# Storytelling as a strategy for brand positioning

Storytelling como estratégia para posicionamento de marca

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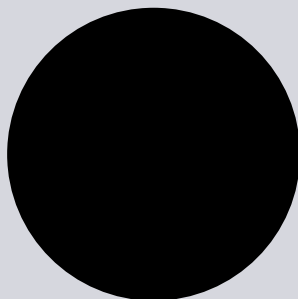
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ABSTRACT

The failure in a clear positioning in brand communication, leads to the devaluation of the brand and the product. This article proposes guidelines for the positioning of a brand using the concepts of storytelling and archetypes. The methods used were a literature review and a case study. It results in the joint development between the designer, company and employees, in the identification of the target audience and stakeholders, the definition of roles within a narrative model and in the archetypal positioning.

KEYWORDS

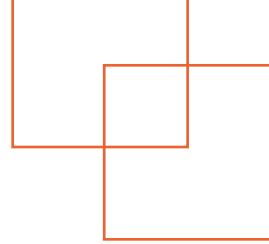Brand Positioning. Archetypes. Storytelling.

RESUMO

A falha em um posicionamento claro na comunicação, acarreta na desvalorização da marca e do produto. Este artigo propõe diretrizes para o posicionamento de uma empresa a partir dos conceitos de storytelling e arquétipos. A métodos utilizados foram a revisão bibliográfica e o estudo de caso. Resulta no desenvolvimento conjunto entre designer, empresa e funcionários, na identificação do público-alvo e dos stakeholders, na definição dos papéis dentro de um modelo de storytelling e do posicionamento arquetípico.

PALAVRAS-CHAVE

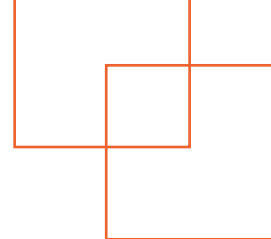Posicionamento de Marca. Arquétipos. Storytelling.

1 INTRODUCTION

In a disproportionate universe of product and service options and a technological levelling that equals its characteristics and benefits, the brand maintains itself as a guiding point in the buying decision, an emotional connection between the company and consumer formed by experiences and perception.

It is natural, in the current troubled economy, for company employees to accumulate positions. In this sense, with the lack of knowledge about the public and the lack of strategic planning of companies, practically the entire process of manufacturing and communication of products and brand are compromised by not having human resources with sufficient technical knowledge and profile to perform the necessary functions during the process, compromising the image of the company and the quality of the product.

The article's general objective is to present guidelines for a selected company in the manufacturing sector (COMPANY X), as a contribution both in the management and organization in the development and production process as well as in the brand communication through the storytelling process and archetypes, and for this it aims at specific objectives such as: Identifying the target audience of an organization through design techniques and tools; developing together with employees strategic planning of the company and its market positioning. Such proposed contributions can be replicated and adapted for other companies that present the same deficiencies.

In this sense, this study is justified through the elaboration of guidelines because the identification and knowledge of the target audience, the mission, vision and values of the company will have significant impact and contribution during the process of creation and development of products, which will have more effective communication between product and user, in addition to better communicate the brand and user, strengthening its positioning in the market segment and efficiency in productivity, in addition to promoting communication between sectors. The development of strategic planning with the employees will allow them to know (externalize) the mission, vision and values and raising awareness of the importance of directing activities to strengthen the company's positioning in the market.

2 PUBLIC AND BRAND POSITIONING

Neumeier (2015) points to a change in the behavior of the public, which starts to consumers seeking to build its identity. This consumption and identity construction does not happen in a particular way; the consumer seeks to be unique but seeks to be unique in a group. In a time of easy group formation, the unit of measurement is not the segment, but the tribe - a group of people who share interests and information and identify themselves as belonging to the tribe.

A tribe, warns Neumeier (2015), is not just another type of segment. The brand should not seek to reach a tribe, but to support it, if its ally, organize and grow with it. Research shows that consumers who interact with each other socially in a brand community tend to develop an intense sense of loyalty and group feeling. If the identification of the tribe is tied to a brand, its members are more likely to defend it and fight for its success.

For Seth Godin (2015), a large number of companies worry about numbers when looking for the broadest possible market while their focus should be on the quality of the possible tribe. The quantitative search ignores the depth of commitment and connection that dedicated fans can bring to the brand if it supports them and follows their codes of behavior. Tribes are closed groups, with a clear division of internal and external members. Knowing the rules of the group - and helping to define them from the beginning - is a prerequisite for leading and expanding it.

The interaction between the public and the brands has also changed in the last decade. Traditionally, interaction has occurred at the point of sale with the product, influenced by television advertising, magazine ads and external media. Brand's message was reinforced by creative announces, attractive packaging, sponsorship and products insertion on TV programs and films. What before was a communication of unique way, of the brand to the public, with social networks becomes a communication of double hand, changing the relationship of the brand with its consumers profoundly (SLADE-BROOKING, 2016).

Knowing how to communicate and to whom to address is essential to the success of the brand. However, the efficient use of new technologies and respect for the rules of the consumer group allows the brand to transcend advertising and the products it offers and can become part of the lifestyle of the individual. By not understanding who is its target public, the company lacks subsidies that enable differentiation and market positioning.

The whole process of brand construction aims to create and position the company according to concepts and parameters strategically defined.
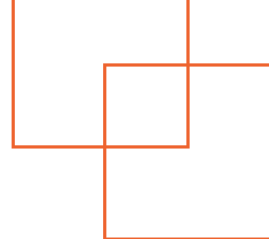
However, this construction has success only when consumer perception is equivalent to brand's proposed image, in a process which seeks Brand Equity, a term which, according to Keller (2006), represents a set of associations and behaviors by clients which allows the brand to gain greater volume or more significant margins and which gives it a sustainable and differentiated advantage over competitors. Trout and Ries are the pioneers on defining the term positioning. Partners of a company wanted to differentiate it from competitors, so they thought on investing in strategy to solve their problems and show themselves on the market, besides how it would be worked the "product of customers in the mind of consumers concerning competition". This is the point from which appears the concept and application over the positioning. Companies need a starting point, a strategy for such an idea to remain in the minds of individuals, reports Trout (2010).

Ries confirms that the focus goes against logical reasoning.

Many people related to marketing and management assume that the more comprehensive their line is, the better. They think that the more market segments a brand can attract, the greater the sales. It is logical, but things do not work like this. It is not a problem related to sales but the brand. The more encircling the line, the more segments one tries to attract, the weaker the brand becomes. (MAZUR, 2010, p.146).

According to Tomiya (2010, p. 63), brand positioning is the part of brand identity and value proposition that will be actively communicated to the target audience and that demonstrates the advantages over competitors. The author also says that brand positioning should have the characteristics listed in chart 01:

Chart 01: characteristics of brand positioning

Reliable:	people believe that the brand can deliver.
Relevant:	makes the difference for people.
Single:	Only your brand can promise.
Everlasting:	Resists scenario changes.

Source: Adapted from TOMIYA (2010, p. 63)

According to ZOGBI (2013, p.22) positioning

is the basis for building and maintaining the business, is the description of the image that a business wants to have for its brand and its stores and serves as the conceptual "umbrella" to guide us in how to behave and communicate.
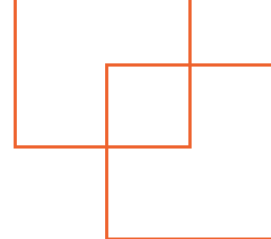
3 ARCHETYPES AND STORYTELLING

The archetypes are part of Carl Gustav Jung's study of the collective unconscious. The unconscious, previously limited to repressed personal contents, becomes a universal characteristic and not an individual, and there are modes of behavior that are the same in all individuals. For Jung (2000, p.15), this personal unconscious "rests on a deeper layer, which no longer has its origin in personal experiences or acquisitions, but is innate" and is common to all human beings, regardless of society or time.

For Mark and Pearson (2016, p.41), "Archetypes mediate between products and consumer motivation because they offer an intangible experience of meaning. Integrating concepts of different systems, specially the Jungian psychological one, Carol Pearson has developed a theoretical reference identifying, classifying and describing twelve archetypes in a system to be applied to the organizational development and marketing. Chart 02 separates the archetypes into groups according to their motivations and identifies the most important ones for the satisfaction of the four basic human needs.

Chart 02: Motivation of archetype groups

Archetypes and motivation				
	Presentative, Creator, Ruling	Court jester, Common face, Lover	Hero Outlaw, Wizard	Innocent, Wise, Explorer
Motivation	**Stability & control**	**Belonging & Pleasure**	**Risk & Mastery**	**Independence & satisfaction**
Fear of the consumer	Financial ruin, disease, uncontrollable chaos	Exile, orphanhood, abandonment, being crushed	Ineffectiveness, powerlessness, helplessness	Falling into the trap, being betrayed, empty
Helps the consumer to	Feeling safe	Having love / community	Take place	Finding happiness

Source: Adapted from MARK and PEARSON, 2016

Chart 03 relates each of the twelve archetypes raised by Mark and Pearson (2016) with the primary function it may have over the public, offering in the third column an example of a brand that has in its identity the predominant characteristics of the archetype.
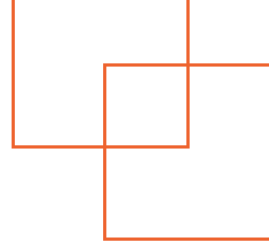
Chart 03: Functions of archetypes

Archetype	You help people to	Example of brands
Creator	Create something new	Lego
Presentative	Help the others	Johnson & Johnson
Ruler	Exercise control	American Express
Court jester	To have fun	M&Ms
Common Face	Being as good as they are	Hering
Lover	Finding and giving love	H. Stern
Hero	Acting courageously	Nike
Outlaw	Breaking the rules	Harley-Davidson
Wizard	Influencing transformation	Disney
Innocent	To maintain or renew faith	Coca Cola
Explorer	Maintaining independence	Honda
Wise	Understanding the world they live in	Google

Source: Adapted from MARK and PEARSON, 2016.

The archetypal system developed by Pearson is not a random process; the archetype is not indiscriminately tied to the brand or product. Although a momentary positive business performance is possible driven mainly by differentiation from competitors, consistent construction, and continuous brand growth depend on a real identification of the company and its products with the adopted archetype. Otherwise, there is the risk of communication appearing false, arbitrary or displaced.

For Mark and Pearson (2016), the archetype is a tool for the brand to offer its audience the meaning they translate and thus establish an emotional affinity and identification. The construction of a brand depends on this emotional connection because it is the basis of the construction of the image that is formed in the mind of the individual over time. The archetypes are part of one of the oldest and most powerful tools used by the human being to create, memorize and transmit meanings: stories.

Fog, Budtz and Yakaboylu (2005) propose a method developed from studies and applications carried out by SIGMA consultancy since 1996 that uses the concepts of storytelling as a tool for brand building. The proposed method can be used together with the archetypal system developed by Pear-

son in order to strengthen the central message of the brand and clarify its positioning. The authors identify four fundamental elements for building a good story, starting with its premise: The **Message** to be communicated. A story tells a transformation and for this a **Conflict**, wich is necessary that is developed by a group of characters that interact with each other. The three previous elements are united in a **plot**, which determines the flow of the story and its events. For reasons that will be clarified in the development of the project, this study will be restricted to the elements of the Characters, presented from the fairy tale model (figure 01).
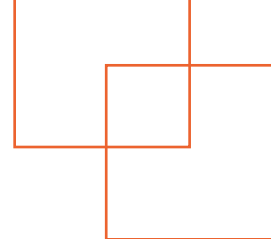
The **Goal** is the cause of the brand, its driving force. In strategic planning is identified as the mission of the company. The **Adversary** is against what or who the company opposes. It presents itself in various forms and can be both an internal element (lack of innovation, for example) and external (climate change). The brand normally assumes the role of Hero but this character can also be the public seeking to achieve a goal. The means and tools necessary for the hero to achieve his goal are offered by the supporter. In situations where the **Hero** is played by the public, the supporter can be the product or service that contributes to achieve his goals.

The **Beneficiaries** (beneficiary) are the individuals who somehow take advantage of the Hero's achievement of the Goals. Typically, the public assumes the role, benefiting from the efforts of the company in its struggle to achieve the Goals. The model proposes a structure that seeks to understand the relationships with the brand in a storytelling context, and although the attributions are recurrent, as explained above, the role of each of those involved must be analyzed in each scenario.

Figure 01: The Fairytale Model for Characters

Source: Adapted from Fog, Budtz e Yakaboylu (2005, p.40)

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benefactor/The King> Goal/The princess and half of the reign > beneficiary/the prince on his white horse > supporter/the fairy or the faithful squire > Hero/the prince on his white horse > Opponent/the dragon or the evil witch.

The conjunction of the two systems in a single procedure enhances the role of the company and its functions in the desired positioning. The archetypal system offers the guidelines and characteristics to guide the corporate Identity while the Fairytale Model clarifies the attributions of those involved in brand communication and facilitates the identification and understanding of its objectives and functions.

4 CASE STUDY - CLOTHING COMPANY

In this study, methods were used that contributed to the systematization and collection of information to achieve the objective of demonstrating how storytelling can contribute to the definition of brand positioning and thus direct its communication in order to create an emotional bond with the public.

Therefore, the nature of this research is exploratory, descriptive and qualitative, which, according to Stake (2011) seeks the qualities and deepening of the subject. The design of primary data was conducted through bibliographic research that included a theoretical framework, which consists of research on sites, books, articles and published materials, and secondary data, according to Richardson (2009). Still, as a design is characterized as a unique case study, according to Yin, (2010), which involved visits to the clothing industry and the clothing company X for diagnosis of brand positioning. The strategy used was the identification and understanding of the target public from the Empathy Map tool, the survey of those involved with the brand (stakeholders), clarification of the strategy and positioning through the model based on Storytelling of Fog, Budtz and Yakaboylu and the archetypal system of Pearson too, from the notes, suggest actions in the communication of the company that allows the application of the developed planning.
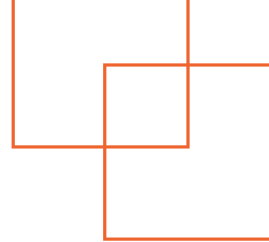
Chart 4 - Process for defining the positioning from the storytelling

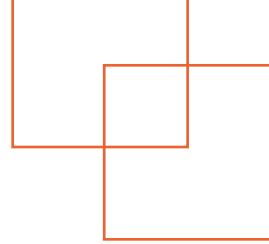| Identification of target audience	Identify the target audience, their needs, behaviors, perceptions and involvement with the brand.
	▼
Stakeholders Survey	Identify all the agents that influence the brand's construction.
	▼
Storytelling Papers (Fairytale Model)	Define, within the Fairytale Model, the role that each stakeholder assumes within the proposed storytelling.
	▼
Definition of the archetype	Establish the archetype of the brand from the role defined in the Fairytale Model and its role in the ambitions and desires of stakeholders,

Source: Developed by the authors

The company focus of this study (Company X) is located in the city of Londrina, PR and has been in the market for over 30 years. Specialized in the manufacture of sports uniforms, the company invests in technologies related to the manufacture of sports uniforms, seeking suppliers of national reputation, fabrics, machinery and equipment updated in order to ensure a quality product to its customers. In expansion, it currently serves primary and secondary schools in the region of Londrina and several soccer clubs in the states of Paraná, São Paulo and Mato Grosso.

4.1 IDENTIFICATION OF THE TARGUET AUDIENCE

Among the several methods for the identification and understanding of the publicly available, for this study was selected the Empathy Map, developed by the consulting firm XPLANE and adapted by the authors Alexander Osterwalder and Yves Pigneur (2001). This tool seeks to understand the public beyond its demographic characteristics, providing an overview of the context in which it is inserted, their behaviors, concerns and aspirations. The assumption is that a better understanding of the public's internal characteristics allows a more appropriate dialogue and the structuring of a relevant brand.

The tool starts from a survey of the customer segments the company serves and the construction of a profile that represents this audience from six characteristics:

- What do you see? Describes the customer's environment, their friends, influencers, promotions, types of problems, etc.
- What do you hear? How does this environment influence the customer?
- What do you think and feel? What are the customer's emotions, dreams, ambitions, desires and fears?
- What does it say? What are his attitudes and what is his speech in public?
- What is your pain? What are the greatest frustrations, obstacles and risks?
- What do you gain? What does she really want or need to get? How do you measure success?

In its current model, Company X serves two markets. The first one, Company to Company (B2B), has as leading public, professional soccer clubs, soccer schools and elementary and high schools. The second market, Business to Consumer (B2C), serves fans of the partner or licensed soccer clubs and parents of students from partner schools.

Among the markets served, it was chosen to work with the Company to Company and more specifically with professional soccer clubs, since these account for much of the company's transactions and are currently the main focus of the investment. The option for B2B is also supported by the point of view of the final consumer (B2C), since it responds to the communication efforts of partner and licensed brands, therefore their desires and ambitions, and consequently the consumption of products, are predominantly associated with the success of these brands (a point that will be addressed in the positioning of the company).

Figure 02: Empathy Map for Football Clubs.

Mapa de Empatia – Clubes de Futebol

O que pensa e sente?
- Vitórias e conquistas.
- Resultados a curto prazo.
- Construção de uma imagem vencedora.
- Imagem de um grupo unido e focado.
- Atletas envolvidos e comprometidos com o clube: "vestir a camisa".
- Aumento de captação de recursos.

O que vê?
- Crescimento de marcas de clubes estrangeiros.
- Valorização de empresas e marcas locais.
- Proliferação de escolinhas de futebol.
- Incentivo à prática de esporte e atividade física.
- Busca por pertencimento.
- Organização em tribos por interesse comum.

O que escuta?
- Cobrança por resultados.
- Corrupção na área esportiva.
- Transações milhonárias de atletas.
- Atletas enquanto heróis e influenciadores.
- Intolerância e vandalismo no esporte.
- Esporte enquanto possibilidade de sucesso.

O que diz?
- Em busca de conquistas.
- Força coletiva.
- Destaques individuais mas trabalho em equipe.
- Respeito aos adversários.
- Desafios futuros que podem ser vencidos.
- Orgulho e força pelo grupo mesmo em situações desfavoráveis.

Qual sua dor?
- Atletas desmotivados e descompromissados.
- Insatisfação da torcida.
- Violência por parte dos torcedores.
- Sequência de derrotas.
- Desempenho fraco ou abaixo do esperado.

O que ganha?
- Sucesso através de vitórias e conquistas.
- Crescimento da base de torcedores.
- Torcedores comprometidos (sócios torcedores).
- Espaço gratuíto na mídia.
- Valorização enquanto patrimônio local.

Source: Authors

Empathy Map for Football Clubs.
- **What do you think and feel?**
  Victories and achievements
  Short-term results
  Building a winning image
  Image of a united and focused group
  Athletes involved and committed to the club "be part of it"
  Increase in fundraising

- **What do you see?**
  Growth of foreign club brands
  Valuation of local companies and brands
  Proliferation of chosen soccer
  Incentive to practice sports and physical activity
  Search for membership
  Organization in tribes by common interest
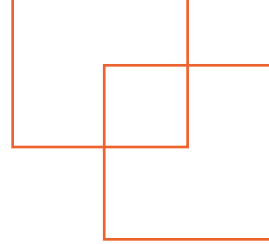
- **What do you hear?**
  Charging for results
  Corruption in the sports area
  Millionaire transactions of athletes
  Athletes as heroes and influencers
 Intolerance and vandalism in sports
  Sport as a possibility of success

- **What does it say?**
  In search of conquests
  Collective strength
  Individual highlights but teamwork
  Respect to the opponents
  Future challenges that can be overcome
  Pride and strength for the group even in unfavorable situations

- **What is your pain?**
  Unmotivated and uncommitted athletes
  Dissatisfaction of the fans
  Violence by fans
  Sequence of defeats
  Poor or underperformance

- **What do you gain?**
  Success through victories and achievements
  Growth of the fan base
  Committed fans (Fan Partners)
  Free media space
  Valuation as local patrimony

4.2 STAKEHOLDERS SURVEY

For Wheeler (2019), the successful brand building requires identifying all the agents that influence and affect its success, and this goes beyond the brand's target audience. Employees, suppliers, contractors and several others directly influence the perception and, consequently, the construction of the brand in such a way that having a vision of who these agents are and their characteristics, behaviors, needs and perceptions is an essential part when defining a positioning.
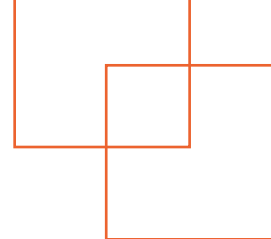
In the case of Company X, three main participants in the process were raised: the brand focus of this study, (Company X); consumers and licensed brands. From the analysis of the goals and functions of the participants, it was possible to distribute them in the Fairytale Model seeking to understand more clearly the motivations and roles of each one.

4.3 STORYTELLING, ARCHETYPE DEFINITION AND POSITIONING

Sufficient identification of the brand archetype depends on a clear understanding of its role in the ambitions and desires of the consumer. In this model, Company X presents itself as the mediator, providing the consumer with the (uniform) instrument necessary to achieve its goal (to be part of a local group of followers of a particular brand). Company X benefits from the communication efforts of its licensed partner brands, promoting itself as the channel for the acquisition of its products, however, the consumer does not seek a product of Company X's brand, but rather the licensed brand.

Although the other two roles - Beneficiary and Opponent - are part of the model and influence consumer's decision, they are worked and constructed by partner brand (Benefactor). The Beneficiary besides the own consumer is the group to which he is associated because it increases its base and strengthens itself. The Opponent is identified in the communication of the Benefactor and can be adversary sports clubs, the search for classification in an individual sporting event, a victory in a specific game or others.

Figure 03: The Fairytale model applied to Company X.

O Modelo Conto de Fadas aplicado à Empresa X

BENFEITOR
A marca parceira
(clubes de futebol
e escolas)

OBJETIVO
Pertencer a um
grupo seleto

BENEFICIÁRIO
O consumidor que entra
para o grupo e o benfeitor
que aumenta sua base

APOIADOR
A Empresa X, que oferece
o objeto (uniforme)
para atingir o objetivo

HERÓI
O consumidor

OPONENTE
O oponente do benfeitor
(varia conforme a marca)

Fonte: adaptado de Fog, Budtz e Yakaboylu (2005, p.40)

benefactor/the partner brand (soccer clubs and schools)   > Goal/ belong to a select group > beneficiary/the consumer who joins the group and the benefactor who increases his base > supporter/the compthe consumer > Opponent/the opponent of the benefactor (varies by brand)

The supporter offers the necessary support so that the Hero can reach his goals; that is, he aims to make the consumer's dream (the Hero in the raised structure) reality. Drawing a parallel in order to use in a complementary way the two systems presented (storytelling and archetypes), it is possible to identify the function of the supporter in the Fairytale Model with the characteristics and motivations of the archetypal Wizard of Pearson's archetypal system.

For Mark and Pearson (2016), the Wizard's motto is "It can happen!", being an appropriate identity for brands that promise to modify the consumer through a transformative product. With the promise of magical moments and transforming experiences, the Wizard establishes a connection with the public that seeks help to achieve a personal goal, facilitating or even enabling its achievement. The image of the magician is associated with a catalyst for change, a charismatic leader, mediator and innovator.
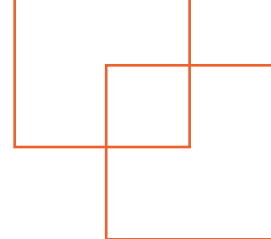
Although the association with brands already established and connected with the consumer is beneficial to the company, it is necessary to make sure that the mediation role of Company X stands out, under the risk of being only the means to an end, easily replaceable. The construction of brand identity from the standpoint of the archetype Mago aims to position the brand as a conjunction of factors that exceed the product, strengthening the relationship with the consumer and the licensed brand so that it is advantageous for all sides.
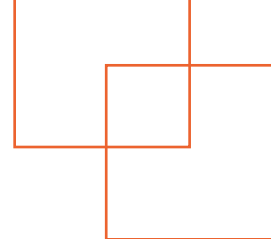
Besides the material quality of the product itself, factors such as good service, ease of acquisition with well-located points of sale and virtual store, delivery times, availability of products (numbering and models) and transparency in the relationship with licensed brands are essential. Even if the competition supplants some factors, the conjunction of the factors should be sufficient for the relationship of the brand with Company X still be advantageous.

The model adopted remains pertinent even in the B2B segment, in which the company provides the apparel service for other brands, especially sports clubs and schools. As a benefactor, the brand seeks to incite and promote the public's desire to belong to the group at a level that this identification needs to be exteriorized through brand icons, especially the uniform. The perception of quality - material and aesthetics - of these icons by the public contributes to the desire of belonging and strengthens the brand. In this sense, by facilitating the consumer's search for the objective and valuing its achievement, Company X collaborates with the objective of the brand benefactor.

In communication, one must value the identifying characteristic of the uniforms and highlight the 'magic' characteristics already attributed by its followers, such as the term mantle. Originally a cape with a large tail and wheel, attached to the shoulders and used as clothing by dignitaries in solemn acts, the cloak is now used to designate the sports uniform in order to reinforce and emphasize its power and responsibility before its followers. Strengthening Company X as a reliable and easily accessible channel for acquiring the uniform is essential to strengthen the company's image and build the connection with the public, primordial for the construction and establishment of the brand.

5 CONCLUSION

A clear understanding of the context and environment in which the com-

pany is inserted, as well as an understanding of the role, objectives and ambitions of those involved, is essential for the evolution and strengthening of the brand. The participation of the company and its employees in the process is essential for there to be a commitment and belonging to the brand, thus realizing the importance of design management for the company. The application of the methodology based on theoretical knowledge and clear vision of the objectives and the importance of each stage contributes to the development of efficient strategic planning appropriate to the reality of the market and the company.

From the joint application of guidelines in the company, the identification of the public and its understanding through the empathy map and a clarification of the context in which the company is inserted, and its role through the archetypal system allows the company to reflect on its current position and how it can be updated according to organizational and behavioral changes in the sector. The information becomes more evident for the development of the mission, vision and values of the company, besides being able to diagnose in a more exact and substantiated way action that can be carried out in the short term, gathering results to plan future actions.

Facing the importance of brand positioning for its construction and value creation before the public, the use of storytelling concepts and archetypes shows itself as an efficient strategy once the human being, according to Smith and Wintrob (2013), is attracted by stories for bringing together ideas and emotions, sometimes articulating points that we relate but have difficulty in expressing. The proposed process is not definitive and must be adapted and perfected according to the context of the brand, as well as the roles in the fairy tale model, which can be adapted (and sometimes excluded) according to the understanding of the professionals involved.

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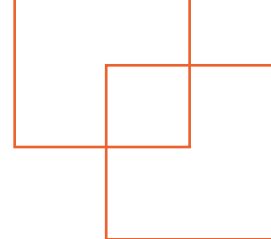
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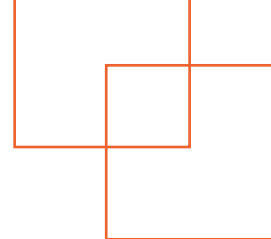YIN, Roberto K. **Estudo de caso:** planejamento e métodos. 4 ed. São Paulo: Bookman, 2010.

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