



How the transmedia narrative approach influences individuals in brand loyalty. An exploratory analysis of the impact the relationship between media producers, consumer, and brand in multi-platforms experience

Sarah Duarte Silva

ID: x19116624

MSc. Marketing

National College of Ireland

Supervisor: Fiona Murphy

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Abstract

The objective of this article is to analyse the influence of transmedia narrative as a tool of brand loyalty across the consumer experience in multi-platforms through a qualitative exploratory study. In the scenario of media convergence, the role of the consumer is in the process of modification based on participative culture and collective intelligence, this consumer engages, generates content, demands a more interactive and multidirectional relationship. Therefore, companies need to adapt to this mediatic reality and implement tools such as transmedia storytelling in communication strategies to establish a connection and emotional connections through a multi-platform experience. This study sought to understand the impacts and the ramifications of its effectiveness within branding strategies also to identify the key elements that contribute to making this tool both attractive and effective. Moreover, this dissertation becomes fundamental for the dissemination of the theme in the academic and professional environment, considering that the existing literature is relatively limited.

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Chapter 1 Introduction

1.1 Background

The technological advances, digital media, in particular, have broken the barriers between the consumer and brands, where this relationship is more interactive, dynamic and multidirectional due to the emergence of cultural convergence (Long, 2007; Jenkins, 2009; Lévy, 1997; Gabriel, 2010). In this case, consumers are multi-connected and want to purchase more than one product or service; they desire a better customer experience (Klaus, 2014; Margolis, 2009; Salmon, 2008). According to (Jenkins, 2009), consistent content and consumer interest are essential in marketing strategies. In this context, companies must establish emotional experiences to generate impact and stimulate feelings. Hence, through a universe of possibilities, diversity of platforms, and speedy dissemination of content, the consumer has progressively developed the culture of participation and collective culture, enabling greater engagement and closer relationships.

In an era of a globalised economy with high competitiveness, brands face the challenge of finding ways to communicate and stand out to reach and maintain relevance to their target audience. Consequently, companies have a strong commitment to adapt to this new universe of media convergence also invest in a strategy based on the integration of the consumer with the content of the brand through experiences in multi-platforms. In this sense, transmedia storytelling becomes a fundamental tool in communication strategies to involve and capture consumer attention in several complementary media, at different times, creating affective engagement capable of building a strong relationship (Scolari, 2013; Jenkins, 2009; Gabriel, 2010).

The concept of transmedia by Jenkins (2009) was adopted as a reference. This way, it was possible to demonstrate the efficiency of the dissemination of the same content through different media platforms to enrich the engagement of the consumer. The

idea of convergence has been understood that the different media operate in a manner that cooperates with each other and the result will be more satisfactory, as each of the media will provide what it knows best, being able to offer to the public the different versions of the same narrative while preserving the original idea.

Therefore, based on the characteristics mentioned above, transmedia storytelling is a marketing resource capable of excellent aggregating results in the communication strategies of a brand, such as brand loyalty, one of the primordial principles of marketing (Aaker, 1991). In this perspective, the objective of this dissertation is to understand how the narrative transmedia approach influences the consumer to be loyal to the brand. Besides, this article attempts to explore the origins, comprehend the reasons for the effectiveness of the transmedia narrative implemented within branding, and also define the elements that make this instrument interesting and effective in the marketing environment. Regarding brand loyalty, this research aims to analyse the development of brand loyalty and its journey through the concepts of branding and brand equity, and lastly, to investigate the components that the transmedia storytelling integrates into brand loyalty.

This study aims to fill the gaps in the theoretical scope about the transmedia narrative and its unfolding as the representative mechanism of cultural convergence interconnecting with participatory culture and collective intelligence, enabling to comprehend the potential transformation in the construction of brand loyalty.

In the theoretical basis of the research, the author's Henry Jenkins, Carlos Scolari, Martha Gabriel, Kevin Lane Keller, David Aaker and Pierre Levy, among others were chosen as references.

1.2 Research Rationale and Justification

The participation of the public in the digital media has been a theme present in the area of communication; however, the integration of the consumer in the context of

the brand today is a challenge for companies, because it is evident the growth of content production and interaction through different media.

Faced with this situation, brands must contemplate in their strategies the use of new practices that emerge through media convergence. In this scenario, the transmedia storytelling provides a high involvement with the consumer, the well-designed strategy exploring experiences in multi-platforms generates brand loyalty; also, the consumers convert themselves into brand advocates.

In this regard, companies require to provide an experience that empowers consumer participation to build brand loyalty in the multi-platform universe. That makes this research relevant, considering that the current literature on the subject is limited. For this reason, it is crucial to understand the impact of the narrative on brand communication strategies, including brand loyalty.

1.3 Research Overall Aim

The main objective of this research is to explore the concept of transmedia narrative in marketing strategies to build brand loyalty. Thus, analyse its effects and respond to research questions through a theoretical framework and data collection. Given the general objective, the problem of the research is accomplished in the following question: **How does the transmedia narrative approach influences the consumer to be loyal to the brand?**

1.4 Research Question

The general objective of the investigation is to comprehend the influence of transmedia narrative as a tool of brand loyalty through the consumer experience in multi-platforms. Besides, this research analyses the impact of a transmedia narrative on marketing strategies as it contributes to brand loyalty.

The specific aims, which correspond to the subdivision of the general-purpose in operational terms, are as set out below:

- 1- To understand if the transmedia narrative influences the customer to be involved with the brand.
- 2- To identify if the relevance of creating a relationship with the consumer has a significant impact on the transmedia narrative strategy.
- 3- To investigate the potential of transmedia narrative for integrated marketing strategy in multi-platforms.
- 4- To understand how transmedia as a tool can be effective in brand loyalty.

1.5 Research Methods and Structure

Qualitative research based on semi-structured in-depth interviews was conducted to support the objective of this research, which is to analyse the efficiency of the transmedia narrative as a potential for brand loyalty through the consumer experience in multi-platforms.

The structure of this dissertation consists of six chapters, which are summarised as follows:

Chapter 1 - Introduction

It consists of the introduction, justification, objectives, and research questions.

Chapter 2 - Literature Review

This chapter provides references to the set of scientific articles and other theoretical contributions related to transmedia storytelling, branding, and brand loyalty. Other concepts that support research are also found in this chapter.

Chapter 3 - Methodology

This chapter details the methods chosen for this qualitative exploratory research. Besides, it describes the methodology adopted in the different phases of the research and presents the tools used to collect data for further analysis.

Chapter 4 – Findings

The findings chapter provides the results of the primary research through thematic analysis and highlights the key themes and relevant categories.

Chapter 5 - Discussion

This chapter is composed of the analysis of results where the main findings of the research are presented, with a descriptive analysis of the answers given by the interviewees.

Chapter 6 - Conclusion and Recommendations

This chapter presents the main results and conclusion, as well as the recommendations of the data analysis performed in the study. It also presents the limitations found in the dissertation, giving suggestions for future investigations.

Chapter 2 Literature Review

2.1 Overview

This chapter will develop the literature review aiming to clarify the theoretical basis to achieve the objective of this dissertation. This chapter is structured into three parts. The emergence of the convergence culture theory to the central concept of this project. The development of the concept narrative transmedia between convergence practices, integration, participation, as well as how this changes the position of the customer and the brand. To finalise, an overall branding to the final concept of this project, brand loyalty.

2.2 Convergence Culture

This study aims to analyse the impact of transmedia narrative on brand loyalty development, more specifically, to understand how this method influences the consumer to be loyal to the brand. Before going through Transmedia Storytelling, it is necessary to understand the process based on the concept, which Henry Jenkins calls "Culture of Convergence". The author defines convergence as the fusion between traditional media and new media, where the flow of content through multilingual platforms is generated. Transformations involve cultural, social, marketing context, not exclusively in the technology environment. Simplifying, the culture of convergence is the use of diverse media platforms to benefit a narrative (Jenkins, 2009).

In the world of media convergence, each history is essential and must be told, every brand is commercialised, and different media platforms desire customers. Convergence, therefore, involves a transformation in both ways of producing and obtaining content in the media, increasing the chances of communication between brands and customers (Jenkins, 2009). Besides, the convergence is a process that adapts to the new technology or the way the individual consumes the content, with

that, the power relation between the content product or brand and the customer becomes straighter, enabling the approximation and experimentation of the target audience with the brands.

Contrary to the paradigm of the digital revolution, where it was expected that the old media would be replaced by new ones, although the culture of convergence demonstrated that there is no substitution between the traditional media and the new media, there is an interaction whereby one complements the other. In the technological aspect, traditional media generally adapts or converges to digital media in a natural sense. With the advent of technology, it is possible that the television, newspaper, radio, book, cinema, and television, are grouped into one device such as a smartphone (Jenkin, 2009).

Therefore, certain authors point out that this concept of Jenkins embraces the digital media exclusively; in this respect, the convergence does not happen solely in the digital environment (Primo, 2010). In this scenario, a message tends to expand in technological media, such as the internet. However, the receiver of the message does not necessarily depend on the computer or smartphone to impact. The convergence extends to how the information will be transmitted and consumed; therefore, it does not concern the device by which it will deliver.

In the age of convergence, consumers participate in the process of creating content by modifying the information flows. The interaction is not restricted to individuals, but also between new and traditional media, where these media complement each other and adapt to cultural remodelling, there is no media replacement (Primo, 2010).

The redefinition of sociability by new technologies, the unidirectional emitter-message-receiver relationship model, become obsolete, and now it is relatively simple to engage in the process of media convergence. As mentioned previously, the customer becomes a producer, Jenkins (2009) claims that this modification redefines the role and position of the media consumer. In the world of convergence, there is more information than the human brain can capture and the combination of forces of knowledge between people provides an involvement between the stakeholders, the

exchange of information on the content of common interest and the consequent evolution in the construction of this knowledge.

Lévy (1997) proposes the process of aggregation of different media and communication channels as multimedia, addressing the trend of multimodality. The new information and communication platforms are the most significant carriers of change in the digital perspective. And finally, the concept of this study, the transmedia narrative (Jenkins, 2009) defines by the technique of transmitting stories or themes through different media platforms.

Considering that, this research aims to analyse how transmedia narrative approach influences the consumer to be loyal to the brand, this topic is dedicated to understanding the culture of convergence whereby the media complement each other reflecting on a world of transmedia narrative as it can include several media to tell a story and expand the content.

In this context, it is essential to explore other terminologies that contemplate the culture of convergence, the participatory culture and collective intelligence to comprehend the whole process of transmedia narrative, moving through convergence, seen in this topic, the participatory culture and consumption of information in collective intelligence.

2.2.1 Participatory Culture

Participatory culture is a necessary process for the development of the convergence culture, as there is no media convergence without the participation of the consumer. With the emergence of new technologies and social media, this concept became more evident, permitting a mutual production and reciprocal exchange of knowledge that flows in these new channels (Jenkins, 2009). In this context, companies must be aware of this consumer who is empowered to transmit and produce information. This topic aims to provide an understanding of this phenomenon to support the objective of this dissertation.

The term participative culture is used by Henry Jenkins, who defines it as a culture in which fans and other consumers are invited to participate in the creation and dissemination of new content actively. Hence, as consumers become more familiar with digital tools, more they participate in the media culture, thereby establishing contact with other consumers through discussion forums and virtual communities (Jenkins, 2009).

According to Jenkins (2009), participatory culture aggregates to the consumer an autonomy that was not possible before due to limitations, and thus, developing abilities in decision-making and expanding social conscience. This process has consequences of great amplitude that are manifested in social, cultural, economic, technological features, and other aspects.

To complement the above, the concept of network public sphere is interesting to highlighting, which emphasises that participation through the network develops the practical capacities of individuals in three ways: 1) it improves their ability to do more for themselves and others; 2) it prevents individuals from organising their relationships through traditional hierarchical models, and 3) it increases their ability to participate in formal organisations operating outside the market sphere (Benkler, 2006).

In this way, the internet environment offers new opportunities for participation, enabling the construction and appropriation of knowledge, adapting it to the reality of the consumer. People are no longer limited to the opinions and views of writers and journalists, for example, the role of the consumer is not only a reader or content observer, but a creator of content. It creates new opportunities for these citizens to build and transmit knowledge, design, and participate in interaction channels. In this context, interaction is relevant to the framework of this research in terms of understanding the relevance of integrating the consumer as part of the content has a significant impact on loyalty growth.

The communication processes created by the new technologies strengthen the potential communicator and the connections with any points of the network, compressing and annulling the distances and synthesises the importance of active

participation on the internet, being as a creative exercise of digital citizenship (Primo, 2010). The current culture preserves through mutual production and reciprocal exchange of knowledge that circulate through the media.

Indeed, certain companies have already been applying this phenomenon to solidify the relationship with the public through the creation of a diversity of content across multiple distribution channels. Thus, the brand offers multiple points of contact with consumers generating more sales opportunities, interaction and increasing the number of customers. In the next topic, another crucial aspect of the convergence culture will be examined, collective intelligence. Simplifying is every way of thinking and sharing knowledge through resources such as the internet. This phenomenon has been intensified with the development of new communication technologies.

Hence, this literature aims to comprehend the impact of the transmedia narrative in the development of brand loyalty through the consumer experience in multi-platforms.

2.2.2 Collective Intelligence

Generated by participative culture, collective intelligence contributes to the strengthening of a transmedia story, as it is a way to provide expression to the new relationships between knowledge and power that emerge in the convergence culture, whereby individuals with different knowledge bases debate through participative production.

Collective intelligence refers to the capacity of virtual communities to develop the expertise combined with each member of the group to build a superior knowledge, which a single individual would not be able to perform. The new social structures allow the production and circulation of knowledge in a network society, where participants share information and use it to resolve a problem (Lévy, 1997).

Virtual communities which are groups with common interests can seek new knowledge, in solidarity and antagonistic relationships. The functioning of these

communities facilitates the understanding of the social nature of media consumption in contemporary times. In the context of convergence, knowledge becomes power; people subordinate their intelligence and expertise to the detriment of common objectives and purposes, which before it was impossible to achieve individually, now it is viable to do collectively.

Jenkins (2009) believes that the individual receives a considerable amount of information that it is necessary to discuss these issues because it is impossible to memorise them in the head, and these conversations move the media market. For producers, it is more relevant than ever that their products are commented and discussed. Besides, Lévy (1997) denominates this process encyclopaedic where there is a large amount of information, which makes it impossible that a single person dominates an entire content. In this context, collective intelligence is a paradigm of sharing knowledge, where everyone knows a piece, and together, they are capable of learning more.

Furthermore, there is a differentiation between shared knowledge and collective intelligence. The first one is information considered genuine and known by the entire group. The collective intelligence is the amount of information retained individually by each member of the group, and that could be accessed whenever any specific questioning is made (Lévy, 1997).

Collective intelligence establishes that the social process of knowledge acquisition happens in a dynamic and participative way, strengthening relationships of a particular social group or community. Jenkins (2009) re-affirms that collective intelligence will gradually change the operation of mass culture. The consumer used to be unnoticed by the media; however, nowadays, companies rethink their conduct to insert media strategies, allowing greater participation of the target audience. The brands know the media power that this public has in their hands because they have become aware of the dynamics of the media, the processes of participatory culture and collective intelligence, capable of conducting guidelines of companies concerned with achieving this new consumer profile.

It was essential for this research to understand the concepts proposed in this chapter and its application. It was also possible to notify that due to the emergence of new technology, mentioned above, brought new experiences of dissemination of information and consumption of diverse content in a significantly faster way. Thus, the current communication format has become a world of possibility for interactivity between the consumer and the brand, building a closer and more effective relationship. However, for this to succeed, it is necessary to introduce the transmedia narrative strategy that reflects the concepts presented in this chapter.

Therefore, this project attempts to analyse how transmedia narrative approach influences the consumer to be loyal to the brand.

2.3 Transmedia Narrative

Through the topics of the previous chapter, convergence culture, participatory culture and collective intelligence, it was noticeable that due to the process of technological advances in recent years, consumers are increasingly exigent and demand greater contact with brands, primarily with the emergence of social media and communication channels. As a result, the customers have more access to the information and become empowered, transforming the way of distribution that used to be more focused on the benefits and characteristics of the product, which nowadays is not effective as it used to be. In this sense, the author Henry Jenkins proposes the narrative transmitted in the book *Convergence Culture*. Therefore, in this topic, the main pillar is to highlight the significant benefits of transmedia narrative to brands, including its concepts to develop a deeper understanding of this study.

Transmedia narrative refers to a new aesthetic that has emerged in response to media convergence - an aesthetic that makes new demands on consumers and requires the active participation of knowledge communities. Thus, it is a technique of transmitting messages, themes, or stories through different media platforms (Jenkin, 2010; Scolari, 2013). The story can be initiated by a film and then undergoes an

expansion of the universe, for example, transformed into a book, game, television program and other media. In today's inter-connected world, transmedia narrative invites the public to participate and have a deeper and richer experience with history, navigating through different media.

Transmedia storytelling develops through multiple media platforms, with each new text contributing to a distinguishable and reasonable manner to the entire environment. For a story to be expanded into other media, it is vital to identify the best way to convey the proposed message - which should be autonomous - so that "it is not necessary to watch a movie to be interested in the game (Jenkins, 2009). Therefore, Gabriel (2010) defines transmedia storytelling as the integrated management of media, so that a story or message goes beyond the limits of a single medium, and that is not restricted to the digital environment.

Within the transmedia panorama, two aspects are essential for a convergence environment, the facility as the media content navigates different platforms and the effective way the audience uses social media to connect in different modes. These attributes bring a significant factor to this content and encourage the public to grow their ability to select and engage with mixed media products (Jenkins, 2009).

In this sense, the content is essential in marketing because it is possible to establish the dialogue, tell stories, solve problems, and engage the customer with the brand (Cain, 2013; Barth et al., 2016; Rez, 2012). Nowadays, creating a multilateral relationship with this consumer that also acts as a content producer is extremely important as it facilitates the involvement and converts consumers into brand propagators, connecting them in an emotional sense. This scenario of convergence, mentioned in the previous chapter, allows companies to dialogue and interact with the consumer in a more direct way promoting the development of collaborative networks, for this reason, the application of transmedia narrative is a crucial factor for the immersion of the level for interactivity in the company communication.

In a transmedia narrative, the subject must be addressed first in one media to be expanded in another. Thus, the convergence of content provides this idea of transmedia. One of the tendencies among the communication media to cover a fact is

to take a risk in the combination of media, specifically related to convergence and social networks (Aguar et al., 2012).

Pratten (2011) considers that with the emergence of new media, the need to produce content that can reach diverse media has become evident, constantly seeking more significant interaction with the public. The necessity of employing transmedia strategies has become a widespread technique, especially in the cinema industry, using a variety of media such as books and games to create a complete contingent of interconnected stories, enabling greater comprehension and interaction with the content.

As can be seen in Figure 1, the difference from transmedia narrative to other types is that traditional franchising replicates the same content in a new medium. Whereas narrative transmedia tells the history through the union of different media in a complementary way without adaptation, exploring the storytelling universe, (Pratten, 2011).

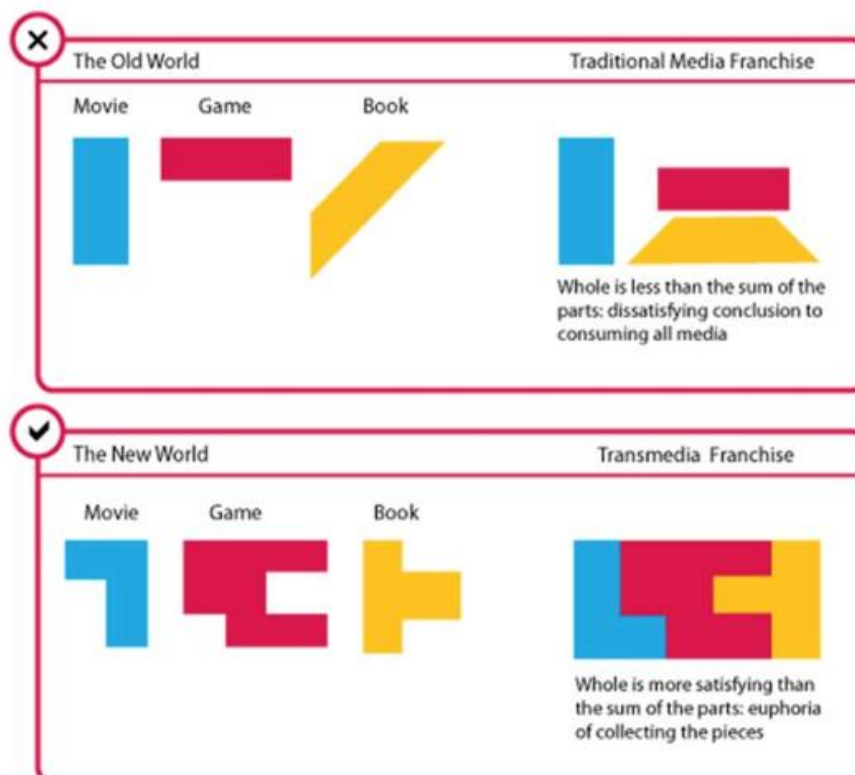


Figure 1 Transmedia Storytelling (Pratten, 2011, p.2)

In other words, certain authors emphasise that the participation of the audience or the consumer is crucial for transmedia narrative (Gabriel, 2010). As mentioned before, consumers are essential creative agents for building transmedia, as they are responsible for determining media uses and the content conveyed between them when contemplating the invitation to fix these connections. For Scolari (2013), it is essential to engage with the customer because it is through the consumer that the contents of the different media are gradually interconnected. The industry is dealing with a differentiated consumer, where they are no longer merely the receiver, but also the content producer. Thus, in the context of the narrative, the media complement each other by generating dynamism and interaction (Scolari, 2013).

The transmedia narrative has become a powerful communication tool, not restricted to the entertainment context, but can be used by companies and marketing departments. In the marketing area, to meet the demands of transmedia content uses the storytelling of brands as the primary communication and discursive strategy. It is in this context that the communication professional can use the transmedia. Creating stories involving brands involves the power of mobilising the public from these stories, in a way that makes the public identify, participate, and engage. Jenkin (2010), Scolari (2013) and Gabriel (2010) re-affirm that there is no transmedia narrative without public involvement. It is necessary to involve the public in a universe of its own, through various media platforms, to build a context of its own in which this public take part.

With the transmedia narrative, it is possible to establish new points of contact with the consumer in a deterritorialised approach. Each media starts to reinforce the value suggestions proposed by the brand, adding to the communication strategy its main advantages. The objective of this strategy is to immerse the consumer in a unique experience with the brand, meeting their needs, desires and exceeding their expectations (Jenkins, 2009). By overcoming the consumer's expectations, the consumer becomes an advocate of the brand, passing on information about it to their

network of relationships, and consequently influencing them to initiate a consumer experience with it.

One of the most famous instances of this practice is a campaign conducted by Coca-Cola, the Happiness Factory. A TV commercial in which a consumer goes to a vending machine, inserting a coin to remove a can of soda and the story of the film unfolds showing a magical world that would eventually happen in the inside of the machine. After the launch, the campaign had a significant reach for the brand that more films were developed for T.V. and internet, besides cartoons, magazines, and series. Coca-Cola realised how to use the transmedia narrative in a profitable way for the brand, strengthening the connections of customers to the company.

Gomez (2014) highlights that the starting point for Coca-Cola to become a brand of reference in transmedia was the creation of projects that the clients could participate in different forms of narrative generating engagement and possibility to extend the content. Gomez (2014) believes that the interaction and identification of the public with the brand through media platforms will be increasingly more significant, generating more loyalty to the brand. Other campaigns that employed the transmedia narrative in the marketing strategy are going to be mentioned in the analysis chapter of this study.

Hence, the transmedia narrative is a tool that enables interaction, and it is widely applied to create engagement and experiences with the consumer. For Barth et al., (2016), there are several possibilities to engage with customers, but if these contact points are connected to a story, it will be an extra attraction to the audience.

2.3.1 Interaction Generating Experience between Consumer and Brand in the Era of Transmedia

With the development of technology and diverse media platforms, consumers are enabled to have direct contact with companies; several tools have emerged to assess customer participation and verify ideas, for example, social listening, netnography and crowdsourcing (Klaus, 2014; Stewart, Arnold, 2018; Pomputius, 2019; Howe,

2008). In this case, it highlights the importance of the information that is currently exchanged in different media, providing a robust and creative source for content (Gabriel, 2010).

Consequently, it generates interactivity and consumer experience, which is a crucial aspect of a successful campaign (Gabriel, 2010). According to Jenkins (2009), brands realise that building their reputation requires continuous interaction with the consumer, and this takes place through the most different points of contact. It is demonstrated by the fact that brands do not want the consumer to make a simple purchase; instead, they are maintained in a long-term relationship.

There is no denying that there is an essential connection between brand and consumer, which has a strong relationship in product creation through the information that the customer provides to the company. It is the result of this interaction between these two universes, reinforcing what has been previously demonstrated in this literature review. This link can develop through the value of the products, the quality, or the affective meaning that the brand provides to consumers.

Hence, a search provides this link that the consumer must find something that satisfies the consumer's desires and emotional needs (Marcondes, 2003). In this way, it is this relationship with the consumer that strengthens the brand. It is an exchange because while the brand conquers consumers, they wish and permit themselves to capture. This interaction is fundamental for the success of any company, since it is at this moment that it receives information from its probable client, and in this sense defines an experience more directed to those consumers.

Ryan (2004) highlights that the transmedia narrative allows consumers to expand their brand experience. All the media involved in the relationship with the consumer collaborate to build the universe proposed by the brand. Traditional and new media intertwine creating a relationship of brand value suggestions and confirmation of these values through the experiences of consumer interaction with the brand. All points of contact with the client should expand the values suggested by the other media involved in this relationship.

Therefore, the communication process has become non-linear. According to Jenkins (2009), society is in an era of convergence culture, where communication platforms are no longer absolute; they need to converge to reach and meet the public on a large scale. Nowadays, narratives are reconfiguring themselves by presenting a new way of telling stories through multi-platforms.

Consequently, the challenge for advertising is to adopt new operating models and strategies to advertise, promote brands and products to try to persuade the customer to consume them and to establish a new relationship in an attractive approach. Advertising must transform its message into something relevant, attractive, and interesting (Longo, 2007).

With this, the creation of multi-platform storytelling environments contributes to dissolve traditional barriers between art, communication, and entertainment (Long, 2007). Furthermore, to have no noise in the communication and the consumer be in a condition to capture the message it is necessary to plan this multi-platform experience, the consumer who captures the narrative in different platforms in a correct way will receive a clearer understanding of a better experience (Long, 2007). Customer experience is fundamentally essential (Klaus, 2014) that plays a key part in the strategies of transmedia narrative because it is the basis to create interest and attract the public (Long, 2007).

To summarise the points made in this chapter, it remains perceived that the flow of affectivity and interactivity created by the transmedia narrative is considered a process with excellent chances of increasing the propensity of consumers to be loyal to a particular brand. Thus, consumers are more susceptible to develop a stronger affective relationship with the brand because of the transmedia narrative, demonstrating a greater tendency to describe to other consumers their experiences with brands (Pulligadda et al., 2016).

Besides, creating consumer interaction with the brand increases the level of commitment to the brand and, in general (Pulligadda et al., 2016). This phenomenon is going to be confirmed in this study. Thus, one of the objectives of this dissertation

is to identify the relevance of integrating the consumer as part of the content has a significant impact on the development of loyalty,

2.3.2 Transmedia Marketing

As seen in previous topics, brands constantly need new methods of communication and to stand out for this, a well-structured narrative must be constructed with storytelling techniques and resources to tell stories (Castro, 2013). It provides the elements necessary to capture the attention instigating participation and interest in the public, a desirable feature in a competitive environment such as marketing and branding.

Marketing is a social method where individuals obtain what they desire through the creation of an offer and exchange of products and services (Kolter, 2003). The promise of happiness ideal proposed by marketing through a simple T.V. advertising becomes obsolete due to the impact of the abundance of information that the consumer has access. In this context, brands need to create marketing campaigns that involve these consumers full of possibilities and achieve them. In this case, it is necessary that marketing and narrative transmedia must work together to achieve brand success, developing strategies on different media platforms.

Therefore, companies implement transmedia storytelling in marketing to demonstrate to their target audience that the most important thing is to provide customers with a specific product or service that meets their needs and demands. Transmedia storytelling in marketing emphasises consumers' emotional involvement with the brand as a fundamental motivation in their purchasing decisions, increasing the importance of storytelling as a marketing resource associated with the influence that stories have on the consumer experience (Jenkins, 2009). In comparison, related research has already identified the impact of emotions on decision-making (Damasio, 1994; Frith, Singer, 2008; Bechara, Damasio, 2005). These researches indicate that emotion affects judgment and modifies the individual's decision-making process

(Damasio, 1994; Frith, Singer, 2008; Bechara, Damasio, 2005). In this sense, the brands attempt to create a connection with the customer to stimulate this emotion.

Sabiote (2016) and Woodside (2012) point out that, due to its emotional nature, the narrative is different in marketing because it understands and despairs of emotional involvement with the brand and the consumer, contributing to the company establishment of a stable relationship and profound signification for the audience. As a result, marketing contributes to the expansion of the story, i.e. the dissemination of the story (Jenkins, 2009), being one of the challenges of "transmedia marketing". Therefore, the role of advertising is to use its concepts to understand what type of relationship is allowed between brands and media consumers to create a "possible world" generating satisfaction and engagement. The transmedia storytelling integrated into a consistent marketing strategy can achieve a more engaging and loyal audience.

A relevant point to complement this topic is the consumers of the new millennium are knowledgeable about what advertising is and the strategies that brands use to achieve them (Bauman, 1999). Bauman (1999, p. 102) says that "modern, advanced, or postmodern consumers are hunters of emotions and collectors of experiences." As a result, more and more advertising needs to reinvent itself, stop using the standard format to reach this audience to entertain and insert them as an active part in the process.

Thus, in this topic, it was possible to demonstrate the power of the transmedia narrative to stimulate emotion in individuals, which is a fundamental factor in decision making (Damasio, 1994; Frith, Singer, 2008; Bechara, Damasio, 2005). It illustrates the importance of knowing the client, investigate the information that the customer is sharing on the network as the process of cultural participation, collective intelligence and convergence are fundamental to build a successful narrative. As a result, this method enables companies to achieve highly effective and assertive communication.

Moreover, the objective of this study is to comprehend how the transmedia narrative approach influences the consumer to be loyal to the brand.

2.3.3 Storytelling Brand

As previously mentioned, consumers are increasingly having access to information and are bombarded by marketing campaigns, because of this, companies need to adapt and create strategies to ensure a free space in the consumer's mind, bringing it into the context of the brand universe.

In the competitive market, brands must tell stories that relate to the expectations and visions of their clients, in a creative and consistent approach to attract this consumer. Brands are successful in gaining customer when they communicate attractively (Salmon, 2008). In this context, the storytelling brand is considered in the current scenario an indispensable tool for organisations that intend to improve the relationship of their brands with their consumers, because this concept is configured as a form of communication to mobilise emotions, guide behaviours and produce sense.

The storytelling expands the content in a convergent basis and adapting it to the universe of multiple screens. For Scolari (2013, p.14-5), " brands appear as narratives of possible worlds since they constitute the discourse of complex universes with a strong narrative brand. In this context, besides buyers in general, consumers also share content, becoming producers who participate in marketing campaigns. As mentioned earlier, the customer is increasingly connected with brands in a more involved way, creating and sharing content that facilitates engagement between them.

The acquisition of transmedia storytelling by marketing adds more value to a brand than cross-media strategies which adapt the same story to different media. However, storytelling that emerges in media environments is not limited simply to the act of appropriating narrative structures to tell a good story. The storytelling techniques transcend and encompass the process of storytelling, constituting a tool that projects and models expanded narrative universes, provided with their mythology, establishing links and connections that unfold through multiple screens, in an interdependent way, but that can make new meanings to the experience of this world.

It is necessary to emphasise again that the success of the planning and actions focused on the storytelling of brands depends on the active and organised participation of consumers who value the sharing of stories on the internet, becoming a challenge for the marketing sectors of organisations. Another challenge is to elaborate strategies capable of connecting with consumers to build loyalty through a narrative that carries emotion and relativity for them.

The history of a brand needs to be shared with its consumers; therefore, it is not enough to transmit random emotions; they need to have relevance to the listener's life, part of its message needs to reach and be absorbed by the listener, because this part, whether small or large, will demonstrate to the listener the point in common between his life story and the history of the brand. Margolis (2009) classifies the ideal structure of brand history in three stages:

- Origin: All brands have to be anchored to the past, not only to say they have history but to demonstrate to the public that the brand is real, illustrating their commitment and authenticity and why the consumer should trust and listen to what the company claims.
- Character: Connecting with people through values, hope, and dreams. It is not just about the history of organisations; it is about people, where the brand presents to the people a content that deepens their emotional connection with history.
- Culture: Communicating the vision and legacy that the brand represents to the world. How it is expected to change and make an impact on society through the story it tells. The greatest brand icons not only exist within the culture but also formulate and redefine it.

Thus, Margolis (2009) highlights the commitment that companies must have when defining their histories more transparently and humanely. If brands create strategies, thoughts, and elaborate in this context, they will have more chances to penetrate the human mind and to mix with the individual emotions of each listener. Thus, achieving the consumer's goal and satisfaction in a competitive market where brands are bombarding the audience with content and information.

In the effort to respond to the research problem, the next topic will examine the concept of branding, brand equity and brand loyalty to contribute to the investigation. Thus, this project attempts to analyse how transmedia narrative approach influences the consumer to be loyal to the brand.

2.4 Branding

We are facing a scenario of digital transformation and new technologies, where consumers are no longer passive who simply receive information but are generators of content, opinion, and information, creating a closer relationship with a brand in a multilateral approach. For this reason, branding is vital for companies to promote the brand image in a unique way that adapts to this new client profile and also create a more personal and transparent relationship to generate a relevant customer experience (Klaus, Maklan, 2013; Keller, 2015; Schultz, Patti, 2009).

The branding process is essential for companies that aim to improve or initiate brand positioning in the market (Lisbon, 2004). Thus, branding is a new business posture that sets the brand in the focus of corporate management, providing services, products, and communication around a clear and relevant message to the consumer.

The concept of branding is "the set of actions related to brand management, are actions that, taken with knowledge and competence, lead brands beyond their economic nature, becoming part of the culture, and influencing the lives of people (Martins, 2006, p.6)." This concept is related to several communication segments, such as marketing, public relations, design, visual identity, digital media, and integrated communication, which aim to optimise the brand management of an organisation as a competitive differential (Keller, 2006).

Martins (2006) believes that branding emerged from the increased importance of the brand concept and brand management. The author simplifies by saying that it is the tasks around the processes of development, creation, launch, strengthening, recycling, and expansion of brands. Hence, it is possible to affirm that branding is a

set of marketing tasks aimed at optimising brand management that can be considered as a group of solutions needed to maintain a brand in the market.

In the branding process, the entire company is brand-oriented, and all decisions made must be focused on its behaviour and personality. Each of the company's collaborators, irrespective of their position, must be conscious of the importance of their activities to strengthen the brand (Lipovetsky, 2007). In this way, it is possible to affirm that brands seek, through branding, to satisfy the consumer, while at the same time attempting to collect market perspectives and opinions that provide them with information about consumer desires.

In other terms, the process of consumer experience involves the company as a whole, for example, even to pay the bill or to contact the customer service, all experience needs to be aligned with the communication that the company is promoting. As mentioned above, this is one reason why the narrative must be connected and compatible with all processes in the development of this customer experience (Klaus, 2014; Keller, 1998; Kapferer, 2011).

For organizations that continue to operate in this globalized and competitive market, it is necessary to aggregate value to the products or services offered that exceed the cost and functional benefits. It is essential to aggregate value to the products or services provided that extend beyond the cost base and functional benefits, but also to build value that represents its offer to consumers who evaluate this brand by intangible and psychological values, thereby attracting the attention of that consumer and creating a mental structure to facilitate their decision making (Klaus, 2014; Keller, 1998; Kapferer, 2011; Martins, 2006). Thus, the result of branding efforts is to generate brand equity, which will be analysed in the next topic.

Furthermore, this project aims to investigate how the transmedia narrative approach influences the consumer to be loyal to the brand.

2.4.1 Brand Equity

Due to technological advancements, especially in the digital era, the demand for creativity, innovation, and planning are increased (Jenkins, 2009) to interpret what happens in the buyer's black box (Kotler, 1965). In this process of understanding the client, brands need to strengthen the relationship with their audience (Klaus, 2014; Keller, Kotler, 2006), reinforcing the brand message. In this sense, the transmedia narrative is an attractive tool to explore brand equity through convergence, participatory culture, and collective intelligence, reaching the consumer by diverse channels of communication.

Concerning the concept of brand equity, there are several different; most analysts consent that it should be defined in terms of the marketing effects that are attributable exclusively to a brand. That is, brand equity is associated with the fact that a brand achieves different results from those that would obtain if the same product or service were not identified by that brand (Keller, 1998).

Brand equity is the evaluation of a brand based on the totality of its perceptions, including the relative quality of its products and services, and consequently its financial performance, loyalty, satisfaction, consumer expectations and others (Knap, 2002). As a result, brand equity becomes essential for companies seeking to position themselves as a market leader. Aaker (1991) highlights that brand equity is the set of active and passive assets linked to a brand that allow the value of the products offered to be increased or decreased, both for the company and the consumer.

In contrast to what the authors defined above with the same characteristics, select to choose the branded product over the non-branded product. In line with that definition, brand equity is revealed in the 'biased behaviour' of the consumer towards a product with the brand, as opposed to a product with the exact characteristics, but not having the brand (Faircloth et al., 2001).

Brand equity definitions are classified into two categories. Some descriptions are based upon the financial perspective, where the value of a brand to a company is

emphasised (Mahajan et al., 1990; Brasco, 1988). Others are based on the consumer perspective, which defines brand equity as the perceived value based on consumer actions and attitudes (Aaker, 1991; Keller, 2006; Cristodoulides, 2009). For this study, the second category is used from the consumer perspective, considering the theories of the authors Aaker and Keller, as it is one of a social phenomenon, and the Aaker model was chosen.

Keller (1998) and Aaker (1991) define brand equity differently; however, both specify from a consumer perspective, based on their memory. In this context, brand equity based on the consumer emerges, according to Keller (1998), it is the differential impact of brand awareness on the consumer's response to the marketing of a brand, consisting of two dimensions: brand awareness and image.

Kotler et al. (2006) conceptualise that the power of a brand is in the mind of the real and potential consumer and in all the experiences he has with the brand, being one of the ways to analyse brand equity. The authors explain that the equity differential is in a consumer's return before exposure or dissemination of a product. This benefit perceived through brand awareness, and the consumer-based approach allows one to notice the difference in the individual's response when the brand is identified. This difference is what can characterise the aggregated value to a brand, being positive or negative. The identification is part of all the knowledge acquired about the brand, be it thoughts, sensations, images, experiences is what will define the differences in brand equity.

Aaker (1991) developed the most detailed brand equity model, which consists of five different assets that are the source of the value creation. These assets include brand awareness, perceived quality, brand loyalty, brand associations and other proprietary company assets. From the consumer's point of view, brand awareness, brand associations, perceived quality, and brand loyalty are the four most important dimensions. The concept of brand loyalty will be further developed in the next subtopic as it is an essential element in the context of this investigation.

Brand equity is a multidimensional, complex concept with a few existing brand equity models (Aaker, 1991; Keller, 1998; Yoo et al., 2000; Faircloth et al., 2001;

Washburn et al., 2002). As previously mentioned, the model chosen is created by Aaker (1991) for this study.

As already mentioned in this topic, Aaker (1991) developed a brand equity model that relates five variables, presented in Figure 2:

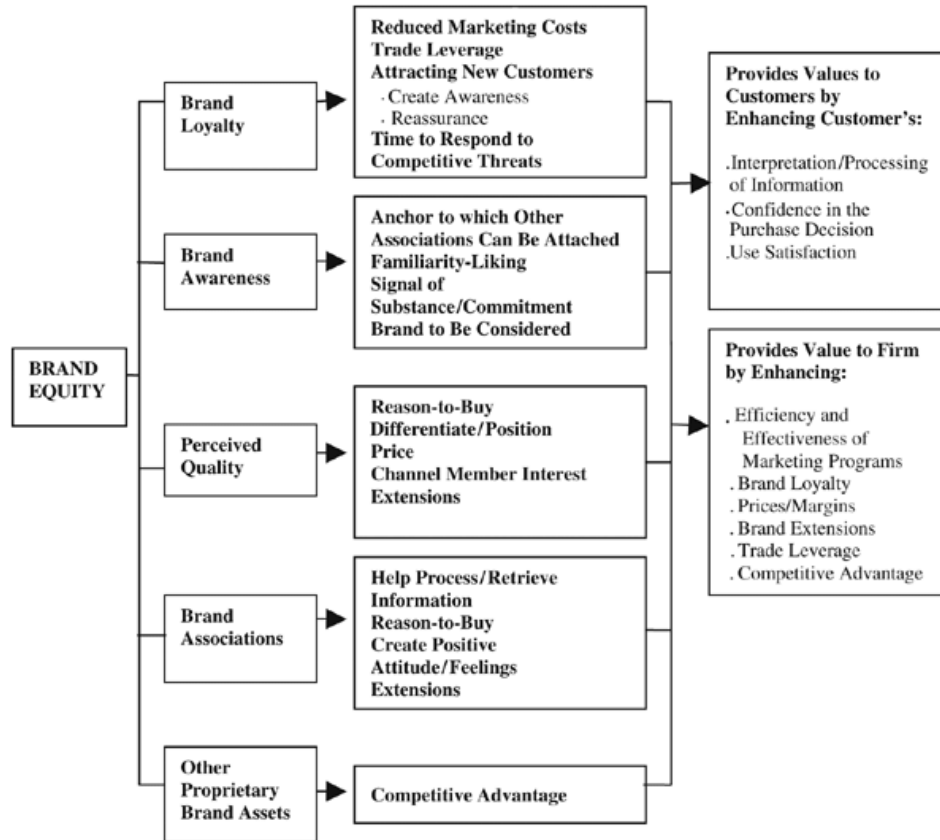


Figure 2 Aaker's brand equity model (Aaker, 1991)

- Brand loyalty - is associated with the public's commitment to the brand.
- Brand awareness - is concerned with the public's ability to relate the product to the product category to which it belongs.
- Perceived quality - related to a broad and intangible feeling about the brand and the perception of quality that one possesses of it.
- Associations with the brand in addition to perceived quality - these are the memories that the brand activates in the minds of stakeholders and corresponds to the real positioning of the brand.

- Brand related assets - Patents, registered brands, and exclusive relationships with distribution channels.

As can be seen in the figure above, the brand equity model proposed by Aaker (1991) has as purposes: build perceived quality, leverage programs to attract consumers, reduce marketing costs and provide a platform for growth and brand extension. Brand equity assets facilitate competitive advantage and can create barriers for competitors to overcome. It can also create a leadership image in consumers' minds.

With the set of elements presented in this research, the convergence across different channels of communication breaks down territorial that reinforce brand awareness, develops consumer experiences, establishes a long-term, effective relationship (Belch, Belch, 2003; Grönroos, 1996; Gummesson, 2002) and generates brand loyalty, one of the most important points fostered by Aaker (1991).

Therefore, the purpose of this literature is to understand the impact of the transmedia narrative in the development of brand loyalty through the consumer experience in multi-platforms.

2.4.2 Brandy Loyalty

Based on what has been exposed in literature, it is possible to evidence that transmedia narrative establishes a profound dialogue and interaction through the consumer's immersion in the brand universe. In this sense, brands have a potential opportunity to generate brand loyalty and fascinate consumers.

For many years brand loyalty was defined by the frequency of purchase of a product or service offered by a brand (Bass, 1974; Tucker, 1964) and evaluated by the long period of acquisition of this brand. However, some authors have proposed that this concept is more complex and dynamic than a mere repetition or volume of purchases. In this perspective, brand loyalty is related to a strong commitment to purchase or use a product or service again, consistently in the future (Oliver, 1997; Jacoby, Kyner, 1973). As a result, the customers make repeated purchases of the same brand

or company, despite situational influences and marketing efforts that have to cause switching behaviour.

Oliver (1997) highlights that for a consumer to be and to become loyal, he must sincerely believe that the products that a brand offers are the best in the market. Loyalty indicates the degree of commitment a brand has achieved in its consumer base (Kotler et al., 2006). Brand loyalty consequently performs a vital role in the creation of brand assets, as, without a loyal consumer base, a brand becomes vulnerable.

According to Aaker (1991), brand loyalty is described as:

The loyalty of the customer base reduces the vulnerability to competitive action. Competitors may be discouraged from spending resources to attract satisfied customers. Further, higher loyalty means greater trade leverage since the customer expects the brand to be always available. [...] As brand loyalty increases, the vulnerability of the customer base to competitive action reduced. (AAKER, 1991: 19-39)

The author defends the existence of five levels of loyalty, which complete a pyramid, as presented in Figure 3 (Aaker, 1991).



Figure 3 Brand Loyalty Pyramid (Aaker,1991p-40)

- Switchers - No loyalty whatsoever to the brand; these consumers are indifferent to the brand and only perceive it as being suitable for their needs. The brand for these consumers does not affect the decision and purchase of the product or service. They have no problem at all switching brand.
- Satisfied or habitual buyers - The client can be defined as a happy or dissatisfied consumer. This type of consumer is the "habitual buyers" and easily switches brands if the competition shows the benefits of the change. Furthermore, this type of consumer is difficult to convince to change, since by being used to buying a particular brand, they have no motivation to look for alternatives.
- Satisfied buyers with switching costs - The satisfied consumer does not switch brands as this involves changing prices, whether it is time, money or the performance risk associated with a brand. To attract these types of consumers, companies need to offer incentives that convince them to change, or else offer advantages to compensate them.
- Brand likers - The consumer who likes the brand considers it as a friend. This type of relationship is based on an emotional experience, for example, T.V. advertising with the brand, as well as rational factors such as price and quality. These consumers, in general, cannot comprehend what makes them like the brand.
- Committed buyers - The dedicated consumer feels close to the brand and believes that there is a relationship between them, so they are not willing to switch brands. This type of consumer is proud to be a user of the brand, and the confidence that they place in it makes them recommend it to friends, family, and others.

However, Keller (2006) exemplifies brand loyalty by the term "brand resonance" which refers to the nature of customers' relationship with the brand, in that customers feel they are "in syntony" with the brand. Customers with a real resonance with the brand have a high level of loyalty, actively seek ways to interact with the brand and

share their experiences with other users. These definitions of brand loyalty point to a direct relationship between loyalty and brand equity, being known as a key dimension of brand equity.

Hence, in the context of financial return to the brand, it is considered more expensive to gain a new customer than to invest in retention and loyalty, plus the advantage of being able to make satisfied customers brand ambassadors and product or service promoters (Pappu, Quester, Cooksey, 2005; Zeithaml, Berry, Parasuraman, 1996). Consequently, one of the most common mistakes among companies is to focus on market growth by attracting these new customers, neglecting actions on the current customer base (Pappu et al., 2005). Marcondes (2003) strongly disagrees with this approach. For him, it is more feasible, financially, and strategically, to keep consumers loyal by getting them to consume more of their products than to convince new consumers to try them.

In the competitive market, the loyalty process is an increasingly important element for companies to succeed, as it is fundamental for the profitability of an organisation (Oliver, 1997; Khan, 2009; Marcondes, 2003; Zhang et al., 2010), having benefits and advantages for the company by enabling the repetition of the sale by the consumer, boosting cross-sales, as a customer is likely to buy a second product separate from the first.

Kotler et al. (2017) highlight that companies need to stand out in the competitive market and connect significantly with consumers at some key points of contact. A single moment of unexpected brand delight is enough to convert a consumer into a loyal brand advocate. The author believes that more than creating advertising campaigns, the essential element for a brand to have loyal consumers is to effectively provide their information and content to consumers, bringing them closer, observing their behaviours and opinions, consequently, attract them permanently.

Therefore, based on the previous literature, it was possible to notable that in the era of media convergence, clients are not restricted to sharing information but also sharing life experiences (Jenkins, 2009), recommending products and services, and developing complementary content for this organization (Aaker, 1991). In this

context, the process of consumer loyalty is multidirectional, establishing a connection and emotional links through a variety of points of contact (Fournier, 1998).

2.5 Summary

The literature review was designed to give an in-depth analysis of the theoretical fundamentals for a full comprehension of the concept of transmedia narrative. Also, provide to the reader an essential background of brand loyalty to comprehend the impact of the transmedia storytelling approach influences the consumer to be loyal to the brand. It also provided a guideline for this study.

The literature review also highlighted how the significant utilisation of transmedia narrative is capable of creating a universe of broad mobilisation of the public, so that this audience identifies itself, participates and engages with the brand. As mentioned earlier, there is no transmedia narrative without the involvement of the audience and the construction of a universe of continuity. Differently from the concept of cross-media, the transmedia storytelling distributes the content by multiple media autonomously, adapting to a specific audience and the history in each channel is independent, nevertheless collaborating for a final result.

Therefore, it was identified that the transmedia narrative is a result of a technological advance and can also be a marketing tool that integrates the consumer in the universe of the company, showing that is the future. Thus, it emphasised that brands need to adapt to this transmedia universe, involving the consumer in the story narrated, creating expectations, interest and, consistently, generating interaction with this audience in an attempt to maintain satisfaction. In this way, the brands that implement the transmedia narrative in the communication strategies achieve great results, as brand loyalty.

Moreover, the researcher found an exploratory qualitative approach suitable for this study based on semi-structured in-depth- interviews to investigate the objective of understanding how transmedia storytelling influence customers in brand loyalty by

using this strategy in a well-designed marketing campaign. The details of the methodology employed throughout the current study are described in the next chapter.

Chapter 3 Methodology

3.1 Overview

This chapter highlights the methodological procedures that were implemented in the process of this study. It describes the sample framework, sampling procedures and technical methods for the analysis of the collected data.

The method is an instrument that provides researchers with guidance to facilitate the planning of research, the formulation of hypotheses, the realisation of experiments and the interpretation of the data collected. Using the concept of methodological procedures, the researcher can understand more about the organisation and the proposed problem, to consider the appropriate steps to suggest solutions and to develop an appropriate adaptation plan to explain the improvements (Fachin, 2003).

3.2 Research Problem

The problem is to provide what the researcher proposes to address. Thus, to find the answer to the following starting question on the focus of this research: **How does the transmedia narrative approach influences the consumer to be loyal to the brand?**

Thus, to find the answer to the main question and the focus of this research.

3.3 Research Objectives

The overall objective of the study is to understand the role of transmedia narrative as a potential for brand loyalty through the consumer experience in multi-platforms. This study analyses a transmedia narrative's involvement as a tool in marketing strategies and relating it to brand loyalty.

The specific objectives, representing the subdivision of the general aim in operational terms, are as following:

- 1- To understand if the transmedia narrative influences the customer to be involved with the brand.
- 2- To identify if the relevance of creating a relationship with the consumer has a significant impact on the transmedia narrative strategy.
- 3- To investigate the potential of transmedia narrative for integrated marketing strategy in multi-platforms.
- 4- To understand how transmedia as a tool can be effective in brand loyalty.

3.4 Research Framework

The research onion by Saunders et al. (2015) is the most appropriate methodology selected to support the objective of this research, which is to analyse the efficiency of the transmedia narrative as a potential for brand loyalty through the consumer experience in multi-platforms. Research is a set of actions, proposed to find the solution to a problem, which are based on rational and systematic procedures.

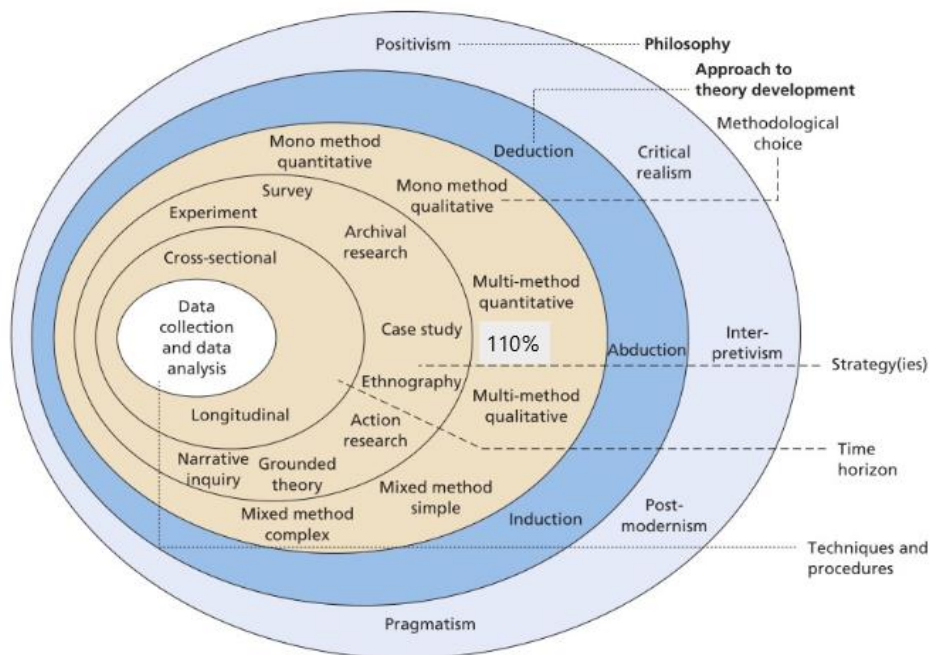


Figure.4 The research onion (Saunders, Lewis, and Thornhill, 2015, p.151)

Saunders et al. (2015) state that in scientific research, the methodology constitutes the set of intellectual and technical procedures used by the researcher to achieve the objectives. The framework adopted for an investigation reveals the investigator's worldview through the philosophical and paradigmatic assumptions chosen by the researcher and will be part of the basis of the new knowledge developed. Although, the authors state that research study does not provide an absolute philosophical context.

According to Bryman (2012), the research onion can be flexible for a variety of methodologies in different circumstances, also, produces an essential development through by which the methodology could perhaps be established. This chapter will discuss each layer of the research onion to address questions also to attempt to answer them through the phases of this study.

3.5 Research Philosophy

According to Saunders et al. (2012) in terms of research theories, there are three significant ways of thinking, and they influence the system in which the investigator conducts the study, which are Axiology, Epistemology and Ontology. Epistemology is linked to the construction of knowledge in a scientific way; it represents the nature and origin of learning without the use of assumptions, opinions, or common sense. Therefore, epistemology studies the origin, structure, methods, and validity of knowledge (Vergara, 2006). From both a positivist and realistic perspective, only observable phenomena that can provide reliable data are considered. The interpretivist perspective considers the subjective meanings and the social aspect with a focus on the details of the situation, the relativity behind these details and the subjective meanings that motivate social acts (Saunders et al. 2015).

For positivism, reality can be perceived entirely and understood from the study of the relationship between variables, using data objectively processed with the support of statistical methods that allow the construction of predictions and causal relationships between crucial indicators (Demo, 2009). Descartes et al. (1996) argue that analysing reality and breaking it down into smaller parts, thus reaching its understanding. With that, it is comprehended that the relativity is structured and mathematically formalised, discarding the unpredictable and dynamic part of reality. The interpretivism, as the name suggests, has as its primary delivery the interpretation of the phenomenon studied. To obtain a real understanding, the researcher uses strategies: empathy and intuition. Empathy is necessary since the researchers must be able to learn about the reality of others and understand what they believe, feel and think; intuition is fundamental to help them interpret the phenomenon studied and transform it into knowledge (Geertz, 1973).

For this project, the research philosophy chosen is epistemology through an interpretivism approach. As a result, it will support the objective of understanding how transmedia storytelling influences customers in brand loyalty by using this strategy in a well-designed marketing campaign. That is because it seeks to understand in-depth the reasons why the consumer remains involved and loyal to the

brand and especially in the perception and understanding of the message sent through multi-platform experience if this engagement with the consumer affects them to be more loyal. Sauerbronn et al. (2010) argue in their article the importance of epistemological positioning to study a particular phenomenon. The authors also claim that qualitative methods with constructivist-interpretivist orientation should be used to identify and understand the symbols and meanings of a phenomenon.

3.6 Research Design

3.6.1 Research Approach

Exploratory research completing in-depth semi-structured interviews is the most suitable approach considered for this dissertation, that is intended to examine and identify the influence of advertising campaign through the transmedia narrative tool. The primary purpose of exploratory research is to develop, clarify and modify concepts and ideas. Its objective is to seek greater familiarity with the problem or hypothesis raised. It can be said that its main aim is to improve ideas and insights, as well as to generate hypotheses for later studies.

According to Yin (2011), the definition of the objective as explanatory is related to the intention of explaining how and why events happened in a certain way, as well as the reason for the decisions of the individuals involved in the project.

The exploratory studies are developed primarily through bibliographic research, with in-depth analysis in the literature, as well as with debates with other researchers specialists in the field, contributing information on the specifics of the phenomenon researched complemented with interviews (Saunders et al., 2015; Neuman et al., 1997). It is noteworthy that exploratory studies are generally used to investigate a new research topic, and in many cases may present themselves as the first stage of a set of stages in the study. The phenomenon of this research is relatively new to the market, and there is a certain lack of knowledge about the subject, thus bringing another justification for choosing an exploratory research approach.

3.6.2 Research Method

An important methodology used in exploratory research is qualitative research, which is characterised by unstructured analysis, based on small samples, which provide insights and understanding of the context of the problem (Malhotra, 2001). Limera (2007) complements that this methodology is used to investigate in-depth factors of an emotional and psychological nature, which can help in the research of the present dissertation. The qualitative research recognises social properties as a result of social interactions, and the researcher's objective is to interpret the views of other individuals (Creswell, 2002). Saunders et al. (2015) also added that qualitative research results in non-numeric data and should be analysed and understood. In this research is considered the most used method of collecting information within qualitative research: the interview (Bryaman, 2012).

Hence, for this project, it can be classified as qualitative research based on semi-structured in-depth interviews with interviewees chosen for having some specific knowledge to extract insights about the subject of this dissertation. Moreover, to obtain data necessary for the research, the interview is a technique for collecting information, where the researcher presents the selected population (Beuren, 2003). It can be interpreted as a dialogue where the researcher is trying to collect data, and the participant is the source of research. Bryman (2012) states that in the interviews, participants have more time to formulate and develop their answers, resulting in a conception of the subject in question. Because of their flexibility, the researcher can include and exclude specific questions or make changes in the order of questions.

3.7 Sample

Regarding the sampling procedure used, the intentional non-probabilistic type sample was chosen, which is justified in cases where the "good judgment" of the population/universe is represented. Marconi et al. (2009) state this sampling does not make use of a random form of component selection, leaving the definition to the researcher.

In the study in question, this sample procedure is justified because the interviewees are marketing professionals, taking into consideration the knowledge that they already had in marketing or communication. Therefore, the interviewees must have relevant experience with transmedia storytelling to provide research support. It consists of a methodical interaction of a professional nature; in this way, one of the parties can obtain relevant information about a specific subject (Marconi et al., 2009).

As this is a considerably new concept in the market and with limited studies, the interviews focus on obtaining from the interviewees their expertise and interpretations of their experiences to generate convincing results from the phenomenon under study. The main advantage of using this sampling and the ability to obtain more complete answers on a given subject (Saunders et al., 2015).

The purpose was to gather information from privileged testimonies which, by their position, involvement, or responsibility, have a piece of strong familiarity in integrating marketing, branding, and storytelling. As an indispensable condition in research with human beings and the researcher-participant relationship, the decision to participate in the interview is voluntary, and the participant is conscious of the study protocol and the reliability measures to ensure anonymity. The participant is also informed of the nature and objectives of the research (Saunders et al., 2015).

Table 1 describes the profile of the interviewees in this study, justifying the relevance of their participation and contribution.

Table 1 Interviewees' Profile Table

Interviewees	Profile
Regiane Bochichi	Transmedia, communication and marketing professional with over 30 years of experience in producing relevant content for multi-platform
Marcio Gonçalves	University lecturer, Google for education certified trainer and author of the book Artificial Intelligence.
Bruno Scartozzoni	Pioneer of corporate storytelling in Brazil and co-founder of StoryTalks
Bia Cioffi	Transmedia Planning Director at Record TV and multi-platform content specialist.

3.8 Data Collection

The data collection used throughout this study was carried out through documental analysis, and the application of semi-structured in-depth interviews online by email, composed of fourteen open questions. The researcher has chosen the technique of the interview by email to obtain advantages such as the amplification of access to participants, the investigation of answers, time savings on both sides and flexibility of schedules.

For Flick (2004), interviews with semi-structured scripts compared to standard interviews or questionnaires facilitate the process of obtaining information from the interviewees. Due to the flexibility, it allows the researcher to include and exclude certain questions. According to Saunders et al. (2015), a semi-structured interview is used in qualitative investigations, and the researcher will have a list of questions and topics to be covered, which may range from interviewee to interviewee.

The secondary data for this investigation were collected through documentary research, bibliography and consistent academic article related to the subject.

3.9 Data Analysis

Qualitative analysis is based on data that are expressed in words; non-standard information that requires classification into categories. The obstacle in this method of investigation is to identify the concepts that enable the analysis of the data. Thus, the qualitative approach can be deductive or inductive. The deductive is conducted based on the theory that pre-exists. In inductive, the theoretical discussion emerges from the process of data collection and analysis (Saunders et al., 2012). For this study, the analysis of the collected data was inductive. Flick (2004) highlights that data interpretation is the essence of qualitative research, although its importance is seen differently in diverse approaches.

After being reviewed, the data is subject to inquiry and interpretation, which constitutes the critical stage of the research. The analysis tries to highlight the relationships between the phenomenon under study and other factors. At the same time, the interpretation consists of an intellectual activity that seeks to extrapolate from the data discussed and give a broader meaning to the responses, explaining what the data represents (Marconi et al., 2009). In this investigation, the content of primary data (interviews) and secondary data (documents) was analysed and cross-checked to be more truthfully describe the case under study.

3.10 Ethical Issues

A request for a review of ethical standards and protocols for the National College of Ireland involving human participants was granted in the submission of the proposal for this study which was followed by the researcher throughout the investigation process.

All interviewees agreed and signed the consent sheet; also, they were conscious of the objective of this study.

3.11 Research Limitation

All methods of research have their limitations, but also possibilities (Vergara, 2006). Faced with the impossibility of a perfect method, researchers try to balance the advantages and disadvantages of the chosen option, concluding that the one chosen is the most advantageous.

One of the main limitations of this study was to find and select the interviewed subjects, who needed to have experience on the subject and have time available for the online interviews, although it also has its limitations, it proved to be very useful to accomplish the majority of the planned interviews.

Another limitation concerns the researcher's evaluations, which, due to the method chosen, are subject to other views and understandings. The result obtained, however, may influence new research and studies on the subject, generating knowledge production.

Chapter 4 Findings

4.1 Overview

This chapter outlines the main findings that originated from the data collected through the interviews and their analysis. For this scientific investigation, the data collected from the literature review were also analysed and interpreted. The results are supported by the methodology previously established and its objectives.

Regarding the structure of the chapter, specific categories were generated through the participants' responses to obtain more conclusive data in the subject of the investigation. Therefore, the results are valuable to be explored both in the academic area and the professional market, as well as for expanding the knowledge of the studied subject, as mentioned before, which is relatively limited. Furthermore, this project aims to analyse how the transmedia narrative approach influences the consumer to be loyal to the brand. Next topic will explain how the interviews were carried out and to illustrate the profile of the participant.

4.2 Demographics

To obtain data that provide the production of sense and meaning to meet the objectives of this research was indispensable to have professional knowledge of the theory of study in the company's daily communication and its effects. The interviews were carried out by internet with four marketing professionals who have a comprehensive knowledge of the subject, including advertising campaigns involving the transmedia storytelling created by them. The answers that did not correspond to the relevance requirements for the study were not considered; thus, the interview obtained a total of 56 responses. From the interviews, it was possible to classify the answers and categories that will be described in this chapter. To contextualise the interviewee's answers, the participants will be guided by numbers. In Table 2, the profile of these four professionals is specified.

Findings

Table 2 Interviewees' Demographics Table

Interviewees	Name	Profile
P1	Bia Cioffi	Transmedia planning director at Record TV and multi-platform content specialist.
P2	Bruno Scartozzoni	Pioneer of corporate storytelling in Brazil and co-founder of StoryTalks
P3	Marcio Gonçalves	University lecturer, Google education certified trainer and author of the book Artificial Intelligence.
P4	Regiane Bochichi	Transmedia, communication and marketing professional with over 30 years of experience in producing relevant content for multi-platform

4.3 Theme Based on Research Objectives

The indices emerged through the objectives of this investigation, while the themes were obtained through the responses of the participants which are consumer engagement, build a relationship, content distribution, narrative transmedia campaigns and example of campaigns. As mentioned in chapter 3, for this research, the inductive method was chosen to analyse the data collected through the objectives in conjunction with an interpretivism approach.

4.4 Research Objective 1

To understand if the transmedia narrative influences the customer to be involved with the brand.

Interview Themes:

- *Consumer engagement*

Theme: Consumer engagement

The findings revealed that campaigns that use narrative are enabled to connect the consumer with the brand. The objective of the first part was to explore the view of the participants on the practice of transmedia narrative as a factor of influence for the consumer. The participant 2 provided a valuable response: *"In a scenario in which the consumer's attention is increasingly fragmented into different media (TV, radio, newspaper, social media, apps, videogame, games, etc.), transmedia becomes important as a way to keep people within the same subject regardless of the media or screen they are turning their attention to"*.

The participant 4 remained on the same premise that *"the consumer is being bombarded with various information every second; thus, the transmedia narrative is essential for the brands to follow the journey of consumers and catch their attention."*

"Professionals and brands need to be very up to date and plugged in the data to choose the best strategy for their communication."

Another participant complemented this by separating the term transmedia narrative into two parts: *"By storytelling I mean a set of techniques commonly used by writers, screenwriters and other entertainment industry professionals to capture attention and engage an audience. Storytelling would basically be a specific way of organising facts: a character fighting against antagonistic forces to achieve a desire. In this sense, when brands or organisations produce campaigns using storytelling techniques, the chances of influencing the consumer are significantly greater. By transmedia, I mean a technique in which several media bring independent and complementary parts of the same message, as if it were a puzzle in which the single pieces have their sense alone, but when fitted with other pieces they gain a greater*

sense. When we combine storytelling with transmedia (transmedia narrative or transmedia storytelling), we have powerful conjunction of a technique that captures attention and engages people and another technique capable of keeping a person within the same story in different media. For this reason, we can say that the transmedia narrative has the power to influence consumers, but it is important to understand how each element contributes to this process. In short, the "real power of influence" is more in the narrative than in the transmedia, and this second element is a potentiator of the first."

Moreover, it was clear that the narrative promotes and increases contact with the public, generating consumer engagement and attention, although, the interviewee 3 shared a significant point of view *"Transmedia storytelling brings up emotions that help brands connect with consumers. When telling a story, brands can call people's attention to subjects that they couldn't even imagine."*

As seen before, the transmedia narrative consists basically in the ability to keep the consumer connected and active, trying to connect different media platforms and contemplate the consumer with a fragmented history, strengthening the relationship with the company.

4.5 Research Objective 2

To identify if the relevance of creating a relationship with the consumer has a significant impact on the transmedia narrative strategy.

Interview Themes:

- **Build a relationship**

Theme: Build a relationship

Concerning the relationship, it was asked if it is essential for the brand to create a consumer relationship.

“For sure. Nowadays, more than never. This relationship is fundamental to earn the loyalty of the customers of your brand. The competition between brands and marketing strategies is stronger than ever (Participant 1).”

"I believe it's crucial. The brand must be willing to dialogue. With it, even new products can be created from this exchange with the consumer. Do you know when we would focus group or test in the dark to launch products? Well, that can be done directly now. It is just having a team ready to listen and take it to the companies' decision making. That may still present a significant obstacle, but gradually they realise the importance of this relationship" (participant 4).

In this context, it was evident from the findings that to disseminate the content and presence of the brand in the era of convergence it is essential to interact and dialogue to the user in the media to create a strong relationship. The other participants added, *"The relationship with the consumer is already embedded in the brand concept itself.*

Thus, it was highlighted that to strengthen values and expand consumers' brand experience; companies need to invest in relationship strategies. *"No doubt. Brands which can't invest in a relationship might fail in its strategies."*

The participants also commented that the communication had been adapted to be propagated in several platforms, this way the consumer becomes closer to the company and can interact and participate actively in the strategies of the brand, building a relationship of participatory culture and generating a spontaneous media. One participant points out that *"companies need to shape their communication through interaction with the client and that this is a continuous process and demands patience and objectivity. The brands do not want the consumer to make just a purchase, but to establish a relationship."*

4.6 Research Objective 3

To investigate the potential of transmedia narrative for integrated marketing strategy in multi-platforms.

Interview Themes:

- **Content distribution**

Theme: Content distribution

The transmedia narrative as a history constructor to multi-platforms is a process that involves a variety of production, distribution, and content consumption platforms. In this sense, it was important to examine the consequences of employing multi-platforms in storytelling strategies.

Therefore, the transmedia narrative is developed by a set of media, traditional or not; each one will tell part of the story respecting the characteristics of the media. Thus, a transmedia story is carried through multiple media platforms, with each new message contributing in a distinct and valuable way to the entire experience. Concerning a set of media, it was asked if the brand must have their advertising spread across all media channels, the participant 4 reported that *"We have to choose the most assertive channel that reaches the desired audience. The fact that today we have more options to reach the consumer with digital media does not mean that we always have to use all modes."*

In this way, it is necessary to refine the selection of media in a more intelligent and planned way, resulting in a higher probability of cost optimisation also reach more the desired target. The participant 2 exemplified saying that *"A brand can have a particular audience that is present in only one or a few channels. In this case, being on all channels would be a waste of resources. Another example: a brand even has audiences spread over several channels but does not have enough funds to be on all of them. In this scenario, it would be better to choose those that give more return."*

The participant 4 also stated that *"We must regularly take into consideration the question of costs because in some cases we don't need the use a 360° strategy. For example, I want to announce the opening of a store in the countryside, perhaps just one ad in the local newspaper or radio is enough. If it is a Mother's Day campaign, it*

is worth the concept of transmedia, including a music show, for example, in a post-pandemic scenario."

It can be perceived that this is a process in which information is disseminated across multiple platforms for several types of targets thus companies need to develop planning that interconnects the narratives and distributes consistently with the objective of the brand to involve the desired audience and create an interactive experience, exploring different platforms.

In this sense, some stakeholders have stated that *"Through different channels, the consumer is encouraged to participate and interact with the brand, creating content or even becoming part of the story. Transmedia storytelling has been applied to different media to create new experiences in multi-platform."*

Also, they expressed that media convergence allows the consumer to be the co-producer of the content, modifying the process of unidirectional emitter-message-receiver communication. *"Today's consumers are active, migratory and more socially connected, altering the flow of content in the multi-platform also are favoured by the participatory culture and media convergence."*

When asked about if the multi-platform experience has a positive influence on the brand, participant 4 declared that *"Absolutely. By creating a narrative that is compatible with each media, the brand can increase its awareness with its consumer audience."*

Therefore, it is possible to reach the consumer through diverse points of contact; participant 1 shared that *"the contact between brand and clients gives positive points for both sides. For the brand, especially, the opportunity of being with the customer in many places, through the digital platforms, experiencing a transmedia journey with them, is powerful – from constructing to a relationship with the client to understanding their habits and increasing their products using this data."*

The participant 2 has taken it further by saying that *"In advertising what really influences a brand positively is its message. A well-constructed message can be enhanced by a multi-platform experience."* The participant 3 had the same

perspective as to create a memorable experience across platforms; brands should offer the user an attractive content. *"It will depend on the value of the content which is being shared."* In the view of these participants, it is necessary to build relevant content to attract the potential public, choosing channels that are aligned with consumer behaviour changes.

Furthermore, the other participants concluded by stating that *"transmedia requires planning. The story must be relevant and coherent to be able to explore the best of each platform and to expand the content in an interactive way that attracts the potential consumer."* *"The brand must present relevant content, have periodicity and adherence so that it can always appear on the timeline of its customers and make them interact. Today, the focus is only on engagement."*

4.7 Research Objective 4

To understand how transmedia as a tool can be effective in brand loyalty.

Interview Themes:

- **Narrative transmedia campaigns**
- **Example of campaigns**

Theme: Narrative Transmedia Campaigns

The objective of this category was to analyse the application of transmedia narrative in marketing campaigns, so participants reported that to create a transmedia campaign it is necessary to generate unique content for each communication tool for the audience to explore, interact and create a successful experience.

In this context, the factors that contribute to the effectiveness of transmedia campaigns were asked, participant 3 had a proactive insight to create a checklist to answer this question:

"- Are the various messages independent? Do they make sense on their own, or am I forcing my consumer to assemble the pieces in other media? Assembling this puzzle may be fun, but nobody likes to feel obligated. Assembling the puzzle should always be optional, never mandatory.

- Do the various messages talk to each other? Are they complementary? When the consumer connects these messages or assembles the concepts, does the experience get more productive?"

Moreover, the other participants claimed that *"It's possible to understand how to break down the same message, taking into consideration the particularities of the chosen media without seeming forced also avoiding replicating content from one channel to another."*

Therefore, the interviewee 1 highlighted an interesting point *"the most important part is a consistent speech. So consistent, and interesting, that makes the customer travel for different platforms to get the story completely. One platform leading the customer to another and another, getting more of him each time and involving him on this journey."*

The finding also revealed that the potential factors that differentiate a transmedia storytelling campaign from traditional campaigns are *"Possibility of choosing the different platforms to be used to communicate with consumers also reach consumers in their buying journey surprisingly and continuously so that the message smoothly goes into their head until they decide on the final purchase."*

"A transmedia narrative gives to the marketing speech a lot of opportunities to "capture" the consumer. You can distribute your speech in different platforms, respecting the specifications of each one of them, and then you have the chance to achieve different audiences or earn some specific audience with an involving strategy."

Meanwhile, participant 2 again separated the terms transmedia storytelling to explain the crucial factors of this strategy in a campaign:

"The main key attributes of the storytelling are:

- A more emotional language, which connects with the consumer*
- A structure that naturally captures attention and engages the consumer*
- A well-told story adds value to the product/service/cause being sold*
- One story makes consumers feel part of that*
- Several studies suggest that stories and emotions are related to memory. When we get emotional and tell stories, people remember for longer.*

The main key attributes of transmedia are:

- The consumer stays in touch with the story/message of the brand longer.*
- The consumer can have contact with the brand at different times and in different ways.*
- The complementarity of stories promotes a richer experience."*

Besides, it was considered if, at the time of purchase, the consumer is influenced by the brand's ability to use the narrative in their campaigns. Participant 3 emphasised that *"It's not that clear for an ordinary consumer. But definitely, it works to influence people's decision consumerism"*.

"I believe so. Today, more than products, people buy stories, positioning (participant 1)." Therefore, participant 4 answered exemplifying "Yes. Well, of course, it must be true. I remember the Diletto ice cream that created the story of Nonno Vittorio, who would have been the grandfather of one of the owners of the company and would have brought from Italy his recipe for ice cream and it was all fiction. Some symbols convey an identification with the consumer."

Otherwise, participant 2 responded by saying that *"A well-told story is certainly one of the factors that influence a consumer to buy something. Emotional factors than rational ones much more influence consumers, and the storytelling technique act precisely on the emotional aspects of communication."*

It was subsequently asked which metrics can measure the performance of transmedia narrative campaigns. Participant 4 defined that *"The best metric is definitely an increase in sales. That is the goal of any advertising. But due to its characteristics, perhaps the best would be the level of brand awareness. Evidently, a report should be produced with the numbers of each media used as reach and interactions. For example, if a book were released, the number of prints would also include"*.

The participant 1 claimed that *"it is very important to understand the path of the user until or inside the sales platform. In a general way, the metrics of engagement are good to understand how involving a campaign is, how passion does it move. They are my favourites to give me the temperature of a transmedia strategy."*

Other participants emphasised that *"The engagement in spreading the story on social media platforms; they also complimented that the metrics available for transmedia narratives are the metrics for each of the media we already market. Basically, they operate to measure range, frequency, and engagement of each of the media involved. The challenge is to create new metrics that can measure the consumer experience among these different media. If that exists, I do not know. And if someone does, there certainly isn't a very definite pattern in the market."*

Moreover, it was questioned which key factors contribute to brand loyalty in transmedia narrative campaigns. The participants answered objectively, saying that *"Social listening is an essential key to create campaigns more effectively."* Besides, other participants complemented with *"constancy and consistency and being present with a unique message. The capacity to lead the customer to a platform and then to another one is what makes this speech a transmedia type."*

To complement the question above the impacts of the transmedia campaign on brand loyalty were discussed. Participant 3 explained the effects by terms:

"From the narrative point of view, the potential impacts are:

- Greater consumer attention*
- Greater consumer engagement*

- *History can lend attributes to the brand, increasing its value*

From a transmedia point of view, the potential impacts are:

- *Longer consumer exposure time to history*

- *Different and more "customised" impacts on each media*

- *Richer / more engaging experience*

I believe that all these impacts will also help in the development of brand loyalty."

The contributors concluded by claiming that *"Brands that understand about emotions would communicate better with their customers.*

"A transmedia speech can go along with clients every day, in different places, at different times, through different platforms. It is so powerful! It allows the brand to construct a relationship with customers. It's easier to be loyal to a brand that is with me all the time, that involved me in its speech, in its history, in its actions. It promotes the association between the person and the brand. The main challenge is to make the brand part of my day, my life."

Theme: Examples of campaigns

To conclude the interview examples of success cases using transmedia narrative in the strategy of the campaigns were requested. Some interesting examples emerged in the answers of the interviewees.

"In Brazil, one of the best examples comes from beer brands. It has started with Skol. In a carnival campaign, they used the concept of squeeze the ON. People were encouraged to squeeze the ON, who won was invited to spend the carnival as a guest of the beer brand. The campaign turned into a TV movie and had ramifications on social media. In the last one, it took four clients to live inside an electric van in Salvador, a famous carnival city in Brazil. Nowadays, they have a virtual Happy Hour campaign that encourages the consumption of beer and the purchase by APP Zé delivery: they use contest, social media, radio spots and so on.

Another brand of beer that performs well in transmedia is Heineken, for example, the Champions League campaigns. In the last year, besides the traditional media with drawings and off and online campaigns, they launched a TV Heineken that was spread in 13 points of the country, inviting people to watch the final on Facebook Watch. Besides, there is Bohemia which has created the Bar Food competition that became a book also a TV show, Harmonise."

4.8 Summary

The findings revealed valuable insights where it was possible to identify that behavioural changes due to technological advances and media coverage had a direct impact on the way we interact with brands. With these changes, brands need to explore the media in a more assertive approach with cohesive and relevant content to create connections and good relationships with the consumer.

It was also clear from the findings that the changes were not only in the relationship between individuals and brand but also in media production, as consumers became producers and developers of content, revolutionising distribution and the mode in which content is consumed. However, the participation of the public will depend on stimulating factors, which can be reinforced by offering memorable experiences and a well-structured message in each contact channel.

In this sense, transmedia storytelling becomes a powerful tool that provides greater coverage and has the potential to make people interact and identify with the brand, generating brand supporters.

Chapter 5 Discussion

5.1 Overview

This chapter provides an analysis and discussion of the interview results related to specific concepts and fundamentals established in the literature review. The chapter is divided into three parts: the purpose of implementing transmedia storytelling in brand communication strategies, the importance of content in the mediatic environment and the effect of the narrative transmedia in brand loyalty.

Hence, the purpose of this chapter is to understand the impact of the transmedia narrative in the development of brand loyalty through the consumer experience in multi-platforms.

5.2 The Purpose of Implementing Narrative Transmedia in Brand Communication Strategies

From the content analysis of the interviews and the literature review, it was possible to comprehend that the transmedia narrative as a phenomenon within the current media convergence, relating to the content flow through various media platforms, the cooperation between different media channels and the moving behaviour of media audiences (Jenkins, 2009; Primo, 2010). In the face of this mediatic scenario, the consumer follows the repercussions of a specific subject through several different media, which can be traditional or digital, in a format that each media will tell a part of the story contributing in a unique and valuable way to the entire process. However, each media ought to employ its best characteristics to provoke distinct sensations of the same content (Jenkins, 2009; Scolari, 2013; Ryan, 2004; Lévy, 1997).

To better understand the dynamics of the culture of convergence, the terminologies that complement this phenomenon were investigated, which are participatory culture

and collective intelligence. It was observed that participatory culture is a reality in today's society, where the behaviour of people relating on the internet has changed dramatically, there is no longer an obstacle to the dissemination of information and ideas; there is no space for passivity. The user operates as a producer and consumer of information if it changes. In a participatory culture, consumers interact to produce new content for solving problems or sharing knowledge through various media platforms (Jenkins, 2009; Lévy, 1997). The data collected showed that collective intelligence is the practice of interactive and reciprocal communication exploring virtual communities. A point raised by Lévy (1997) is that no individual can archive all the content offered in the communities, so in the collective intelligence each individual has the opportunity to learn more through the sharing of collective knowledge. Participatory culture and collective intelligence collaborate to modify the relationship between consumers and brands. Consumers have empowered themselves; also, they can assume an active posture in this collective process of production and consumption.

Through reflection on the emerging possibilities of the data collected, it was identified that it is feasible to appropriate the transmedia narrative as another communication practice since it is a useful tool for the brand to create an experience (Klaus, 2014) and interactivity (Pratten, 2011), encouraging the consumer to participate and connect with the brand (Jenkins, 2009; Ryan, 2004; Gabriel, 2010), establishing channels of direct communication, multi-directional and engagement. It was also perceived through the findings that consumers are driven by emotion and seek not only to buy a product, but to create a relationship with the brand through dialogue, participation, and demonstration of opinions (Margolis, 2009; Salmon, 2008). In this regard, the transmedia storytelling is significant support for brands due to the ability to insert the consumer into the universe of the story told, providing a greater reach and strengthening an effective relationship (Pulligadda et al., 2016), even though the use of various channels.

Based on the above, it was clear that in a competitive market as the actual reality, brands need to implement transmedia narrative in their communication strategies to

reach the consumer's attention and make them a participant of the brand by providing an excellent experience through several media to satisfy their needs and demands. Emphasising what Castro (2013) states that in the business context, transmedia storytelling brings crucial potential components to achieve extraordinary results.

5.3 The Importance of Content in the Mediatic Environment

Another element that emerged from the data collected is the value of the content in the narrative transmitted, which companies need to be concerned about this factor, given the context that the consumer is being bombarded with content and information is crucial for the brand to identify new formats that avoid redundancy and replicate the content. Jenkins (2009) highlighted that it is necessary to offer different levels of a content exhibition in a way to refresh the consumer's interest. In this sense, it is essential to create relevant and creative material to encourage the consumer's search for information, consequently, to spread this content through a variety of media.

Regarding the expansion of the content, the findings highlight that due to the high connectivity and the fluid form of the information generated by the new technologies and media the participatory culture emerged, previously mentioned in this research. This phenomenon contributes factors such as high level of participation and interactivity in the process of transmedia narrative which helps brands to develop new paths for consumer relationship (Jenkins, 2009; Pratten, 2011; Gomez, 2014; Gabriel, 2010; Cain, 2013; Barth et al., 2016; Rez, 2012).

According to Jenkins (2009) and Scolari (2013), it is understandable that consumers nowadays are content producers the emitter-message-receiver communication model has become obsolete. Moreover, as some interviewees have pointed out, this consumer has the potential to build a product or service which provides a solid and creative source for information and insights for planning a marketing campaign (Gabriel, 2010). In this way, companies have the opportunity to dialogue and interact directly with the consumer, but for this to be accomplished, it is primordial that the content is relevant and brings an emotional value to the consumer (Jenkins, 2009;

Scolari, 2013; Sabiote, 2016; Woodside, 2012; Marcondes, 2003). As a result, the chances of influencing the consumer and expanding the content of the brand are enormous, indicating what the participants have stated that for a common consumer, outside the marketing environment, this concept of transmedia storytelling is not clear. However, it is an excellent influence tool, including in the purchasing decision process of individuals.

5.4 The Effect of the Narrative Transmedia in Brand Loyalty

The objective of this dissertation is to understand the directions for generating brand loyalty through the application of narrative strategy in brand communication. For this reason, the fundamentals and concepts were seen from the perspective of a brand environment.

Therefore, as punctuated by some stakeholders and in the literature review, due to the emergence of technologies and new media, the consumer nowadays does share not only information but also experiences. Thus, the companies need to adequate to this new atmosphere and develop a structure that naturally captures the attention as well as engages the consumer (Jenkins, 2009; Scolari, 2013).

It can be noticed in the data collected that the consumer not only buys a service or a product but the experience it represents, stimulating the share of this service in the media which this customer belongs (Scolari, 2013). According to Keller (2006), the power of the brand is in the minds of consumers and in what they experience of the brand, which means that it is not enough if a product has high quality and an affordable price to guarantee consumer preference. It is imperative to use objective and subjective experiences between the consumer and brand to generate values that go beyond functional benefits (Knnap, 2002; Klaus, 2014; Keller, 1998; Kapferer, 2011; Martins, 2006). Furthermore, it is important to develop experiences that generate emotional involvement of the consumer with the brand to influence him/her in the final purchasing decision process (Belch, Belch, 2003; Grönroos, 1996; Gummesson, 2002; Damasio, 1994; Frith, Singer, 2008; Bechara, Damasio, 2005).

In this context, it connects with what was reported in the literature, which Scolari, (2013), Salmon (2008) and Lipovetsky (2007) emphasised that companies need to implement strategies targeted and designed from the perspective of consumers, satisfy them and aggregate value to the brand. It is essential to develop a strong branding plan (Lisbon, 2004; Martins, 2006) and to build emotional involvement (Jenkins, 2009; Sabiote, 2016; Woodside, 2012) to exceed consumer expectations (Knnap, 2002) and at the same time meet the needs and demands (Bauman, 1999). Therefore, it is notifiable that companies which invest in resources to establish their brands on a solid foundation of transmedia narrative within the branding process can provide tangible and intangible results.

Along with the interview and literature review, it was comprehended that incorporating transmedia narrative into brand communication is a potential instrument to draw new involvement parameters and build brand loyalty, one of the fundamental pillars of marketing (Aaker, 1991). The process of brand loyalty is one of the key points for the profitability, therefore, is one of the pillars for the success and future of the company (Oliver, 1997; Khan, 2009; Marcondes, 2003; Zhang et al., 2010). As such, brand loyalty is not only limited in the number of times; the customer buys the product (Bass, 1974; Tucker, 1964) but also refers to customer retention. Marcondes (2003) emphasised that it is more financially profitable for a company to keep the customer satisfied than to seduce a new consumer. In this context, the transmedia storytelling is considered support for companies to create a valuable point of contact (Kotler et al., 2017; Fournier, 1998) and to increase the level of loyalty through new campaign formats.

As reported above, storytelling has the powerful ability to emote and engage the consumer through a dispersed story in multiple media (Jenkins, 2009; Salmon, 2008; Marcondes, 2003). That goes beyond persuasion or power of persuasion to buy a product or follow a brand on social media, it is more connected to the question of relevance and participation (Jenkins, 2009) in brand experience and transforms this experience into devotion and loyalty (Keller, 2006). Here again, as emphasised by Castro (2013) and the interviewees, a well-structured story can bring great results for

companies, and one of them is brand loyalty. It is a certain startled that due to lack of knowledge or investment, only a few professionals and brands explore this concept in the communication strategies of the organisations.

Chapter 6 Conclusion

6.1 Overview

This investigation aimed to analyse how the transmedia narrative approach influences the consumer to be loyal to the brand. This chapter presents the main conclusions about this study, developed, and supported by the data technique, semi-structured in-depth interviews.

6.2 Main conclusions

The current study has identified that the development of technologies generates a transformation in the relationship between consumer and brand. Consumers are multi-connected, have more access to information and control of what is being shared, plus, create content. These consumers are immersed in a cultural scenario characterised by the appropriation of content and cooperative media production generated by cultural convergence, participatory culture, and collective intelligence which has been potentialising the levels of participation, interaction, and engagement.

Therefore, the results indicate that companies need to explore ways to communicate more directly and assertively with this new consumer profile to build an effective relationship. In this sense, it is perceived that the transmedia narrative emerges as an indispensable tool in the communication strategies of brands in a competitive market. The potential of the transmedia storytelling is the construction of significant experience and integration among diverse platforms through the cohesion, and in each media, the narrative explores what is best in terms of expression of feelings and communication. This phenomenon enables the brands to create a narrative of greater range and impact by stimulating the feelings of consumers, which can be the first stage of a long-term relationship.

However, as reported in the interviews and literature, content and consumer interest are essential in transmedia narrative strategies, companies must communicate cohesively and coherently through concepts and content relevant to creating emotional experiences, again, to awaken sensations and exceed audience expectations. As previously stated, a good narrative contributes to the effective connection with the brand and increases confidence; in other words, the consumer's assimilation with the content promotes identification with the brand.

It is indispensable that marketing professionals or organisations realise that it is primordial in the construction of a media universe to understand the exchange of functions between emitter and receiver to comprehend that the interaction will be useless if the consumer's participation is not connected through various points of contact. These are fundamental elements for the transmedia narrative model.

Due to the facts presented above, it is reasonable to conclude that a narrative transmedia is an effective tool in brand loyalty. Although other elements must be taken into consideration to consolidate this influence as relevant content, proper distribution of multi-platforms, a strong relationship with the consumer also the quality of service or product.

This research contributed to information that could increase the effectiveness of transmedia storytelling in a marketing campaign that also explored this concept, which is a relatively unexplored scientific area in scientific terms. However, in recent years this theme has gained considerable importance, as seen in the chapter of analysis, some companies such as Heineken have been applying this tool in communication strategies. Thus, this dissertation contributes to broadening the transmedia storytelling theme also the possibilities of action in the academic and professional field. Indeed, it is a phenomenon that has other aspects to discuss and analyse.

6.3 Limitations

One of the main limitations of this research was the lack of theoretical contributions on the subject. Some difficulties were perceived due to the reduced volume of literature published on the concept of transmedia narrative. This phenomenon is more explored in the context of entertainment, the information more oriented to the environment of the brand is scarce, dispersed with few substantiated references.

Another limitation factor was this research was carried out at a time of the pandemic, because of this, the researcher was limited in the search for references also was not benefited from the structure offered by the institution. As a result of these limited resources, the researcher did not identify whether the transmedia narrative was being explored in the Irish communications market, which would be an extra point for this dissertation, especially, in the analysis chapter.

As mentioned in this study, it was essential to include the knowledge of marketing professionals. The sample of this research was reduced when compared with the reality of the market, but it was possible to validate the proposed objective of this dissertation; besides, it was difficult to interview the participants, due to lack of access and time. Therefore, to optimise the interviews, it was decided to conduct the online interview by email, although, it also has its limitations, the planned interviews have demonstrated beneficial method.

6.4 Future Recommendations

New subjects have emerged from this exploratory research; there will be some opportunities for future studies related to this theme, such as neurological behaviour through experiments of some campaigns with an application of transmedia storytelling and discuss what types of behaviours and feelings can be related in this type of communication.

Another interesting point is to compare the results of a campaign that used traditional methods with another campaign that explored the transmedia narrative. In this way,

Conclusion

the brand could evaluate performance and be able to identify the differences between them, which could help managers in the process of planning strategies based on the identified data. Furthermore, other research can be carried out to evaluate the benefits of implementing transmedia storytelling in marketing strategies, expanding the theme.

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Appendix – Interview Script

1. Do you believe that these days the consumer is influenced by campaigns that use storytelling in strategy?
2. Do you think that experience in multi-platforms positively influences the brand?
3. Do you agree that it is important that a brand's advertising is spread across all digital channels?
4. You estimate that in the digital world, it will be more challenging to achieve employee and customer loyalty. Why?
5. What are the main challenges that multi-platform advertising offers to advertisers and brands?
6. Do you consider it essential for the brand to create a relationship with the consumer?
7. Have you ever chosen a brand for the advertisement created with the transmedia narrative strategy?
8. At the time of purchase is the consumer influenced by the brand's capability to do storytelling?
9. What factors contribute to the effectiveness of campaigns with transmedia narrative?
10. What are the potential key attributes of transmedia narrative marketing campaigns compared to conventional advertising strategies?
11. What type of metrics can measure the performance of transmedia narrative campaigns?
12. To establish the key factors that contribute to brand loyalty in transmedia narrative campaigns
13. Determine the impact and influence that narrative media campaigns have on consumers, identifying whether this has an impact on developing brand loyalty.
14. Identify the successful cases in transmedia narrative campaigns that have spread in the world