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Storytelling as a marketing tool. Case Study: Chanel

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<p>The purpose of this study was to indicate how storytelling influences consumers of the luxury brand Chanel. Storytelling is a marketing tool that tells the story about the brand in order to attract and retain customers, enhance brand awareness and consumer loyalty. Chanel is a luxury fashion brand established in 1910 in France by the creator and founder of the company Gabrielle Chanel. She has had a tremendous impact on the fashion world, providing revolutionary ideas and liberating women. Her creations were fresh, bold, unusual and very successful. The marketing and brand have been constructed around her life and creative endeavours. This study identified how the brand is able to convey a brand's message and brand's values through storytelling and how consumers of the brand perceive the brand's message and the brand itself.</p> <p>Qualitative research methodology was mainly utilised for this study consisting of 3 semi-structured interviews, in English and Russian. The participants of the interviews are keen followers of fashion and are Chanel brand consumers. The secondary data was represented by a review of the scientific articles, articles about Chanel, Youtube and Instagram images and fashion videos.</p> <p>The results of the thesis revealed that the Chanel brand successfully manages to transfer the brand message to the audience through consumer facing campaigns according the brand's image and code of Chanel. Customers tend to associate themselves with the heroines from the campaigns. Female customers feel special, royal, unique and members of the high-class society, fulfil women's needs. Marketing campaigns of the brand make the customers feel comfort, pleasant emotions, enjoyment and happiness. Positive emotions associated with the brand enhance the emotional connection to the brand but not necessarily strengthen customer loyalty or increase sales.</p>	
Keywords	Storytelling, luxury fashion, fashion marketing, branding

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1 Introduction

'Marketing and branding play a critical role in today's fashion industry; they are stimulating and exciting disciplines that inform many of the strategic and creative decisions involved in design and product development' (Posner H., 2011).

Luxury fashion is only a small portion of the worldwide fashion industry. In the age of Internet expansion luxury brands tend to engage their customers and boost their digital marketing campaigns through social media platforms like Facebook, Instagram and Youtube. The expansion of the Internet created the content overload thus making consumers overwhelmed, they spend only seconds for a new video or else they skip it. That is the reason why brands are seeking for effective ways to connect to their audience. These ways has to be engaging, interesting, compelling and related to the customers. One of these ways is storytelling.

This thesis aims to investigate the storytelling implication in marketing using the example of the famous luxury brand Chanel. Chanel is an old French brand with a rich brand history and diverse marketing strategy. Although Chanel is one of the leading brands on the luxury market it still struggles to attract new and young customers because of the new tendency of massive digital usage. The author is particularly interested in the brand and consider it to be significant to answer the question of how consumers perceive the brand, what emotions the brand arise in consumers.

Literature review will cover the basics of marketing, fashion marketing, content and digital marketing and luxury fashion, branding, luxury branding and some theory about storytelling. Methodology chapter tells what are the methods implemented to the research process. Brand Chanel is described in the case study chapter, along with its history and brand identity. Secondary data analysis is presented in the following chapter. This thesis also include qualitative research analysis, discussions and conclusions.

2 Literature review

2.1 Marketing

In order to answer the thesis question and design a research of the topic, it is crucial to make a general review of the marketing, its influence on the consumers and consumer decision making process.

Generally marketing can be defined as an exchange process between a business and its customers (Kotler & Armstrong, 2011: 5). While in older days marketing was mainly used as a tool for conducting a purchase, these days customers need to fulfill their needs and wants through the purchase, they need to feel special. As Kotler (2013) stated 'marketing is a social and managerial process by which individuals and organizations obtain what they need and want through creating and exchanging value with others'. In other words, marketing is seeking the ways to make customers satisfied.

Another definition of marketing is 'marketing is the management process responsible for identifying, anticipating and satisfying customer requirements profitably' from Chartered Institute of Marketing (CIM) UK. This definition 'draws attention to the significance of identifying and anticipating the needs of customers. Naturally this is an important first step in being able to design, produce and deliver merchandise that satisfies or indeed exceeds consumer desires, needs, requirements or expectations' (Posner, 2015). In terms of customers' needs, an often quoted model is Maslow's pyramid. Abraham Maslow (1943) depicted this topic in his pyramid of needs.

According to Maslow (1943) the person have to first fulfill the previous stage of desires and then ascend to the next one. For example, the most essential basic stage consists of fundamental needs like food, health, sleep. Before these needs would be fulfilled it is not possible to be satisfied with safety nor belonging, even if the person tries to. Maslow (1943) is convinced that it is natural for people to strive for accomplishment thus ascending from one stage to another they are able to get the self-actualisation level,

person's ideal state. Marketers often use this knowledge for their benefit and offer the customers the products they will be driven to get to pursue their desires.

Philip Kotler and Gary Armstrong (2011: 6) highlighted the three main points of customer's motivation to buy: needs, wants, demands. Needs are the basic requirements for living, such as food and safety. Wants are desires that people strive to obtain, but may or may not be able to do that. Demand is some other aspiration that is tend to bring as high level of satisfaction as possible, considering that all the basic needs and wants are satisfied and financially the person is able to spend extra money for the additional benefits. In this sense, marketing uses these strives and wants to lure people to make additional purchases. It is essential for marketers to determine the target market and market segment to address the campaign, so that it could potentially reach the potentially interested customers at the full rate (Figure 1).

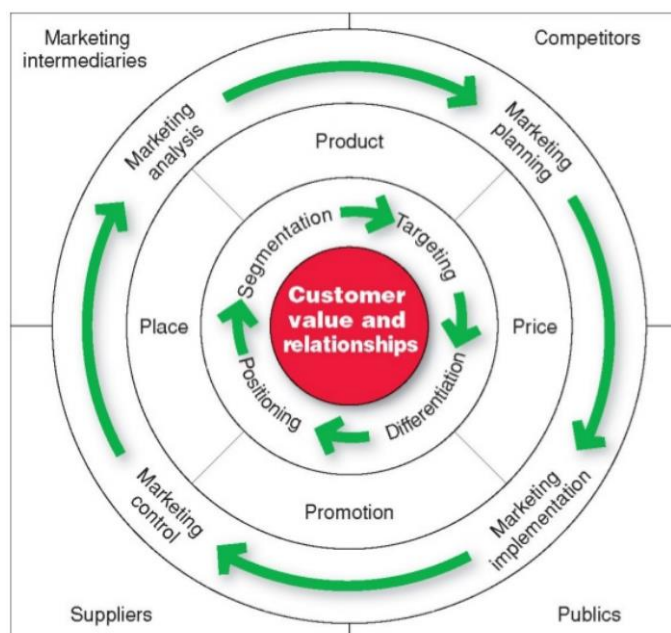


Figure 1. Marketing strategy diagram (Kotler, 2010).

Kotler (2013) states that segmentation is 'the process of the division of the market into distinct groups of buyers who have different needs, characteristics or behaviors and who might require separate products or marketing mixes'. Targeting is the process of evaluating each market segment attractiveness and selecting one or more to enter. One

of the examples of the market segmentation and targeting could be fashion market and customers interested in fashion. Fashion market could be divided into segments price-based: low, middle-low, middle, upper-middle, high-end Pret-a-porter, high-end haute couture.

As seen in Figure 1, after the company defines the segment and target customers, they need to establish the value that they intend to deliver to the customers. For this purpose, differentiation and positioning is used. At this point companies differentiate themselves by the means of brand creating. Positioning refers to designing the company's image and offer in a way that creates a valuable and steady place within the target customers' brain (Keller, 2012) According to Keller (2012), the design, imagery and character of the brand have to correspond with its position in order to make up a strong brand.

According to Fog K., Budtz C., Munch P., Blanchette S. (2010), brand positioning aims to construct the story of a brand or product, with all the necessary elements from the narrative to imagery. In order to achieve a successful brand positioning marketers need to create a brand story that sticks to the mind of consumers and engages them on the emotional level. Properly designed narrative, plot, and characters of a brand story, will trigger an emotional response from the audience and make them engage with the product (Fog K., Budtz C., Munch P., Blanchette S., 2010) Storytelling is used as a marketing tool for brand positioning.

As shown in Figure 1, after defining the specific required target group of customers by segmentation and targeting, the companies decide how to create value for the target audience by differentiating, e.g. creating a brand, and positioning a brand in a most efficient way. In order to deliver the intended value to the target group the brand need to implement the marketing program, also known as marketing mix.

2.1.1 Marketing mix

Marketing mix is a fundamental marketing framework including product, place, price, promotion as a combination of marketing elements (4P:s). The company aims to use these factors in order to get the required response from the target market (Kotler, 2013).

In 1960 Neil Borden named 12 variables within marketing mix, whereas Jerome McCarthy listed 4 main ingredients of marketing mix: product, price, place, promotion (Table 1). In 1999 Goldsmith suggested adding three new elements like personnel, physical assets and procedures. This updated 7Ps model along with the carefully chosen target market should create long-term productive relations between the company and customers (Kotler, 2013). Marketing mix is more concentrated on the inner needs of the company and for each company the combination of the variable and their implication will be unique (Posner, 2015).

Table 1. Marketing mix in fashion industry (Posner, 2015).

Product	Product design, style, fit, sizing, quality, fashion level as performance and function
Price	Manufacturing costs, wholesale and retail prices, discounted prices and of course margin and profit
Place	Logistics and the various methods of transporting, storing and distributing merchandise and the means by which a company's products reach their target customer
Promotion	The combination of promotional activities, such as advertising, sales promotion, public relations, personal selling or direct marketing, is known as the promotional mix

Marketing mix provides the possibility to the companies to achieve the long-term goal in the marketing strategy. Posner (2015) describes marketing strategy that it 'outlines how a business intends to market its brand, products and services to existing and potential customers'. Marketing strategy can be summarized in the following steps: identifying business opportunities, developing products and services, attracting customers, retaining customers, delivering value, fulfilling orders and business agreements (Gaynor, 2013).

Nowadays, considering high spread of the Internet, another element have a crucial meaning for the marketers – personalization. In case when product or price are not subject to personalization, promotion can still be personalized at certain extent. Moreover, the personalization element is crucial for the content marketing, as content

marketing aims to attract customers by providing the personalized content (Posner, 2015).

2.1.2 Content and digital marketing

Kotler states that 'the transparency of internet created the concept of content marketing' (Kotler, 2016). Digitalization highly increased the information flow of content on various platforms online. Figure 2 illustrates how much data is published in only 60 seconds. For example, almost 66 000 pictures are uploaded on Instagram in 60 seconds and 500 hours of videos are uploaded on Youtube.



Figure 2. What happens online in 60 seconds? (Chaffey 2020)

Although technology is crucial in today's marketing system globally, still the main role is devoted to the customer: 'it's about people (marketers) connecting with other people (consumers) to build relationships and ultimately drive sales' (Ryan D. and Jones C., 2009). Marketers have to understand customers, their drives to buy and how they use technologies in order to fully reach the potential of digital marketing.

Customers devote their trust more to family and friends' opinion in regards of customers' experience and product quality, then to the common advertisement of the brands and companies. (Kotler et al., 2016) Thus companies have to concentrate on the content they are producing in order to stay trustworthy to their customers and build loyalty. According to Steimle (2014), 'content marketing is the creation and consistent distribution of valuable content to a target audience online'. Whilst general marketing tools are concentrated mostly on the increasing sales and promoting products, content marketing is more about communication with the customers focusing on creating valuable and relevant content.

Theobald (2017) highlights that the content has to be relevant to the customer and be of a high quality. Thus user-generated-content is of great importance for the successful content marketing campaign (Wong An Kee & Yazdnifard, 2015). The content has to be relevant and published on a regular basis. Images and videos have also a significant importance in content marketing creation for several reasons. First, they are easier to absorb. Secondly, they appeal emotionally to the audience thus make it easier and quicker to react, relate and share virally (Theobald, 2017). Images and videos are considered to be part of digital marketing. Ryan D. and Jones C. (2009) highlight the importance of advertising in this process, as it is the process of convincing customers to take action a businessman wants.

Since advertising exists from the ancient times, it is technology that radically changed the interception of marketing and made the digital marketing possible. Internet ads used for the digital marketing are made in the forms of blog posts, banners, e-mails, videos on the commercial channels and websites (Ryan D. and Jones C., 2009). Advertising on an online platform is the key component of digital marketing.

Marketers have to understand customers, their drives to buy and how they use technologies in order to fully reach the potential of digital marketing. 'It's about people (marketers) connecting with other people (consumers) to build relationships and ultimately drive sales.' (Ryan D. and Jones C., 2009) The new opportunity to exchange messages with customers online through online platforms such as Instagram, Facebook

and Twitter also helped fashion brands to develop loyal relations with customers and boost awareness of the brand (Brogi, 2013).

2.1.3 Fashion marketing

Fashion is usually associated with textiles, apparel and footwear. Whereas the term fashion could include an immense amount of goods and be equally applicable to food, music, automobiles, beauty products, etc. (Hines T. and Bruce M., 2001).

Posner (2011) states that 'fashion is a global market with a complex structure that operates on many different levels to reach everyone from fashionistas to those who just purchase clothing as a necessity of everyday life'. Fashion market can be divided in different ways depending on the related aspect. Posner (2009) appraise following sectors:

- Market or product category (apparel, accessories, perfume or home ware). The apparel market can be further subdivided into womenswear, menswear and childrenswear)
- Product type, end-use of product or fashion style (denim, lingerie, sportswear, formal wear or contemporary fashion)
- Market level (Couture, luxury, mid-market or value market)
- Location of market (Global, international, national or regional)

In other dimension fashion market can be subdivided in two levels: haute couture and couture fashion and ready-to-wear fashion. Figure 3 depicts basic hierarchy of fashion (Posner, 2015).

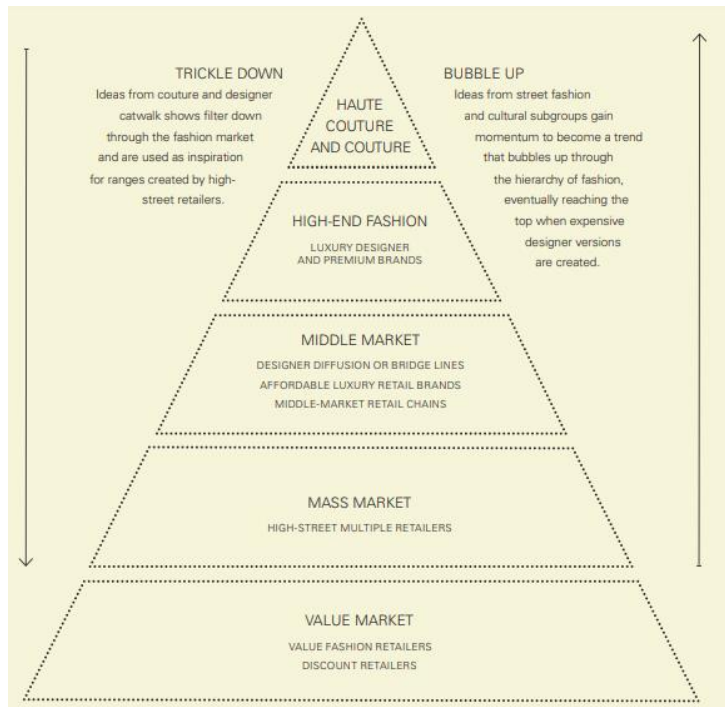


Figure 3. Basic hierarchy of fashion (Posner, 2015).

Haute couture is considered to be high level fashion and literally means 'high sewing' or 'fine sewing' (Posner, 2015). The prices for this type of garments are extremely high and the sales prices are limited to £100 000 per product on one continent in order to assure the exclusivity for the clients. 'Haute couture clients view themselves as art patrons and consider these clothes to be a collectable form of art and an investment' (Posner, 2015). Among the most famous haute couture brands are such as Chanel, Armani and Dior. Comparing to the global fashion market haute couture has a relatively small portion and 'its real value is its power as a marketing tool' (Posner, 2015).

Despite of all the strategies the companies use in their marketing campaigns the central role of the fashion marketing definition, as mentioned above, is devoted to the customer. Generally speaking, fashion marketing is about satisfying customers needs and wants in fashion. For that reason it is significant to understand the fashion buyers well in order to deliver the required value (Posner, 2015).

Summarizing all the above, fashion marketing is about delivering value to the customers by means of fashion. The term 'value' in this context represent a large scale of potential

issues that a customer might value, care about or connect emotionally. Posner (2015) states that 'value may be contained within the product offering – the actual fashion range or collection – but it can also relate to the total brand experience at every stage of the consumer journey and the inherent status of a brand'.

2.2 Branding

'A brand is the sum of the tangible and intangible benefits provided by a product or service and encompasses the entire customer experience' (Posner, 2015)

Branding becomes more and more important in the fashion marketing in the last years. It is not about selling good quality garments anymore or 'ensuring that the right products are in the right place at the right time, now it is brand experience that differentiates', it is about the experience and emotions (Posner, 2015). Kotler (2011) defines brand as 'a name, term, sign, symbol, or design, or a combination of these, that identifies the maker or seller of a product or service'.

The purpose of creating a brand is the establishment of a product identity distinguishable from competitors. Branding should also add value or increase the perceived value of a product, allowing a company to charge a premium for its branded merchandise (Posner, 2015). Moreover, it is essential for a brand to create an emotional appeal for the customer this way developing emotional connection with consumers. One of the most important tools in achieving emotional connection with a target market is to develop and establish a brand identity.

2.2.1 Brand identity

Generally, brand identity is about how the brand wants to be perceived by the consumers, also how to engage with consumers. It is an essential part for consumers with a help of a brand to make statement about themselves, including how they want to feel, to be perceived by others. If the brand succeeded in creating a strong brand identity the consumer will most likely associate positively with a brand, thus developing the

emotional connection and loyalty to the brand. Figure 4 depicts the interconnection of the consumer and brand identities.

One of the creative examples of building strong identity would be giving the names to the garments, as several brands do. 'Erdem gives luscious and evocative names to all the garments in his collection. The 'Felicitas' jeweled dress, the 'Invidia' silk blouse and the 'Laverna' skirt, for example, or colour names such as 'Lorne Green', 'Burlapse' and 'James Brown'. Subtle details such as naming products can set an emotional tone and help make a brand and its products memorable' (Posner 2015).

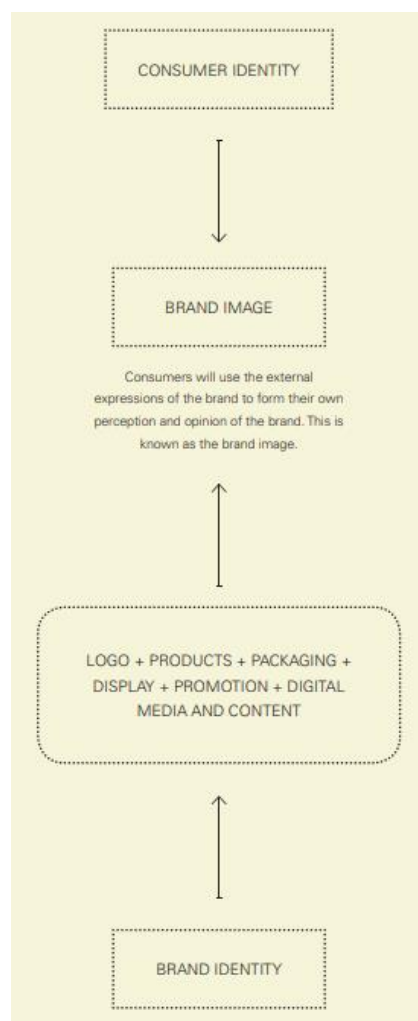


Figure 4. Brand identity and image (Posner, 2015).

2.2.2 Luxury branding

Seo and Bucanan-Oliver (2017) provide 2 broad perspectives to the concept of luxury brand: a product-centric and a consumer-centric perspective. The product-centric concept concentrates mainly on a product itself. Simply put, the product-centric perspective is answering the question about 'what' compose a brand luxury. Whereas the consumer-centric perspective describes 'how' consumers actively interpret and internalize luxury brand meanings.

Further findings (Seo and Bucanan-Oliver, 2017) has shown that according to consumer perspective there 5 main reasons for luxury brand consumption: investing in brand luxury, escaping into/with luxury brands, perpetuating an affluent lifestyle, conveying social status, and engaging in self-transformation. Nevertheless the significant role in the customer-based perspective undoubtedly is devoted to consumer experience (Seo and Bucanan-Oliver, 2017).

2.2.3 Luxury brand customer experience

Batat (2019) highlights the concept of experiential luxury marketing. Batat (2019) states that this philosophy '...is built on meeting tangible and functional needs of customers by integrating the customer experience and its functional, emotional, symbolic dimensions anchored in the consumer culture in which luxury is defined'. According to Batat (2019), in order to launch the effective experiential luxury marketing campaign, luxury brands should include following essential factors:

- feelings of comfort,
- positive and pleasant emotions,
- a sense of belongingness to a family or common luxury consumption culture,
- symbols reflecting the world and the value of customers,
- a pleasurable and enchanting social interaction,
- the feelings of well-being.

This way luxury brands have to not only meet the functional needs of the customers but rather fulfil their irrational needs and enhance their customer satisfaction through

building a strong emotional connection with their customers. As mentioned above emotions, specifically positive emotions, are one of the key elements in building strong brand identity and enhancing the long-term trustworthy and satisfying connection with a luxury brand.

2.2.4 Emotional luxury marketing

According to Kotler (2013), emotions highly influence the customer decision-making process because in his opinion 'decision to buy and be loyal to a brand is greatly influenced by emotions'. Referring to Kotler (2013), 'the essential difference between emotion and reason is that emotions lead to action, while reason leads to conclusions'. Furthermore, consumer emotional involvement helps brands to increase customer loyalty and sales (Batat, 2019).

According to Batat (2019), customers' emotions throughout the consumer consumption experience are not static, they could be both positive and negative and have their peaks and falls (Figure 5). Ultimately, every luxury brand have a goal 'to reach the heart of the customer, thus establishing the strong bond and long-term relations' (Batat, 2019).

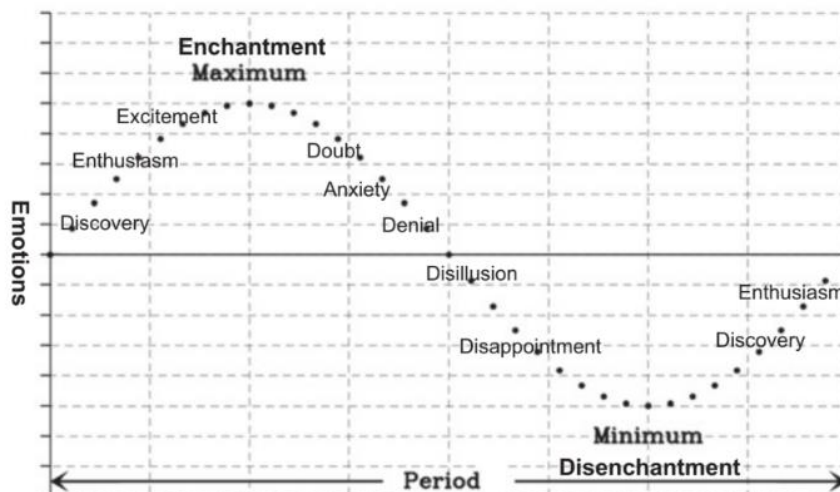


Figure 5. The evolution of emotions during customer experience (Batat, 2019).

Regarding emotional luxury marketing, Batat (2019) points out the importance of other social skills like altruism and sympathy while providing luxury experience. Altruism helps

the brand to learn the personality and aspiration of the client. Thus making the customer feel at the center of these relationships and providing the fulfilling satisfaction of the brand connection. There are different marketing tools like video, photography, storytelling, mascots, influencers that assist luxury brands in implementing productive emotional luxury marketing (Batat, 2019).

2.3 Storytelling

Humanity has been telling stories for ages (Dykes, 2020). 'As human beings, our brains are inescapably hardwired for stories, thus human audience will be innately receptive to storytelling'. (Dykes, 2020) That is also the reason why stories are much more memorable and persuasive than facts. As storytelling creatures, humans form narratives to help themselves to understand the world around them.

2.3.1 Narratives

Narratology comes from the Latin word 'narratio', which means story or narrative. In other words, describing the narrative technique or theory, showing how the story is structured (Dennisdotter & Axenbrant, 2008). In 1893, Gustav Freytag, a German scholar, distinguished 5 core elements (Figure 6) that any kind of narrative consists of: exposition, rising action, climax, falling actions and denouement. 'Freytag's Pyramid offers a technique which allows researchers to visually analyze a narrative and to recognize the drama or tragedy that occurs in the plot' (Harun A., 2013).

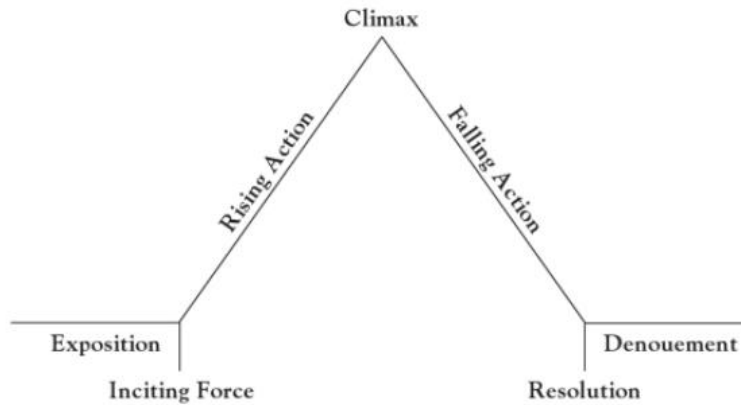


Figure 6. Freytag's pyramid (Harun A., 2013)

As shown in Figure 6, the beginning part of Freytag's pyramid is labelled as 'Exposition' which is a state where the plot establishes the setting (environment, place, etc.), the characters (hero, villain and victim) and historical background. During this event, the plot will introduce related situation in relation to the root of the problem. Essentially, it will lead to what is termed as the Rising Action. At this juncture, audience will notice the build-up of suspense through the rapid cutting rate and changing of camera angle. The Rising Action will reach a 'Climax Point' which is a state where audience will anticipate final suspense. Here the main subjects might confront with certain conflicts which include person versus person, person versus environment and person versus self (Harun A., 2013).

Joseph Campbell provides another model for great storytelling is 'The Hero's Journey' depicted graphically in Figure 7 (Lazauskas & Snow, 2018).

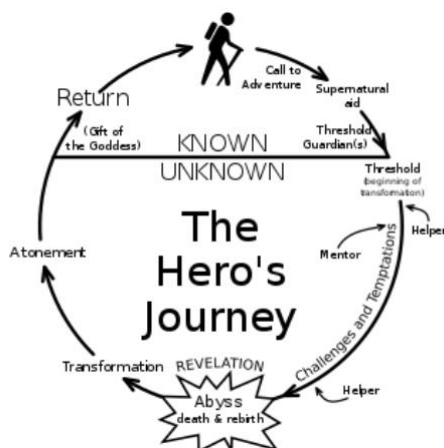


Figure 7. The Hero's Journey by Joseph Campbell (Lazauskas & Snow, 2018)

This model is an eternal cycle of struggles and victories. The model can be divided into the known and the unknown part of the journey. The known journey starts when the hero gets challenged to face the unknown and the transformation begins. In the following the hero is facing challenges until he dives into the abyss. From this point on the hero expiates. After he receives the final gift and reward he returns back, hereafter the known journey continues again. This journey will be repeated (Lazauskas & Snow, 2018).

According to Lazauskas & Snow (2018), there are several elements of the narrative: the characters, the setting, the plot, the conflict, and the resolution. Characters of the story are carefully chosen by the brand according to the specific archetypes depending on the goals that the brand pursue.

2.3.2 Archetypes

Storytelling method appeal to the readers by the means of archetypes, which means there are certain patterns the stories are following. 'Archetypes can be viewed as components of the collective unconscious, deeply embedded personality patterns that resonate within us and serve to organize and give direction to human thought and action' (Bechter C., Farinelli G., Daniel R.-D. and Frey M., 2016).

Woodside G.A. (2006) provides the list of the main 12 archetypes, the story gist and brand examples associated with them (Figure 8).

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

Figure 8. Archetypes, story gist and brand examples (Woodside G.A, 2006).

According to the Figure 8, Chanel brand is using the siren archetype, representing the feeling of allure and power of attraction linked with possibility of destruction. Brands use the archetype of a hero like Marlboro Man or Arnold Schwarzenegger's role in Terminator, the figure of Bruce Wayne as Batman or Michael Jordan in Nike's Air to show the image of courage, unperturbability and luck (Woodside G.A, 2006).

'Archetypes represent pictures of heroes with which the audience should recognize itself' (Bechter C., Farinelli G., Daniel R.-D. and Frey M., 2016). Through archetypes 'with applications relevant to some brand stories that the marketer storyteller attempt to enable consumers to enact' (Woodside G.A., 2006). That is why storytelling is considered to be 'essential to successful branding, since your brand is the sum of all your corporate behaviors and communications that inform your customers' experiences with your product or company' (Herskovitz and Crystal, 2015).

The sport fashion brand Nike is the good example with 'a strong brand persona that is all about performance and winning'. Their slogan "Just do it" is highly recognizable and

drives attention to the heritage of performance and winning. Since Nike is using the Hero archetype it depicts the real athletes' struggles and victories, like Ilie Nastase and Steve Prefontaine, Carl Lewis and Jackie Joyner-Kersey, Michael Jordan, and Serena Williams (Herskovitz and Crystal, 2015).

2.3.3 Storytelling and branding

Lundqvist A., Liljander V., Gummerus J., Riel A. (2013) highlight the main purposes the brands are using storytelling. First of all, stories provide meaning for brands. Storytelling could be considered as a framework in which brands can be embedded, for example 'by coupling luxury brands with archetypal stories'. Secondly, brand stories appeal to the consumers' emotions and dreams and help create a memorable experience associated with a brand. Stories are more convincing in describing the benefits of the brand. Thus, 'increasing brand trust, raising awareness and making the brand unique'. In general, story-based content increase positive feelings and good perception of the brand, also stories are memorized factually, visually and emotionally, increasing the possibility of brand awareness and loyalty (Lundqvist A., Liljander V., Gummerus J., Riel A., 2013).

Mathews R. and Wacker W. (2008) describes how to create an effective storytelling and highlight the main rules of the story development:

1. 'Brands are the tangible connection points between an enterprise and its customers'. The main idea of this point is that brands are supposed to engage customers at a human level', including testimonials and development between the brand and consumers.
2. 'Stick to basic plots', it is recommended to keep the brand plots simple and classical, since it is easier for the consumers to relate and understand it.
3. 'Good stories entertain; great stories allow people to discover themselves or some hitherto hidden aspect of themselves'. The brand story must be told in a way that customer will make it his or her own perception and connection to the product or service.
4. The brand storytelling must develop memorable characters, so that customers might remember them even after the brand existence.

5. In order to create a trustworthy brand story for the customers, it should describe what the brand believes in and 'contain moral or ethical underpinning'.
6. The brand storytelling should be constructed according to the time lapse and be either tied to tradition or be more dynamic and depict only a chapter in the brand's.
7. The story of the brand must entertain viewers, e.g. customers.
8. Brand stories also depicts 'the statements of qualities or characteristics'. It is essential for successful brand storytelling development to understand its customers core needs.

Herskovitz and Crystal (2015) provides another principle of brand storytelling creation. They emphasize the importance of persona-focused storytelling to branding. The reason behind this is that brand persona represents brand's character and personality, thus persona should be strong, well-drawn and quickly recognized, building 'the essential connection between what a company says and what it does' (Herskovitz and Crystal, 2015).

Moreover the brand persona 'creates a long-lasting emotional bond with the audience because it is instantly recognizable and memorable, it is something that people can relate to, and it is consistent'. The brand persona can include features such as courage, determination, honesty, flexibility, responsibility, and curiosity (Herskovitz and Crystal, 2015).

According to Fog (2010), there are several resources within the brand itself for the effective storytelling: stories about the CEO, stories about the founding of the company, stories about the successes and crises of the company, product stories, stories from opinion leaders, stories from consumers.

3 Methodology

3.1 Types of research

According to Collins and Hussey (2014), there are four types of research depending on its purpose: exploratory, descriptive, analytical and predictive. This thesis will concentrate on the exploratory and descriptive.

Exploratory research is mainly used when there is a lack of information provided on the research question where the focus is on gaining insights and familiarity with the subject area for deeper investigation later. While descriptive research is conducted to identify and obtain information and the characteristics of a particular problem where the goal is to assess a sample at one specific point in time without changing behavior or conditions (Collins and Hussey, 2014).

Quantitative research is considered to be objective, based primarily on deductive forms of logic and theories, and its results are independent of the researcher. On the contrary to the quantitative research, qualitative research 'is conducted in a natural setting and involves a process of building a complex and holistic picture of the phenomenon of interest' (Collins and Hussey, 2014).

This study uses the descriptive research using a qualitative method for gathering and analyzing data. Opinions, feeling and thoughts will be the main data required for this thesis research, thus qualitative method suits the most for this purpose. It aims at investigating the case company's storytelling effect on the selected audience.

3.2 Research Question and Design

The thesis question states: 'How storytelling impacts consumers? What are the feelings that storytelling arise in consumers?' The aim of this research was to investigate the effect that storytelling as a marketing technique has on consumers. The Chanel brand was chosen for this purpose as a case study.

Authors like Rashid Y., Rashid A., Warraich M., Sabir S., Waseem A. (2019), Robert K. Yin, Sharan Merriam, and Robert E. Stake impact in the case study design by developing 'four phases to conduct a case study', including:

1. Foundational phase is based on the literature review about philosophical and research logic considerations
2. Prefield phase consists of the operational details like case study protocol
3. Field Phase describes empirical material collection tools
4. Reporting phase requires empirical material collection and interpretation

Rashid Y., Rashid A., Warraich M., Sabir S., Waseem A. (2019) highlight that 'abduction is especially suitable for case studies in business research'. A case study objective is 'to do intensive research on a specific case, such as individual, group, institute, or community'. Case studies focus more on the questions of "how do?" character, thus 'describing real-life phenomena rather than developing normative statements'. 'These specific traits of case study allow the researcher to focus on individual's behaviors, attributes, actions, and interactions' (Rashid Y., Rashid A., Warraich M., Sabir S., Waseem A., 2019).

All the above mentioned points and description of the case study as a scientific research method provide the reasoning for the choice of a case study for this thesis. According to the thesis question, 'what are the feelings that storytelling arise in the consumers?', the author intends to investigate the individuals' 'behaviors, attributes, actions, and interactions in connection to the specific brand, 'describing real-life phenomena'.

The primary research method for this thesis for gathering the empirical data is to carry out interviews with consumers (Rashid Y., Rashid A., Warraich M., Sabir S., Waseem A., 2019) suggest that 'semi-structured interviews can be conducted along with meeting observations and document collection'. Semi-structured interview is the one focusing on the open-ended questions providing more descriptive, personal feelings and opinions-based and open answers from the interviewees (Dejonckheere M., Vaughn L., 2019).

The process of data collection can be conducted in multiple ways, such as face-to-face, telephone, email, text, and video-call. Also semi-structured interviews could be individual, group, brief and in-depth. 'Good interviewees are those who are available, willing to be interviewed and have lived experiences and knowledge about the topic of interest' (Dejonckheere M., Vaughn L., 2019).

Another important issue in conducting the efficient interview is to choose the appropriate sample size. Malterud K., Siersma V., Guassora A. (2015) state that 'the prevailing concept for sample size in qualitative studies is 'saturation', meaning the point with 'no new thematic information is gathered from the participants'. Moreover, these authors provide another term like 'information power', being 'the point where the more information the sample holds, relevant to the actual study, the lower amount of participants needed' (Malterud K., Siersma V., Guassora A., 2015).

Presenting results and making the proper analysis and providing a report is another significant step in conducting the semi-structured interview. This process requires 'report themes or narratives that describe the broad range of experiences evidenced in the data, providing an in-depth description of participant perspectives. In case of interview, the research data is the participants' words, so it is needed to adapt the quotes into the written format (Dejonckheere M., Vaughn L., 2019).

For the purpose of this thesis, the most beneficial would be individual, in-depth semi-structured interviews, because this will obtain the most fulfilling knowledge about the customers of Chanel brand feelings, thoughts and life stories and experiences connected to the brand. The interviewees will be chosen among the customers of Chanel and interested in fashion or working in fashion industries. The number of interviewees will be three because of the time constraints and the interviewees' limited time availability. The interviews will be made online through telephone and video-calls. Audio recording will be organized in order to concentrate on the interview and communication, including the convenience for the interviewer for the following analysis and report.

The secondary data is a review of the scientific articles, articles about Chanel, Youtube and Instagram pictures and videos. According to (Rashid Y., Rashid A., Warraich

M., Sabir S., Waseem A., 2019), combination of multiple resources in case study method provides 'rigor, breadth, complexity, richness, and depth to the study'.

The interview is designed in a way to obtain the most sincere and honest feelings of the customer about the brand and its storytelling techniques. The interview questions are divided into 4 sections. Section 1 contains of the general and opening questions to get acquainted with the consumer, to make her relaxed and eager to share the inner feelings, getting their general view on brands and fashion. Section 2 covers up the questions about their brand loyalty, customer service, shopping experience and the use of the digital platforms of Chanel. Section 3 consists of the marketing related questions, revealing the value for the customer that the brand brings, consumer decision making process and the feelings related to that. The last section 4 is dedicated to the storytelling related questions. In this section the interviewees are offered to watch the videos and pictures of the brand and comment on them, share their attitudes, feeling and thoughts. All the interview questions are found from the appendix section.

3.3 Validity and restrictions

As a whole, Creswell (2012) stresses the fact that a distinct approach of qualitative analysis does not exist. Instead, the researcher can choose from several sets of guidelines as an aid. In spite of a number of advantages of the case study as a research method it has a number of restrictions and limitations. Due to the relatively small amount of participants chosen for the research, the data analyzed might not be sufficient to make the broad and in-depth conclusions. Also Yin (1993) concludes that case study provide little basis for scientific generalization because of the small amount of participants.

Flybjerg (2006) states that practical knowledge from the case study conclusions is less applicable thus valuable, in other words it is more difficult to find the useful application for the scientific purposes.

4 Case Chanel

4.1 Chanel's marketing mix and positioning

As covered in the literature review section marketing mix elements, such as product, place, price, promotion are strategic in order to get the required response from the target market and build the efficient marketing strategy for the brand.

Products. Chanel nowadays has a wide-range of premium quality products. It produces haute couture fashion and fashion ready-to-wear for both sexes. Moreover, Chanel produces authentic high-quality lambskin exclusive bags and shoes for both male and female, exquisite high and fine jewelry, wristwatches, fragrances, cosmetics (makeup and skincare) and eyewear (Figure 9).



Figure 9. Products of the brand Chanel (Goldman Rubin, 2018).

Price. Chanel is the elite brand aiming at the upper wealthy people who can afford it. That is the reason why Chanel has a very high premium quality products and keep the premium prices. Since the brand has haute couture and ready-to-wear garments, the prices also differ a lot. There are limited edition unique products that take a lot of time and effort to produce. There are some products that are more affordable, like fragrance, makeup and skincare.

Chanel also provides the 'chanelprices.com' website (Figure 10) where the customer can find the required item, the location and check the price for it and also find the cheapest retail price for it (Chanelprices.com). In May 2020 prices have risen from as much as 4 to 25% for the most classic iconic bags like Classic Flap bag as illustrated in the Figure 11 (Designer-vintage, 2021).

Chanel Classic Flap Bag Prices

Model	New Price	Old Price	Percentage (%)
Chanel Classic Mini Square Flap Bag	\$3,800	\$3,600	5.6%
Chanel Classic Mini Rectangular Flap Bag	\$4,000	\$3,800	5.3%
Chanel Classic Small Flap Bag	\$6,200	\$5,800	6.9%
Chanel Classic Medium Flap Bag	\$6,800	\$6,500	4.6%
Chanel Classic Jumbo Flap Bag	\$7,400	\$7,100	4.2%
Chanel Classic Maxi Flap Bag	\$8,000	\$7,700	3.9%

Figure 10. Chanelprices.com website (Chanelprices.com).

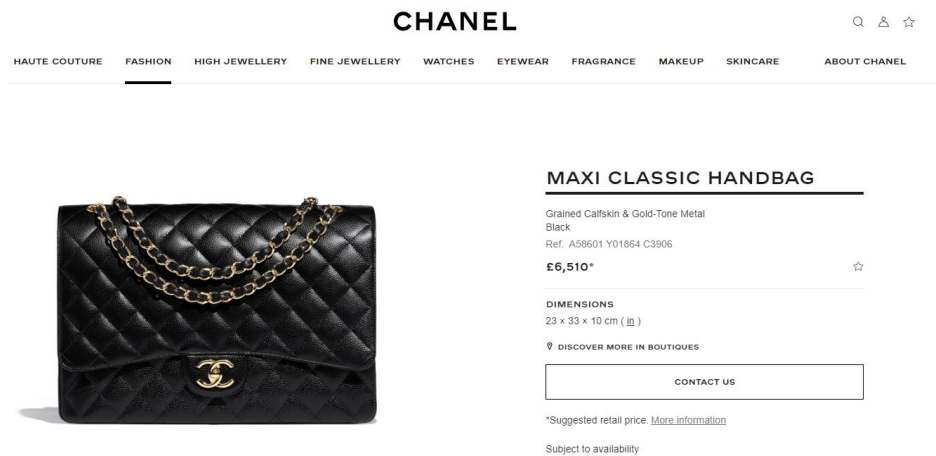


Figure 11. Chanel classic flap bag represented on the Chanel official website (Chanel.com).

Place. Chanel has its exclusive boutiques all around the World: in Oceania, South America, North America, Asia, and Middle East. Since the clientele of Chanel are from

wealthy class, the location of the boutiques is crucial. In China the Chanel boutique is located in the 'high-class area of Ginza District' (Fang H., Zhang Y., 2020). Airports are also a good location for Chanel stores since many wealthy people are keen on shopping while travelling.

Moreover, Chanel has online platforms to sell its products: websites like Buyma.us, Luxepolis.com, Shopenauer.com. 'Chanel products are displayed in various department stores that are situated in upmarket worldwide locations like Galeries Lafayette, Harrods, Bergdorf Goodman, David Jones, Hudson's Bay and its own boutiques' (Bhasin, 2015).

Promotion. Chanel promotes its products through advertising campaigns in high-fashion magazines (like Marie Claire and Vogue), fashion videos on Youtube channel and official website, social media content (like Facebook and Instagram). Advertising campaigns allow the potential customers familiarize themselves with the new upcoming products, boost brand-awareness, attract new customers, enhance the loyalty of existing customers. Chanel uses brand ambassadors for their promotion, mainly celebrities that suits the image of the brand, like Marilyn Monroe, Keira Knightley, Vanessa Paradis, Nicole Kidman, Brad Pitt, Lily-Rose Depp among the most famous.

Positioning. Brand Chanel is creating that uniqueness with its iconic symbols. The brand belongs to luxury fashion group, and is in the intersection position of high prices and high prestige (Bhasin, 2015).

Chanel's revenue in 2019 was \$12.3bn, accelerating to 13 per cent growth on a comparable basis from 10.5 per in 2018. Operating profit rose 16.6 per cent to \$3.5bn. That cements the brand's position in luxury's elite, making it the second-biggest behind LVMH's Louis Vuitton that had \$12.9bn in sales in 2019, according to Bernstein estimates, and ahead of Kering's Gucci with \$10.7bn. (Financial times limited, 2020).

According to Statista (2021), Chanel is the second most valuable brand in the World, after Louis Vuitton Moet Hennessy group, with a brand value of 36, 1 billion U.S. dollars in 2020 (Figure 12).

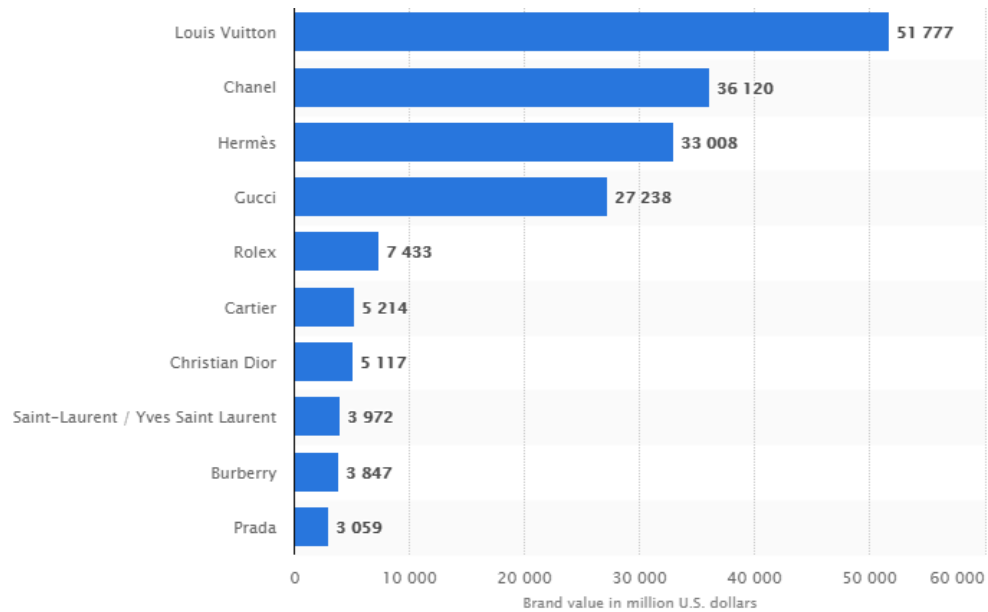


Figure 12. Brand value of the luxury brands in 2020, million U.S. dollars (Statista, 2020).

According to Gonzales (2017), the personality of 'Coco Chanel plays a crucial role in DNA and values of the brand. Chanel ventured into different areas of the luxury fashion industry, gradually becoming one of the leading brands. The success of the brand is based on its rich heritage, an astute assessment of the markets and their marketing strategies' (Gonzales, I. 2017) As stated previously, according to Herskovitz and Crystal (2015), the importance of persona-focused storytelling is crucial to branding that is why it is significant to mention the key facts of Coco Chanel life and biography that are still mainly used for the brand narrative.

4.2 History of the brand and Coco Chanel's biography.

Gabriel Bonheur Chanel (Figure 13) was born in Saumur, France in 1883, 19 August. At the age of 12 years old, after her mother died, Gabriel and her 2 sisters were sent to the orphanage by her father who worked as a peddler (Biography, 2020). Little Coco learned the skill of sewing there (Biographyonline, 2018). In the orphanage she also got the black and white taste and the sense of austerity that highly influenced her future work and sense of style (Insidechanel, 2013).



Figure 13. Coco Chanel (Business of fashion, 2015).

At the age of 18 she left the convent and started a sewing career while singing in a cabaret by night. Her nickname COCO comes from one of her most famous songs 'Have you seen Coco?' (Insidechanel, 2013) At the age of 20 she met Etienne Balsan, an ex-cavalry and wealthy textile businessman, who helped her financially to open her first shop selling hats in Paris's Rue Cambon in 1910. Other shops in Deauville and Biarritz were added later, she was selling clothes there (Biography, 2020).

Arthur 'Boy' Capel was Balsan's best friend and a love of Coco Chanel's life. He also sponsored her first clothing boutique in Paris in 1913. Chanel became famous very quickly for her revolutionary and simple ideas liberating women of those days. It was a significant period of liberation for women in the World's history: women received the vote in several western countries, women were increasingly seen in professions and jobs, previously the reserve of men' (Biographyonline, 2018).

Coco Chanel transformed the women's silhouettes by 'shortening long inconvenient dresses, she revealed ankles, freed the waist, eliminated corsets, cut her hair and bronzed her skin' (Insidechanel, 2012). She made the garments more functional, simple, yet feminine and flattering to the women's body. She made a revolution in fashion of those days. She got her inspiration from the masculine attire, and introduced the garments in grey and navy blue, traditionally being considered to be masculine. Parisian dandy of those days, Boni de Castellan, once mentioned: 'Woman no longer exist. All that's left are boys created by Chanel' (Polan B. and Bredre R., 2020). Chanel

represented liberation with her fashion iconic items. Chanel launched her first perfume 'Chanel N 5' in 1920. In 1925 Chanel introduced her legendary suit and little black dress. In 1935 Chanel 'was at peak of her fame with 4000 workers and 5 boutiques in Paris' (Insidechanel, 2012).

In 1939, at the beginning of World War II, Chanel closed her shops, moving to Hotel Ritz. In 1954 Chanel came back with her revolutionary ideas and it was her grand re-opening: iconic 2.55 quilted bag, two-toned shoes, fragrance Chanel N 19. In 1960s the most famous artists of those days: Elizabeth Taylor, Jane Fonda, Jackie Kennedy, Grace Kelly, were using Chanel's fashions. Mademoiselle Chanel died on the 10th of January 1971 in Hotel Ritz, Paris (Biographyonline, 2013). 12 years the owners of the brand, Alain Wertheimer and Gérard Wertheimer, were in search of the best fit for the new designer until in 1983 Karl Lagerfeld took over as a chief designer of Chanel.

According to Forbes (2020), Karl Lagerfeld (Figure 14) 'revisited the entire code of Chanel with brio for 35 years. He made Chanel ultra-chic, ultra luxurious, super-fashionable and ultra-profitable' and created 180 fashion shows from 1983 till 2019. His fashion shows were designed in way to depict some moments of Coco life like gigantic lion figure or the huge tweed jacket in the middle of the catwalk.



Figure 14. Karl Lagerfeld by Jean-Baptist Mondino (NY Times, 2015).

Lagerfeld looked to past designs of the brand in order to reinvent it but always incorporate Chanel's signature details – tweed fabrics, gold chains, quilt-stitched leather and the linked CC logo. His later collections became more irreverent, with the deconstruction of some of the polished elements from Chanel's 1960's looks (Woodworth, 2021). He was enhancing the brand identity by remodeling the classic features of the house Chanel but made them modern with recognizable elements of the brand that will fit women of all ages.

Karl Lagerfeld influenced the creation of the series of short films on Youtube and Chanel's website about the founder of the brand, Gabrielle Chanel, called "Inside Chanel", where 'the brand also explains its success story, as well as the one of her founder'. Also one of the videos about Coco's life: "*Once upon a time*", released in May 2013 was directed by Karl Lagerfeld (Fashionbi, 2020).

Karl Lagerfeld passed away on the 19th February 2019, 2 weeks before the new fashion show for the Chanel house. 'This collection was more than stunning and masterfully took up again a major theme of Chanel style: the blend of masculine and feminine' (Forbes, 2020). Virginie Viard became the director of CHANEL's fashion creation studio till current days. On one of the latest collections Viard was also reinventing the icons of house Chanel: 'the large Chanel 19 bag came covered in printed silk twill and zip up bags in leather and tweed' (Forbes, 2020).

4.3 Identity of the brand Chanel

As reviewed previously in the literature review, the brand identity is the key element of the brand structure. Brand identity of Chanel and the values of Coco Chanel herself are one of the same (Jones, 2016). According to Chevalier and Mazzalovo, a brand's culture are highly aligned to the values of the founder of the company as well as the country culture in which the company was founded in (Jones A., 2016). According to Posner (2015) there are several main elements of the brand identity, such as: logo, packaging, display, promotion, digital media and content, etc.

Logo

The brand logo (Figure 15) is formed by two interlocked and opposing letters "C" on a white.



Figure 15. Chanel brand logo (Turbologo.com, 2019).

The double C logo was created in 1921 by Coco Chanel herself using her nickname Coco. 'The font is a plain, unadorned Sans Serif, absolutely minimal and pure, as is the logotype, CHANEL. The Chanel logo is an example of simplicity, austerity and rigour' (Agneseangelini, 2018).

Packaging

Chanel has a very neat and beautifully designed packaging in the iconic brand colors being black and white. The packaging of the CHANEL N°5 fragrance is perfectly consistent with Coco Chanel's style, thus revolutionary, unique and different from all the others (Figure 16).



Figure 16. Chanel brand's packaging (Chanel No.5 history, 2017).

Coco Chanel wanted to make the packaging as simple and plain as the logo. The box is a vertical rectangular shape with black lines printed around the edges and just the words Chanel N°5 in the center (Insidechanel, 2013). In general, Chanel sticks to their brand

identity above all – exclusive, elusive, consistent, and constantly recognizable. The brand is implementing the features and creations of Coco Chanel life style to build strong and recognizable story about the brand.

5 Storytelling implication for the Chanel brand

Woodside G.A. (2006) provides Chanel as the siren archetype example. According to Woodside Chanel brand represents allure: 'power of attraction linked with possibility of destruction' that the consumers could notice from the consumer-facing campaigns of the brand, like magazine covers, adverts, social media activities, fashion videos, fashion shows, etc. Throughout her life Chanel was emphasizing the femininity, sexuality, women's liberation and independency. She made women feel attractive, sensual, liberated and free (Biography, 2020).

5.1 Magazines

From 1971 Chanel promotes from the brand in the most popular magazines like Palm Springs Life, The Lady, Vogue, Elle, The Match, etc. (Figure 17).



Figure 17. Gabriel Chanel on the magazine covers Palm Springs Life (Palmspringslife.com), The Lady (Pocketmags.com).



Figure 18. Vogue Brazil (Fashionfoiegras.com), Vogue China (Fashiongonerogue.com) Vogue Deutsch (Vogue.de).

The magazine covers could include Gabriel Chanel herself (Figure 17), celebrities (Figure 19) or models from different countries representing the brand (Figure 18).



Figure 19. Magazine 'Tatler' cover with Sofia Richie (Tatler.com), 'Harper's Bazaar' cover with Lady GAGA (MTV.com).

The latest cover found at the moment is Vogue Deutsch from March 2021 (Figure 20). All the covers contain Chanel's iconic symbols like interlocking C's, black and white colors, or iconic products like tweed jackets, quilt bag, camellia, pearls, jewelry etc.

5.2 Fashion video and advertisement

In the digital era Chanel continues to find new ways of interaction with consumers. 'The new generation of consumers, with their smartphones and social networks in tow, are no longer looking to traditional media while making purchase decisions. They're browsing videos on YouTube, following posts and snapping stories' (Joy, 2017).

According to Chanel's Youtube Chanel and official website the fashion videos could be divided into following groups like history of the brand ('Inside Chanel' series), fashion shows and catwalks, advertising campaigns and tutorials of how to use the products like cosmetics or skincare, brand history film, campaign film.

Brand history film type represents the history of Gabriel Chanel and depicts brand values by delivering stories about the brand (designer) history. Karl Lagerfeld created 'Once upon a time' series of movies to remind the consumers of the rich brand heritage by revealing the true life story of the founder, thus enhancing the brand awareness and brand loyalty. These movies depict Coco Chanel as strong, liberated, independent, yet feminine and beautiful woman, all these features she was delivering to her customers through her work.

Another type of movies is campaign film, express the brand image by using its representative product, for example, fragrance Chanel N5. A fashion film in the form of an advertisement promoting 'Le Film' (2012) starring Nicole Kidman and Keira Knightley 'Coco Mademoiselle' (2011), and 'The one that I want' (2014) starring Gisele Bündchen.

In the ad with Keira Knightley 'Coco Mademoiselle' (2011) (Figure 20), the story shows the model that rolls on a motorcycle in total beige outlook (Chanel's symbolic colors) - very modern and "masculine", seduces the photographer, but deceives him and slips away in a second with the Chanel N5 fragrance inside her jacket, putting her freedom and independence above temptation. This character perfectly applies to Coco Chanel.

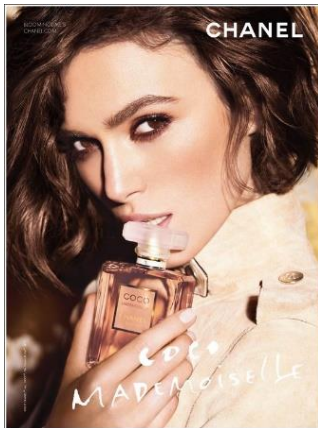


Figure 20. Keira Knightley for the Chanel N5 campaign (BBC America, 2011).

The ads 'Le Film' (2012) starring Nicole Kidman and 'The one that I want' (2014) starring Gisele Bündchen follow the same 'allure' narrative pattern. Both movies shows us beautiful and feminine long-haired women (opposite to the 'Coco Mademoiselle' movie with more masculine character), making their own decisions despite of any obstacles, wearing Chanel N5. The lyrics of a man 'I will never forget her kiss, her smile, her perfume' and 'a woman, a destiny, a perfume' build strong association of a sensual, self-oriented, determined woman wearing Chanel N5 fragrance seducing a man but being unreachable and living the life with her own rules.

Another type is a brand film related to understanding the brand by telling behind the stories about the brand symbols like colors of brand ('The Colors-Inside CHANEL', 2014), tweed jacket ('The jacket' 2013), Marilyn & N5 (2012). These films show detailed description of the narrative connection of the iconic product and modern brand image, emphasizing the identity of the brand that has led to the innovation of women's wear. For example, the movie about the colors of the brand tells us the history behind the colors that are used by the brand, all connected with Coco Chanel personal life experience: black, white, beige, gold, red.

Another good example is the video is Chanel No 5's commercial 'Train de nuit' ('Night train') featuring the French actress Audrey Tautou. This commercial shows us the love story of two strangers, where at the end of the plot a man was able to find his beloved unknown woman due to the fragrance Chanel N5. The young man approaches her from

behind and kisses her sensually on the shoulders and the neck. 'They are both standing in the middle of a mosaic floor with the Chanel's intertwined C in gold' (Wachenfeldt, 2018). A love-story and sensual meeting between two people is a recognizable feeling for consumers, which makes them associate Chanel N5 with this feeling making it more desirable and appealing to wear. 'The perfume is the engine of this encounter revolving around beauty, sensations and the unexpected. Chanel pictures the seduction and the playfulness' (Wachenfeldt, 2018).

5.3 Celebrities

Brand Chanel has been working with the most famous celebrities and spokesmodels of the time like Catherine Deneuve (Figure 21), Claudia Schiffer (Figure 22), Vanessa Paradis, Nicole Kidman (Figure 22), Audrey Tautou, Keira Knightley, and most famously, Marilyn Monroe (1950s Chanel No. 5) pictured splashing herself with Chanel No. 5 in the Figure 23 (Chanel Financial Report, 2019).

The image is considered to be the most famous of all Chanel advertisements, and 'continues to be one of the most popular advertisement photos in the history of marketing' (Chanel Financial Report, 2019). Probably among the rest of Chanel N5 advertisement the one with Marilyn Monroe is the most sensual and make it very easy to associate, relate and imagine the enjoyment of using the fragrance.



Figure 21. Catherine Deneuve 1970s and 1980s Chanel No. 5 (CBSnews, 2014).



Figure 22. Claudia Schiffer (CR fashionbook, 2019), Nicole Kidman (Viauphotography.com)



Fig. 23. Marilyn Monroe (1950s Chanel No. 5) pictured splashing herself with Chanel No. 5 and her iconic comment about Chanel (Luxury life design, 2013)

5.4 Social Media content

In the age of Internet expansion luxury brands tend to engage their customers and boost their digital marketing campaigns through social media platforms like Facebook and Instagram. It allows them to attract large scale of audience and increase brand awareness and loyalty with the customers all around the world. Moreover, social media content allows luxury brands and Chanel in particular to familiarize the audience with the new campaigns or products before launching it thus increasing the sales.

In 2016 Chanel launched the new advertising campaign starring Lily-Rose Depp, the daughter of Johnny Depp and Vanessa Paradis. The aim of this campaign was to attract a younger audience for the new fragrance Number 5 L'Eau. The teaser for this campaign was launched on social networks: Facebook and Instagram. Figure 23 illustrates the visuals for this campaign made in classic Chanel style with black and white colors, controversial statements, feminine and mystical. The text on this pictures were revealing confronting features of a young women generation.

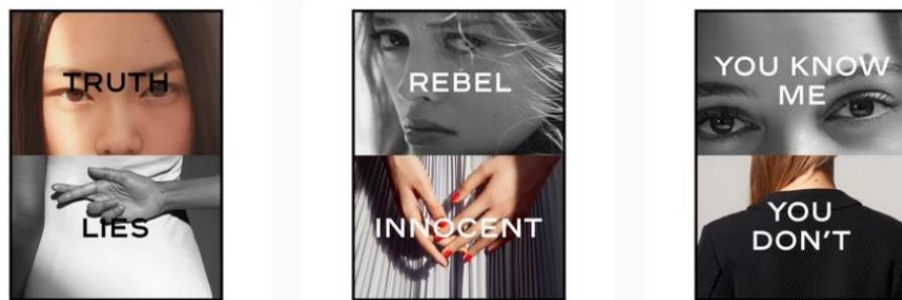


Figure 23. Visuals of the campaign (Instagram account of Chanel, 2016).

Lily-Rose was chosen for this campaign because she fits very well the style of Chanel's woman being elegant but modest, fragile but strong, playing different sides of her personality like innocence and rebel that is familiar to any girl.



Figure 24. Lily-Rose Depp starring for the Chanel N5 campaigns 2016 and Christmas Campaign 2019 (Instyle, 2016 and Dailymail.co.uk 2019).

In the following research section the author will illustrate the results from the interviews with consumers of Chanel, aiming to answer the following questions: how consumers

see Chanel, what are the feelings and the message they associate with the brand, is the brand successful in transferring their message to the customers, following the Coco Chanel's legacy, are they influenced by the celebrities in making the purchasing decision?

6 Research results

In this section the author is aiming to answer the thesis question about the storytelling implementation of the brand and how consumers of Chanel brand perceive the consumer facing campaigns of the brand. How storytelling impacts consumers? What are the feelings, thoughts and ideas that storytelling of Chanel brand brings to the consumers? The aim of this research was to investigate the effect that storytelling as a marketing technique has on consumers.

For that purpose the author conducted interviews with 3 participants: women of different ages interested in fashion and using Chanel products. All 3 interviews were conducted online through Zoom platform for online meetings and WhatsApp messenger. The attendees are Russian speaking that is why the questions asked were translated to Russian language (see Appendix 1 and 2).

The first pack of questions were opening and more general questions to get acquainted with attendees and learn their personal shopping and fashion preferences. Participant N1 (P1) is a 54 years old textile designer, fashion lover and follower, likes to dress herself well and has a lot of clothes. She buys clothes from fashion boutiques, like del Mara in Helsinki or online on Zalando web-site, 2-3 times in a year 'to add 1 or 2 clothes mostly relevant and modern garments'. 'Now I don't need to buy fashionable clothes but more casual rather, and some accessories'.

The second participant (P2) is a 37 years old former manager of the textile company, now she is on maternity leave. She is very keen in shopping and consider herself to be a shopaholic. She likes to buy fashionable garments and usually does that online (90% of the time) on the websites like Lamoda, Zara, HM, Farfetch, TSUM (Russian high-end boutique) and other web-sites of Russian designers. She mostly shop fashion items for

the mood, the last item bought were white sneakers for summer from Dolche Gabbana bought online from in the TSUM boutique's website.

Participant number 3 is a young aged woman, 23 years old. She is highly interested in fashion, nowadays working as a seamstress and planning to make it her profession. She is in love with shopping but since she is a student she can't afford herself to buy luxury brands but follow them on Instagram to learn all the current trends in order to sew the latest models for herself and her future customers.

In the second section the questions were concerning the fashion luxury marketing and attendees' attitude towards it. P1 shared that she considers jewelry to be special for her because 'it can radically change the style combined differently with the same clothes, moreover it makes me feel as if wearing many different clothes'. She also very rarely buys items from haute-couture, she now has Dolche Gabbana dress and ballerinas from Chanel.

P2 loves expensive and luxury accents and accessories like bags, shoes, belts. 'They make my image rich and expensive... the whole outfit looks stunning and expensive'. The luxury fashion brands P2 consume mostly are from brands like Valentino, Dior, Dolche Gabbano, LV, Gucci. 'I don't buy Chanel now although because it is unreasonably expensive for me'.

P3 prefers to buy shoes in a more expensive category because 'it should be more durable and serve longer, it makes the outfit look more unique and ... (prestigious)'. Luxury brands associate for her with accessories like bags, sunglasses, brooches, scarfs. 'When I start to earn enough money the first thing I will buy will be a bag because it is easy to combine and looks different with new clothes.' P3 like classic luxury brands like Chanel and Dior, Versace, Iris van Herpen, Boss. She follows their official accounts and Fashiontomax Russia Instagram account that combines the most popular brands, she also reads the fashion magazines like Vogue.

Section number 3 of the questions was devoted to the digital marketing and media content of the brands. P1 prefers to buy offline because 'I appreciate the shopping

experience itself, since I can touch, try the garment and see how it works on me straight away.' Among the online orders P1 uses Zalando website for shopping.

P2 very rarely visit the manufacturer's sites, more often the multi-brand Farfetch and TSUM web-sites. P2 buys online 90% of the time and prefers online shopping to the offline because 'there are no obsessive sellers or other people, and you can easily choose for a long time, then try on at home and return without questions'. P3 prefers to buy offline, to search for the discounts and try the garments straight away. She get the happy and satisfaction feelings while shopping.

Questions from section number 4 is dedicated to Chanel's branding and how the attendees perceive the brand. P1 has black ballerinas from Chanel bought 5 years ago 'that are very well combined with any kind of outfit, very comfortable and very durable.' They were bought offline in Helsinki, DelMAra boutique, 'when I put them on, they perfectly fitted and I wanted to have them, because I knew I would use it more many years, it felt like an investment for me'. She felt happy after purchase and especially when wearing them and proud to have a contact and be involved in international fashion and the rich history of the brand like Chanel.

The first association with the brand for P1 is Chanel's logo-interlocking C's. 'At some point in life I was very interested in the founder of Chanel brand- legendary Coco Chanel. I am admiring her courage, she was a woman that created herself totally being from a very humble origin, and she managed to make her brand famous all around the World'. Speaking of the attitude towards Chanel logo, packaging: 'I find it iconic, it is very-well designed and appealing to me, the box and packaging is an enjoyment of how beautifully and with a good taste it has made'.

P2 bought a dark blue Chanel clutch for almost 10 years ago, a black bag and black ballet flats 'when I went shopping with my friends and they said it was very fashionable. Everything was amazingly packed, I felt that I had something very valuable.' P2 was very much pleased with the quality of the products because 'even after 10 years' time I still wear it everywhere with simple blue jeans and white top and feel myself fashionable, prestigious and expensively dressed with no effort.' The bag bought is considered by P2

to be 'the best purchase ever' because she is able to wear it in the countryside, in the sandbox with a kid and in the night-out.

Since then she has not been buying Chanel for a long time: 'prices are too high and I began to believe that this is 'a classic brand for aged women'. 'It seems for me to be old fashioned classics, expensive, not contemporary, for older and the wealthy women, with little changes from year to year. I constantly see ads for Chanel perfumes, very beautiful by the way.' P2 prefers to buy from brands that are 'a little cheaper and more modern: Gucci, Prada, Balenciaga, Valentino, Louis Vuitton, Diogue. Also P2 points out that she does not like to visit or shop in Chanel boutiques: 'it is not worth the time for me, there is not much in stock, long queues and sellers cannot cope with all the issues, also it seems that they don't have everything on display in the shop, hence I have to know the exact item that I want to buy, lots of them are in the closed closets.' For those reasons she does not plan to return to buy in the nearest future. P2 likes the logo and packaging although, 'they look simple yet gorgeous'.

For P3 Chanel is associated with femininity, tweed suits, bright accessories, bags. If she would be wearing the brands items she would feel herself rich and 'royal', 'I would realize that if I am wearing Chanel I have to fit to this aristocratic brand and rich history'. P3 likes the logo because it is very memorable yet minimalistic.

The last section of the questions are dedicated to the storytelling and its implementation of the brand. P1 would use the words like simplicity and confidence, self-esteem to describe Chanel. While P2 would use the words like uniqueness, status and self-esteem also. P2 pointed out that 'I can easily see how royal family members or presidents' wives are wearing small hats, small heels and bags from Chanel'.

For P1 the brand is highly associated with the founder of the brand – Coco Chanel. 'The most inspiring moment in her personality is courage, confidence and pure faith that what she does was right, because no one before her created such a revolution in fashion as she did. She was not adapting to the fashion of those days but created her own designs that the whole world liked. She was one of the first woman created her own brand as previously it was a man's prerogative only.' The biggest influence of Coco Chanel to the

fashion world history, in P1 opinion, is 'liberation for women, because she removed unnecessary and gave freedom to the women and confidence that minimalism can be elegant'. P3 associates the brand with femininity, self-esteem, allure, independence, revolution. 'Revolution because Chanel manages to use the same fabric like tweed through time but create new patterns of the garments for so many years providing new collections every time'.

P2 also associates the brand with the founder of the brand Coco Chanel. She watched the documentary movie about her long time ago, it tells about iconic items like little black dress. 'I don't know or remember much about her life but she definitely made a revolution in fashion or her time. I think the brand has not changed much through time, just re-make of what Chanel once did. I think that is their problem and advantage at the same time'.

Relating to the Chanel advertising campaigns P1 remembers Chanel N5 ads: 'I remember beautiful packaging and beautiful woman for sure, so that I have association that if I put a drop of the perfume on myself I will be also beautiful and sensual'. P2 also remembers only the fragrance ads and Nicole Kidman as the celebrity there. All the ads for her are associated with sensuality, richness, women in the ads looks expensive, beautiful, sexy, and relaxed yet confident. P3 also recalls the fragrance ads and mascara with Kristen Steward, but 'I do not care much about the celebrities in the ad, I think the right appearance of the model is the most important thing and she has to fit the brand'.

The participants of the interview were offered to have a look at the magazines covers and share their feelings and thoughts about them. P1 recognised Lady Gaga on the picture: 'I can easily see iconic suit of Chanel and recognise the brand but I don't like the image itself, too artificial and clownish'. On the other covers P1 noticed the Chanel logo, colours black and white and Chanel's elegant style. The girls on the pictures look like socialite and revolutionary, 'as if combining feminine and masculine in one person'.

P2 recognized Lady Gaga as well. She liked the dark-skinned model, 'I think it' quite modern and many brands are now following the trend to use Chinese or African models'.

Mostly she liked the third cover, 'the lady looks very appealing, alluring, feminine and beautiful, with iconic logo and black and white colors of course'.

On the last cover with Coco Chanel on it P3 notice the contrast between feminine and masculine considering the cigarette and all the jewellery, the hat and the dress that Coco is wearing: 'despite of all the masculine strong features in character that Coco possessed she was always neatly well-dressed, very feminine and elegant'. All the pictures are highly recalling the brand with all of the iconic items of Chanel, like tweed, logo and jewellery, in opinion of P3.

Moreover, interviewees are suggested to watch 3 advertisements from Chanel's Youtube channel: 'Coco Mademoiselle' with Keira Nightley, 'The one that I want', and 'The night train' with Audrey Tautou. Concerning the videos P1 provides the following comments. About the first video: 'it depicts for me the holiday of life, youth, love, the girl looks like having fun, gorgeous, independent, and intelligent'. P3 comment on the first video: 'I see the same confidence, independence and power, the girl is very fragile and tender but confident and strong at the same time. It feels like Chanel is not for everyone'.

The second video for P1 shows the beautiful rich life, 'a person can see how those people are living and using this perfume you will become part in this elite life. In this ad the girls' image is different, she is a wife, a mom, so Chanel N5 is suitable for any kind of woman.' For P2 though the video seemed to be too long, a bit boring yet very beautiful and showing the life of high society people, 'it feels like if you buy the fragrance you can imagine yourself part of this unreachable society'. P3 noticed the strong and confident woman with a self-esteem in the ad.

The last video 'Night train' was described by P1: 'If you use Chanel perfume, you will definitely meet that ONE guy, he will find you by the scent, wherever you are.' For P2 it was associated with the retro-style and is 'very sensually attractive'. P3 commented that the woman and the love story are very iconic, attractive and beautiful, depicted 'in the best possible way'.

P2 highlights that all of the ladies in the videos are different but with the similar features associated with the brand like beauty, elegance, intelligence, modest or 'cold' sexuality, sensuality, refinement, allure, self-esteem.

P1 knows the following iconic products: tweed suit, Chanel N5, little black dress, jewellery 'Chanel was the first to combine pearls and jewellery', bags. P2 shared that she knows the Chanel Boy bag, Chanel Chance, tweed suit, ballerinas and little black dress. P3 recalls the bags, tweed, jersey, black dress, logo jewelry.

The feelings and ideas about the Instagram account were described as follows by P1: 'It makes me feel like Chanel is very modern even through times, despite of how many years past, Chanel will always remain Chanel and its specific features, beauty, aesthetics, modernity'. P2 in other hand did not like the Instagram account of the brand: 'too boring, too classy, too fashionable, I would not like to subscribe for it'. P3 is not following Chanel Instagram account now because 'they have too many cosmetics adds that I am not interested in, but the account itself is very beautiful, elegant, neat and feminine as Chanel should be'.

7 Discussions

In this chapter the author aims to compare literature review with the research results. Considering Freytag's pyramid a narrative structure divides the story into five parts: exposition, rising action, climax, falling action, and resolution. Using Freytag's pyramid and Joseph Campbell's model of 'The Hero's Journey' as a pattern of the narrative structure, Chanel brand can be analyzed. Lazauskas & Snow (2018) mentioned crucial elements of the narrative: the characters, the setting, the plot, the conflict, and the resolution. Characters of the story are carefully chosen by the brand according to the specific archetypes depending on the goals that the brand pursue. Since according to Woodside G.A. (2006) Chanel has the siren archetype, the brand represents allure: 'power of attraction linked with possibility of destruction'. She made women feel attractive, sensual, liberated and free.

Watching and analyzing Chanel's fashion videos including advertising and other consumer-facing campaigns, the author highlights that Chanel brand is following the elements of the narrative. For example, the characters for the videos and ads (either videos or pictures) are very attentively chosen to fit with either Coco Chanel's personality or the women that is worth possessing Chanel. These ladies have to look beautiful, feminine, could include boyish attitude or feminine and masculine features but always stay independent, very good looking, neatly dressed and confident.

Settings are designed to fit the situation of the plot but should include either Chanel iconic products, brand logo or packaging, making it recognizable immediately. The plot is carefully chosen to provide the narrative structure including exposition, rising action, climax, falling action, and resolution. Usually it is filmed in a way that makes the viewer (potential consumer) excited, curious and fascinated by the picture. The difference in the mood of the video, the voice-over and music chosen makes it thrilling and enthusiastic to watch till the very end. Even those who are not interested in the brand in particular may enjoy the video because of how thought-through it is. The plot is usually a love-story either between man and woman, or the woman with herself, either the woman disappears the next day or neglect the guys and become his muse, or she stays with him. Conflict and resolution resonate the plot and there are the endings of the

woman being happy, satisfied, successfully alluring the man with either destruction or happy-together ending.

It was interesting and significant to compare the opinions and feelings of the women of different ages. The attendees being 54, 37 and 23 years old represent different generations thus various perception of the brand and shopping habits in general. For example, 2 out of 3 participants (P1 and P3) prefer offline experience despite the increase of the current trend for online purchases. The main reason for that is the need of tangible feelings while shopping and dressing up the garments plus the immediate feeling of fulfilment after the purchase.

All of the participants are familiar with the online social media platforms like Youtube, Facebook and Instagram and Chanel website. However, none of them is using or following the Chanel's social media but P2 and P3 are using Instagram for fashion trends inspiration and the youngest P3 is watching the fashion shows.

Considering the luxury brand consumption: 2 out of 3 participants consider Chanel purchases to be an investment, serving for many years, and happy possession of the highly-valuable item, feeling connection to the elite society that Chanel customers are considered to be. Thus findings of Seo and Buchanan-Oliver find the reflection in the interview research confirming that the luxury brand consumption has the reasons of investing in brand luxury, perpetuating an affluent lifestyle and conveying social status.

2 out of 3 participants were greatly impressed by the quality of the product while using the same items for 5-10 years without any damage happened to them therefore having positive emotions to the brand, satisfaction building the emotional connection to the brand. Nevertheless the participants currently are not willing to make the next purchases for several reasons: P2 had unpleasant shopping experience with the brand, moreover considering it to be 'old-classic for the aged woman and not modern' and both P1 and P2 mentioned the expensiveness of Chanel items. So, we can see the emotional fluctuations and changing attitude to the brand mentioned by Batat (2019).

However all 3 participants mentioned the pleasant emotions and attitude towards Chanel's packaging and logo: black and white, minimalistic and memorable, simple and gorgeous, appealing and joyful to unpack. P1 even had the first association of the brand with the logo. This confirms Chanel's success in building positive image of the brand through iconic logo and well-designed packaging with traditional choice of black and white colours.

Moreover all 3 participants associate the brand with the legendary founder of the brand Coco Chanel. They stated that Coco was courageous, determined, confident, unique, revolutionary, creative, independent and persistent but at the same time she looked feminine, elegant, minimalist and alluring. Participants also mentioned that Coco Chanel had the boyish look at times because of her cigarette, short hair and trousers. P2 highlights that the brand has not changed through time much while P3 mentioned that Coco's features are reflected in her models making them unique, differentiating, and recognisable through time.

These findings prove the fact that the brand DNA of Chanel is highly influenced and followed by the founder of the brand and her life-story thus being a brand persona of the brand. As Herskovitz and Crystal (2015) stated we can see how brand persona creates a long-lasting emotional bond with the audience because it is instantly recognizable and memorable since it is something that people can easily relate to. It relates also to Fog (2010) that founded stories and CEO and the foundation of the company and its successes being an effective storytelling technique.

Chanel uses all types of marketing tools including video, photography, storytelling, influencers for its advertising campaigns as Batat (2019) suggested. P1 recalls the Chanel N5 advertisement with Marilyn Monroe. P1 had the immediate feeling that 'if I put a drop of the perfume on myself I will be also beautiful and sensual'. P2 remembers the Chanel N5 campaign with Nicole Kidman also mentioning the sensuality and wealthy-looking image of hers. While P3 remembers the fragrance and mascara ads with Kristen Steward. But all 3 noted that the celebrity appearance is not significant for them and does not influence their decision-making process.

In general all 3 participants were mentioning the following description of the ad videos and published ads: the women looks seducing, alluring, feminine, beautiful, confident and independent, high-society member, unreachable, elegant and sensual. P1 also described that after one of the videos she thought of a brand message being 'If you use Chanel perfume, you will definitely meet that ONE guy, he will find you by the scent, wherever you are'. The advertisements themselves bring the participants the feelings of enjoyment, aesthetic pleasure, tenderness and happiness.

These answers confirm that brand Chanel has the successful and effective advertising campaigns that make customers feel happy, make them recognize themselves in the character of the ad or willing to become that character. Hence the brand becomes memorable for the customers and make them associate the brand with positive feelings. Also participants describe that the brand Chanel makes the person feel special, royal, and unique, that 'Chanel is not for everyone'. The association with allure was mentioned a lot by the interview participants thus making the siren archetype use of Chanel successful and easily recognizable because most of the girls want to be beautiful, attractive, desirable and feminine.

8 Conclusions

The purpose of this thesis was to investigate the topic of storytelling and research the implication of this marketing tool applying to the brand Chanel. Thesis was aiming to answer the question how storytelling affects consumers of the brand Chanel.

Before answering the thesis question the following crucial marketing issues were disclosed. In the literature review the basic marketing theory including modern day digital marketing techniques for storytelling were covered. The basic marketing theory review such topics as differentiation and positioning, marketing mix, content marketing, the digital marketing, fashion marketing, luxury fashion marketing, luxury branding and techniques used to create a memorable brand such as storytelling.

Storytelling in marketing is mainly used to increase brand trust, raising awareness and making the brand unique. In general, story-based content increase positive feelings and good perception of the brand, the stories are easier to memorize and share hence increasing the brand awareness and loyalty. Persona-based storytelling is especially effective. Case Chanel was chosen to investigate further the implementation of the storytelling method.

Chanel is originally a French brand established in 1910 in Paris by the founder of the brand Coco Chanel. Brand's segmentation includes mainly women and men 25-55 years old interested in fashion and luxury consumption. Haute-couture fashion is segmented for the customers with premium income above average. The products like fragrance, cosmetics and skincare are more affordable and customers with average income can consume it.

Chanel's marketing mix is represented by its product, price, place and promotion. Chanel nowadays has a wide-range of premium quality products like haute couture fashion and fashion ready to wear for both sexes, premium quality shoes, bags, jewelry, eyewear; skincare and cosmetics. Prices are premium as well as the quality of the brand aiming at the upper wealthy people. Chanel has its exclusive boutiques all around the World, in Oceania, South America, North America, Asia, Middle East. The brand promotes its

products through advertising campaigns in high-fashion magazines (like Marie Claire and Vogue), fashion videos on Youtube channel and official website, social media content (like Facebook and Instagram). Chanel is successful in using the brand ambassadors and celebrities in the ads.

Positioning of the brand is constructed according to the iconic symbols and its uniqueness related to the heritage of the brand and its founder life-story Coco Chanel. High pricing and exclusivity also increase the value of Chanel. Chanel is the second most valuable brand in the World, after Louis Vuitton Moët Hennessy group, with a brand value of 36, 1 billion U.S. dollars in 2020.

The brand is highly associated with the founder of the brand Coco Chanel. Chanel made the revolution in fashion liberating women in many ways. Her way of life, her designs and creations construct the brand DNA and code of Chanel representing the iconic items of the brand such as black and white colors, doable C-logo, tweed suit, the little black dress, fragrance Chanel N5. In general Coco Chanel tells the story of freedom, pleasure, combination of feminine and masculine and ultimate success.

Chanel successfully manages to transfer the life-story of the founder to the brand-message and reach the audience through consumer facing campaigns according the brand's image and code of Chanel. Brand Chanel is portrayed using the siren archetype. Customers tend to associate themselves with the heroines from the campaigns. Lady of Chanel has a reputation of being seducing, alluring, feminine, beautiful, confident, and independent, high-society member, unreachable, elegant and sensual.

Chanel marketing campaigns reflect positively to the consumers making the female customers feel special, royal, unique and members of the high-class society, fulfil women's irrational needs like love and belongingness thus creating attraction and interest to the brand and increase brand awareness. Marketing campaigns of the brand make the customers feel comfort, pleasant emotions, enjoyment and happiness. Positive emotions associated with the brand enhance the emotional connection to the brand but not necessarily strengthen customer loyalty or increase sales. The main reasons for that are high prices, unpleasant shopping experience and classy style for 'aged women'.

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Interview questions

Section 1 (opening questions, marketing)

1. Can you tell little bit about yourself, your interests, hobbies?
2. Do you like to shop for clothing and fashion items?
3. How often would you purchase clothing and fashion items? What stores/websites do you buy from?
4. When buying clothing and fashion items do you buy them as necessity items or?
5. Tell me pls about the last time you bought fashion fashion item? Please talk me through the steps and your decision.

Section 2 (fashion marketing)

1. Is there specific type of garment/item that makes you feel special? Could you describe why or how? (Fig. 6)
2. Could pls describe what type of fashion, you use/purchase more? (mass-market - haute couture, fig.7)
3. Can you describe what you believe is luxury? Do you purchase luxury items? Could you describe what why your purchase do you feel about luxury products?
4. Could you name some of the luxury brands you are aware of?
5. Could you name some of the luxury brands that you buy?
6. Can you tell me about a luxury item that you feel has some special meaning for you?

Section 2 (content and digital marketing)

1. Do you use any social media, digital platforms to follow your favourite brands?
2. How do you interact with the brand online (emails, ads, website, likes or comments in social media)?
3. Do you prefer online or offline shopping experience? Why?
4. Are there particular sites/magazines/people that you visit/follow to get ideas about fashion?

Section 4 (branding)

1. Do you buy Chanel clothing or fashion items? (if this has not been answered earlier)
2. Could you please describe what words/thoughts come to mind when you think of Chanel
3. Tell me the last time you saw or came in contact with Chanel whether that a Chanel product or advert... How was it? How did you feel?
4. Describe please the first Chanel item you purchased? Has your latest purchases followed this pattern?
5. Can you describe your thoughts and feelings as you shop for Chanel?
6. In general how do you feel when you buy Chanel? (*emotional luxury marketing*)

7. Could you describe why do you return to buy Chanel?
8. Do you follow it online, on any social media platforms?
9. How do you see/feel about Chanel brand's logo, packaging, customer experience, website?



1. Describe how you feel wearing or using Chanel product?
2. Do you have any item from Chanel that makes you feel special?

Section 5 (storytelling)

1. Thinking of Chanel: what thoughts does it bring to your mind?
2. What words would you use to describe Chanel -----Chanel brand?
3. (Which of these words would you associate with a brand: liberation, allure, sexuality, independence, self-esteem, destruction, revolution, femininity, simplicity?)
4. Who is the main person you associate with the Chanel brand?
5. Do you know about the origin and founder of the brand?
6. What do you know about Coco and her life story? Where have you found out about her?



1. What Gabrielle Chanel represents for you? What do you feel about her life story and her personality?
2. What is the main impact of Coco to the fashion, history, women of the World, in your opinion?
3. How do you see Gabrielle Chanel in our days?
4. How do you see the brand has changed through time?
5. Can you recall any publicity or advertisements from Chanel?
6. Do you know any celebrities that Chanel is cooperating with for the brand campaigns? How do you feel about celebrities being in the ad? Are you inspired by celebrities?



1. How does this video make you feel? How would you describe the lady in the video? Do you know Keira Nightley? Have you tried the fragrance? (<https://www.youtube.com/watch?v=vkKROkzYdXs>)
2. How do you feel about this video? 'The one that I want' <https://www.youtube.com/watch?v=8asRWe5XNw8> ,
3. 'Night train' <https://www.youtube.com/watch?v=f5r5PXBiwR0>
4. Do you know the iconic products of Chanel? (2.55 bag, black dress, fragrance chanel#5, the two-toned shoe, the tweed jacket, the Breton top) Tell me more...



5. Describe your feelings to the Instagram account of Chanel brand.
<https://www.instagram.com/chanelofficial/?hl=en>

Final questions

How old are you?

Interview questions in Russian

Interview questions (in Russian)/ Вопросы для интервью (на русском)

Раздел 1 (вводные вопросы, маркетинг)

1. Можете немного рассказать о себе, своих интересах, увлечениях?
2. Вы любите покупать одежду и модные вещи?
3. Как часто вы покупали бы одежду и модные вещи? В каких магазинах / на сайтах вы покупаете?
4. Покупая одежду и модные вещи, вы покупаете их как предметы первой необходимости или?
5. Расскажите, пожалуйста, о том, когда вы в последний раз покупали модный товар? Пожалуйста, расскажите мне о шагах и своем решении.

Раздел 2 (маркетинг моды)

1. Есть ли определенный тип одежды / предмета, который заставляет вас чувствовать себя особенным? Не могли бы вы описать, почему и как? (Рис.6)
2. Не могли бы вы описать, какой тип моды вы используете / покупаете больше? (масс-маркет - от кутюр, рис.7)
3. Можете ли вы описать то, что вы считаете роскошью? Вы покупаете предметы роскоши? Не могли бы вы описать, что вы думаете о предметах роскоши при покупке?
4. Не могли бы вы назвать некоторые известные вам люксовые бренды?
5. Не могли бы вы назвать некоторые люксовые бренды, которые вы покупаете?
6. Можете ли вы рассказать мне о предмете роскоши, который, по вашему мнению, имеет для вас особое значение?

Раздел 3 (контент и цифровой маркетинг)

1. Используете ли вы какие-либо социальные сети или цифровые платформы, чтобы следить за своими любимыми брендами?
2. Как вы взаимодействуете с брендом в Интернете (электронные письма, реклама, веб-сайт, лайки или комментарии в социальных сетях)?

3. Вы предпочитаете совершать покупки онлайн или офлайн? Почему?
4. Есть ли определенные сайты / журналы / люди, которых вы посещаете / подписываетесь, чтобы получить представление о моде?

Раздел 4 (брендинг)

1. Вы покупаете одежду или модные вещи Chanel? (если на это не ответили ранее)
2. Не могли бы вы описать, какие слова / мысли приходят в голову, когда вы думаете о Шанель.
3. Расскажите мне, когда вы в последний раз видели или контактировали с Chanel, будь то продукт или реклама Chanel... Как это было? Как ты себя чувствовал?
4. Опишите, пожалуйста, первый купленный вами товар Chanel? Ваши последние покупки следовали этой схеме?
5. Можете ли вы описать свои мысли и чувства, когда делаете покупки для Chanel?
6. В целом, как вы себя чувствуете, когда покупаете Chanel? (эмоциональный рынок роскоши)
7. Не могли бы вы описать, почему вы возвращаетесь, чтобы купить Шанель?
8. Следите ли вы за ним в Интернете или в каких-либо социальных сетях?
9. Как вы относитесь к логотипу бренда Chanel, упаковке, опыту клиентов и веб-сайту?



10. Опишите, как вы себя чувствуете, когда носите или используете продукт Chanel?
11. Есть ли у вас какие-нибудь вещи от Chanel, которые заставляют вас чувствовать себя особенными?

Раздел 5 (повествование)

1. Размышления о Chanel: какие мысли приходят вам в голову?
2. Какими словами вы бы описали Chanel ----- бренд Chanel? (Какие из этих слов вы бы ассоциировали с брендом: освобождение, очарование, сексуальность, независимость, чувство собственного достоинства, разрушение, революция, женственность, простота?)
3. С кем вы в основном ассоциируете с брендом Chanel?
4. Вы знаете о происхождении и создателе бренда?
5. Что вы знаете о Коко и ее истории жизни? Откуда ты о ней узнал? (причина, по которой они просто смотрели фильм или искали информацию)



6. Что для вас представляет Габриэль Шанель? Что вы думаете об истории ее жизни и ее личности?
7. Каково, по вашему мнению, главное влияние Коко на моду, историю, женщин мира?
8. Какой вы видите Габриэль Шанель в наши дни?
9. Как, по вашему мнению, бренд изменился с течением времени?
10. Можете ли вы вспомнить какую-нибудь рекламу или рекламу Chanel?

11. Знаете ли вы знаменитостей, с которыми Chanel сотрудничает в рамках рекламных кампаний бренда? Как вы относитесь к рекламе знаменитостей? Вас вдохновляют знаменитости?



12. Какие чувства вызывает у вас это видео? Как бы вы описали девушку на видео? Вы знаете Киру Найтли? Вы пробовали аромат? (<https://www.youtube.com/watch?v=vkKROkzYdXs>)

13. Как вы относитесь к этому видео? «Тот, который мне нужен» <https://www.youtube.com/watch?v=8asRWe5XNw8>,

«Ночной поезд» <https://www.youtube.com/watch?v=f5r5PXBiwR0>

14. Знаете ли вы культовые продукты Chanel? (Сумка 2.55, черное платье, парфюмерный канал №5, двухцветная обувь, твидовый пиджак, бретонский топ) Расскажите подробнее...



15. Опишите свои ощущения в Instagram-аккаунте бренда Chanel.
<https://www.instagram.com/chanelofficial/?hl=en>

Финальный вопрос
Сколько вам лет?