



Storytelling and retromarketing: strengthening brand communication

Storytelling y retromarketing: potenciando la comunicación de las marcas

Sousa, Vânia 

Universidade do Porto

Abstract

Brands are becoming more aware of the importance of adding value to their products through storytelling. The aim of this article is to raise awareness of the power of storytelling and retromarketing to enhance the effectiveness of brand communication strategies and increase customer loyalty. The study consisted of an analysis of the chemicals produced in the brain during the telling of different types of stories and their influence on consumer behaviours, and of brand archetypes, based on the work of Carl Jung in this area. The study also conducted a review of experiments that demonstrate the economic value of storytelling and retromarketing narratives. The results show that storytelling and retromarketing enhance brand uniqueness and create a deeper, more genuine relationship between companies and

Sousa, Vânia, <https://orcid.org/0000-0002-9466-948X>, Universidade do Porto, vania.gsousa@gmail.com

How to cite this article: Sousa, V. (2021). Storytelling and retromarketing: strengthening brand communication. *Revista de Marketing Aplicado*, vol 25, 2, 44-62. <https://doi.org/10.17979/redm.2021.25.2.8752>

customers. This emotional connection may be achieved when storytelling is targeted at a specific audience as part of a larger marketing strategy.

Keywords: *storytelling, retromarketing, brands, archetypes, communication.*

Resumen

La técnica o arte del storytelling está cada vez más presente entre los profesionales de la comunicación y el marketing. Las marcas son hoy conscientes de la importancia de agregar valor a través de las historias diferenciadas, que pueden coadyuvar a la fidelización de sus clientes. El presente artículo tiene como objetivo crear conciencia sobre la relevancia dual del storytelling y el retromarketing, como herramientas poderosas a efectos de mejorar la efectividad de la estrategia de comunicación de marca. Para tal fin, se analizan las sustancias químicas generadas en el cerebro durante la narración de diferentes tipos de historias que influyen en el comportamiento del consumidor. Asimismo, se analizan arquetipos de marca basados en la perspectiva de Carl Jung y se revisan experimentos que podrían demostrar el valor económico del storytelling y las stories de retromarketing. Como resultado, el storytelling y el retromarketing elevan la singularidad de las marcas y pueden inducir relaciones más profundas y genuinas entre la compañía y el cliente. Esta etapa de conexión emocional se puede alcanzar cuando el storytelling se integra en la estrategia de marketing que se dirige a la audiencia adecuada.

Palabras clave: *storytelling, retromarketing, marcas, arquetipos, comunicación.*

1. STORYTELLING IN COMMUNICATION AND MARKETING CONTEXTS

Mankind has been telling stories for millennia to help to establish a sense of the world around us (Bernardo, 2014). Throughout the ages, different natural events have generated stories that were later shared in the community. Many of these stories were then later developed into mythological tales and passed on from generation to generation through time.

Stories can support and improve communication in a valuable and meaningful way. Regardless of the medium that is used to do the storytelling, a story can enhance the communication process.

Henry Jenkins states that the *increase in new media producers and advertisers highlights an 'emotional capital'. Storytellers now think about storytelling in terms of creating openings for consumer participation and engagement* (Jenkins, 2006).

Consumers are using media platforms and the Internet as a way of collective problem solving, public deliberation, and to engage with content.

People tend to use stories in their daily lives, and, depending on the way that they are told, they can reflect a new reality and influence customers differently, revealing the hidden power within stories.

Everyone can identify with stories because they convey a more personal and emotional communication based on each individual's own experience. Accordingly to a study from Stanford University, stories are 22 times more memorable than facts or figures alone. This study highlights three important aspects about stories (Aaker, 2019):

1. Stories shape how customers see brands, they can influence the emotions and client attitudes, determining if they choose to buy from the company;
2. Stories are powerful tools because they create a direct impact on their audiences. They can also capture an individual's attention;
3. Stories act as a call to action as they can influence consumer behaviour.

Brands that use communication more emotionally, tend to create stronger bonds with audiences. As people connect with people, brands that are skilled to adopt a more humanized communication, tend to be seen through the eyes of consumers as one of them, and so, therefore, they can more easily establish a connection with the brand (Walter and Gioglio, 2018). On the other hand, stories can attract consumers' attention and can help build communities by adding emotional and engaging content, and memorable experiences.

With these aspects in mind, companies are using storytelling to connect and to communicate with digital consumers. Relying on the fact that the human brain can better retain the information if it is presented in a story format, big brands are already seeing the potential of stories to engage with different segments of their customer base.

As an example, IKEA has been using branded stories to influence its customers, allowing them to identify with the narratives represented. The 2015 catalogue also included an interactive online version with an augmented reality feature, called the "Place in your room" app, that allowed clients to test the furniture virtually in the comfort of their homes (IKEA, 2013).

Branded stories can be an interesting tool to use in a marketing strategy because their content isn't directly related to the product. Instead, they are created in a sort of an emotional narrative that attracts the attention of the

audience. Usually, in these kinds of stories, the brand only appears subtly by the end.

Dove campaigns are a good example of branded stories. The branded content helps women to accept their real beauty and relates directly to the values of the company. In its campaign “Real beauty sketches” from 2014, Dove develops a story relating its values to women's lack of confidence in their appearance (Dove US, 2013).

In the video, a forensic artist sketches portraits of women based solely on their descriptions of themselves. He then makes second portraits of the same women, but based on descriptions given by other people.

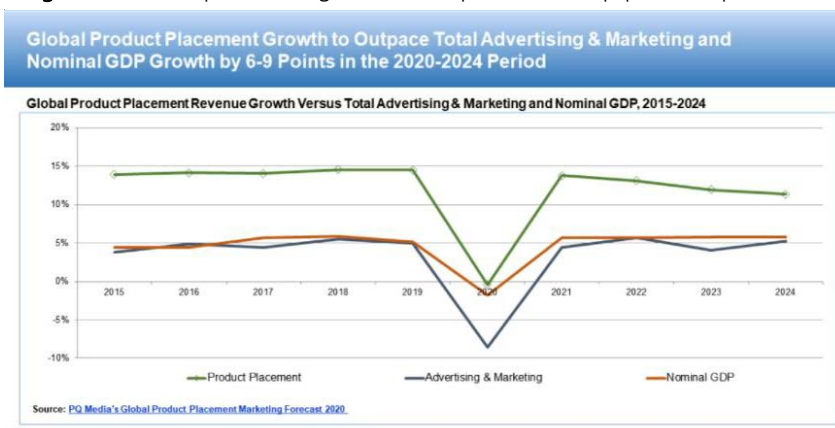
The artist doesn't see the women, so he draws the portraits based uniquely on their descriptions. He draws the same women's portraits described by another person, and the resulting drawings are very distinct. This campaign turned viral on digital channels.

The creative producers of the “Dove Real Beauty Sketches” campaign, Hugo Veiga and Diego Machado, revealed that they intended to portray the lack of confidence in women and their physical appearance (Envy Chain, 2016).

Product placement is becoming a very interesting tool for brands, as it can reach target audiences by using digital marketing strategies, different from traditional publicity methods. The branded products can often be found in films such as the James Bond series where some of the aspirational products included Omega watches or Aston Martin cars, enhancing Bond's association with class and luxury (CNBC, 2011).

This type of marketing is increasing in prominence because it is a vehicle that brands can use to reach target audiences in very subtle ways.

Figure 1. Product placement growth to outpace (source: pqmedia report 2020)



Pqmedia's report² on product placement revenues registers an increase during the year 2020, which means that there is growing consumer interest in stories created for these branded products.

For example, the profits from product placement for BMW – Mini Cooper sales were registered at 22% after the film, "Italian Job", was released in 2003 a. In addition, the film "Top Gun" in 1986 is another successful example of product placement, as it was able to enhance the sales of aviator glasses by 40%, and also helped increase the recruitment of young men to become pilots (CNBC, 2011).

1.1 Methodology

In this article, we propose to unveil the essential elements that lie behind good stories in marketing and retromarketing. These stories influence consumers' decision-making unconsciously.

As a methodology, we analysed examples of advertising projects and explored different concepts, such as branded archetypes; the chemical processes performed by the brain during storytelling; and the marketing funnel. We make suggestions for how companies and brands can use branded storytelling to develop efficient and engaging corporate communication strategies.

1.2 The value of stories

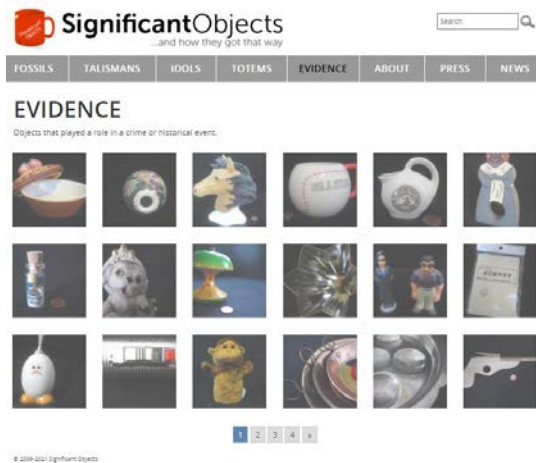
Stories can have a high impact on people, especially if they are aligned with company values, are emotional, emphatic and make the audience identify with them.

In 2009, two journalists, Rob Walker and Joshua Glenn, wanted to prove that storytelling could add more value to products, so they created an online experiment to prove their theory. They bought 200 objects on eBay for \$1, and asked 200 writers, to create a story for each item, one per writer (Linkedin, 2019).

The goal was to sell the one-dollar objects with a story on eBay. The result was that the objects were sold at substantially higher prices than the original price they were bought for, confirming that stories can add value to the objects.

2. PQ media custom media research market study on product placement, retrieved from www.pqmedia.com/product/global-product-placement-forecast-2020

Figure 2. Website “Significant Objects”



The 200 objects were sold online on eBay for nearly \$8,000. The proceeds were then distributed to the contributors and nonprofit creative writing organizations. All stories and prices (initial and final) are available on the website “Significant Objects”.

Figure 3. “Pink horse” from the website “Significant Objects”



For example, the original price of this pink plastic horse was \$1. It was then sold with its own story, for the final price of \$104.50. Here follows an extract from the story³:

A long time ago, I was very poor and often traded my body for cigarettes, Chelada, or food (in order of preference). I had two children — both daughters — and together we lived in a motel on the coast. It was a knotty-pine kitchenette cabin and came furnished with a teapot, a few chipped flowered plates, some utensils, and bedding.

3. The Pink plastic horse full story is available on “Significant Objects” available at <https://significantobjects.com/2009/11/05/pink-horse/>.

Visual storytelling can also be found in the stories of the objects. A simple plastic banana (Figure 4) was bought for 25 cents.

Figure 4. "Fake banana" from the website "Significant Objects"



The artist, Josh Kramer, created visual storytelling for the fake plastic banana which was then sold in the auction for \$76. This fake banana story was presented in the form of an amusing cartoon.

Figure 5. Visual storytelling for "Fake Banana" from the website "Significant Objects"



This represents an interesting approach to influence a different kind of audience and can be explored on the website "Significant Objects"⁴. Another example is the second-hand rooster oven mitt. Its original price was \$1, but by the end of the auction, it was sold for \$51.99.

An extract of the story⁵:

Who the hell goes to Portugal? In my family? The question arose as my sister and I were going through my grandmother's things-her effects. She'd died of old age at Queens General Hospital and she'd been longing for it. Some people never want to go, but not her. She'd lived long (96 years), see her grandkids and great-grandkids. Let's be blunt: the mitt's not pretty. Okay, it's ugly as an unwashed butt. I didn't find it in my grandmother's kitchen.

The 200 examples of storytelling for products can be found on the website "Significant Objects" and provide evidence that branded storytelling improves and increases revenue as it helps develop stronger relationships with clients (Linkedin, 2019).

1.3 Neurological process that occurs in the brain when listening to stories

Stories can evoke different types of emotions in individuals, depending on the style of narrative that is being told (Rodriguez, 2017).

While listening to stories, the human brain goes through a neurological process that can influence emotions, feelings and actions. Lani Peterson alleges that storytelling needs to be used by organizations as a way to build story culture. Also, there is a need to understand the science behind storytelling (Peterson, 2017).

As an example, the data and the information displayed in Powerpoint presentations lack meaning without storytelling. In these presentations, the audience does not pay full attention and will make up his own story about the data, which can be different from the presenter's intended meaning. Alternatively, if the speaker uses stories to communicate data and facts, the brain's sensory cortex is activated and the message is better understood (Peterson, 2017).

Stories that are abundant in descriptions and metaphors, that make people laugh, have drama, or mystery, help the audience to identify with the events and with the characters.

4. The visual story of Fake Banana is available on the website "Significant Objects": <https://significantobjects.com/2009/10/19/fake-banana/>.

5. The rooster oven mitt story can be read on the website "Significant Objects", available at <https://significantobjects.com/2009/11/06/rooster-oven-mitt/>.

The science behind storytelling is still being studied by scientists. However, they have discovered that hormones (brain chemicals) such as cortisol, oxytocin and dopamine are released in the brain of individuals in the course of storytelling.

Listening to a good story can light up different parts of the brain. It stimulates neurons that increase the creation of dopamine or oxytocin which enhances the feelings of trust, empathy and generosity. These aspects are relevant during sales presentations, keynote speeches and company presentations.

David J. P. Philips, a storyteller and a communication trainer, uses advanced storytelling techniques for making an impact on different audiences. Throughout a story, different neurotransmitters can be released in the brain (TEDx Talks, 2017):

- Dopamine;
- Oxytocin;
- Cortisol;
- Endorphins;
- Adrenalin.

When dopamine is released, it can help regulate emotional responses and to keep people engaged. It also increases attention and focus and is useful for increasing memory. High levels of dopamine are released when listening to stories full of suspense and expectation.

Generally, all stories can release dopamine because, in a story, people want to know what is going to happen next. .

Oxytocin helps to create deeper connections, to build more bonds with those who are telling the story and to maintain good relationships. This hormone generates empathy, generosity and trust.

Endorphin hormones are released by making people laugh, and as a consequence, they become more relaxed and increase their focus on the message. On the other hand, cortisol and adrenaline are hormones that when released produce the contrary of what is intended for an efficient connection between the audience and the presenter. These hormones are related to feelings of irritability, intolerance, bad decision-making, lack of creativity and memory, and need to be avoided in communication. High concentrations of cortisol and adrenaline create a negative impact on the transmission of the message.

David J. P. Philips explains that each person creates an individual index of stories by a different chemical process so that whenever the occasion demands a certain kind of story, it can be used (Philips, 2019).

1.4 Importance of the marketing funnel for brand storytelling

The marketing funnel is the representation of the buyer's personal journey. At each stage of the funnel, the prospect/client is offered specific content (branded storytelling). The three main stages of the marketing funnel include:

- Awareness stage (builds awareness of the product and the solution for the problem);
- Consideration stage (educates about how to choose a solution);
- Decision stage (explains why the product is the best solution for the problem).

These stages play a significant role in the marketing strategy because they can help influence the relationship between the developed content and the prospect (Colicev et al., 2017).

In the awareness stage, the prospect is aware that he has a problem and starts to look for a solution. The brand needs to build awareness about its products as a worthy solution.

Strategy: develop an educational website, social media content, newsletters, etc.

The consideration stage is where the lead starts to trust and to consider the brand as a solution to his problem.

Strategy: Present content as an antidote for their problems.

In the decision stage, the client already knows the product's value and decides to purchase it.

Strategy: continuing to offer content explaining how to solve the potential client's problem by using the product in the form of testimonials, demos and free trials, case studies, etc.

If the client is satisfied with the product, he can be offered tutorials, customer service content through different platforms. In this loyalty phase, pleased customers remain faithful to the brand and are willing to recommend it to their peers in the advocacy phase. The art of telling stories through the different stages of the marketing funnel improves the flow and the continuity of the cycle of the funnel. It helps influence customers, teams and audiences and better results can be achieved.

2. THE RELEVANCE OF CHARACTER ARCHETYPES IN STORIES AND BRANDS

Carl Jung, a psychoanalyst and friend of Freud, carried out research on the human mind and his work remains a reference to this day.

In his research, Jung emphasized the importance of the self (person), the meaning and purpose of one's life, on a conscious and unconscious level. The

conscious level is related to memories and emotions, while the unconscious level is associated with elements in the psyche, such as complexes (Jung, 1968).

The collective unconscious resides deep in the psyche, and it consists of *archetypes or symbolic stories, persons, places, images accumulated from human experience* (Leigh, 2011).

Carl Jung believed that for every person there is a universal character, an inherent pattern and a psychological structure with values, meaning and personality characteristics. These, derive from the collective unconscious and is reflected in symbols and images (Ganassali and Matysiewicz, 2020).

Each archetype represents a specific way in which people see the world, give life meaning, and influence how human beings behave.

In Jung's theory, each person has his library of archetypes, which is stored in the unconscious, a kind of universal language that defines both aspirations and experiences (Leigh, 2011).

From the indefinite archetypes, Jung collected the most common ones and divided them into three groups, which are related to ego, soul, and self. For each group, he defined a collection of four archetypes, in total, 12 forms of characters, explained below in a framework proposed by Ganassali and Matysiewicz, and developed by Mark and Pearson (Ganassali and Matysiewicz, 2020; Mark and Pearson, 2001).

The archetype framework can be organized into universal human desires, core desires, goals, and strategy. They can also be divided by:

- Intention to leave a mark on the world (risk and mastery);
- Longing for paradise (independence and fulfilment);
- Providing structure to the world (stability and control);
- Connecting with others (belonging and enjoyment).

In Table 1, the archetypal characters are organised according to their desires and intentions (Mark and Pearson, 2010). Each category is related to the search for meaning and fulfilment in life.

Table 1. Archetypes Framework based on Brands Archetypes (source: <https://iconicfox.com.au/brand-archetypes/>)

UNIVERSAL HUMAN DESIRES	ARCHETYPES		
Intention to leave a mark in the world (Risk and mastery)	Hero	Magician	Outlaw
Longing for paradise (Independence and fulfilment)	Explorer	Sage	Innocent
Providing structure to the world	Creator	Ruler	Caregiver

(Stability and control)			
Connecting with others (Belonging and enjoyment)	Everyman	Jester	Lover

Stephen Houraghan, a brand creator, proposes a complete archetypal representation in branding (Houraghan, 2018). He establishes a relationship between human desires, archetypes characteristics, brand personality, emotions, and appeal, and gives valuable examples of brand archetypes, brand voices and messages.

This adaptation of the Jung's 12 archetypes is useful as an exercise for a brand strategy implementation that is outlined further below.

The Brand Archetypes attributes (Houraghan, 2018) have a meaningful application in the process of a branded storytelling strategy:

The Hero archetype provides merit through actions of courage. His goal is to improve the world in some manner. To achieve his objectives, he draws on his strength, competencies, and powers. Sometimes the Hero experiences a lack of confidence along the journey, but he then overcomes this to save the world and to complete his journey.

Examples: Wonder Woman; Captain America; Batman.

Brands: Adidas; Nike; FedEx

Brand message: *Where there is a will there is a way.*

The Magician needs to understand the laws of how the world works so that he can achieve his goal: make his dreams come true. He develops his vision of things and lives through it. The Magician can sometimes impose his wishes on others.

Examples: Jay Gatsby - The Great Gatsby; Saruman - The Lord of the Rings.

Brands: Disney; Coca-Cola

Brand message: *It can happen.*

The Outlaw archetype searches for revenge, and to do this, he doesn't mind causing revolutions and destroying things that aren't working. He has a strong sense of justice and does not settle for the social *status quo*.

Examples: Indiana Jones; Han Solo-Star Wars.

Brands: Virgin; Harley Davidson; Diesel

Brand message: *Rules are made to be broken.*

The Explorer has a constant desire to find meaning in the world and the "self". He enjoys freedom, authenticity, and a life of fulfilment. He is a nonconformist and enjoys helping others express their individuality. His strategy is to improve life's journey, relish every experience, and to avoid boredom.

Brands: Red Bull; Jeep; The North Face

Brand message: *You only get one life. Get out and make it count.*

The Sage searches for the truth and uses his intelligence to analyse and make sense of the world. This form of archetype searches strategically for information, valid knowledge, and reflection and he aims to nurture the next generations. He is a mentor and guides the protagonist by giving advice and preparing him for challenges.

Examples: Gandalf - The Lord of the Rings; Albus Dumbledore - Harry Potter

Brands: Google; BBC; University of Oxford

Brand message: *The truth will set you free.*

The Innocent has a desire to experience paradise and wants to be happy. He sees the world as a good place until his perspective changes because of a negative experience. He learns his lesson and chooses to do what is right.

Examples: Harry Potter; The Wizard of Oz

Brands: Dove; Aveeno

Brand message: *The most wholesome things in life are unadulterated and pure.*

The Creator longs to add value to the world with his creations and intends to give form to his vision by developing his artistic control and innovative skills. He can be a businessperson, often a loner who is willing to sacrifice anything, including his family and friends, to leave his mark in the world.

Example: Elon Musk; Steve Jobs; Willy Wonka - Charlie, and the Chocolate Factory.

Brands: Lego; Apple; Adobe

Brand message: *If it can be imagined, it can be created. Think different.*

The Ruler archetype has a desire to control the world. His goal is to stay on top and to have a prosperous family and business. His strategy is to practise leadership and be charismatic. He can sometimes be kind or can act in a more dictatorial way.

Examples: Miranda Priestly - The Devil Wears Prada; Mr Burns - The Simpsons

Brands: Louis Vuitton; Mercedes Benz; Rolex

Brand message: *You are successful in work and life. Power isn't everything, it's the only thing.*

The Caregiver has an intrinsic desire to protect others from harm, and he seeks to help them by doing things for them. He is someone that people can rely on to protect others.

Examples: Mary Poppins; Samwise Gamgee - The Lord of the Rings.

Brands: UNICEF; Red Cross

Brand message: *Love your neighbour as yourself.*

The Everyman archetype is the personification of a normal person that for some reason, experiences exceptional situations and has a desire to overcome his difficulties. He wishes to connect with others and wants to fit into society's parameters. His strategy is to blend in with others.

Examples: Dr John Watson - Sherlock Holmes.

Brands: IKEA; Target; Gap

Brand message: *When we treat each other with honesty and friendliness, we can live together in harmony.*

The Jester has a desire to live and to enjoy every moment. He does not take life too seriously. His goal is to light up the world and to do this, he makes jokes and has fun.

Examples: Timon and Pumba - The Lion King; Donkey-Shrek

Brands: M&M's; Old Spice

Brand message: *We are here for a short time, not for a long time. Let your hair down and start living life.*

The Lover archetype desires to achieve intimacy and pleasure. His life goal is to create relationships. He values life experiences and develops his skills of attractiveness.

Examples: Jack and Rose -Titanic; Samwise - The Lord of the Rings.

Brands: Chanel; Victoria's Secret; Alfa Romeo

Brand message: *I only have eyes for you.*

Archetypes are the heartbeat of a brand because they convey a meaning that makes customers relate to a product as if it were alive in some way, they have a relationship with it and care about it (Mark and Pearson, 2001).

Brand archetypes can be effective in communicating universal characteristics, behaviours, and patterns that audiences can understand instinctively, as if they were programmed into the subconscious. Consumers will recognise the individual personalities in the story because they seem familiar to them.

This "brain programming" is a useful tool for marketers to define the values and the positioning of the brand that will resonate with the audience (Miller, 2017).

"95% of consumer purchases are based on subconscious decisions." (Zaltman, 2003).

Professor Gerald Zaltman, from Harvard Business School (2003), outlines strong competitive advantages for brands that use archetypes to connect with the human perspective of an audience.

Individuals' everyday decisions and actions generally operate below their conscious awareness. It explains why people have trouble explaining their behaviour and knowing why it is or is not successful (Zaltman et al., 2019).

The archetypes are representative of all kinds of personalities and can work equally for brands and customers. Also, marketers can strategically align a brand with a specific audience archetype. For example: if the brand uses the "Everyman" archetype and also wants to evoke the "Hero" archetype, it ought to implement the desire to become more powerful in its communication strategy. It is vital to understand who the audience of interest is for the brand, so the archetype can be as effective as possible.

Brands communicate a vision, a mission and a purpose. Before a brand develops its storytelling strategy, it first needs to define what it represents,, regardless of the industry or core business. A good start is the brand's mission, values, and personality because they are the foundation for building a brand storytelling strategy and as a consequence, bring the company's stories to life (Walter and Gioglio, 2018).

A brand's purpose should be the DNA of the business, so that every action of the company expresses this DNA According to (Walter and Gioglio 2018). Simon Sinek recommends that companies first ask themselves why people buy the brands they buy, rather than focusing on solely selling the brand (Sinek, 2018).

Creating compelling stories about the brand can have a more positive effect on audiences than simply speaking about the brand, because it helps establish an affective bond with customers.

3. RETROMARKETING IN STORYTELLING

Retromarketing products can be of two kinds: a genuine replica of the original or a recent product adapted from a retro style. Nostalgia marketing is increasing and can be seen in various forms. The Fiat 500 has recently been rebranded as a new model; the Mont Blanc Fountain Pen, from 1980 is also a retro product that continues to be a status symbol. Also, the Ray-Ban Aviator sunglasses are a retro product from 1937 and their design is similar to the original model.

This rise of retromarketing products can be influenced by demographic, socio-economic, cultural and organisational factors. Retromarketing involves the search for authenticity in an inauthentic world (Brown et al., 2003).

The Levi Strauss brand is an example of how retromarketing products can add an economic value to brands and consumers. Levi Strauss & Co. reacquired a

pair of old style Levi jeans, made in the 1980s, for \$46,532 on eBay, the highest price ever paid for denim (Associated Press, 2001).

The pair of jeans were found in an old warehouse but were still in good condition. The vintage style Levi's Nevada jeans were later re-released as a limited edition. An exact reproduction of the old style that became popular with the brand's devotees with a \$500 pricetag. The pockets which were originally designed to hold plyers, were adapted as new pockets for smartphones and other high-tech tools (Brown et al., 2003), marking a post-industrial era. Retromarketing has examples in various countries (Brown et al., 2003):

- The theatrical revivals of the West End in Britain;
- A Titanic retroscape in Ireland;
- The Lord of the Rings set in New Zealand was transformed by the tourism industry into a mythical medieval landscape.

Retromarketing and the use of nostalgic stories represent an opportunity to touch the feelings and happy memories of people as if they could travel back in time back to positive experiences and feelings. Netflix Brazil has a recent example of the use of retromarketing storytelling on the "Stranger Things"⁶ marketing campaigns.

One of their successful retromarketing campaigns is the "Stranger Things" app so-called "Stranger Antenna" in which the idea is that those who download the app will be able to see exclusive content related to the plot. But to do so, a piece of metal scourer needs to be placed behind the mobile phone - or any other metal or object that has a magnetic field, such as a coin. This campaign was developed in a collaboration with the Bombril⁷ company (Bombril Oficial, 2019), the metal scourer brand intended to reflect the 1980's decade when Brazilian communities used to use metal scourer in TV antennas to capture a better signal (Meio & Mensagem, 2019).

Retromarketing customers are attracted by a sense of certainty which they remember from their childhood, and contrasts with the uncertainty of the present day (Brown et al., 2003). Consumers continuously demonstrate a search for authenticity, as the world is becoming more unauthentic.

6. "Stranger Things" is a series based on an American science fiction horror drama television, created by the Duffer Brothers streamed on Netflix, available at www.youtube.com/watch?v=b7_aCq_gl4o

7. The Netflix & Bombril app's presentation, available at www.youtube.com/watch?v=b7_aCq_gl4o

4. DISCUSSION AND CONCLUSIONS

This article has reflected on the importance and the value of stories in companies and brands. Instead of selling the products or services by talking about them, brands should tell stories about their culture, values and mission. It has explored the science behind the art of storytelling and the power communicated to the audience through stories. With regards to this, the hormones that are released in the human brain are considered to be the brain's "calls to action". For example, the oxytocin hormone generates unconsciously positive emotions and feelings in reaction to branded stories. Consumers are more likely to buy from someone they trust and with whom they want to develop an empathetic relationship.

Retromarketing and the importance of the use of nostalgic stories was also analysed, due to their considerable relevance as a way to bring the audience closer to the brand, and to reinforce communication.

Marketers need to be aware of these reasons for using retromarketing and need to explore them in branded storytelling. It is very important to be genuine with target audiences and avoid copying other brands. The purpose should be to create bonds with audiences, and storytelling is considered a powerful tool to achieve this objective.

Creating meaningful and compelling retromarketing stories goes far beyond advertising, they add economic value to brands, build loyalty and a feeling of fulfilment and belonging in consumers.

In further studies, we would like to explore brand archetypes (segmented personalities) in more detail, and to propose an archetypal framework to implement in corporate communication. These archetypes are being investigated when retromarketing strategies are carried out.

5. BIBLIOGRAPHIC REFERENCES

Aaker, J. (2019). *Harnessing the power of stories*. Stanford University.

Associated Press. (2001). Levi Strauss buys back pair of 1880s jeans for \$46,532. www.deseret.com/2001/5/25/19588025/levi-strauss-buys-back-pair-of-1880s-jeans-for-46-532

Bernardo, N. (2014). *Transmedia 2.0: How to Create an Entertainment Brand Using a Transmedial Approach to Storytelling*. BeActive Books.

Bombril Oficial. (2019). *Bombril & Netflix - APP Stranger Antenna*. www.youtube.com/watch?v=b7_aCq_gl4o

Brown, S., Kozinets, Robert, V., and Sherry, J. F. (2003). Sell Me the Old, Old Story: Retro marketing Management and the Art of Brand Revival. *Journal of Customer Behaviour*, 2, 133-147. <https://doi.org/10.1362/147539203322383537>

Colicev, A., Kumar, A., and O'Connor, P. (2019). Modelling the relationship between firm and user-generated content and the stages of the marketing funnel. *International Journal of Research in Marketing*, Elsevier, 36(1), 100-116. <https://doi.org/10.1016/j.ijresmar.2018.09.005>

CNBC. (2011). Business news. 10 Big Successes in Product Placement. www.cnn.com/2011/06/03/10-Big-Successes-in-Product-Placement.html

Dove US (2013). *Dove Real Beauty Sketches - You're more beautiful than you think*. www.youtube.com/watch?v=litXW91UauE

Envy Chain. (2016). *Interview - Chapter 18 - Hugo Veiga / Diego Machado*. www.youtube.com/watch?v=3HoYLQ-wJdc

Ganassali, S., and Matysiewicz, J. (2020). Echoing the golden legends: storytelling archetypes and their impact on brand perceived value. *Journal of Marketing Management*. <https://doi.org/10.1080/0267257X.2020.1831577>

Harvard Business School. (2003). The Subconscious Mind of the Consumer (And How To Reach It). <https://hbswk.hbs.edu/item/the-subconscious-mind-of-the-consumer-and-how-to-reach-it>

Houraghan, S. (2018). Brand Archetypes: The Definitive Guide [36 Examples]. Iconic Fox. <https://iconicfox.com.au/brand-archetypes/>

IKEA. (2013). *Place IKEA furniture in your home with augmented reality*. www.youtube.com/watch?v=vDNzTasuYEW&t=61s

Jenkins, H. (2006). *Convergence culture where old and new media collide*. New York University Press.

Jung, C. G. (1968). *The archetypes and the collective unconscious*. Collected Works of C. G. Jung, 2nd. Routledge.

Leigh, David J. (2011). Carl Jung's Archetypal Psychology, Literature, and Ultimate Meaning. *Journal of Ultimate Reality and Meaning*. <https://doi.org/10.3138/uram.34.1-2.95>

LinkedIn. (2019). *The experiment proves the value of stories*. www.linkedin.com/business/marketing/blog/linkedin-ads/the-experiment-that-proves-the-value-of-stories

Mark, M., and Pearson, C. S. (2001). *The hero and the outlaw: Building extraordinary brands through the power of archetypes*. McGraw-Hill.

Meio & Mensagem. (2019). *Netflix cria app que funciona com Bombril*. www.meioemensagem.com.br/home/comunicacao/2019/07/01/netflix-cria-app-que-funciona-com-bombril.html

Miller, D., (2017). *Building a storied brand*. Harper Collins Publishers.

Peterson, L. (2017). *The Science Behind The Art Of Storytelling*. Harvard Business Publishing. www.harvardbusiness.org/the-science-behind-the-art-of-storytelling

Phillips, D. J., (2019). *The Art of Scientific Storytelling - Art of Charm Ep. #786*. www.youtube.com/watch?v=8P5o-XQ4C-E

Rodriguez, G. (2017). *This Is Your Brain On Storytelling: The Chemistry Of Modern Communication*. Forbes. www.forbes.com/sites/giovannirodriguez/2017/07/21/this-is-your-brain-on-storytelling-the-chemistry-of-modern-communication/?sh=4c71b3ddc865

Sinek, S. (2018). *First ask why*. Penguin Books Ltd.

TEDx Talks. (2017). David JP Phillips: *The magical science of storytelling*. www.youtube.com/watch?v=Nj-hdQMa3uA

Walter, E. and Gioglio, J. (2018). *The laws of brand storytelling*. McGraw Hill Education.

Zaltman, G., Jaworski, B., Kohli, A. K., Tuli, K. R., and Ulaga, W. (2019). *Mapping Customer thinking with theories-in-use*, American Marketing Association. www.ama.org/2019/12/18/mapping-customer-thinking-with-theories-in-use/