
Brands: The new Social Icons.

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“Work as though you merit eternal life, by your own judgement and the judgement of others; make yourself irreplaceable, as though you do not deserve to die.”

M. de Unamuno

ABSTRACT

This research aims to analyze the current communicative situation and observe how brands are being repositioned as social icons in order to strengthen emotional links with the consumer. We'll see how, in a social context of change, the brands have realized the benefits of cultivating a close relationship with their consumers, thus have started to adopt similar strategies that many celebrities use to help them connect with their fans. Different brands' cases will be analyzed using theories developed in the field of Celebrity Culture, as this specific branch of study looks at how celebrities have emerged as social icons in recent decades.

KEY WORDS

Social Icon, consumer, brands, celebrity culture, emotional link, storydoing.

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RESEARCH OBJETIVES

- Analyze the new communications scenery through the perspective of celebrity culture to demonstrate how brands are becoming the new social icons.- Mostrar la evolución del comportamiento de las marcas en el ámbito comunicativo.
- Delve into how the relationships between brands and their consumers is narrowing more than ever thanks to the internet and social networks.
- Analyze how brands have acquired an strong personality and attributes like sensuality, mystery, intimacy or charisma.
- Show how some communication strategies like using an spokesperson are becoming increasingly just a complement in advertising campaigns.
- Analyze how storytelling and storydoing are helping to strengthen the emotional relationships between consumer and brand.
- Strengthen the connection between the field of celebrity culture and advertising.
- Set parameters and common variables and constants from the theories and ideas of different authors and analysis of different brands for future research.

HIPOTESY

In the new communicative context, brands are strengthening their emotional bonds with consumers through strategies used by celebrities with their fans and taking over social values in order to become Social Icons.

STRUCTURE WORK

This research is divided into two main groups:

The theoretical framework of the project is presented with different views and theories of authors who have conducted studies on how to build emotional connections between brands and consumers in the first block. At the same time these theories will be combined with the observation of distinct real cases where the application of the strategies proposed by the authors is analyzed.

In the second large block will make a final thought on the conclusions we have reached in the investigation and will post the necessary premises to become a social icon based on analysis of actual cases and the various theories provided in the previous block.

RESEARCH METHODOLOGY

The theoretical and methodological scheme that will address the qualitative and quantitative analysis will consist of two combined parts throughout the investigation.

We will start qualitatively showing different perspectives that several authors have developed theories in the field of celebrity culture and also about building emotional connections between brands and consumers.

Then we will quantitatively review the results of surveys and also analyze some brands that are acting on the communicative and strategic guidelines to contribute to the research. We will take as a sample different brands that justify the theoretical framework : Havaianas, Coca Cola, Harley - Davidson, Apple, Ikea, Movistar, EVO, Nike, Lady Gaga, Nespresso, Beefeater, Disney Corporation, Estrella Damm, Catch and HMV.

INTRODUCTION

We are living in a time of dramatic changes in the advertising and communication world. Economic circumstances, the emergence of new media tools and communicative the global media saturation, require drastic changes in communication methods. But Where these changes are bringing the brand communication? What is the position that brands want to reach? and most importantly, what brands are doing at present in order to stand out from a crowded communication environment?

This research aims to demonstrate how the current brands are getting closer to their customers to become the new social icons. The influence they currently have globally is already very strong, despite the current situation requires that brands continue to move upward in the relationship with their consumers.

The project is based on the reflection of how the contemporary brands are experiencing major changes in the way to communicate with their audiences and how they are adopting new methods to get loyal consumers. We will also observe how over time, brands have gained such powerful personalities and values, which have led some of them to become what Kevin Roberts (CEO Worldwide of Saatchi & Saatchi) call: Lovemarks, whose consumers' loyalty goes beyond rational though (ROBERTS, 2005).

Many brands have already become "lovermarks", but what is the next step? Is there someone who has made progress from that point? The answer is YES. Hundreds and thousands of celebrities appear daily in the media, politicians, actors, singers, celebrities in general. And seeing how the celebrities get fans who consume their products and also defend tooth and nail their icons (ROJEK, 2001) is not very attractive for brands to get to get the same type of consumer?

From the beginnings of advertising, brands have used these famous people to realize their values and capture the attention of the public (TRZENKO, 2008) However, with the passage of time the brands themselves are starting to shine through, and using communication strategies like the "spokesperson" starts to be just a complement to the brand communication.

That is why we will focus the analysis of these changes in corporate communication through theories developed in the field of "celebrity culture". Brands with strong values and consumers start to behave as prescribers with great prominence thanks to the Internet and social networks, and even fans with closer emotional links to the brand. Moreover the power and influence they are acquiring and communicative treatment given to them, begins to resemble the same as given to the celebrities. Values such as sensuality, mystery and intimacy are being acquired by the brands (ROBERTS, 2005) and of course they are very attractive to their audiences. We will also discuss how important storytelling is to generate stories which connect emotionally with the audience (SALMON, 2007) and we will go further to introduce the concept of storydoing (ALCÁNTARA, 2013). Finally we will talk about the illusion of immortality that is created when a celebrity has come to become a social icon and will reflect on what possible benefits can this "immortality" to brands that they are in extreme danger situations (GILES 2000).

THEORETICAL FRAMEWORK AND RESEARCH

1. CONTEXTUALIZATION: THE BRANDS' ORIGIN

To understand in what position are the brands today we must go back to the beginning of its existence, to its origins. Initially the products were only objects that were traded, there was nothing which provide them any differentiation. However, over the years, and with the advance in bartering techniques, the invention of the coin and the growing market, forced brands to differentiate themselves from the others in order to survive in a market becoming more and more complex, and at that point is when the trademarks appeared (ROBERTS, 2005).

1.1 THE TRADEMARKS

The trademarks emerged as quality assurance and they provided significant value for the consumer confidence. A significant example is the Mesopotamian pottery in the year 3000 BC (ROBERTS, 2005).

Over the years the business of counterfeits seized some trademarks, so the merchants decided to start marking their products with small marks that helped the rapid identification of a well known and high quality product. For example, the ceramists differentiated their pots marking a mark on the bottom of the product and even printing small symbols in the pieces. At that time brands were



1. Mesopotamian pottery

mostly used locally, but over time began to emerge distinguishing brands globally, as were the brands and logos of kings and emperors: like the French lis flower or shell in Santiago (Spain). Later in the seventeenth and eighteenth centuries, brands and logos were used by factories as indicators of quality and origin.

1.2 THE BRANDS AT PRESENT

However, brands as we know today, emerged only 100 years ago (second half of the nineteenth century) thanks to the great improvements in manufacturing processes and the development of mass communication that led to the massification of consumer products and at that time is also when emerged



2. Heinz poster. 1901.

today famous brands like Coca-Cola, Heinz or Kodak emerged. Nowadays brands have built complex personalities, and these personalities make consumers feel identified with them. For that reason they consume those brands not only because they have good product or a good service, they use them because they share the same values and because they can live an unique experience that only a particular brand can make them feel. (Murphy and Rowe, 1989).

2. THE SPOKESPERSON

One technique that brands have been using to get closer to their target audience in recent years is the use of celebrities in their advertising campaigns and television commercials. But is this technique still effective? What bring these celebrities to the brand?

Today it is common to see ads for products or services featuring popular characters. According to an article of Puro Marketing, spokesperson utilization has increased over the last ten years and remains a recurring art and today continues to raise good results (reaching up to 25 percent return on capital)

(Information extracted from Puro Marketing blog, available at <http://www.puromarketing.com/24/4081/marketing-famosos-imagen-para-grandes-marcas.html>, Date accessed: February 9, 2013).

The same article states that 60 percent of the Spanish population likes ads that show famous faces. The list of celebrities that have face-to brands and products is large, some examples would be:

- Carmen Sevilla – Philips.
- Penélope Cruz – l'Oréal París.
- George Clooney – Nespresso.
- Matías Prats – Línea Directa
- Jesús Vázquez – Jazztel
- Martina Klein – Nestlé.



3. Carmen Sevilla for PHILIPS. 1960

However, the research surveys done to 53 people of both sexes between 19 and 39 years, reveal that almost 79% of respondents believed that this technique has become less effective in recent years when they were asked to give their opinion about this issue.



(Source: Own elaboration)

The graph shows the percentage of respondents who believe that the use of the spokesperson is not effective. (The full survey at the end of work in the section. Anexes)

The principal objective of this technique is to connect more easily to a particular demographic sector. It is much easier to choose a celebrity to talk to the target because when consumers see a personality who they admire using a particular product, it immediately becomes an object of desire (MILLARD borwn, 2013). This partnership between the brand and the celebrity it's used as a support for defining the brand values and benefits in tangible elements represented by a known character. So one of the main goals is to make more tangible the characteristics of the brand or product using a charismatic character beloved by the society.

Otra de las funciones principales es para reposicionar una marca en el mercado. En ciertas ocasiones las marcas deciden dar un giro radical a sus valores o dirigirse a un target diferente, y para facilitar el duro proceso que esto conlleva, deciden contratar a una *celebritie* que represente los valores de este nuevo posicionamiento que la marca desea alcanzar (MILLARD BORWN, 2013). Un buen ejemplo de buena estrategia de comunicación utilizando a un *spokesperson* sería el de la marca brasileña de sandalias Havaianas (uno de los casos de reposicionamiento de marca más famosos de Brasil) que analizaremos a continuación.

2.1 CASE STUDY: HAVAIANAS

The position that its main product had reached years after its release in 1962 was not what the brand really planned, their product was used by lower classes and Havaianas wanted to reach all social classes, including the middle class and the upper classes.

Thereby Havaianas decided to release a campaign with the slogan "We all use Havaianas" where you could see the famous Brazilian actress Malu Mader using footwear in everyday situations and confirming to the press that she used to use this shoe on a day to day.

This was a turning point in the brand communication strategy. They decided that their strategy would be to focus on using as the repositioning main weapon the technique of the spokesperson, as explained above. Thanks to this change of perspective, Havaianas went from being a brand with a fully functional use of the lower classes to be a fashion used by all social classes (Azevedo, 2006), (savoi and TELLES, 2003).

2.2 THE SPOKESPERSON'S RISKS

However the use of well known figures is not free of risks. The first and most obvious is that the celebrity who represents our brand can be seen dotted with a fatal event and even that can be directly associate negative values to a brand. This is exactly what happened in 2005 with supermodel Kate Moss. Her images consuming narcotics at a private party invaded British magazines and television and the news and pictures about the scandal toured the worldwide media. So brands like Chanel, Burberry and H & M immediately cancelled the contracts with the mediatic model. Another risk is that the celebrity is so mediatic that concentrates in itself all the attention focus and the brand (the real star) stays in the background (MILLARD borwn, 2013).



4. Kate Moss' covers with her drug scandals

At a point where the contemporary brands have a unique personality and strong values, they are recognized by consumers and have a great influence on a the mass media... Do they need to run these risks ? Do they need to spend all that money on campaigns with celebrities? Gradually brands are becoming the stars, they are starting to shine through and the partnership with the celebrities is going to be just a complement to attract attention more immediately.

3. FROM CONSUMING BRANDS TO LOVE THEM : THE LOVEMARKS

At present, to offer a quality product or providing good service to the consumers is not enough, if the big brands want to survive to the millions of competitors they face every day, they need more, they need to add value : The emotion. Brands need to get loyalty beyond reason, and emotions are one of the best ways to get in touch with consumers. Kevin Roberts says there are already brands that come to us through the emotions, brands that have managed to reach our hearts: The Lovemarks (ROBERTS, 2005).

3.1 THE CONCEPT: LOVEMARK

The Lovemarks are brands that over time have created an emotional relationship with the consumer, as if it were a loving relationship. The brand not only provides a product or service, but also provides a unique experience. These are brands that have realized that reason only serves to draw conclusions, but if you want a response is action, it is best to resort to emotions. Thus, the consumer becomes an essential part of the brand and a reciprocal relationship get started, where the brand needs its consumers and the consumer needs their brands. That's why the lovemarks not belong to the companies and not belong to entrepreneurs, but they are created and are totally exclusive property of those who love them, as Roberts says in his lovermarks book, "There where there is a client in love is a lovemark "(ROBERTS, 2005: p.71).

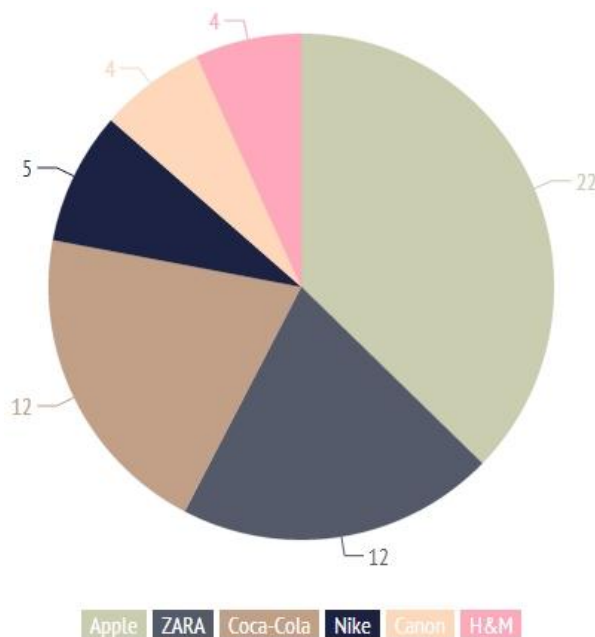
Getting to get that kind of emotional relationship with the consumer requires a tough road ahead, but once brands have already got it, the real challenge is keeping it. According to Kevin Roberts, the secret of survival in the eleventh century brands lies in the use of mystery, sensuality and intimacy. Like any relationship, the relationship between brands and their consumers have to nurture, so they avoid the "infidelities". Because money is earned with loyal consumers who consume brands frequently and invariably choose your product: "What makes a great love is distinguished from others? [...] Great relationships are fed with discovery, with anticipation and surprise. When you know

everything there is to know, there is nothing left to discover. And if there are no surprises, there are no opportunities "(ROBERTS, 2005: p.76, 82).

So we see that the relationship between consumer and brand is changing radically and to maintain happy and satisfied the customer must become the top priority of the brands. Search innovation, commitment to the values and principles, being transparent, caring reputation, always telling the truth, accept responsibilities, provide a good product and a service and have the confidence of consumers, are the minimum to move forward. But moving forward to where?

3.1.1 ANALYSIS OF SURVEYS' RESULTS

In the surveys conducted for the research 53 people of both sexes between 19 and 39 years were asked on which were their lovemarks (considering the Kevin Roverts' definition). The results were:



We see how Apple takes advantage being loved by 22 of the 53 respondents, later we will reflect further on his case. Other preferred brands are ZARA, H & M and Nike (fashion), Canon (technologies with Apple) and Coca-Cola (diet). Now we are going to observe how the market fields that those brands belong, are highly representative in the general framework of the brands loved by consumers.

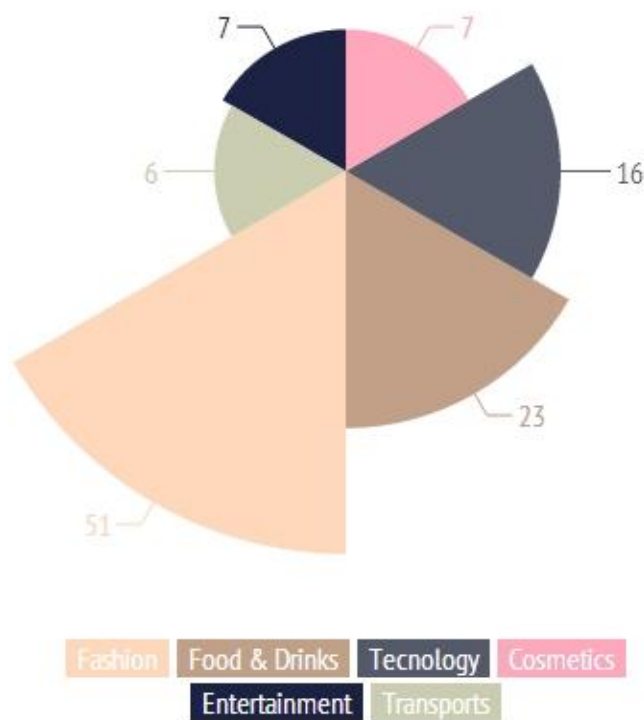
(Source: Own elaboration)

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Is striking how most of the sectors in which collect most of the lovemarks define a lifestyle like fashion or new technologies. Making a complete compilation of all the brands mentioned by respondents, we have grouped in individual market segments and the results are very striking:

The fashion industry (shoes, clothes, fashion magazines ...) includes 53 brands loved by respondents, in second place marks related to food (drinks, food, restaurants ...)

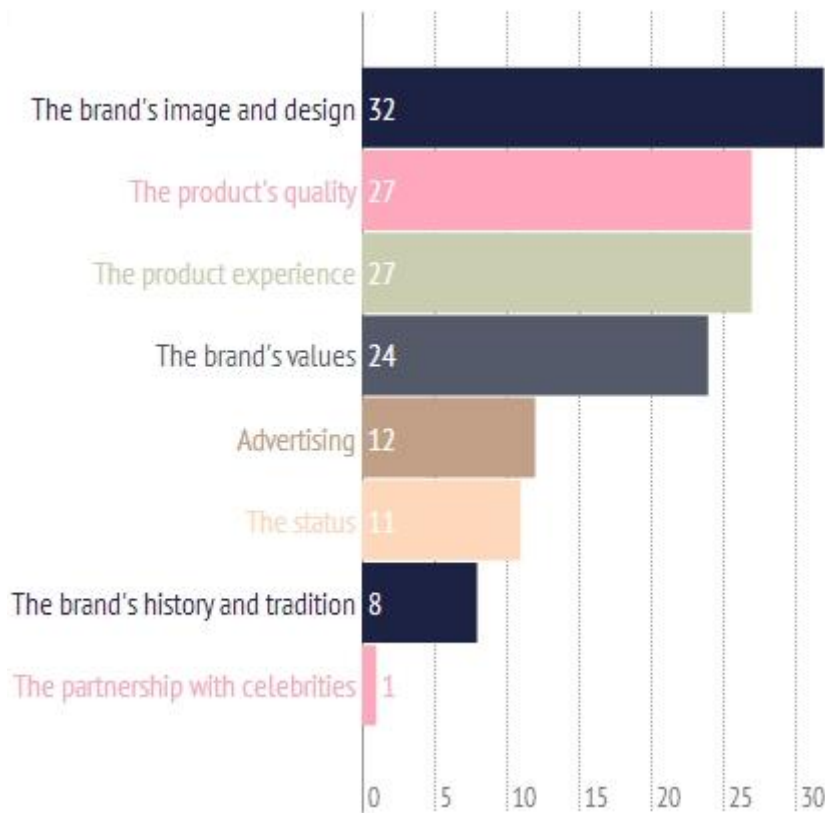
and in third place the new technologies (smartphones, operating systems, computers). They are brands that get pass the rational line in the relationship between brand and consumer, as it will provide more than a product or service as shown below.



(Source: Own elaboration)

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We also asked about what, as consumers, they think that a brand should offer so they could get to love it. Each respondent could choose three important factors to consider for a lovemark:



(Source: Own elaboration)

On the one hand, we see the importance of having a good product, since its design and quality top the list of the factors most demanded by consumers. Also it is very important for lovemark to have the ability through a product or service to generate a unique experience. We can see how respondents give great importance to this factor, occupying second place. On the other hand this graph serves to reconfirm as the use of celebrities has been on the back burner as far as strategic tool for marketing communication campaigns as it has received only one vote from respondents.

(The full survey at the end of work in the section: Annexes)

3.2 ADAPT OR DIE

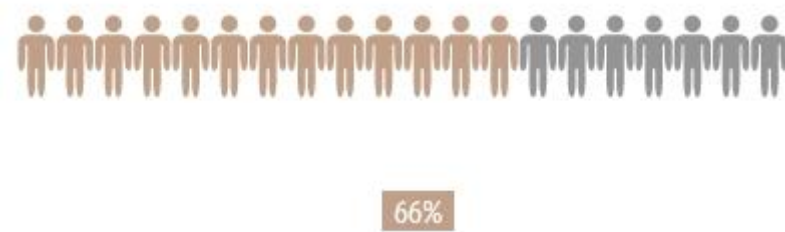
Today there are many brands that have deflated and lost much of its mystery. They fail to understand the new consumer and make the big mistake of not adapting to the new communications landscape that gives us the new century, rather than take advantage of opportunities offered by new technologies of communication. Kevin Roberts is blunt in his theory, and talks about the current situation as follows: "Today the rules are much tougher. The social fabric is much weaker than ever. Humans walk in search of new emotional connections. Things in which to believe and to love "(ROBERTS, 2005: p.36).

4. BRANDS AS THE NEW SOCIAL ICONS

As Roberts says, people need someone or something to believe in. From childhood we have the psychological need to follow someone, someone to ascend to the position of "our reference to follow." We all have our own references, people who represent those values that we consider ideals (ROJEK, 2001). These references start as our parents, our teachers ... But as we grow, they become athletes (Lionel Messi, Cristiano Ronaldo ...), singers (Lady Gaga, Justin Timberlake ...) and even in more mature age, political figures such as Ronald Reagan or activists like Martin Luther King. We turn these characters into icons that represent society values which we feel identify. Since ancient times a large battery of celebrities have managed to position themselves as icons for the masses of people. In fact, "Celeber-bris-see" is the Latin origin of the word "celebrity", meaning famous, illustrated, known or solemn (ROJEK, 2001). Therefore, since there are celebrities that human language was invented. To understand this better, we need only go back to ancient Greece or Rome. In the early centuries, the Greeks had roles to follow as gods like Aphrodite, Dionysus and Poseidon, which represented their ideals of beauty, courage ... Later politicians and kings realized the great potential that this type of emotional connection between the village and a higher being had and decided to position themselves as the roles to follow. Large statues, monuments and print their faces on coins were some of the actions carried out to achieve this positioning. Even Alexander the Great came to claim divine descent (Garland, 2010).

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That is why in surveys we asked respondents whether they considered themselves followers of a brand, and the results are surprising.



(Source: Own elaboration)

66% of respondents claim to be followers of brands. It is quite clear that they have a potential that needs to remain exploited and later we will see how some of them start to become references to follow to its consumers. (The full survey at the end of work in the section. Annexes)

Therefore, if we have been observing that today brands have large values, a strong personality and an easy access to the means of mass communication, Would not it be beneficial for brands to position itself as the new icons of society? Looking at the relationship between fans and their idols, is not very attractive for brands getting to have this kind of relationship?

Brands like Harley-Davidson, Apple and Coca Cola have already taken this long road to climb one more link in the relationship with their consumers. A brand can become an icon after holding the top market for long. As we have seen these brands not only win the battle to competition because their services are the most reliable products the best and the most innovative technologies, their success is due to the emotional connection with consumers, and goes even further also forge a close relationship with culture. In addition it is "easier" if the brand represents a lifestyle (food, clothes, alcohol, cars ...), where the strength of the brand is what it means for consumers and not how it operates in the market (HOLT, 2003). We will discuss some examples to understand how some brands have starting the path towards becoming an icon and what are the benefits they have earned so far.

4.1 CASE STUDY: COCA COLA

The first example is Coca Cola. All over the world it is known the big global impact that this brand has, and also how since its release in 1886 it has made great achievements as being associated with "Happiness".

Among other actions, we will highlight one which is done in the Amazon region (Brazil) to commemorate the Festival of Parintins. This folk festival happens during the end of June, and consists of the following: Caprichoso and Garantido (two oxen), face to win the title of best *bumbá*¹ Each ox is represented by a color, the first by the color blue and the second by the red color. The city is divided into two teams and during three nights the houses and streets are decorated in both colors demarcating the respective territories to each team. Every night the followers of each ox meet in the *bumbódromo*² where beautiful parades are held. So far so good, but this celebration was a big problem for Coca Cola. The team members Caprichoso (blue team) did not want to drink Coca Cola during festival, why? As the corporative color of the brand is red they represented felt like it was a direct connotation to the Garantido team. But it's even worse, since the members of the blue team began drinking Pepsi, which corporative color is blue.

The problem demanded drastic stockings and Coca Cola as usual surprised us once again: For the first time in over a hundred years of history, Coca Cola released a blue can, and even in later years its communication in marquees and billboards in the "Caprichoso" part of town were also blue. The problem was eventually solved with the regionalization of the communication of a product with global communication. Coca Cola was able to detect a problem and was able to fix it by connecting directly with the festival and culture of the city and the beverage became the official symbol of the festival. Thus the brand got that the fact of drink a Coca Cola was taking more than an ordinary soda; drinking Coca Cola you showed your love for your team, it was a way to highlight your identity and firming as a member belonging to one of the two sides. The brand got more than just increase sales, it became the icon for all citizens.

¹ Title awarded to the winner ox.

² Venue where the teams of Caprichoso and Garantido face eachother dueling with music, parades and dancing to prove which one is the best.

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(Information extracted from LOGOBR blog, available at <http://logobr.org/branding/coca-cola-azul-parintins/> date accessed March 15, 2013)



5. Cans of Coca-Cola with colors for each team.

4.2 CASE STUDY: HARLEY - DAVIDSON

Another example is Harley-Davidson. The potential consumers of the brand, not only consumed by the speed of their motorcycles, or for the quality of materials, or by the characteristic sound of their exhaust pipes.

Harley-Davidson through their communicative actions left to "sell" motorcycles to lead a movement of rebellion, a way of life in which one who drives a Davidson becomes a free spirit. This has gotten to consumers of the brand, Harley-Davidson is much more than a motorcycle or a means of transport. Using slogans like "So screw it, let's ride" get to communicate much more than just the benefit of a product, what they want is the brand positioned in the minds of consumers as an escape from the daily life, Harley Davidson is freedom. And so the consumer interaction with the brand is completely different to the interaction they have with other products and brands:

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- They care product as if it were their own son.
- Also organize meetups where consumers around the world gather to talk about the brand.
- Display their "treasures" in exhibitions and on the roads.

(Information taken from <http://www.altonivel.com.mx/40891-como-pasar-de-una-lovemark-a-una-lifestyle.html> date accessed: March 7, 2014)

No matter where you come from or how you are, you have a Davidson and belong to a large community and once again, the symbolism becomes the key to making a reference mark on a product to materialize your personal values and principles (HOLT, 2003).

4.3 CASE STUDY: APPLE

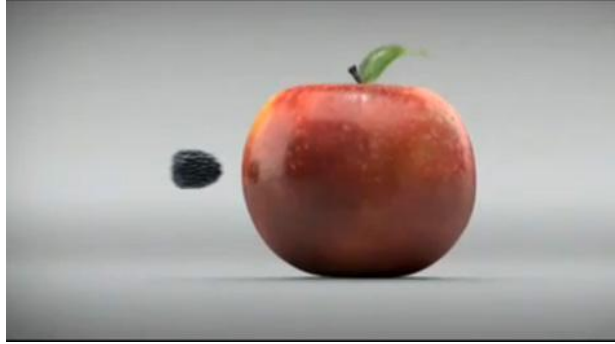
The latest example is Apple. "When Apple customers wrote on their keyboards in the late 90 communed with the myth of the rebels, creative and libertarians values, deployed in a new economy." (Holt, 2003).

Once again we have a brand leading a movement and creating community with its consumers. Nowadays Apple is the brand that represents all geeks and professionals who work with creativity as feedstock. Furthermore, this brand has made it to a great ideal, consumers not only consume its products, they also know all its features, recommending it to their friends and most importantly, defend thr brand unconditionally. Next we will see an example of Apple consumers were beyond defending their brand / icon.

When Blackberry was one of the main competitors of Apple, the brand released a spot in which a small blackberry (which symbolized the brand Balckberry) smashed an apple (symbolizing the Apple brand). The most common thing would have been that Apple had replied to the offense in some way, with a demand or a similar spot. However the brand had no time to respond, as its fans mobilized networks with self made spot where Blackberry was completely crushed by the consistency of Apple. The brand did not even have to spend a

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single dollar on a campaign in response to its competitor because its consumers felt equally offended against the attack and this led them to defend their icon. For most of the consumers without an emotional relationship,



6. Screenshot of the controversial ad.

Blackberry spot was probably just an anecdote, but for loyal Apple consumer was direct attack to their lifestyle and values. Consumers own pitching advertising campaigns for their brands? Looks like a very elusive ideal, but this example, which again focuses on the brand communicate a lifestyle and a movement championing followed by people around the world, proof that it is not impossible. (Information taken from <http://www.harolsblog.com/2009/03/guerra-de-anuncios-apple-vs-blackberry.html> date accessed: March 15, 2013).

5. INTERNET, BRINGING BRANDS TO THEIR CONSUMERS

One factor that helped the campaign by Apple fans had success was the existence of social networks. Some critics of the marketing and advertising that warn brands are slowly taking control of the lives of all consumers, but what if it were the other way around? And if they were our lives that are subtly taking control of brands? Today's consumer is more expert, and because the crisis has also become much more demanding (MILLARD BROWN, 2013). In this new century in which communications technologies are advancing at a rapid pace, the new reality of the Internet and social networks (Youtube, Facebook, Twitter, Instagram ...) converts consumer in a prescriber, apostle and even detractor of the brands. Social networks have become the primary tool for consumers to flatter, defend, (and if the brand has made a mistake) criticize and attack. This way we see how new forms of communication are being used as a bridge to influence the reputation and image of existing brands (MIOTTO, 2013).

5.1 THE SOCIAL MEDIA'S ROLE IN THE NEW COMMUNICATIONS SCENE

According to the "Fourth Annual Survey on Social Media" IAB (Spain Interactive Advertising Bureau), 79% of Spanish Internet users (50% of the total population), between age 18 to 55 years of average use social networks. So almost 8 out of 10 Internet users use social networks, this percentage has increased by 28% in the last 4 years. The Social Network that tops the list of the most used is Facebook, 96% of respondents said that this network was part of everyday life, plus the time to dedicate to them is growing every year. Social networks that follow are Youtube and Twitter. Further, interaction between different social networks is increasing year after year the number of users in each. Brands know this information and have become part of them. Facebook, Twitter or Youtube offer the ability to create their own "fan page" for their consumers to follow their news and updates. This enabled them to cope with the new changes in the forms of communication and have also been able to get reinvented and perform new advertising strategies to get stand out from their competitors and capture the attention of consumers. One of the main reasons why consumers decide to become "fans" on social networks like Twitter or

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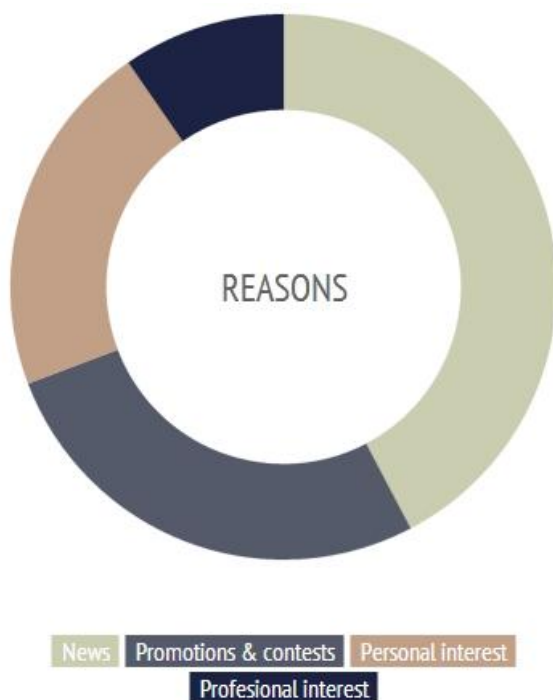
Facebook is because they are attracted to the brand. Moreover, the main reason that consumers remain on social networks such as fans is that brands are published on page offers or promotions. In social networks users have the ability to exchange messages with their own contacts, consume and publish content, and even review products and services. (Information taken from <http://www.iabspain.net/redes-sociales/>, date accessed April 1, 2013)

Again we asked our respondents. This time about whether or not they followed brands on social networks. The results confirm explained above, as we see 85% of respondents claim to be followers of these on the web:



(Source: Own elaboration)

Also ask them for the reasons for taking the decision to follow them:



(Source: Own elaboration)

We observe how the news about the brands generate great interest in its followers. Their need beyond consumption lies in being knowledgeable experts on everything that happens around your favorite brand. Secondly are the promotions and contests, which in many cases are used as a resource to attract followers and as we see really is an effective tool as it serves its purpose. (The full survey at the end of work in the section. Annexes)

5.2 THE CONSUMERS' ROLE IN THE SOCIAL MEDIA

The power that social networks have currently provides brands the opportunity to get closer to their consumers, but can become a double-edged sword. In many cases when users use social networks in relation to brands because they like to. As we saw with Apple, its "fans" on Youtube launched a campaign to defend its own brand. At a moment when the users have the right to speak and a tool to be able to express their opinions with the world, brands have to work harder to be transparent, maintain a good reputation, but above all keep their client happy because he can become their worst enemy. We will analyze both possibilities, first we will see how customers flatter and speak well of some brands in their social networks and also how discontented consumers attack the brands that for some reason have left them unhappy. Nowadays social networking sites like Twitter allow to identify through hashtags all the content related to the subject that interests us. Therefore analyze what is said about brands in social networks is a very simple task. Social networks like Facebook have recently added this tool, however we will use the examples of Twitter as this form of organizing publications it is being longer working and we get more examples to help us to understand better how hashtags are affecting and social networks to the image and reputation of brands.

5.3 CASE STUDY: IKEA

If you look for the hashtag #Ikea in the search box of Twitter, a long list of tweets posted on the Internet will appear immediately:

N	TWEET	AUTHOR	DAY	SOURCE
1	<i>“Hacía años que no iba al #Ikea y he flipado...y con la comida.”</i>	Lapas @lorenaMbe	02/05/14	Twitter
2	<i>“Podemos discutir el diseño de #Ikea todo lo que queramos pero está dentro de muchos hogares.”</i>	Jose Manuel Mateo @MateoDesigner	02/05/14	Twitter
3	<i>“Qué gran idea de #IKEA: Todas sus camas ligadas a un árbol genealógico. Genial. bit.ly/1mkf6d6 #creatividad #gráfica.”</i>	Juanan Mayor @sitiocreaCtivo	02/05/14	Twitter
4	<i>“Cuando Belén y yo estemos de piso de estudiantes vamos a llenar todo el piso de lámparas de lava y velitas del #IKEA everywhere.”</i>	Daydream @IdiotGirl182	02/05/14	Twitter
5	<i>“Gran Campaña solidaria en Sigapur por #IKEA para adoptar #animales (video 2m) http://taxiovie.do/16ftp (via @retailmeeting @policia092logro”</i>	TaxiOviedo615980000 @taxioviedo	15/06/14	Twitter

6	“Tan guais que son els de l'IKEA, podré llegir els cartells en valencià <u>@IKEA Spain</u> ? http://www.valenciaplaza.com/ver/133190/ikea-apertura-valencia.html ... <u>#bondia</u> pic.twitter.com/ITUukAEwXJ ”	Cristian Ballesteros <u>@crballesteros</u> _	13/06/14	Twitter
7	“Hola <u>@IKEA Spain</u> !!! cuando vais a abrir un ikea en Alicante??? me urge! Ya que en Murcia hace muchísimo calor y Valencia queda lejos“	<u>Segundo que todo</u> <u>@Desahogada</u>	11/06/14	Twitter
8	“IKEA fomenta la adopción de perros en sus tiendas Bien por <u>@IKEA Spain</u> :-) http://animalmascota.com/ikea-fomenta-la-adopcion-de-perros-en-sus-tiendas/#ixzz34KEN96uu ... pic.twitter.com/tP0l4c8q8k ”	<u>Xoxe Igualdad Animal</u> <u>@Xoxe_IA_Cat</u>	11/06/14	Twitter
9	“Ikea enseña valenciano a la gente de la primera tienda en Suecia. Pero se han dejado "corrupció" <u>#publicidad</u> https://www.youtube.com/watch?v=LQTrp72o6Z8&feature=youtu.be ...”	<u>Sergi Giraldo</u> <u>@trisergei</u>	11/06/14	Twitter
10	“quiero ir a ikea solo para comprarme macetitas de estas http://ca.ikea.com/es/ca/catalog/products/70245377/ ...”	<u>planti el macetocico</u> <u>@srtapomelo</u>	08/06/14	Twitter

(Information taken from: <https://twitter.com/search?q=IKEA&src=typd> date accessed June 15, 2014)

Most reviews are positive, but we could also find some negative reviews, however the negative comments are not predominate. This may mean that the brand Ikea is doing a good job and is perfectly adapted to the demands of their consumers. Some users share real-time as being their experience with the brand (example 1) and there are products that you post who would like to buy (example 4). Among the tweets we can also see that a product designer defends the brand against those who criticize it, saying that even though he may have better or worse designs, Ikea is a brand that has come to be in many homes around the world, and that's probably due to something more than just a good product or a good price (example 2). Also some of the tweets are accompanied by photos or the latest ad campaigns for Ikea (Example 3), this means a great improvement in the reputation of the brand and serves as publicity because all followers of these people can see that someone trusts the brand and this helps the action of purchase or the product or service (ROBERTS, 2005).

5.4 CASE STUDY: MOVISTAR

Moreover, we will see a completely opposite case, because if we introduce the hashtag # Movistar in the Twitter search engine, we see that the comments and opinions are quite different.

N	TWEET	AUTHOR	DAY	SOURCE
1	<i>“El otro día tuve esta conversación indignante con una asesora de #Movistar: - Señorita Mandarina, el iPhone lo quiere negro o Dorado? - →”</i>	<u>Mandarinita Mi Amor</u> @nanananitanan	02/05/14	Twitter
2	<i>“Parece que nos vamos a despedir con una fila enorme. Qué alegría es dejar a <u>#movistar</u>”.</i>	<u>Inquebrantable</u> @sebastianrenne	02/05/14	Twitter
3	<i>“Por qué tan ratas y mentirosos <u>@MiMovistarMX</u> ? Dónde está mi excedente? Aguas con estos, jamás contraten <u>#Movistar</u>. <u>pic.twitter.com/6dzSZs1581</u> “</i>	<u>Alonso Romero</u> @bloo	02/05/14	Twitter
4	<i>“Multa a <u>#Movistar</u> por enviar SMS con cargos <u>http://www.mirincon.co/2013/07/el-famoso-club-dindo-rockola.html ... Las habituales <u>#estafas de #Movistar</u>”</u></i>	Cabreados Movistar @TimadosMovistar	02/05/14	Twitter

5	<p><u>@MiMovistarMX</u> <u>@MovistarMX</u> <u>#cacMasarik321</u> con 14 <i>clientes para atender y solo 2 ejecutivos en servicio. Esas son las experiencias Movistar?"</i></p>	<p><u>Felipe Vargas</u> @felipe_varmon</p>	15/06/14	Twitter
6	<p><i>"Putá mierda de wifi de movistar hijo"</i></p>	<p>Working Title @ABailez_11</p>	15/06/14	Twitter
7	<p><i>"Tanto tiempo para activar una línea chota , movistar te odio"</i></p>	<p><u>Peti♥</u> @_Aguusesc</p>	15/06/14	Twitter
8	<p><i>"Emocionarse porque te llego un mensaje , lo abres y es movistar con sus ofertas ganas de llorar ja ja"</i></p>	<p><u>PV</u> @Jnvince17</p>	15/06/14	Twitter
9	<p><i>"Sólo denunciando las injusticias y las estafas se arreglan las cosas. Si eres uno de los afectados x <u>@movistar es</u> éste es un gran altavoz!"</i></p>	<p><u>Cristina</u> <u>Fernández</u> @cfernandezhevi a</p>	15/06/14	Twitter
10	<p><i>"Si quieres q <u>@movistar es</u> no te siga engañando, Retuitea. Es falso q tú haciendo mismo uso hayas gastado tus datos y tengas q ampliar Gb."</i></p>	<p><u>Barbara Royo</u> @BARBARARO YO</p>	15/06/14	Twitter

(Information taken from: <https://twitter.com/search?q=MOVISTAR&src=typd>
date accessed June 15, 2014)

Brands: The new Social Icons.

As you can see most of the tweets are negative and show dissatisfaction with the service provided by the mobile phone company service. This is the downside of social networks, if the product or service does not satisfy consumers, these will rise in rebellion and try to destroy the brand. Also as we have already said consumers are becoming more skilled and totally free behind their screens and keyboards to comment on the network that they want. In the first tweet, we see that the criticism is directed to bad service given by Movistar in a consultation done via customer service. Perhaps the most striking example is the last, and comes from a Twitter account called "ripped off by Movistar" in its tweet asks you to denounce the company and also attaches an article that talks about subjects related to the telephone company.



7. Screenshot of / TimadosMovistar account.

Plus if we investigate more about the account we see that publishes all kinds of complaints about the brand and share those posts of angry consumers. Their description is as follows "We are millions of people cheated by Movistar. Each month they take us a few euros extra, that multiplied by 7 million customers, add up to much ", we finally see that we can access a blog with the same name that serves as a meeting point for those consumers who are disappointed with the mark (Information extracted from: <https://twitter.com/TimadosMovistar> date accessed 12 April 2013).

5.4.1 THE HATEMARKS

Usually the reviews of the phone companies are negative, because if consumers can be able to love a brand (lovemark) (ROBERTS, 2005), may also hate, and this seems to be the case with mobile phone companies. What happens with these brands is that consumers need to consume the service they provide but do not contente them one hundred percent, so a relationship of tension and hatred that leads to the concept of hatemarks (CHERRY, 2008) is created. And this is finishes reflecting in some way or another, *"Mobile telephony live the worst year in its history in Spain"* (Information extracted from http://cincodias.com/cincodias/2013/02/12/empresas/1360839535_850215.html date accessed 14 April 2013). This headline is the online newspaper "CincoDías" and perfectly reflects that in times of economic recession and in a communicative context in which big brands are creating great relationships with their customers, take care of your customers and provide good service is great importance in order to remain a competitive sector.

5.5 ANÁLISIS DEL CASO: EVO

Although most comments are negative towards the brand, social networks offer brands the opportunity to fix the error and provide service to compensate consumer dissatisfaction. The limited ability to respond impossible Twitter professional solutions on a personal level, however if you can apologize or communicate mistakes in general terms but not so with Facebook. The Facebook social media manager can offer a quick and fully customized to their disgruntled consumer response since there is the possibility of being able to respond , attach link, etc.. Here it is an example of the bank EVO in its Facebook page:

	POST	AUTHOR	DAY	SOURCE
CONSUMER	<i>“El día 24 de mayo, me cobraron una cantidad por duplicidad de recibos. El día 6 de junio, se me ha hecho la retrocesión de esa cantidad. ¿Quién tiene que pagar los intereses por ese dinero indebido que se me ha cobrado? Gracias y saludos.”</i>	Antonio Sevilla	10/06/13	Facebook
BRAND	<i>“Antonio Sevilla Como te comentaron en la conversación telefónica que mantuvimos contigo el pasado 31/05/2013, EVO presta el servicio de la atención de recibos domiciliados pero no interfiere en la emisión de los mismos. Para cualquier aclaración o consulta, puedes ponerte en contacto con nosotros a través 901 911 901 o envíanos un horario de contacto a través de la opción EVO Responde http://goo.gl/iERnt y estaremos encantados de aclarar</i>	EVO	10/06/13	Facebook

	<i>cualquier tipo de duda”</i>			
CONSUMER	<i>“Perfecto. Gracias.”</i>	Antonio Sevilla	10/06/13	Facebook
BRAND	<i>”Gracias a ti Antonio Sevilla, si necesitas cualquier otra cosa, ya sabes dónde encontrarnos.”</i>	EVO	10/06/13	Facebook

(Information taken from: <https://www.facebook.com/EVObanco?fref=ts> date accessed 10 June 2013)

In this case we see how an unhappy customer with a service offered by the brand and complains about his problem. The brand immediately explains how he can resolve the incident and ultimately the consumer appreciates and is satisfied with the service provided. This is one of the biggest advantages of social networks, and we see how if managed correctly we can convert unhappy customers in happy ones.

6. ICONS ARE NOT PERFECT, NEITHER ARE BRANDS

Having a good relationship with your customers is an essential part of becoming an icon. But the brands are not perfect and might at some point take an unfortunate decision that the public does not like.

Brands need to be prepared for these situations. Of course having a crisis plan, good customer service and a good social media manager are the best tools to better cope with the problems but can brands anticipate these problems? Generally if a brand makes a mistake the customer will be bothered, but often emotional relationship that binds us to another "entity" is so strong that we can not get angry or reproach, simply look away or forgive without realizing. This can happen with our idols. The area that surrounds celebrities usually full of scandals, however if for some reason we have any relationship with these characters, we tend to defend them and forgive them when they act against the values of the society in which we live. A clear example would be Prince Harry, son of Lady Di. The young prince did not stay away from disputes of all kinds, every so often surprises the British press with new scandals. Admitting that used marijuana and excessive alcohol, dress Nazi military, appear in images snorting vodka or be charged with cruelty to animals, are some of the many scandals in which Harry has been involved in recent years despite his young age. However the love the people have for the English royal family seems to be everything, and the son of Lady Di, usually get immune after all his mischief (Information taken from digital newspapers: http://historico.elpais.com.uy/12/09/02/lault_661213.asp and <http://www.latercera.com/noticia/mundo/2012/08/678-479404-9-los-ocho-escandalos-que-han-marcado-al-principe-harry.shtml> Date accessed 20 April 2013). Another example would be Michael Jackson. His life was also full of scandals involving its drastic makeovers and abuse. After having to repeatedly testify in court for being accused of abusing several children, the King of Pop returned to launch his new tour, which unfortunately could not be carried out by his death. Thousands of news out daily in newspapers worldwide on cases of child abuse, however when one of these cases a celebrity splashes seem to have much more relevance, however for fans of Michael, being an alleged child molester was not inconsistent with that was a big star and artist, simply forgive

him or not even came to think that the icon would have committed such abuses (Hollander, 2012).

In the case of the brands we do not talk of maltreatment, child abuse, drug use ... But we talk about labor exploitation, disrespectful behavior to the environment, etc ... All such actions are against what we think is the right thing, and to get a brand becoming a great icon be free of guilt in cases like this makes it much easier to reach the top. However does not always happen and brands are involved in lawsuits and accusations of carrying out actions that are not entirely correct (Holt, 2003).

Problems and situations of tension with the severity level as Nike usually happen in specific cases, however small tensions between brands and customers as higher prices, lack of innovation, technical failures, etc.. happen on a day to day for each of the brands. But as the relationship between the consumer and the brand is growing, as is the case with celebrities, they are forgiving many decisions and Kevin Roberts says this is because the brands stop using the products or services and become consume stories and experiences that build the brands meticulously (ROBERTS, 2005). Many of today's myths are embodied by human beings who have become legends.

6.1 CASE STUDY: NIKE

There are many examples, including the brand Nike is one of the top brands of sports shoes worldwide, not only sells shoes or sport equipment, sells a lifestyle, "Just do it". When you buy a Nike running shoes brand, indirectly you are assuming all the values that the brand stands for: high performance sports, passion for the sport and a winning attitude. However the brand has been involved in many cases of abuse in the workplace. Repeated attacks on the great brand was a result of his allegations about working conditions in Third World countries, where workers allegedly involved in the development of most of their products were exploited in factories. Extremely low wages, unacceptable working conditions and even hiring minors were some of the accusations in which Nike was involved. Nike always denied that it was

minimally responsible for its subcontractors working conditions in the factories established in that manufacture most of their products in the developing world and even got to categorically deny the content of these very serious allegations (Information extracted from <http://educamarketing.unex.es/Docs/casos/Nike.pdf> date accessed 20 April 2013). Nevertheless Nike has managed to prefix their values, lifestyle and good emotional connection in the minds of consumers, and they have learned to forgive the faults of the brand or just look the other way to ignore the negatives. That's why most of the people are still buying Nike sneakers, and that is why for many athletes, owing to their values and lifestyle reporting, the brand is still an icon and a motivating example (Information extracted from <http://www.marketingdirecto.com/actualidad/anunciantes/nike-y-adidas-son-las-mejores-marcas-de-ropa-deportiva-en-acciones-de-marketing-digital/> Date accessed 20 April 2013).

6.2 THE CONCEPT: CARISMA

Charisma serves this author to define those unique and special qualities that are attributed to a higher individual and admired by others (ROJEK, 2001).

On the other hand the German sociologist Max Weber gives a definition of Charisma a bit more extensive; as it is the quality of an individual and unique personality, and who has it is considered apart from the rest of ordinary people and treated as if the holder of supernatural or superhuman qualities or at least his followers the characteristics are exceptional. These are not accessible to ordinary people, and in ancient Greek towns and Romans were considered to be of divine origin and currently these features are exemplary for large masses of people, and on the basis of them the individual concerned is treated as a leader by his followers. So we could say that is the ability of certain people to motivate and excite the admiration of his followers through a supposed quality of "personal magnetism" (Weber, 1997). So what makes us think that a person is charismatic? Can it be said that a brand has charisma?

Charisma can be constructed from telling stories are an added value for our brands and over time can result in a deemed charisma to building icons. An example of celebrity that has grown to become a legend thanks to his charisma and authenticity has been the singer Lady Gaga.

6.2.1 CASE STUDY: LADY GAGA

This American artist born in 1986 in New York. Gaga tried to break into the record business but the young lady Stefani Joanne Angelina Germanotta did not seem to get to stand out from the thousands of singers trying to enter the music business. It was not until August 19, 2008 with the release of her album "The Fame" and under the stage name Lady Gaga when she began to have its first successes. The album began to receive awards at the end of 2009 and 2010, everyone wondered who was this eccentric singer wearing so different and everyone was curious about where it came from. That's when all the stories about the life of Lady Gaga began to be published. Since its traumas in the religious school where was the victim of bullying, then her problems with drugs, alcohol and the nightlife which got out struggling to get to become a pop superstar in which eventually became. These kinds of stories touched thousands of fans and Lady Gaga became the representative of those who have ever in your life had been rejected for any reason and also this type of motivational messages the spear through her songs are odes to keep fighting



8. Lady Gaga

for their dreams and continue being yourself despite any circumstances, love for authenticity, to be unique and not be afraid to be different. Many people were identified with these letters and stories and Gaga became an icon for them, and this did not happen because she was the best singer, dancer and songwriter, either because her albums were cheaper or

better quality music, the cause of their success were her stories, Lady Gaga became a great myth, a legend, an example of self-improvement. Over time Lady Gaga has noticed how the act of creating myths that lead the rebel culture and speak over the national contradictions help to get a high status in the relationship with the fans, and in recent years we've seen Gaga feeding their philanthropy through grants to various humanitarian and charity for victims of the earthquake in Haiti or red Cross among other works, also contributed their bit in the fight against AIDS has taught young men and women large and dangerous risks of the disease. It also supports immigration and especially the LGBT community became one of the biggest gay icons of history. And finally the creation of the foundation BTWF (Born This Way Foundation) a non-profit organization that is as varied as the motivation of young people, the importance of self-being, anti-bullying organization (which she herself suffered) and counseling and job performance. As we can see a range of actions that led to an ordinary to become a celebrity and finally into an icon of society, has come as Max Weber reflects on his book, to be a leader to his followers (WEBER, 1997). The artist went from Stefani Germanotta humble singer, songwriter, record producer, dancer, activist and fashion designer Lady Gaga through her talent, telling stories, her charisma and authenticity. It is the ideal that both Kevin Holt Douglas B. Roberts as defined in their reflections on how a brand can be turned into an icon, a true myth (Information obtained from the website of the artist, consulted www.ladygaga.com on 05/03/2013).

7. GENERATE INTEREST, SEDUCE ME AND MAKE ME FEEL LIKE NO ONE HAS DONE BEFORE

If we go back to the beginning of the article, we talked about Kevin Roberts reflected on how brands were slowly adding to its list of values and attributes the mystery, sensuality and intimacy. Values were very attractive to consumers and which served to nourish the emotions that made between brand and consumer relationship was much closer. These values and attributes are vital to generate stories that both appeal to our customers, attractive, interesting stories and motivating customers not only continue to consume the brand with some regularity, but also lead them to talk about the brand in his closest circles and in any situation of dialogue and conversation to occur in their daily lives. People love to be told all kinds of stories and like to share them with the people around them at work, at school, in college, in the gym, in bars, on buses or at any meeting and even on the Internet and social networks. In the XXI century brands and advertising have become part of the popular culture and added to talking points already do music, film, literature, politics, celebrity gossip and television reality shows... That's why people talk about the new products that have been or will be launched by a brand, if the brand has economic problems, even the good (and bad) ads the brands launched on TV and thanks Internet sometimes do become true viral videos. WOM has become a powerful weapon today and marks, luckily, are in the spotlight (ROBERTS, 2001).

In addition in surveys done to support research, is observed as 68% of the users remember news of their favorite brands. This shows how the followers of brands have special interest stories emerging of the brands. There is already a predisposition in their attitude to listen and this should be exploited.



68%

(Source: Own elaboration) (The full survey at the end of work in the section. Annexes)

Then we will develop those new attributes that Kevin Roberts says that brands are adopting and this will help us to understand how the sensuality, mystery and intimacy help brands create stories and news that stick in the minds of consumers .

7.1 THE CONCEPT: SENSUALITY

The first attribute is sensuality. The sensuality is created and fed through the senses such as sight, hearing, smell, touch and taste. At first it seems difficult to relate the world of the senses with brands that stimulate beyond logic that are occurring, such as the taste of the products of a brand of food or the smell of a perfume brand cosmetic, but the moment that we think we can carefully find hundreds of examples for each of them (Roberts, 2001).

7.1.1 CASE STUDY: SENSUALITY

-Sight: we can speak the traditional container design Nivea, the traditional Burberry pattern that has become synonymous with global luxury cult or Coca Cola logo with the same font from its origin.

-Hearing: a good example is the sound by opening Pringles cans that became the focus of much of its advertising with the famous slogan "Cuando haces poop ya no hay stop" O the characteristic sound of the exhaust pipes of Harley Davidson.

-Smell: is one of the most complicated but brands like Anaya and the smell of new books do you remember the smell those happy days of our childhood when we met with our friends after a long summer. Another example would be the smell of cigars Habanos, professionals consider it one of the most distinctive and pleasant and even the characteristic smell of crayons from Crayola.

-Touch: we can think of softness Dodot diapers that looked our skin in our early years. Also in the soft feel left on our hands when we use Fairy.

-Taste: seems to be one of the easiest to remember, from the taste of Ferrero Rocher which are a must in every home at Christmas or mythical calipos that refreshed our childhood summers. (ROBERTS, 2005)

They help to create lasting memories in the minds of consumers, these memories become part of stories that are well remembered every time the action is repeated consume the product. Also make the products much more attractive to consumers and more sensual and interesting brands, however it is not adding a special perfume to our product or packaging with exceptional design. It's about making our product fits our consumers through the stimulation of most of their senses to get recrearle a unique experience with our brand that can be as pleasant and complete as possible and thus make the recall, which want to repeat more often and also share it with the people around them (SCHMITT, 2007).

7.2 THE CONCEPT: INTIMACY

Second is intimacy. Millions of people can enjoy the same product around the world, but what makes the fact consume something really important for oneself is Intimacy. Intimacy causes consume a product or service get to become a personal sensitivity and even full experience. It is very important to create memorable experiences and make them feel strong feelings, despite the closeness and trust themselves in a more intimate relationship serve to make the consumer feel important part of the brand.

Often the Intimacy is about offering a unique service to our consumers. However the philosophy of many brands such as McDonald's or Carrefour are too focused on their growth and to get all the attention in front of their consumers and often forget the little nuances and sensitivity. They satisfy this aspect by creating a short manual completely generic behavior to customers which does not feed the spirit and values of the brand and above all make the consumer feel one more and not a unique and special element to the brand (ROBERTS, 2001).

There are brands that get this intimacy through small events that only loyal consumers can attend. From private and exclusive brands pageants organized by fashionable parties in which everything revolves around the brand trying to create a unique experience in people. However eradicates everything in detail,

making the consumer feel special and give individual attention to each of them. We will discuss two brands that are exploiting this attribute to closer relationships with their followers.

7.2.1 CASE STUDY: NESPRESSO

As we have said, are the little things that make a relationship of intimacy, for example Nespresso would be one case of how to create a good relationship intimacy. From the warm atmosphere of its stores, the good treatment they received and the fact that you can have a coffee while waiting freely make grocery shopping is an experience that the customer feels completely exclusive (information taken from <http://www.milimetricmkt.com/2010/04/la-importancia-de-cohesionar-marca> date accessed 20/03/2013). Besides that experience does not stop there, they have managed that to take one of their cafes is a ritual for fans of the brand, and a relaxing time off in which to enjoy alone or with one the best company of its products, and then there is Nespresso sharing an intimate moment with your consumer (HERREROS, 2009).

7.2.2 CASE STUDY: BEEFEATER

Beefeater created in 2012 the "Beefeater Gin London College" is an "educational institution" that offers a dedicated specifically to the gin in two versions course, classroom and online. The course is different from gin tastings, cocktail making and explanation of the origin of gin and manufacturing all under one very "british" environment with actors recreating various stereotypical characters in the English universities (Information obtained from <https://www.gincollege.com> and <http://www.lasprovincias.es/20130606/ocio/agenda/beefeater-londongin-valencia-201306062001.html> Date accessed: 06/02/13).



9. Logo: Beefeater London Gin College

These events create a closer relationship with the consumer, leading to another level as the marks that general and quench some of your consumption needs are also giving you fun, are moving into other areas of your life, are getting a closer relationship (Roberts, 2005).

7.2.3 ANALYSIS OF SURVEYS' RESULTS

With some celebrities like singers, something similar happens. Not only sell music but also make tours around the world, organized record signings, meet and great ... At that point the experience changes completely and the fan feels much closer to their icon, their relationship increasingly close and more.

For real data on what is the attitude of consumers towards brands and celebrities today, in this research we have conducted a series of surveys. In them we performed free-response questions and questionnaires have helped us to support reasoning research. The full version of the questionnaire and the responses of 50 respondents in this case, as already indicated above, at the end of work in the additional information section.

To find out what level they were currently facing the brands celebrities in this area, in the survey conducted for this paper asked respondents which of the following events would prefer:

- Attend a movie premiere of one of your favorite actors
- Attending a party organized by your lovemark
- Attend a signature of your favorite celebritie
- Attend a concert of a singer not famous, but the event is sponsored by one of your favorite brands.

The 60% responded that they would prefer to attend a party hosted by their lovemark, a 26% said they would like to attend the premiere of a film starring one of their favorite actors, only 10% of respondents claimed to prefer the option of personally meet their star and 4% of respondents chose the option of the sponsored concert. These results show that this tool really is still very effective and that the consumer is starting to see the marks not only as a supplier of goods or services, begin to understand that they can offer them unique and exclusive experiences. Is curious how



(Source: Own elaboration)

the vast majority of respondents prefer to attend such a party hosted by Heineken or a fashion show organized by Desigual.

Slowly their relationship is becoming closer and more brands are moving into new areas of the lives of their customers, their relationship is becoming more intimal.

7.3 THE CONCEPT: MISTERIY

And finally the mystery. The mystery is created from stories and all brands have stories to tell. However Kevin Roberts (2005) asserts that these stories should be full of feelings. These stories should be formed from people, experiences and emotions, and also all of them are able to get to connect with people. These stories can be created from the history of the company, its past, its present and its future. This is to feed and give great importance to the memories of consumers with brands and give them a vision, show them that your relationship with her will be very good and durable because their goal is to continue satisfying you and making you feel happy.

7.3.1 CASE STUDY: DISNEY CORPORATION

Un buen ejemplo sería la marca Disney Corporation:

"To all who come to this happy place, welcome. Disneyland is your land. Here, age relives fond memories of the past, and here, youth may savor the challenge and promise of the future. Disneyland is dedicated to the ideals, the dreams, and the hard facts that have created America, with the hope that it will be a source of joy and inspiration to all the world." (Monument in memory of Walt Disney at the gates of Disneyland in Anaheim, California).

As we see Disney Corporation exalts feeling and dreams which its theme park has created, however not focused on that, but gives more importance to the time when the brand was discovered by their consumer, the real time when the brand was founded in the memory of people. This feeling is really powerful and the brand focuses on each of their actions in making consumers remember fondly the moment and turn to their children and children's children into loyal consumers of the same brand.



10. Walt Disney

7.3.2 STORIES AS MYSTERY'S GENERATORS

But there are other ways to create stories, one of them are TV ads. A TV spot about thirty seconds can be a tool to generate very powerful and lasting emotional connections, as though time is very short emission is able to leave a deep impression in the minds and hearts of consumers is a very persuasive tool. But there is the popular myth that the ads do not like people, but not really well. A study by Yahoo shows that 55 percent of Spanish consumers like advertising, 14 percent say they do not find it annoying and 83 percent say they enjoy the publicity when it gets entertain. (Information obtained from <http://www.marketingnews.es/varios/noticia/1056146028705/al-55-consumidores-gusta-publicidad-estudio-yahoo.1.html> Date accessed: 06/02/13)

People hate intrusive and boring ads, in which the main goal is simply to sell a product or service, however these same people love good ads that tell a story on which to reflect, think its characters, in its final and also can tell other people that do not already know. Annette Simons (2010) narratology expert says that when people tell feel more alive. But stories can leave consumers themselves, stories in which products and brands have a leading role and make these stories endure for generations. These stories are often funny anecdotes and even stories of our childhood we remember with affection and tenderness. When a brand is associated with these stories, every time we consume the product associate these positive feelings to the brand and that simply being consuming causes relive a part of history, it is as if we return back in time and we had the opportunity to relive that experience.

7.3.3 ANALYSIS OF SURVEYS' RESULTS

The survey asked respondents whether they had any stories they remembered fondly and also had connection with any brand, 64.2% of respondents said that they did have stories and memories related brands, some even told us briefly:



64,2%

(Source: Own elaboration)

Woman, 21 years old – Student. Brand: **Converse**

“Recuerdo mis primeras Converse, llevaba años pidiéndoselas a mi madre y, por fin, conseguí que me comprara unas. Ahora tengo 9 pares, cada una diferente de la otra.”

Woman, 21 years old – Student. Brand: **Canon**

“Una de las marcas que he nombrado es Canon. Con esta marca no tengo una historia, sino, cuentos, puesto que me hace recordar los buenos momentos de cada viaje u ocasión especial.”

Man, 26 years old – Image assessor. Brand Topman / Topshop

“En mi primer viaje a Inglaterra (sobre 2008) tuve la suerte de conocer Topman / Topshop y desde entonces caí en sus redes, me encanto tanto que casi me deje todo el dinero que llevaba adquiriendo prendas, cuando volví a España me encantaba que la gente me preguntara de donde era la prenda y con orgullo contar la historia.”

Woman, 22 years old – Student. Brand: **Nocilla**

“Los bocatas de Nocilla en verano, al estar en Asturias no se derretían por el calor y como yo era muy lenta comiendo podía disfrutarlos sin pringarme.”

Man, 21 years old – Student. Brand: **Giorgi**

“Sí, Giorgi. Es la marca que utilizaba en mi juventud y cada día que huelo su aroma me recuerda a esos buenos momentos.”

Woman, 22 years old – Advertiser. Brand: **Zara**

“Esta pregunta la puedo responder con un bolso en la cabeza y diciendo: Loewe es Love?? jajajajajajja me di cuenta de que lo barato sale caro y a veces vale la pena pagar más por las marcas para conservar un producto a largo plazo. Una historia es que me compre unos pantalones de pana de zara y tras ponérmelos dos veces y meterlos en la lavadora la pana se estropeo y se quedaron en mal estado algunas zonas del pantalón. Fui a las semanas a Zara a explicar lo que me había pasado y me devolvieron el dinero siendo que había utilizado el pantalón varias veces incluso lavado y no tenía etiqueta. Este hecho hace que aumente mi confianza a la marca. Lo mismo ocurre con el Corte Inglés, cuyo servicio postventa es excelente.”

(Testimonials taken from surveys for conducting this research. The full version of the testimony and support questions can be found in the annex at the end of the work).

As shown in the six examples given, there are stories that remind us of our youth and our childhood, stories that teach us values, others are related to the good service given by a brand and makes our loyalty much larger and even the story of Giorgi makes a reference to the characteristic smell of the product, the story directly related to the first of the attributes that we have developed being: sensuality. Big brands have always been surrounded by great stories, that's why to get to become an icon for consumers, brands must learn to listen and pay more attention to their loyal customers and which thus can collect many stories and related marks serve to reaffirm them as myth (Holt, 2003).

8. THE CONCEPT STORYTELLING

Christian Salmon (2007) defines the storytelling in his book as a machine whose primary function is to create new stories and format the minds of consumers, ie is a powerful tool with the ability to create new attitudes in the relationship between the consumer and the brand, and also create new needs that need to be met.

This way, as the great emotional impact existing stories about the brands in consumers, it is no coincidence that the storytelling concept has gained more and more notoriety in the world of advertising and marketing in recent years. We have previously seen as stories about a product or brand in a completely natural way are created through an experience between the consumer and the atmosphere surrounding a brand. But the storytelling goes beyond the fact of creating stories went from being a totally natural to become a very effective communication tool and a great strategic planning process behind.

8.1 THE STORYTELLING'S ORIGIN

The storytelling concept related to the world of advertising became popular in their home in the United States of America in the nineties, but if we look back we realize that this tool is much earlier than advertising, including writing . The storytelling as a narrative tool is one of the oldest forms of communication. When writing had not yet been invented, stories and tales were the main technique used by humans to convey wisdom to its predecessors or disciples. These narrators have been personified by various figures throughout history such as the minstrels in the Middle Ages. That is why the stories have always served to disseminate messages more effectively. And thanks to his great ability to entertain and generate interest since then has managed to capture the attention of all audiences (Palomares, 2012). A good example of storytelling, tales would that have served to transmit social values and behavioral standards; ie we have a message we want to communicate, but we need to do it in a way that arouses attention enough to be attractive to the public, and thus want to hear what we say and most importantly, to remember it. For example, we want

to communicate to children that lying is wrong and has consequences, a story about this message is created, and born Pinocchio. The same goes for advertising, storytelling is the essence of a message needs to be communicated (in the case of stories, moral) that is masked in a story that serves to make the message more attractive and memorable.

Once introduced to the concept, let's see how the storytelling works on the relationship between the brand and the consumer and how this tool makes the relationship more emotional. Then we will analyze the cases of Estrella Damm and Ikea, as both have proven to be great storytellers.

8.1.1 CASE STUDY: IKEA

Ikea has been telling us stories since its inception. The brand knew that its position in the minds of consumers should not be a mark of sober and boring furniture so through its ads has been telling us great stories with an emotional touch that has propelled the brand to where its current position, which is really the difference from their competitors. In 2002 by the American advertising agency Crispin Porter + Bogusky, did the ad "Lamp" (Information extracted from website http://adsoftheworld.com/media/tv/ikea_lamp accessed 04/02/2014).

It was a challenge to announce such a generic product as a lamp but they decided to tell a story. In the spot we see a woman who decides to get rid of her old lamp and put it in the street next to the trash, then we see the same woman at home with a new lamp. The key is how the announcement through the levels, the music... do you get to feeling sorry for the old lamp which manage to convey the feeling of sadness (in the unlikely event that the lamp had feelings) could reach feel to be replaced. But finally get a third character in the story, a man with the lamp through his speech forces us back to reality: "Many of you feel sorry by the lamp. That's because you are mad. The lamps do not have feelings and also the new one is much better. ". They detected a very strong "insight" which is that we often feel emotionally attached to objects and "we hate to" get rid of them, this happens a lot with furniture, however clashes with the philosophy of Ikea, selling cheap you can afford to change them when you feel

like spoiling or furniture. Thanks to storytelling they could communicate this message in a very emotional way, and you really connected with consumers (or prospective customers). Since then the vast majority of Ikea campaigns have been based on small stories to tell, from "Welcome to the independent republic of your house" through the moving story of "Paul, the chair" or the latest "start something new." They all used the resource of storytelling to get directions to our emotions and thus can feel identified with the story they are telling us and also as stated above, "format minds" because in each of these stories there is a message that is intended to generate a series of attitudinal changes in consumer and provided for the benefit of the brand itself (SALMON, 2007).

8.1.2 CASE STUDY: ESTRELLA DAMM

The brand took a turn on the way to communicate with your public in 2009. That summer began to tell stories through their ads and used storytelling as the main tool. Since then we have seen each summer as Estrella Damm tells a new story about universal themes with which we have all been identified ever feel like love, friendship, melancholy ... And of course always with a Mediterranean flair, as the storytelling is vital that attention to the context of the brand (Palomares, 2012) is provided, and that is why Estrella Damm (founded in 1876 in Barcelona by the Alsace August Kuentzmann Damm) has always geographically located your ads on the Mediterranean coast and Formentera, Menorca, Mallorca and the Costa Brava: Formentera (2009), San Juan (2010), El Bulli (2011), La Serra de Tramuntana (2012) or in the case of one of the most recent the campaign entitled Love of Lesbian, group born in Barcelona and also in the advertisement can see components enjoy a good paella in a farm house in Catalunya. Another of the most important elements in ads Estrella Damm is music. The songs that sound in their spots are going to be ringing incessantly throughout the summer and also evoke the brand values. This way Estrella Damm is no longer just a brand of beer; is also Love, summer, the Mediterranean Sea, parties with friends ... this happens to be extremely tied to the values of the brand and so this helps you establish emotional connections with consumers to another level. A beer brand can connect emotionally with its audience easier, because at the time the product we consume and inherently involves values that the public is familiar and pleasant. But Estrella Damm has managed to play very well its

cards and knows how to connect with its audience in a very intelligent way, and to make a great engagement, as the summer is approaching when everyone expects the new ad for Estrella Damm, unknowingly waiting for the new message the brand wants to throw them, and this expectation and interest is helpful to keep building a more solid emotional relationship (ROBERTS, 2005). (Information obtained from the website of the brand <http://www.estrelladamm.com/>, date accessed 26 May 2014)

8.4 FURTHER THAN STORYTELLING

We have seen brands like Ikea and Estrella Damm have included storytelling in their communications strategies and managed to emotionally connect with their consumers. In the examples of spots we have seen how we lose the notion that we are actually seeing a commercial, we are telling a story and more than a spot are witnessing cinematic short films or music videos and what is even more importantly, we do not care to spend our time listening to what a brand wants to tell us. At that time the advertising stops being intrusive and therein lies the storytelling (SALMON, 2007). But those are not the only brands in recent years that have been using this strategy; Coca Cola, Campofrío, Nike, Johnie Walker, Haagen-Dazs, Kas Martini, Cartier or La Primitiva, among many others, have been using the same tool. This makes us ask whether the time has come to move forward and take a new step. One of the features of storytelling is that the stories do not necessarily have to be real that achieve its empathize with the public. Thus, once arrived at this conclusion, the next step may be more clear, what if go from telling stories to realize them? Some communication experts start talking about this, and they call it: storydoing (ALCÁNTARA, 2013).

9. TAKING ACTION: THE STORYDOING

A concept that is beginning to speak in round tables and conferences on current advertising landscape is storydoing. Alfonso Alcántara (2013) spoke on "Internet Congress 3.0" that brands must take action. Today as we have seen many brands tell stories, so it's the perfect time to move on now, Alcantara said that stories should start being real, so far has worked very well creating stories with high emotional content, with great concepts creative and messages that reach consumers, however the current situation demands that go slowly materializing this emotion and real contact with consumers is established. This way social media become even more important as we serve direct connect with our consumers.

9.1 CASE STUDY: ATRÁPALO

Some brands have already begun to join this trend, one is Atrápalo. In December 2013, the brand asked this on Twitter: "What would you do to win a menu in Loidi Restaurant?" It was a question to generate movement at the social network, but became something much larger. One of its followers replied that to win it he would invite all Atrápalo workers to drink a beer, which he did not realize was that they would respond to the challenge, whether getting beers for all office workers in Barcelona (around 300) will give away the dinner in the restaurant. Although initially Ricard believed that the dinner was going to come out pretty expensive, was smart and use the same network that had given him the chance to win a dinner for 300 beers. He contacted several brands of beer in Barcelona to help him to win the challenge, and the most impressive is that it worked. Estrella Damm made this story became reality. Nevertheless Atrápalo saw the potential that this event was and decided to take this story beyond Ricard and raised him as follows: If for a fancy dinner had been able to get 300 beers, what would be able to get for a trip Amserdam for two people? Of course accepted the challenge and contacted various brands through Twitter to help him organize a big party for the whole Atrápalo team. Brands like Michael Schara, La Tavella, Vine Gin de France, 1724 Darlalata tonic provided hot dogs, all the necessary ingredients to make a tonic and party music. And so

Ricard managed not only through Atrápalo but many other brands win a trip to Amsterdam. In this example we see the brand not only tells a story, but makes it real. The interaction between the brand and the user through social networking was far beyond the creation of content and stories, took action and managed to create a unique experience as real and important. Catch went one step further in its relationship with its customers, went to tell them stories of the same protagonists. (Information obtained from the Case Study of the brand in <https://www.youtube.com/watch?v=VtnxvVlt-XM&hd=1>, date accessed 29 May 2014)

We have just seen how the current communication scene will outlining new trends and how the brands have adapted to their storytelling and even the storydoing in their communication strategies, but what happens when these stories end? What about the relationship between brand and consumer? Then we will establish some similarities between the communicative strategies of existing brands and the celebrities who have been with us throughout history. We'll see what happens after the "death" of a particular product and even the possible demise of a brand completely.

10. GOOD BRAND NEVER DIES: THE ILLUSION OF IMMORTALITY

The hardest part of being a benchmark is not to get there, but keeping it as it is. Throughout this work we have discussed many brands that have reached the top in the short list of consumers, however the brands depend on a very important factor, the economic one. Many times, either by internal factors (mismanagement of assets, market recently adjusted to reality ...) or external like the economic crisis that can endanger the existence of a particular product, the closing a store and even the disappearance of the brand itself. Nevertheless we have been saying that brands are the new icons of the society, a title that many celebrities have hosted so far; many of these individuals have died today but still remain icons cause they have achieved the unachievable, eternal immortality (GILES 2000).

10.1 THE CONCEPT: IMMORTALITY

David Giles in his book *Illusions of Immortality: To Psychology of Fame and Celebrity* (2000), talks about how characters enshrined as icons in our society get eternal immortality. Their time in the earthly life may end, but when an icon is built on a solid foundation, they last forever and the phenomenon occurs called: Illusion of Immortality. Some examples would be The Beatles, Adolf Hitler, Marilyn Monroe or Gandhi, none of them (except some members of The Beatles) is still with us, however, the music of the Beatles, the actions of Hitler, or the beauty of Marilyn and Gandhi peace messages remain intact today. Perhaps the above examples, the clearest is that of Norma Jeane Mortenson, better known in Hollywood and around the world as Marilyn Monroe. It was and is a leader in sensuality and femininity and this has meant that after his tragic death in 1962, great actresses, models and even the singers have brought her back through their outfits, hairstyles and makeup. Some of these celebrities are: Michelle Williams, Scarlet Johansson, Angelina Jolie, Katherine Heigl, Madonna, Lindsay Lohan, Britney Spears, Rihanna, Nicole Kidman, Christina Aguilera, Charlize Theron, Gwen Stefani, Kate Moss, Jessica Simpson, Paris Hilton, Naomi Watts, Portia De Rossi, Charlotte Sullivan, Amber Heard, Anna Nicole Smith, Lisa Marie Presley o Kylie Minoge.

(Source http://www.republica.com/2012/03/20/hasta-21-famosas-se-visten-de-marilyn-monroe-la-diva-de-todos-los-tiempos_467513/, date accessed 05/29/14).



11. Some famous women characterized as Marilyn Monroe.

This desire to become an icon born of a natural need for the human being to become recognized and well appreciated and contribute to society in some way or have some unique talent. This means that our name will be remembered forever, and from characters like Achilles with his immortal glory have try it through the history (GILES 2000). Then, if brands are a little bit positioned as the new icons, could they be remembered even after his "death"? Would consumers really feel that the "death" of a product, a part of them dies? Then we will see some brands that have had to do without a product, or have even been in grave danger of disappearing and analyze the reactions of their most loyal consumers from the reactions of the fans in front of the death of an icon.

In recent years we have as few icons of modern society have disappeared from Lady Di to Michael Jackson both great figures in their respective fields and whose death caused great sorrow in their loyal fans. Also great acts are performed in commemoration of the deceased, people take to the streets in a show of support, internet and social networks are filled with posts, tweets... Their faithful refuse to admit what happened, they can not do anything to get your icon, are left to accept what happened and move on.

10.2 CASE STUDY: HMV

Next we will see if HMV that due to their bankruptcy had to close some of its stores in the UK and discuss the similarities in the reactions of consumers to the reactions of the faithful from the previous example.

In 2013 the British hi-fi and entertainment store HMV was declared insolvent, the brand was in great danger and 66 of its 220 stores in various cities in the UK were destined to disappear. One of the main reasons it was piracy, as said analyst Neil Saunders "In the digital age, where 73.4% of film and music are downloaded, the HMV business model has become simply irrelevant and unsustainable (...) the conclusion is that there is no future for physical sales in the music industry. "The brand has been present in the life of the British for nearly a hundred years and they would not accept the fact of running out this store in your town so they took matters into. Took to the streets not only are expressing discontent with the closure of shops but also to show support for the nearly thousand employees would lose their jobs. Moreover also generated a great movement not only in the media but also on the Internet, where a Facebook page called "Save HMV" which received about 16,000 "likes" was created. In it were published every day news about the course of the brand and messages of support for anyone who was related somehow. In short, the "death" of much of the local an iconic brand for British caused a stir in their consumers and managed to bring them together for a few months to try to save what was left of it. It might surprise the disappearance of a brand can cause such a stir. But perhaps, after seeing how brands have left in recent years from purely commercial to establish relations elements in the emotional need plays a great important role, we can understand that really makes play an important role in lives of their consumers, beyond providing a product or service. Since HMV is not a brand that distributes its own products, selling CD's, movies, merchandising of pop stars, technology ... consumers could go to any other specialty store to purchase the product to be distributed in stores HMV, but they they didn't, cause after 100 years its were feeling very sad because of the brand problems. Also is surprising the affection with which employees are treated, now we are going to see a message posted on the Facebook page "SAVE

Brands: The new Social Icons.

HMV" where a worker appreciates the support that he and his colleagues are getting:

"Got this from an anonymous source earlier: 'As UK store staff, this week we have received many many messages offering us moral support. The support we have had from customers and pages like 'Save HMV' has been incredible and at times overwhelming. Meeting great customers like these is one of, if not THE reason we work in these stores and even after the tough week that has happened, nearly all of us will pull on our uniform tomorrow morning, and every day after that. Some staff wanted to send a message to every single one of you to thank you for the amazing support that we have seen both in store and on social media sites. To some it may not mean much, but every 'LIKE' that is added to pages such as 'Save HMV' is another reason why we do this job, and will continue to in the future. Thank you"



12. Screenshot of Facebook page: SAVE HMV

(Information obtained from <http://www.eluniversal.com/arte-y-entretenimiento/musica/130207/hmv-cerrara-66-tiendas-en-el-reino-unido-a-costa-de-un-millar-de-emple> and <https://www.facebook.com/saveHisMastersVoice?ref=ts>, Accessed May 29, 2014)

We observe how HMV has become an icon for the true lovers of music and cinema, and they would not help in any way that piracy that puts their brand in trouble. It has been gradually ceasing to be a store to become a symbol of respect for the work of many artists and this has become an icon for many. The brand is leading a movement and the followers of this movement and the clients are no longer consumers to be disciples who will do anything in their hands to bring their beliefs ahead and maybe even the brand would “die” it would remind in society through the feeling that has created during life (GILES 2000).

G. CONCLUSIONS AND RESULTS

In this research we have seen how since the origin, the brands have been facing the need to differentiate themselves to survive in the market. Times and consumer needs have changed and this has forced brands to adapt to a more demanding consumer. It's been a long time since the early trademarks, as we have observed the current communication scene has provided tools for big brands continue building stronger emotional connections with clients. Over time the brands have acquired an strong personality and values that consumers can relate to. And this has provoked that some tools like the spokesperson has become just a complement to communication campaigns because brands have begun to shine.

We have also seen how some of these brands with personality have realized that nowadays is no longer enough to offer a high quality product or service, we need something more: emotion. From here the lovemarks, brands that have achieved customer loyalty beyond reason which have come to our hearts thanks to use this emotion to strengthen links.

However, there are many brands that currently use emotion to connect with the public, and this has created a large saturation and has forced brands to keep moving on and innovating. It was at this point in the investigation where we realized that perhaps the next step is to become an icon for the society, a role that has so far been up to the celebrities around the world and whose emotional connections with fans are much narrower than that brands have with consumers today.

From there we talked about the importance of the fact of leading a movement to turn into an icon, and consuming them has become an act of assertiveness for consumers. Some products become material objects that symbolize something immaterial as beliefs, values and ideals, and that's when consuming a particular brand becomes a ritual of assertiveness to a lifestyle that makes us unique.

It is this emotional relationship with the brand which leads consumers beyond just consuming a product, consumers begin to act as disciples. They recommend and defend trademarks. And, thanks to the revolution of the

Internet and social networks, consumers have gotten his voice heard on a large scale. We have also analyzed as the use or misuse of this tool affects the reputation of the brand and how it can help build strong links between them and the consumers.

Furthermore, we talked about how brands; as people; are imperfect and do not always do not act right. However after building a good foundation based on values and philosophies that connect with the audience emotionally, we can get consumers to forgive certain dark aspects of our brands. Since we do not forgive someone who is not emotionally connected to us but if we can forgive someone whom we admire and has an important role in our life. If a brand relationship is based only on providing a benefit to the consumer, this means that the brand must offer a rational benefit. But if your relationship is based on emotion or admiration, that personifies the brand and the consumer understand that the brand is not a perfect Entity, that as people can it can make mistakes, and they may even get empathize and forgive the brands. That's why brands should be charismatic and empathically connect with people.

But how can a brand be as charismatic as Marilyn Monroe or Gandhi? As we have seen the brand has to generate some kind of interest in the public, has to seduce it and treat it as if it were unique, and we got through that with mystery, sensuality and intimacy. It is not easy to apply these three values to the brand, but it is possible and some have an emotional relationship with their consumers much closer. From these three values unique experiences and stories that remain in the memory of the followers of the brands are generated. And some brands take their relationship to another level, closer to become a social icon.

Following these conclusions we create stories as the brands benefit because every time we consume a product assimilate the positive feelings of those stories and create unique experiences. That's why the brands began using the storytelling, but again there is saturation. To become an icon and highlight between all the other brands is not enough with just emotion, it is necessary to take action. An icon not only generates stories, also makes those stories real and makes its followers the protagonists. That is why we introduce the concept of storydoing and it is at this time when the brands become part of history.

And it is from here, after generated a charismatic personality based on the mystery, seduction and intimacy, after taking and lead values and social movements and take the connection with the consumer beyond emotion, after adapting to change and pay special attention to the needs of their consumers and not only tell stories, but to realize them, it's time to make history. If anything characterizes the icons is that its essence lives forever, is immortal. Political icons, icons of beauty ... still alive today and the time has come for the brands to become part of history as a social and cultural icons. The influence that brands have in today's society allows them to carve a niche in history.

In conclusion I will explain the 10 premises derived from the research findings for a brand to become an icon:

- 1-** Build a unique and charismatic personality with eigenvalues that connect and inspire consumers beyond the economic interest.
- 2-** Being versatile in a social context that changes fast.
- 3-** Lead a social movement or belief.
- 4-** Turn consumers into brand ambassadors.
- 5-** Use appropriate tools to the current communication scene gives us (social networks, app's ...)
- 6-** Accept mistakes and act accordingly.
- 7-** Seduce consumers through the senses (seduction).
- 8-** Create personal and intimate relationships with them (intimacy).
- 9-** Generate them interest (mystery).
- 10-** Moving from telling stories to to realize them.

1. EVOLUTION OF DIFFERENT CONCEPTS THROUGHOUT RESEARCH

Finally we present a summary of the evolution of the different concepts and behaviors involved in the research.

BRANDS	LOVEMARKS	SOCIAL ICONS
Generic	Personal	Symbolic
Using tools like the spokesperson for connecting with the public	Attractive personality	Inspiring personality
Information	Relationship	Representation
Recognized by its consumers	Beloved by fans	Followed by its disciples
Consumers: consume it	Consumers love it	Consumers: admire it
Quality promise	Touch of sensuality	Cultural connection
Attributes defined	Shrouded in mystery	Based on experience
Generates stories naturally	Storytelling	Storydoing
It brings benefits	Creates a love story	It is part of the history
Prescindible	Essential	Immortal

(Source: Own elaboration)

2. FUTURE RESEARCH DEVELOPMENTS

Brands are becoming social icons and as we have discussed, they are doing it through different paths. It is a long road and many brands still half, however over the years and with the constant work being done at this time, as we have seen can get get it. From the analysis of the behavior and communication strategies of different brands we have concluded 10 premises (presented in the concluding section) that must be fulfilled by the brand to become a social icon. These assumptions may be used in future research as common and constant parameters for behavior analysis any brand. This way it can be analyzed with a same variables different brand cases to determine whether or not they have become over time in a social icon.