on McDonald's platform "Histórias com M".

CHAPTER 6 – CASE STUDY RESULTS

6.1 STUDY 1: "Histórias com M" is a digital platform because the main goal was to develop some documentaries to be shared online, since the majority of McDonald's employers are ranged between 18 and 23 years, and it is clearly the most used communication form by this generation⁴.

Dra. Ana Mariani refers these sites focus on McDonald's employer image, both internal and external, because they are part of the brand's strategic pillars referred above. McDonald's felt there was an opportunity to improve its image as an employer, particularly regarding the benefits of working at McDonald's. It is crucial McDonald's' working experience is affectionate and cherished, regardless its duration, and that employers find in McDonald's' a family and a school that enables them to grow.

A brand talking about itself is not trustworthy to its audience, because the message conveyed can be mistaken by arrogant and overconfident. Concerning McDonald's image, it would be depreciated if the brand talked about itself and its employment practices. Having (former) employees talking about the brand and transmitting a much more objective and concrete message, people assemble a closer picture of reality. Hence, the brand motivates and enables people to experience things differently, allowing McDonald's to form brand ambassadors and endorsers, as these people will tell their impressions and experience story to their friends and relatives. In fact, concerning public opinion, company's employers are the most valued and so their story has a deeper impact⁵.

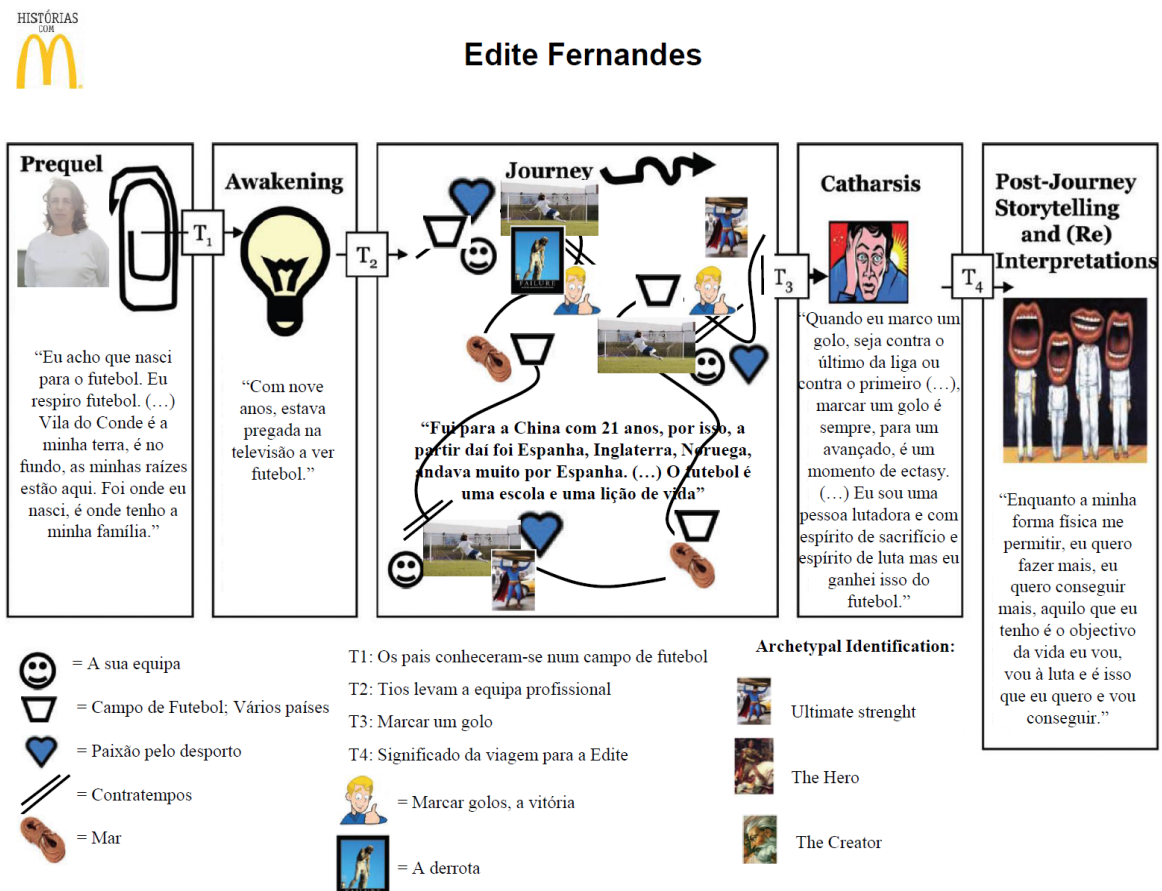
⁴ Source: Dra. Ana Mariani

⁵ Ibid.

The testimonies were chosen via internal casting, a common practice when communicating employers' image. McDonald's purpose was to discover inspirational people's stories that regardless their successes have taken something of McDonald's with them, breaching the typical employer image⁶. Not being branded videos enhances self-identification, because people watch them without prejudice, plus it has an element of surprise.

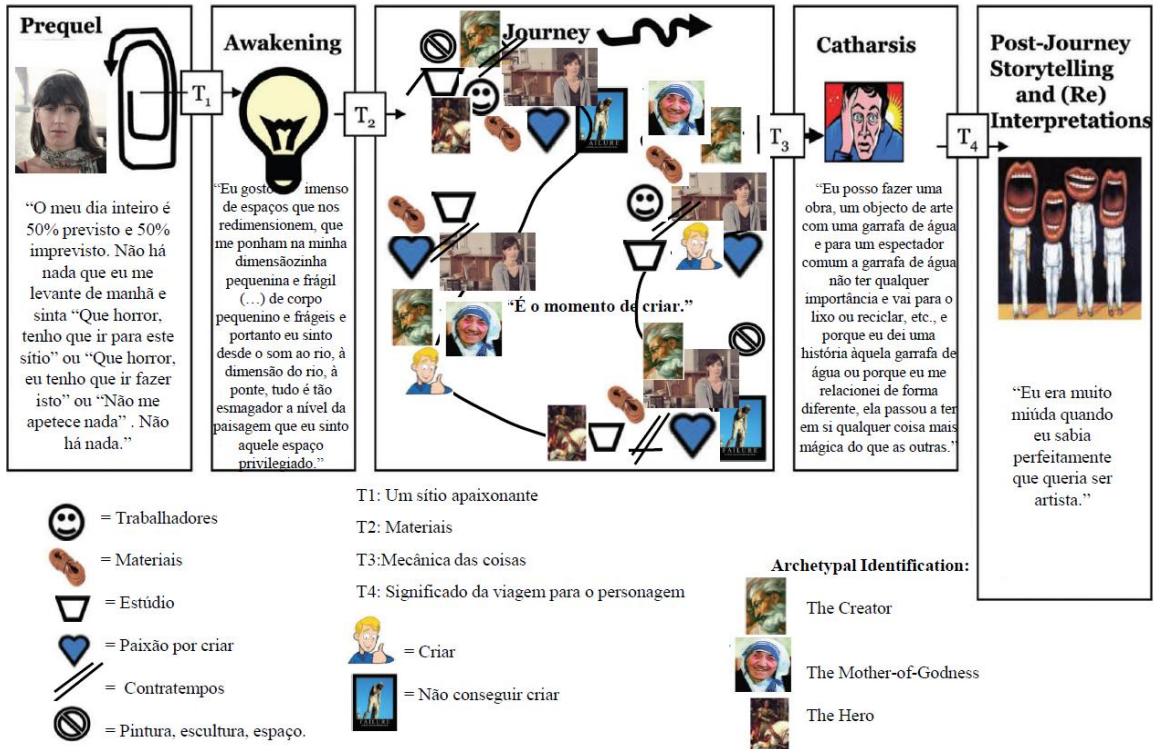
By observing a minimum of five times each video, we organized the stories told in Woodside & Megehee's (2010) Phase Dynamics mainframe. By arranging the events described, we were able to characterize the narrative elements present in the text and separate the action into events and triggers, with the purpose of identifying the narrator's interpretation of its own story.

Subsequently, by means of parallelism between the developed table, we determined, for each video narrator, archetypal identifications summarized below.

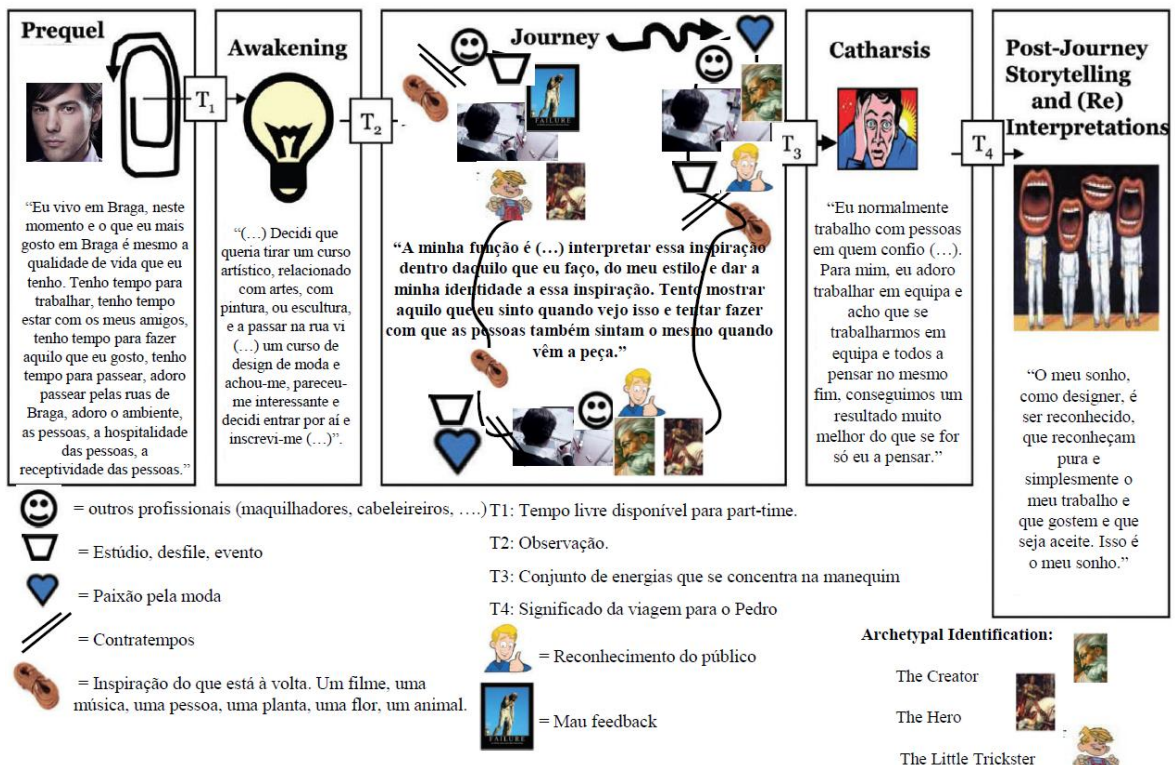


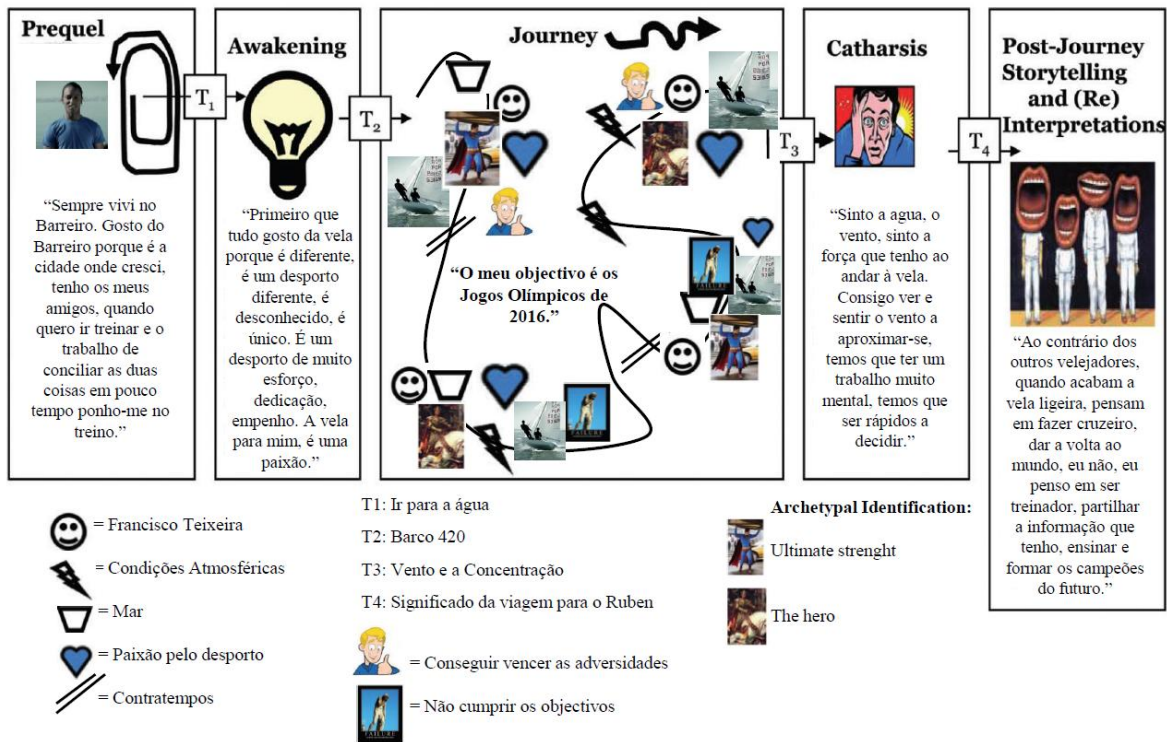
⁶ Ibid.

Susana Anágua



Pedro Reis

















A) DISCUSSIONS OF STUDY 1 RESULTS: Regarding the summarized table, though the stories and narrators are distinct from each other, we verify numerous resemblances between them. Apart from the fact they are all former McDonald’s workers, all stories seem to converge to the idea of a determined personal journey to pursuit some dreamed goal, sacrificing and fighting setbacks. Consumers’ storytelling self-representations display a character engaging in actions to achieve goals and reveal personal epiphanies, sense making and changes in protagonist life.

Resolving the second research question on recognizing the archetypes stakeholders identify in their relation with McDonald’s, one concludes that generally, the archetypes enhanced in each McDonald’s story are “The Creator” and “The Hero”. Overall, this opinion is also shared by McDonald’s Communication Senior Supervisor. A Hero is commonly featured as strong and daring, brave, willing to try and enduring much resistance. Typically, he is idealized as someone invincible whose purpose is to change the world, teaching also valuable lessons about endurance and self-reliance.

On the other hand, a Creator is someone artistically inspired, a dreamer. It can be seen as a smaller version of a god, as he is capable of interpreting the world and recreating it, in its

own form, serving as a communication channel to transport people to immersion or transportation states.

ARCHETYPAL IDENTIFICATION RESUME							
Edite		Susana		Pedro		Ruben	
Archetype	Justification	Archetype	Justification	Archetype	Justification	Archetype	Justification
The Creator 	As a football player, Edite has to be creative and inspired to score and succeed. Also, as a female football player amongst the best, she inspires other people with her journey of life.	The Creator 	This story remind us to remember details, things that generally pass by. It tell us lifeless may also create life, color, art. She is an artist inspired in what surrounds her.	The Creator 	Pedro tries to interpret his inspirations and give it his identity. He recitates pieces with different materials to show how and what he feels.	The Creator 	Ruben feels inspired by the nature when sailing. All journeys are resolved differently as the sea is unpredictable.
The Hero 	This is a story about courage, being away from her family and friends to pursuit a dream. She also relates her journey and self-transformation along the way, aiming for victory in every game.	The Hero 	Susana had known since ever she wanted to be a artist and this story tells us a journey of triumph and resolution to follow her dreams.	The Hero 	It is necessary fearlessness and bravery to change directions in life, to transform ourselves and succeed.	The Hero 	His sport requires effort, dedication and commitment. This story is about a journey of spirit and audacity to succeed.
Ultimate Strength 	For Edite, obstacles come in several forms, may it be a men dominated football world where she has to stand out, may it be the strenght to deal with defeat. She always tries harder to overcome herself and be greater.	The Mother-of-Godness 	Susana appears to be a discrete person that transmits great passion, serenity and a certain kind of purity.	The Little Trickster 	It is at least ironic to give up medicine school for a more unsafe world, that is, fashion. This journey is unusual and rather surprising and humorous.	Ultimate Strength 	Ruben embodies the overcoming of obstacles not only personally, due to his hard childhood, but also in his passion, finding a way to conquer the sea in all its power. His main goal is to overcome himself and to be greater, to be among the best.

These storylines match the plots of cultural archetypal myths. Both these archetypes personify the idea of original inspiration and imagination mingled with determination and courage, as people tell stories about their inspiration to live their dream. One may infer McDonald's employer communication stands on the ideas of inspiration and willpower, or in short, the stirring belief that the dreams command life.

However, the sample is too small and interpreting methods can lack objectivity and accuracy.

6.2 STUDY 2: McDonald's videos were observed and coded 32 times based on the narrative structure coding according to Escalas's (1998) table. However, two were excluded because they were incomplete.

Regarding the profile of our sample, we found it is mainly female (63%) and the average age is 29 years old. The majority is distributed in Lisbon Metropolitan Area (LMA), essentially in Lisbon and Cascais and 90% of the inquired are also educated, with graduation or master degree. All the inquired were familiar with the brand

McDonald's, but only 17% had already known the site "Histórias com M", through Facebook (80%) and Google. No one had worked yet in McDonald's but 43% know former or actual company workers. When asked about the genuineness of the statements watched, only one person had certain doubts, as most of them clearly believed on the stories told. Regarding the relation between the recorded workers success and the fact of being McDonald's former collaborators, no link was shown, as the answers were practically equally distributed between the positive and negative responses. After watching the videos, 73% of the inquired stated their McDonald's brand image had been positively altered.

6.2 A) DISCUSSIONS OF STUDY 2 RESULTS: According to Escalas (1998) Narrative Structure Scale, we found the average classification for each item and video, to assess extended results. All scores ascertained both for each video and item were positive. However, all questions' results imply the existence, at some extend, of a narrative structure, considering causality, character's development, chronology, sequential beginning-middle-end construction, event specification and landscape of actions and consciousness.

Average Scores	
TOTAL	
Q 1	4,2
Q 2	4,2
Q 3	3,9
Q 4	3,7
Q 5	3,4
Q 6	3,8

Given the results attained, we can answer positively to the first research question "Is McDonald's "Histórias com M" platform communication strategy, in fact, organized as a story?". We conclude all four McDonald's videos were story structured and infer the brand is employing a storytelling approach in "Histórias com M". However, one must state these results serve only as proof of concept.

6.3 CASE STUDY RESEARCH OUTCOMES: Based on previous theoretical exposure, we respond to the third question "What type of storytelling is McDonald's applying?". "Histórias com M" merges various concepts in marketing storytelling. Actually, McDonald's is communicating former workers stories and unconsciously sharing the

impact of corporate culture and living in their lives (organizational storytelling). The company is being branded via stories (corporate branding storytelling), by letting stakeholders/consumers express their self-stories related to the brand experiences (consumer storytelling) and encouraging on people's sharing and co-creation through internet and social networks (transmedia storytelling).

Regarding the core study question "What is the typical McDonald's archetypal form in its corporate branding strategy through storytelling?", we can conclude McDonald's storytelling conveyed archetypal figure is a combined "Creator" and "Hero", as stories narrated correspond to inspiring and fortitude spirits. Heroes are real life people that make part of McDonald's story and also creators of their own dream to follow.

CHAPTER 7 – MAIN CONCLUSIONS

Stories are about thinking and feeling, making sense of life, shaping our identity. We summarize our knowledge and experience into compact narratives we tell, for ourselves and others, creating our own stories to understand our place on earth.

Applying storytelling to a corporate branding approach, a brand must understand the consumers and their stories so it doesn't lose sight of its story settled purpose: engaging consumers into the brand's own story, that is, a myth conveyed by archetype(s).

Though both the organization and the consumers are responsible for the brand's story in a co-creation context, iconic brand stories happen to those companies who can tell them, because they give people enough space to reflect for themselves and keep the story in their minds and hearts.

Popularly, one uses to say departed people live in the hearts of the people they loved. We appraise if we are our stories, then we can achieve immortality through storytelling.

7.1 MANAGERIAL IMPLICATIONS: Stories are essential for sense making and move people to action (e.g. Adaval & Wyer, 1998; McKee 2003; Weick *et al.*, 2005). Exploring the appliance of storytelling within a corporate branding approach, helps clarify how stories are express and perceived by its stakeholders, how they tell their own stories, how they share knowledge and learn, and how they create meaning and make sense of their role. Therefore, storytelling comprehension can improve communication and

understanding amongst brand related people, cope with change and transfer organizational culture.

Also, companies must adapt to new rules of consumer empowerment and collaborative models, as a platform to build a sustained branded dialogue where brand meaning is built with its customers, and bringing consumers over by telling them company stories. This knowledge is very important for marketing management nowadays, as brand-consumer relationships are becoming a product themselves, both to inner and outer public.

7.2 LIMITATIONS & FUTURE RESEARCH SUGGESTIONS: Storytelling is all about communicating with the self and the other(s), creating narrative structures and (re)interpretations of meanings. Therefore, it can never be detached from a subjective point of view, as human reasoning is not purely rational. Limitations on the research also extend to the fact that some people find hard to express their thoughts and feelings, either verbally or non-verbally, which can lead us to a misinterpretation of other's self-stories.

Regarding further research on the subject, we propose a more extended investigation, considering all parties involved on brand meaning's co-creation: the brand company itself, its advertising agency, its media agency, its digital agency, its workers, collaborators and its consumers. One should also study the effects of brand repetition, brand mentioning or brand omission in storytelling advertising. There is yet much to discover and know about consumer memory and neural architecture, though analyzing factors affecting memory processing in consumer choice tasks can be very significant, particularly to an even more effective storytelling communication.

APPENDIX

1. INTERVIEW GUIDE EXPOSITION

1. Ao longo dos tempos, a McDonald's tem utilizado, na sua comunicação externa, vários anúncios que contam histórias de momentos passados na ou com a McDonald's. Qual é o principal objectivo da marca em relatar histórias na sua comunicação?
2. Quais eram os objectivos para a comunicação do 20º aniversário da McDonald's?
3. Geralmente, em equipa que ganha, não se mexe. No entanto, a campanha “Histórias com M” vem alterar a estratégia da marca, que apostava em relatar os momentos felizes e marcantes através de consumidores, para contar a história de pessoas que têm algo em comum, que é o facto de terem trabalhado no McDonald's. Porquê a mudança na estratégia da marca, na forma de contar histórias?
4. A mudança de estratégia de *storytelling* tem sido aplicada global, ou localmente?
5. Porquê uma campanha de comunicação através de *storytelling*, que funde o consumidor num colaborador também?
6. Qual é a mensagem que pretendem passar com esta plataforma?
7. Quantas histórias foram recolhidas para a plataforma “histórias com M”?
8. Foram relatadas apenas histórias com sucesso? Como foi feita a selecção das histórias?
9. A plataforma permite a partilha dos vídeos em várias redes sociais. Qual tem sido o *feedback* dos consumidores em relação à plataforma? Como o medem?
10. Quais foram os meios utilizados para promover o *site*?
11. Existe uma política de comunicação integrada para o *storytelling* da marca?

2. STUDY 1: NARRATIVE STORY BOARDS

Histórias com M: Edite Fernandes – Futebolista Profissional

McDonald's Tagus Park, 2001

Duration: 4:06; Source: <http://www.youtube.com/watch?v=2Ilfv0ELNs>

“Eu acho que nasci para o futebol. Eu respiro futebol, até porque tenho algo engraçado. A minha mãe conheceu o meu pai num campo de futebol, então achamos todos que vem daí a origem. Com nove anos, estava pregada na televisão a ver futebol. Até que um dia, realmente, houve dois tios meus que decidiram levar-me a uma equipa mais profissional, entre aspas, não é. Fui para a China com 21 anos, por isso, a partir daí foi Espanha, Inglaterra, Noruega, andava muito por Espanha. Vila do Conde é a minha terra, é no

fundo, as minhas raízes estão aqui. Foi onde eu nasci, é onde tenho a minha família, é onde eu costumo carregar as minhas energias para depois voltar para fora. Vila do Conde tem mar e os meus pais, neste caso, a minha família vive toda em frente ao mar, a minha casa. E muitas vezes que eu venho à varanda de casa e vejo o mar, o mar é como se fosse uma inspiração para mim. É falares com ele e ele não te dá resposta mas é tipo, um ar fresco, é aquela grandeza que o mar tem, é como se tu ganhasses forças. Eu sou uma pessoa lutadora e com espírito de sacrifício e espírito de luta mas eu ganhei isso do futebol. Em termos gerais, eu acho, na minha ideia, eu acho que o futebol é uma escola, não é, também uma lição de vida em alguns aspectos e onde tu ganhas alguma disciplina. Quando eu marco um golo, seja contra o último da liga ou contra o primeiro, seja o quinto ou o sexto, marcar um golo é sempre, para um avançado, digamos, que é um momento de êxtase. Enquanto a minha forma física me permitir, eu quero fazer mais, eu quero conseguir mais, aquilo que eu tenho é o objectivo da vida eu vou, vou à luta e é isso que eu quero e vou conseguir.”

Histórias com M: Susana Anágua – Artista Plástica

McDonald's Vila Franca de Xira, 1996-2004

Duration: 4:20; Source: <http://www.youtube.com/watch?v=TtB7j--CtZA>

“O meu dia inteiro é 50% previsto e 50% imprevisto. Não há nada que eu me levante de manhã e sinta “Que horror, tenho que ir para este sítio” ou “Que horror, eu tenho que ir fazer isto” ou “Não me apetece nada” ... Não há nada. Para mim criar é o momento em que eu vou a uma fábrica, a um sítio pelo qual me apaixono e estou duas, três horas a falar com o trabalhador e a engenheira está-me a explicar como é que se faz cimento e eu acho divertidíssimo e nem sequer lhe tento explicar a ela que eu não estou interessada em como é que se faz cimento, eu quero é filmar a máquina que o faz, mas tem que passar por todo o entusiasmo dela, a explicar-me a mim, como é que se faz cimento e para mim isso já é o momento de criar. Eu gosto imenso de espaços que nos causem, que nos redimensionem, que me ponham na minha dimensãozinha pequenina e frágil e aquela ponte 25 de Abril é uma coisa fabulosa, que nos põe na dimensão que realmente que nós somos, frágeis, de corpo pequenino e frágeis e portanto eu sinto desde o som ao rio, à dimensão do rio, à ponte, tudo é tão esmagador a nível da paisagem que eu sinto aquele espaço privilegiado. Adoro superfícies de materiais, grandes superfícies de materiais onde as prateleiras dão-me ideias muitas das vezes com materiais para executar peças ou para executar situações em que..., instalações, etc. Eu não me consigo relacionar tão bem com a pintura quanto

com a escultura e com o espaço. A coisa tridimensional é muito mais satisfatória para mim do que o traço, do que a tinta, do que o desenho e do que o plano bidimensional. Gosto muito, sou apaixonada pela mecânica das coisas e pela mecânica do fazer. Eu posso fazer uma obra, um objecto de arte com uma garrafa de água e para um espectador comum a garrafa de água não ter qualquer importância e vai para o lixo ou reciclar, etc., e porque eu dei uma história àquela garrafa de água ou porque eu me relacionei de forma diferente, ela passou a ter em si qualquer coisa mais mágica do que as outras. Eu era muito miúda quando eu sabia perfeitamente que queria ser artista.”

Histórias com M: Pedro Reis – *Designer de Moda*

McDonald's Braga, 1997-1999

Duration: 4:41; Source: <http://www.youtube.com/watch?v=kO754bVIDu0>

“A minha inspiração vem do que está à minha volta. Pode ser um filme, pode ser uma música, pode ser uma pessoa, pode ser uma planta, uma flor, um animal e a minha função é basicamente interpretar essa inspiração dentro daquilo que eu faço, do meu estilo, e dar a minha identidade a essa inspiração. Eu tento pegar naquilo que já existe e criar algo novo dentro daquilo que já existe, portanto é uma forma de recriar dentro de pesquisas, de materiais experimentários, experimento imenso em termos de materiais, de cortes, de silhuetas e adapto uma coisa que já vi ou um quadro ou uma pessoa ou uma música. Tento mostrar aquilo que eu sinto quando vejo isso e tentar fazer com que as pessoas também sintam o mesmo quando vêm a peça. Eu vivo em Braga, neste momento e o que eu mais gosto em Braga é mesmo a qualidade de vida que eu tenho. Tenho tempo para trabalhar, tenho tempo para estar com os meus amigos, tenho tempo para fazer aquilo que eu gosto, tenho tempo para passear, adoro passear pelas ruas de Braga, adoro o ambiente que tem Braga, as pessoas, a hospitalidade das pessoas, a receptividade das pessoas. Normalmente quando faço uma sessão fotográfica, um editorial ou mesmo um desfile é um conjunto de energias que se reúne e que se concentra na manequim e na altura em que ela aparece na *passerelle* ou que está em frente à câmara e essa energia vem do meu trabalho, das minhas roupas, da ideia, da imagem que eu tenho daquela mulher, mas também vem dos outros profissionais, dos maquilhadores, dos cabeleireiros, do fotógrafo, da equipa que produz o evento, o desfile ou mesmo a sessão fotográfica e é uma energia que eu tenho um certo à vontade com as outras pessoas. Eu normalmente trabalho com pessoas em quem confio e também deixo que a outra pessoa se sinta realizada ao mostrar o trabalho que no fundo é um trabalho em conjunto. Para mim, eu adoro trabalhar em equipa e acho que se

trabalharmos em equipa e todos a pensar no mesmo fim, conseguimos um resultado muito melhor do que se for só eu a pensar. A profissão de estilista, para mim, apareceu um pouco por acaso. Estava a estudar medicina e tinha um tempo livre, trabalhava em *part-time* mas tinha tempo livre, então decidi que queria tirar um curso artístico, relacionado com artes, com qualquer coisa, pintura, ou escultura, e a passar na rua vi uma escola em Braga que tinha um curso de *design* de moda e achou-me, pareceu-me interessante e decidi entrar por aí e inscrevi-me no curso e pronto, mal eu sabia que ia funcionar e que ia ser a minha carreira, não é, e no fundo, aquilo que eu gostava de fazer. O meu sonho, como *designer*, é ser reconhecido, que reconheçam pura e simplesmente o meu trabalho e que gostem e que seja aceite. Isso é o meu sonho.”

Histórias com M: Rúben Semedo – Velejador

McDonald’s Barreiro, 2008-2010

Duration: 3:38; Source: <http://www.youtube.com/watch?v=SgyE5SvZeKQ>

“Sempre vivi no Barreiro. Gosto do Barreiro porque é a cidade onde cresci, tenho os meus amigos, quando quero ir treinar e o trabalho de conciliar as duas coisas em pouco tempo ponho-me no treino. No momento que eu quero ir para a água vou para a água, treino, faço o que tenho a fazer. O Francisco Teixeira, já o conheço desde que entrei para o clube, desde 99, sempre nos demos bem, conseguimos trabalhar em equipa, é por isso que estamos nesta classe. Gostamos um do outro, é essencial também. Primeiro que tudo gosto da vela porque é diferente, é um desporto diferente, é desconhecido, é único. É um desporto de muito esforço, dedicação, empenho. A vela para mim, é uma paixão. A classe é 420. Chama-se 420 pelo tamanho do barco. O meu objectivo é os Jogos Olímpicos de 2016. Para mim, andar à vela, tem de ser com vento, que é as condições que eu mais gosto. É uma coisa difícil de aprender, temos que estar completamente concentrados. Sinto a água, o vento, sinto a força que tenho ao andar à vela. Consigo ver e sentir o vento a aproximar-se, temos que ter um trabalho muito mental, temos que ser rápidos a decidir. Ao contrário dos outros velejadores, quando acabam a vela ligeira, pensam em fazer cruzeiro, dar a volta ao mundo, eu não, eu penso em ser treinador, partilhar a informação que tenho, ensinar e formar os campeões do futuro.”

3. STUDY 2 QUESTIONNAIRE: STORYTELLING NA MCDONALD'S PORTUGAL

1. Familiaridade com a marca McDonald's



Conhece a marca McDonald's?

Sim

Não

Conhece o site "Histórias com M"?

Sim

Não

Se sim, como?

Facebook

Twitter

Google

Orkut

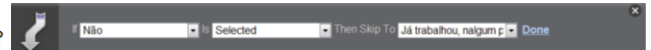
Blog

Outro. Qual?

Já trabalhou, nalgum ponto da sua vida, na McDonald's?

Sim

Não



Conhece alguém que trabalhe e/ou já trabalhou na McDonald's?

Sim

Não

2. Análise dos testemunhos em "Histórias com M"

[Edite Fernandes](#) - ver video

Edite Fernandes, "Futebolista Profissional"

	Discordo totalmente	Discordo	Não concordo nem discordo	Concordo	Concordo fortemente
1. O discurso do personagem está orientado nas suas acções a atingir os seus objectivos.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. O discurso do personagem faz perceber o que está a pensar e a sentir.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. O discurso do personagem demonstra evolução pessoal ou mudança na sua vida.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. O discurso do personagem explica porque é que as coisas acontecem, o que causou os factos acontecerem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. O discurso tem um início bem delineado, um evento que altera o curso da história e uma conclusão.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. O discurso concentra-se em eventos específicos, em vez de generalizações ou abstracções.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

[Susana Anágua](#) - ver vídeo

Susana Anágua, "Artista Plástica"

	Discordo totalmente	Discordo	Não concordo nem discordo	Concordo	Concordo fortemente
1. O discurso do personagem está orientado nas suas acções a atingir os seus objectivos.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. O discurso do personagem faz perceber o que está a pensar e a sentir.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. O discurso do personagem demonstra evolução pessoal ou mudança na sua vida.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. O discurso do personagem explica porque é que as coisas acontecem, o que causou os factos acontecerem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. O discurso tem um início bem delineado, um evento que altera o curso da história e uma conclusão.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. O discurso concentra-se em eventos específicos, em vez de generalizações ou abstracções.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

[Pedro Reis](#) - ver vídeo

Pedro Reis, "Designer de Moda"

	Discordo totalmente	Discordo	Não concordo nem discordo	Concordo	Concordo fortemente
1. O discurso do personagem está orientado nas suas acções a atingir os seus objectivos.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. O discurso do personagem faz perceber o que está a pensar e a sentir.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. O discurso do personagem demonstra evolução pessoal ou mudança na sua vida.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. O discurso do personagem explica porque é que as coisas acontecem, o que causou os factos acontecerem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. O discurso tem um início bem delineado, um evento que altera o curso da história e uma conclusão.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. O discurso concentra-se em eventos específicos, em vez de generalizações ou abstracções.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

[Ruben Semedo](#) - ver vídeo

Ruben Semedo, "Velejador"

	Discordo totalmente	Discordo	Não concordo nem discordo	Concordo	Concordo fortemente
1. O discurso do personagem está orientado nas suas acções a atingir os seus objectivos.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. O discurso do personagem faz perceber o que está a pensar e a sentir.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. O discurso do personagem demonstra evolução pessoal ou mudança na sua vida.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. O discurso do personagem explica porque é que as coisas acontecem, o que causou os factos acontecerem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. O discurso tem um início bem delineado, um evento que altera o curso da história e uma conclusão.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. O discurso concentra-se em eventos específicos, em vez de generalizações ou abstracções.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Opinião

Acredita na veracidade dos testemunhos?

Não acredito



Não tenho a certeza



Acredito



Acredita que existe alguma relação entre o sucesso dos trabalhadores que deram o testemunho e o facto de terem trabalhado no McDonald's?

Não
 Não tenho a certeza
 Acredito

Os testemunhos apresentados alteraram positivamente a imagem que tinha da marca McDonald's?

Sim
 Não

4. Identificação

Idade:

Sexo:

Masculino
 Feminino

Área de residência:

Profissão:

Escolaridade:

2. STUDY 2 RESULTS:

Questionnaire Results

ID	Edite						Susana						Pedro						Ruben						ID Average
	Q1	Q2	Q3	Q4	Q5	Q6	Q1	Q2	Q3	Q4	Q5	Q6	Q1	Q2	Q3	Q4	Q5	Q6	Q1	Q2	Q3	Q4	Q5	Q6	
1	5	4	5	4	3	4	4	5	5	4	2	3	5	5	5	5	2	4	5	5	4	4	3	4	4,1
2	4	4	4	3	2	3	3	4	4	3	5	3	5	4	5	4	3	4	5	5	4	3	4	5	3,9
3	4	5	3	4	3	5	5	5	5	5	4	5	5	5	5	5	5	5	5	5	5	5	5	5	4,7
4	4	4	5	3	2	2	3	4	1	1	1	1	4	5	5	5	5	5	4	4	3	3	3	3	3,3
5	3	5	4	5	4	5	3	5	3	3	4	5	3	5	3	3	4	4	3	4	2	2	3	5	3,8
6	3	4	2	4	2	4	5	4	2	2	2	4	4	4	4	4	4	4	4	4	2	3	2	4	3,4
7	5	5	5	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4,9
8	4	4	5	4	4	4	4	4	3	4	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3,8
9	4	4	3	4	4	4	4	4	5	4	5	5	5	4	5	5	5	4	4	5	5	4	4	4	4,3
10	5	5	4	5	5	4	5	5	2	3	4	2	5	4	4	4	4	4	4	3	3	4	3	3	3,9
11	5	5	5	5	3	4	4	4	5	4	3	3	5	4	5	5	3	4	5	5	4	4	3	4	4,2
12	5	4	5	4	4	3	5	4	5	4	4	3	5	5	5	2	5	3	4	5	4	3	3	4	4,1
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14	4	5	5	5	3	5	4	3	2	1	3	5	4	3	3	5	4	4	4	5	1	1	1	5	3,5
15	5	5	4	2	2	5	5	4	2	2	2	5	5	5	5	5	5	5	5	4	4	5	3	5	4,1
16	4	5	5	4	4	3	5	5	2	2	2	2	5	5	5	5	5	4	5	4	4	3	2	4	3,9
17	4	4	4	5	4	4	3	4	5	5	4	5	4	4	4	5	5	4	4	5	5	4	3	4	4,3
18	4	4	4	5	5	4	4	4	2	3	3	3	4	3	4	5	4	4	5	5	5	5	4	5	4,1
19	4	4	3	2	3	3	3	4	3	3	2	4	4	5	5	3	5	3	4	5	3	3	4	3	3,5
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21	4	5	4	5	4	4	4	5	3	3	2	4	4	2	5	4	4	4	5	4	3	4	3	4	3,9
22	4	2	5	3	4	5	3	4	4	2	3	2	4	4	5	4	4	4	4	4	4	3	3	5	3,7
23	4	3	2	2	2	4	5	5	4	5	5	5	4	2	4	3	5	5	4	2	3	2	2	5	3,6
24	3	2	2	2	3	4	4	4	5	3	3	4	4	3	4	5	5	4	4	3	4	3	4	4	3,6
25	4	5	5	5	4	3	4	4	4	4	4	3	4	5	5	5	4	4	4	5	5	4	4	4	4,3
26	3	2	2	4	2	3	4	4	4	3	3	4	4	4	3	4	4	4	3	4	3	4	4	4	3,5
27	4	4	5	3	3	4	3	2	4	2	3	1	3	3	5	5	5	4	4	5	1	1	1	5	3,3
28	4	4	4	4	4	4	4	5	5	4	4	4	5	4	4	3	4	2	5	4	3	3	4	4	4,0
29	5	5	5	2	2	2	4	5	2	4	1	1	5	4	2	5	2	2	5	5	3	2	2	2	3,2
30	2	5	4	5	3	4	4	4	3	5	2	2	3	2	3	3	3	4	5	4	4	5	5	5	3,7
Q Average	4,1	4,2	4,0	3,8	3,3	3,8	4,0	4,3	3,6	3,3	3,1	3,5	4,3	4,1	4,4	4,3	4,1	3,9	4,3	4,4	3,5	3,4	3,2	4,1	
Video Average	3,9						3,6						4,2						3,8						

Questionnaire Results							
ID	P1	P2	P3	P4	P5	P6	P7
1	Sim	Não	Não	Não	Não	Acredito	Não tenho a certeza
2	Sim	Não	Não	Não	Não	Acredito	Acredito
3	Sim	Não	Não	Sim	Acredito	Não	Não
4	Sim	Não	Não	Sim	Acredito	Não	Não tenho a certeza
5	Sim	Não	Não	Sim	Acredito	Não	Não
6	Sim	Sim	Facebook	Não	Não	Acredito	Acredito
7	Sim	Não	Não	Sim	Acredito	Não	Não tenho a certeza
8	Sim	Não	Não	Sim	Acredito	Não	Não tenho a certeza
9	Sim	Sim	Google	Não	Sim	Acredito	Acredito
10	Sim	Não	Não	Não	Sim	Acredito	Não
11	Sim	Não	Não	Não	Sim	Acredito	Não tenho a certeza
12	Sim	Não	Não	Não	Não	Acredito	Não
13	Sim	Não	Não	Não	Não	Acredito	Acredito
14	Sim	Não	Não	Não	Não	Acredito	Acredito
15	Sim	Não	Não	Não	Não	Acredito	Não
16	Sim	Não	Não	Não	Não	Acredito	Acredito
17	Sim	Sim	Facebook	Não	Não	Acredito	Acredito
18	Sim	Não	Não	Não	Não	Acredito	Não tenho a certeza
19	Sim	Não	Não	Não	Não	Acredito	Não tenho a certeza
20	Sim	Não	Não	Não	Não	Acredito	Não tenho a certeza
21	Sim	Não	Não	Sim	Acredito	Não	Acredito
22	Sim	Não	Não	Não	Sim	Acredito	Não
23	Sim	Não	Não	Não	Não	Acredito	Não
24	Sim	Sim	Facebook	Não	Sim	Acredito	Não tenho a certeza
25	Sim	Não	Não	Não	Não	Acredito	Acredito
26	Sim	Não	Não	Não	Não	Acredito	Não
27	Sim	Não	Não	Sim	Acredito	Não	Não tenho a certeza
28	Sim	Não	Não	Sim	Acredito	Não	Acredito
29	Sim	Sim	Facebook	Não	Não	Acredito	Não
30	Sim	Não	Não	Não	Não	Acredito	Não

Questionnaire Results						
ID	P8	P9	P10	P11	P12	P13
1	Sim	26	Feminino	Cascais	Assistente de Marketing	Licenciatura
2	Sim	26	Masculino	Lisboa	Marketeer	Licenciatura
3	Sim	54	Feminino	Cascais	Professora do Ensino Secundário	Licenciatura
4	Sim	26	Feminino	Lisboa	Advogada	Mestrado
5	Sim	26	Masculino	Lisboa	Estudante	Mestrado
6	Sim	26	Feminino	cascais	Estudante	Mestrado
7	Sim	23	Feminino	Lisboa	terapeuta	Licenciatura
8	Não	26	Feminino	Almeirim	Técnica de Marketing	Licenciatura
9	Sim	26	Masculino	Barcelona	Marketing Manager	Bacharelato
10	Não	31	Feminino	Grande Lisboa	Account	Licenciatura
11	Sim	30	Masculino	lisboa	engenheiro civil	Mestrado
12	Sim	40	Masculino	Lisboa	Director de Marketing e Comunicação	Mestrado
13	Sim	57	Masculino	Cascais	Engenheiro	Licenciatura
14	Não	22	Feminino	Lisboa	Hoteleira	Licenciatura
15	Não	26	Feminino	Cascais	Terapeuta da Fala	Licenciatura
16	Sim	26	Feminino	Cascais	Consultora	Mestrado
17	Sim	29	Masculino	Cascais	Gestor	Licenciatura
18	Sim	27	Feminino	Lisboa	Consultora	Mestrado
19	Sim	26	Feminino	cascais	advogada	Mestrado
20	Sim	26	Feminino	cascais	advogada	Mestrado
21	Sim	17	Feminino	Cascais	Estudante	Ensino Básico
22	Sim	21	Masculino	Lisboa	Estudante	Ensino Secundário
23	Não	52	Feminino	lisboa	professora	Licenciatura
24	Não	24	Feminino	lisboa	desempregada	Licenciatura
25	Sim	29	Masculino	Cascais	Psicologo	Mestrado
26	Sim	30	Masculino	Lisboa	Gestor	Licenciatura
27	Não	25	Feminino	Lisboa	Gestor	Licenciatura
28	Sim	22	Feminino	Oeiras	Designer	Licenciatura
29	Sim	26	Feminino	cascais	designer	Licenciatura
30	Não	25	Masculino	Lisboa	Engenheiro Civil	Mestrado

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