MANIFESTO STORYTELLING: A NEW METHOD OF ORGANIZATIONS*

Beris ARTAN ÖZORAN **

Abstract

In postmodern era, rational bound in consumption relations was untied. Signs, symbols and "meanings" created by organizations in consumption, have replaced the use-value of products. The "meanings" created by organizations through public relations, advertising and marketing affect the consumption decisions of individuals. Individuals buy the "meaning" attributed to the product together with the product. Storytelling emerges as an important tool for creating these meanings. Stories disseminate emotions and help to bound people. The purpose of the article is to discuss how "manifesto storytelling", a new way of storytelling, functions in the new conception of consumption. In this context, *Dove*'s "Real Beauty", *Diesel*'s "Be Stupid", *Axe*'s "Boys do Cry", *Nike*'s "Find Your Greatness" campaigns were analyzed through multiple case study method by using descriptive analysis. It was concluded that "Manifesto storytelling" is used by organizations as a tool to create a sense of "being a part of a cause" and to establish an emotional bond with the consumer within the new conception of consumption.

Keywords: Storytelling, Manifesto, Brand, Postmodern Culture

**Assist. Prof., Ankara University, Communication Faculty, bartan@ankara.edu.tr, ORCID: 0000-0002-1814-4323

Beris ARTAN ÖZORAN

Manifesto Hikâye Anlatıcılığı: Örgütler İçin Yeni Bir Yol

Öz

Postmodern dönemde tüketim ilişkilerindeki rasyonel bağın koptuğu görülmektedir. Ürünlerin tüketilmesinde kullanım değerlerinin yerine, örgütler tarafından oluşturulan simgeler, semboller ve "anlamlar" geçmiştir. Örgütler tarafından halkla ilişkiler, reklam ve pazarlama aracılığıyla oluşturulan "anlamlar", bireylerin tüketim kararlarını etkilemektedir. Birey ürünle birlikte, ürüne yüklenen anlamları da satın almaktadır. Hikaye anlatımı, bu anlamların oluşturulması için önemli bir araç olarak ortaya çıkmaktadır. Hikâyeler duyguları yaymakta ve insanların birbiriyle bağ kurmasını sağlamaktadır. Makalenin amacı, hikaye anlatımının yeni bir yolu olan "manifesto hikayeciliğinin" yeni tüketim anlayışı içinde nasıl bir işleve sahip olduğunu tartışmaktır. Bu bağlamda, *Dove*'un "Gerçek Güzellik", *Diesel*'in "Aptal Ol", *Axe*'ın "Erkekler de Ağlar" ve *Nike*'ın "Sınırsız Ol" kampanyaları çoklu vaka analizi çerçevesinde, betimsel analiz yoluyla incelenmiştir. "Manifesto hikayeciliği"nin yeni tüketim anlayışı içinde örgütler tarafından "bir amacın parçası olma" duygusunu yaratmak ve tüketiciyle duygusal bağ kurmak için bir araç olarak kullandıkları sonucuna varılmıştır.

Anahtar Kelimeler: Hikâye Anlatımı, Manifesto, Marka, Postmodern Kültür

1. Introduction

How much money will you pay for a small "craft doll"? 5 dollars, maybe 10? What if that doll was bought for 50 dollars? How can someone sell a doll which has no specialty without using a brand's name? How about if you read a powerful story attached to the "craft doll"? What if this doll was made by someone for the memory of his grandma after she had a stroke? His grandma was a wonderful woman who had a difficult life full of poverty, diseases, and disasters like losing her kid. However, she never gave up living and smiling. Now, she is dead and her grandson has the strength to move on. He is saying, "I can't think of anything better than sharing Grandma E's strength and endurance with someone who needs it more than I do". He is selling it on auction at e-bay. Will you buy it now?

It isn't a true story. It was a storytelling experiment made by

Rob Walker and Joshua Gleen (2009) called "Significant Objects". They bought some items from thrift-stores for 1.25 dollars apiece and approximately 200 writers made up stories for each one of the item. They sold 128.74 dollars' worth objects for 3,612.51 dollars. It is approximately 2500 times more than their worth. They didn't plan any communication or advertising campaigns, the only thing they did is to add convincing stories written by talented writers. Because it is a project, they donated this money. However, if it was a profit-oriented company, it wouldn't donate the money. Many organizations are writing stories to form bonds with their shareholders and make a profit. They are using their created stories in their public relations, marketing or advertising campaigns showing their vision, beliefs or history. Stories become locomotive for organizations.

The main reason why all organizations need stories is the change in consumption rituals of people. The rational link in consumption rituals has been broken. People are consuming the "meaning", in other words, the "story" of the goods. They purchase some products for thousands of dollars. For example, we can buy a watch for 5.000 dollars. If we look at this case within the context of "need", we have to consider what a watch put in our lives. What is the function of a watch? We need a watch to measure time, or in the sophisticated versions, you can measure seconds. You can satisfy this easily for 10 or 15 dollars, maybe less. However, for some brands, people are paying 10000 times more. In Turkey, a photo showing two women wearing similar dresses became viral this year.[1] One of the women is a peasant living rural side of Turkey, the other one is a model of a famous brand. The model's dress belongs to a famous brand and its price is approximately 2400 dollars. The first woman is wearing a spit dress and we can guess she cannot pay 2400 dollars not even 240 to that dress. Two dresses look alike but there is a world difference price-wise between them. Some people are still

---

[1] https://www.sozcu.com.tr/hayatim/son-moda/14-bin-200-tlye-satilan-basma-elbise-konusunda-son-noktayi-koyuyoruz/

buying the expensive one.

We can't explain this kind of consumer behavior within "necessity". These examples are indicating that consumers are looking for something different from the "function" of the products. They are interested in the "meanings" of them. Consumers are not deciding with the rational mind, they tend to move with their emotions. It is related to the change in the meaning of consumption in the late 20th century. Many authors (Bocock, 2009; Bourdieu, 1984; Featherstone, 1990; Veblen, 1953; Wernick, 1996; Ritzer, 2011; Illich, 2011; Baudrillard 2008; Bauman, 2005; Miles, 2006; McCracken, 1990; Peterson, 2006) discussed the change in the consumption relations, the motivation of consumption, and what consumption means in the postmodern world. They use different theories to explain the new type of consumption and consumerism. However, they all agree that the use-value of the product is no longer the most effective motivation for consumption, signs, and symbols created by the organization gained great importance. Therefore, organizations need enchantment tools to form effective meanings and evoke emotions for both organization itself and its products. Stories are influential tools for enchantment.

To create meaning through stories, some organizations use manifestos. Manifestos offer a specific "cause" to the target audience, organizations call their target audience to be part of a "purpose" that can the world. In other words, organizations form "meaning" through signs and symbols they create with manifesto storytelling. When a brand use this new kind of storytelling, it should have a revolutionary idea and plan an action to realize it.

This article aims to discuss how brands use "manifesto storytelling" in the new consumption relations of postmodern era. For that reason, 4 campaigns (*Dove's* "Real Beauty", *Diesel*'s "Be Stupid", *Axe*'s "Boys do Cry", *Nike*'s "Find Your Greatness") which used manifesto storytelling was examined by multiple case study

method. The main assumption of this article is that brands use manifesto stories to create "a meaning" for their companies, the manifestos are superficial and they are not embracing the values in the manifestos.

Before the analysis of campaigns, why storytelling become that essential should be discussed. To discuss the increasing importance of stories, first, we have to analyze how consumption and the structure of organizations changed.

2. The Change in Production and Consumption

The consumption in this era and the production technologies are interrelated. Nowadays, if you have financial opportunities, you can get any product in maximum one week. Also, this product could be made only for you. For example, you can buy a shoe from *Nike*'s website, which is unique and made only for you. You can customize the style and color of the base, size and the color of the logo, laces, lining, flywire, midsole, outsole, heel logo, also you can add a text on the tongue. It is possible because of the developments in production, transportation and communication technologies. Consumer behaviors have changed drastically, yet we cannot discuss it without analyzing the transformation in production systems.

In the pre-modern era, there were very few people who had money and, there were not any opportunity to spend the money. People produce and consume what they need (Huberman, 2009, 27). Until the first factories, because there is no mass production, people only consume for their "real needs". After the emergence of factories, specifically with Fordism, production system has changed drastically. Assembly line and scientific management principles (Hancock & Tyler, 2001, 39-40) in the Fordist factories generated mass production. After the Fordist system, consumption is not only for petty bourgeoisie class or the elite class but for the whole people. With the spread of mass production, mass consumption became a

necessity for the continuity of the system (Dikmen, 2011, 130). However, the Fordist system started to congest because of the paradoxes inherent to the system itself. In order to overcome these paradoxes, a new production system called "global production" emerged around the 1970s to lower the labor costs and divide the risks arising from production between different countries (Dikmen, 2011, 129-136; 2003a; 2003b), Organizations have a chance to change their product sets as often as they want, at a very low cost. Therefore, the economic life of products has been shortened. They get rid of the obligation to cheapen their products or selling their products to different income groups, they began to sell new models of the same product to the old costumers. Nowadays, both scholars and business people are indicating that the world is standing in another breaking point called "Industry 4.0". It is defined as a new stage of the industry including 3D Printers, smart factories, internet of things and cyber-physical systems. With Industry 4.0, the assembly line becomes so flexible and modular that they can produce under mass production conditions even for the smallest order quantity (Weyer et. al., 2015, 581). These developments seem to pave away for a significant increase in the number and variety of products and a significant reduction in costs. The impact of the changes in production will not be limited only to the production area. According to Toffler (2011, 45-56) technological developments envision new social, intellectual and event personal solutions. It changes the way of thinking, view and the whole frame of the reason for people.

The changes in production technologies are interrelated with consumption. Modern consumption emerged with the Industrial Revolution. Before the Industrial Revolution, luxury consumption is only available to a certain small class (Ackerman, 1997, 110). However, it is argued that "consumption culture" is originated in 16th and 17th Century England where nobles tried to stand out with their clothes and jewelry to differentiate themselves from other nobles. In the 18th century, it is observed that the demand not only for the products people needed but also for luxury products has

increased with the effects of mass production (Aydın, et. al., 2015, 26). Consequently, consumerism, which started only in the upper classes of society in the 16th century started to spread across the middle and lower classes in the 18th century (Kırıcı, 2014, 84). Products that only a privileged class were able to reach before have become available for other individuals. Additionally, in time the motivation behind consumption had changed. Researches made at the beginning of the 20th century revealed that people no longer consume only to satisfy their needs. American sociologist Veblen made research on the new rich middle class in North America and he found that they consume for "imitation". And what they imitate is the lifestyle of the upper class in Europe (Bocock, 2009, 25). Simmel developed the view of Veblen, and he advocated that modern consumption occurred because of the people living in metropolises. Living in metropolises causes the birth of a new kind of individual, who is concerned about preserving the autonomy and individuality of his/her existence towards socio-technological mechanism, which tires to banalize him or her (Bocock, 2009, 27). According to both Veblen and Simmel, the new bourgeois class emphasizes their well-being and consumes appropriate products in order to separate themselves from the working class and make hierarchy natural (Peterson, 2006, 22-23). In other words, consumption became a tool to create status and differentiate people from others.

After the second half of the 20th century, in other words in postmodern culture, the meaning attributed to consumption started to transform. Postmodern consumption differs from modern consumption, even expressing its opposite. Despite the rise in consumption, in modernity consumption is seen as a secondary activity. It is considered as an activity to be avoided as much as possible in order to focus on production and work which are seen as more important activities than consumption (Ritzer, 1997, 495). In the postmodern period, "consumption" is the main activity, those who do not consume are excluded from the society, and it turned into

a tool of "self-expression" and a method of identification.

In postmodern world, there is more production than needed. Therefore, it is essential to sustain consumption, not production. To sustain production, system produces the market for the product before production. In other words, usefulness and objectivity which were the basic principles of production, are completely disappeared (Baudrillard, 2001, 2008). Meaning attributed to the products became more important than their functions. Products started to either discarded before they run out of life or replaced with higher models. Consumers are convinced to buy new products before the old ones run out of life. Toffler (2011) called this period as "throw-away" society. Because there is more production than needed, it is important to ensure consumption, not production. In Baudrillard's (2008) words, "need", "symbols" and "signs" should be created because the distinction between real needs and false needs is disappeared. The only thing distinguishes the goods which are similar in quality and price is their "meanings".

Consumption has become a tool for creating a "lifestyle". People consume to form a specific lifestyle and identity for themselves. For example, "by using environmentally friendly products, people try to show how environmentally-conscious personality they have" (Odabaşı, 2013, 83) or by using animal-friendly products, they underline their animal lover identity. Because products can gain new meanings with symbols and signs created by the communication efforts of organizations, objects became replaceable by limitless objects with their connotations (Baudrillard, 2008, 84-85).

Goods have gained symbolic value outside their functions. For example, a washing machine serves as a household good but also plays the role of comfort and prestige. Consumption is about the latter one which is about the role of the good. The goods undertake the task that determines people's status rather than satisfying actual needs (Baudrillard, 2008, 84-85; Baudrillard, 2001). This creates a

specific way of thinking that reflects organizations. People communicate, form any kind of relationship –could be about consumption or if it is a non-governmental organization being a volunteer or donating money- not because of the function of the organization. The important thing is what the organization "means" for them. For example, we are defining some companies as eco-friendly, feminist, happy, caring or sophisticated regardless of the product or the service they are trying to sell. We are identifying organizations with some concepts or emotions to articulate these concepts into our identities. Organizations use communication activities such as advertising, marketing and public relations to form these emotions. In a world where there are millions of organizations, trying to survive doing same business, the emotions or meanings created by the organization become essential.

3. Once Upon a Time... In a Postmodern World

Humanity made up stories. Gottschall (2012) stated that humans are storytelling animals; in other saying, storytelling is what distinguishes us from animals. Auster (as cited Fog et. al., 2010, 16) said: "stories is the only way we can create meaning in our lives and make sense of the world". According to him, we can understand ourselves, communicate who we are, better understand the conflicts of our lives with stories.

Since the beginning of humanity, people tell stories through cave pictures, sound and body language. Humans hand down their beliefs, knowledge, and emotions through stories to the next generations. Every culture has stories, myths, tales, fables or heroic epics. In the ancient times, before literacy wasn't common, stories verbally told and transferred. In modern societies, storytelling is used by a wide variety of groups for many different purposes. People are familiar with storytelling no matter which culture they belong to because they grow up with them. Stories are used in education,

influencing beliefs, attitudes or behaviors and more sincere transmission of messages (Coşkun, 2017, 5). In other words, our lives consist of stories. We grew up with fairy tales and stories about our family, heroes, successes, failures… Also, we tell stories to express our ideas and emotions throughout our lives.

Not just humans but also tribes, groups, states, and organizations are storytellers from past to present. In the era when human are still hunters and gatherers, social life took place around a campfire and while women prepare meal, their men swapped stories about the hunt. Tribe's elders shared the myths and legends around the campfire. Thus, they exchanged knowledge and experience, at the same time shaped the identity of the tribe and establishes its reputation among rivaling tribes (Fog, et. al., 2010, 16). So, the storytelling of a community is not a new way to create an identity, reputation and image. However, with the change in "way of understanding" in the postmodern culture and developing communication technologies, the importance of storytelling has increased.

As stated above the competition among companies reached higher levels. There are many products, services and ideas in the market, so organization should stand out amongst others. Additionally, they have a compulsion to sell the newest product or service to old customers. With the outstanding developments in the communication technologies, now organizations can use many different platforms without gatekeepers to "communicate" and tell their stories to shareholders.

According to Fog et. al. (2010, 16-20), modern companies are telling stories like old tribes. Stories in modern companies form an understanding about culture, values, heroes, and enemies, good and bad points. They transmit them to both their employees and customer. Companies show "who they are" and "what they stand for" with stories. There are many ways of storytelling for organizations.

They can use stories internally for their employees (Boje, 1991; Boyce, 1996; Barker & Gower, 2010; Ohara & Cherniss, 2010; Denning, 2001; Brady & Shar, 2013; McCarthy, 2008), advertising (Deuze, 2005; Richardson, 2002; Nemčoková, 2010; Park & Lee, 2014), public relations (Kent, 2015; Silvia & Terry, 2011; Elmer, 2011; Kantola, 2016) or marketing (Woodside et. al, 2008; Lee & Shin, 2015; Gillet, 2014; Vincent, 2002).

Many examples in the field show that "best brands are story brands" (Papadatos, 2006, 382). With storytelling, they are adding an emotional level to the corporation. We can't see storytelling as a simple narrative. It is a discourse that creates persuasion, feeling, and desire, carries ideology (Sanchez, 2014, 134). One can say that stories that have a huge impact already, raised its importance in the postmodern culture. It is because of the change in the understanding of "reality". Modernity attaches great importance to the "mind", there was a belief that everything can be known and every problem can be solved through the mind. In modernity, the reason is believed to be the most correct and only way to reach a single and universal truth. Postmodernism, on the other hand, opposes a single and universal conception of "truth". In the postmodern culture, the truth has dissolved in multiple realities because it is hard to speak of about a "single truth" in this era. Baudrillard (2008) explains this by the concept of "hyperreality" in which image, simulation and reality intertwined. In "The Perfect Crime" (2012), he mentions the murder of reality and its transformation to simulation. In this society, symbols and signs no longer have any relation to the facts (Baudrillard, 2014, 19). Simulation is different from "as if", it is not an imitation or parody, but a fact that has been replaced by signs (Baudrillard, 2014, 14-15). Mass media is an effective tool to spread these simulations, signs and symbols.

Communication activities such as advertising and public relations are effective in creating hyperreality for organizations. The

symbolic meanings and images created as a result of these activities form a hyperreal environment. For example, a shampoo stripping away from its basic qualities such as cleansing and pleasant smell and gain qualities like fun and active (Batı, 2015, 111-112). It happens also in companies, people have started to identificate companies with some emotions and adjectives which not directly in relation to its main job. People are engaging these companies, not because of their function but the emotions they spread via communication activities.

One of the main reasons people are consuming "meaning" and "emotion" of the companies lies under the concept of "modular identity"(see Bauman, 2000b). People have started to build their identities by using the meaning of products they are consuming or the choices of the organization they are making. People use symbols and visual expressions that signal personality and vale. For example, "A pair of hiking boots from *Timberland* a Kevlar jacket from *North Face*, signal an outdoorsy type." (Fog et. al., 2010, 18). Stories are helping to form these symbols and meanings for the companies. Stories told by companies become synonymous with how people define themselves, communicate who they are (Fog et. al., 2010, 18). It is related to the new kind of consumerism. It is seen that the meaning attributed to "consumption" changes concerning economic, political and cultural conditions. The word "consumption" had passed into English and French through the Latin word "consumere" which means "to take up completely, devour, waste, spend. Therefore, "consumption" has been used in negative meaning such as destroying, exhausting for a long time. In the 18th century is a breaking point, consumption started to be used as a neutral concept while preserving its negative meanings (Williams, 2005: 95-96). In postmodern times, "consumption" defined as a tool to form identity, differentiate self from others. It is not about necessity anymore; it is about the "meanings" of the products which people can articulate to their identities. A new kind of consumerism depends upon "its specific set of values becoming acceptable and comprehensible

among sufficient groups of people so that sales of consumer products can be made" (Bocock, 2009, 61). Therefore, the system should produce some values for customers to move them.

With writing manifestos, organizations create special values, calling their customers to become part of a movement, a group. In recent years, specifically powerful brands started to publish "manifestos". In these manifestos, they explain why their organization exists, its purpose and why people should care about this brand. They are creating manifestos to connect with their target audience emotionally and persuade them to support their brands. Brands try to create "brand relevance" with manifestos. "This includes crafting a mission niche that can be tied to a specific area of focus. This mission niche is a social contract with stakeholders, for which the brand is held accountable (Overton & Sieneart, 2006).

Brand manifestos are becoming more and more popular among brands. In a google search with the keyword "brand manifesto", we receive 113.000 results. Most of the results are articles that explain the importance of "writing a manifesto" for brands, and give advice for an "effective brand manifesto". However, there are only a few academic researches (Lozano, 2012; Banet-Weiser & Lapsansky, 2008; McNally & Speak, 2003) discussing manifestos for brands.

In this article, the focus is on "manifesto storytelling" which is different from "brand manifesto". Different from "brand manifesto" where orgization decleare its overall mission, organizations started to develop manifestos for their communication campaigns. They write manifestos for a specific communication campaign and use storytelling tools like public relations, advertising and marketing to spread it. Manifesto means "a public declaration by a sovereign prince or state, or by an individual or body of individuals whose proceedings are of public importance, making known past actions and explaining the motives for actions announced as forthcoming". It

is a "document of ideology", "peculiar and angry or downright crazed", "always opposed to something". Therefore, it is revolutionist. We are familiar with the concept by the "communist manifesto" written by Marx and Engels which aims to change the world and affected the whole world. Organizations started to use manifestos to tell their stories and create a "meaning" for their organizations. In other words, it can be advocated that organizations are using "manifesto storytelling" as a part of new consumerism logic.

Within this article 4 "manifesto storytelling" examples were chosen for the analysis. Many brands such as *Apple*, *Levi's*, *TedX*, *Fanta*, *The North Face* have brand manifestos. However, they didn't create extensive communication campaigns for spreading their manifestos yet. For the analysis 4 manifesto storytelling campaigns which are *Dove's* "Real Beauty", *Diesel's* "Be Stupid", *Axe's* "Boys do Cry", *Nike's* "Find Your Greatness" were chosen because they conduct large-scale communication campaigns to spread their manifestos. These brands use both advertising and public relations activities to narrate the values and "meanings" they created by the manifestos.

For the analysis, multiple case study method was used. The case study aims in-depth examination of a specified subject or situation (Yin, 2009, 23). While aiming to provide detailed information about the case, it is important to reveal the context in which the phenomenon takes place. There are several models such as instrumental, intrinsic and multiple (Stake, 2005, 455-447) for case study analysis. In this research multiple case study analysis was conducted because it is carried out by addressing multiple cases to investigate a general situation and it leads the researcher to a more in-depth understanding of the subject (Stake, 2005, 447). "Manifesto storytelling" is a new way for organizations to create signs and symbols in the new logic of consumerism. Because of that reason, the analysis aims to gain insight into how they are using this new tool to persuade their target groups.

For that reason the the manifesto they declared, videos, web sites, Twitter and Instagram posts about the campaigns were analyzed by descriptive analysis. Additionally, the manifestos of brands were evaluated with other communicated activities they made to analyze if they stick by the values they declared in the manifestos.

4. Research

4.1 "Be Stupid"

The famous fashion brand *Diesel* launched its "be stupid" campaign designed by *Anomaly* Agency in 2010 and published a manifesto. It was a multi-platform campaign, they used the press, outdoor advertising, digital tools, and pr stunts. Also, they make the campaign participant by calling people to send videos to Diesel:

> *"Are you doing something stupid right now… Well if so, we want you to be a part of our new music video. This unique video will not only exhibit the new collection, but it will also expose you and your creative cause by directing people to your personal website and social networks… This is a great opportunity to demonstrate your stupidity to the world."*

They declared "be stupid" as their philosophy. It is a bold and proactive story, their agency is also outside the box. *Anomaly* defines itself as "deviation or departure from the normal or common order, form or rule". They together formed 40 images and 15 slogans for the campaign which are redefining the concept of "stupid" that originally means "slow of mind, given to unintelligent decisions or acts, lacking intelligence or reason". They position "stupid" in opposition to the "smart". In this campaign, smart is used for social norms, rules, control and stupid means thinking outside the box, free, being unique, living emotions, living moment.

It shows a feature of "postmodern culture" which opposes to

the "rational mind", "reason". The most important feature of modernity is the rise of "reason". With the Enlightenment project, "reason" was centralized and exalted. In modernity, the human mind/reason is the most important and greatest talent a person can have. Due to modernity, reason not only provides "thinking correctly" but also "acting in a correct way". Modernism and Enlightenment project has endless confidence in reason and science. The utopia of Enlightenment argues that eternal peace can be achieved and problems can be completely solved through reason. However, this didn't happen for various reasons. In the modern era, people have faced problems such as hunger, death, poverty, unemployment, nuclear threats... This caused suspicion against reason and science (Odabaşı, 2013, 21).

One of the main criticisms of postmodernity is based on "reason" and "Enlightenment Project". Although this project once praiseworthy, it later began to suppress humanity and condemn it to a particular set of thoughts and actions (Sims, 2006, IX). Postmodern culture challenges the uniform lifestyle and society created by modernity. When we analyze the "be stupid" campaign, we can track the footprints of postmodern culture. "Stupid" in the campaign was used to challenge a set of values and a uniform lifestyle of modernity. In the manifesto, they stated "over a time a single sentence creeps into our lives. Don't be stupid". In other words, obey the rules and be like everyone.

In the campaign manifesto and slogans, they did it by using comparisons: "Smart may have brains, but stupid has the balls", "smart critiques, stupid creates", "smart may have plans, but stupid has the stories", "smart listen to head, stupid listens to the hearth", "stupid might fail, smart doesn't even try". These sentences all emphasize postmodern culture versus postmodern culture. Modernity is about projects because the most important time is not now but the future. The present time loses its meaning after not completely devoting itself to their service of the future. However, in

postmodernity, everything happens "right now" (Bauman, 2000a, 214; Urry, 2015, 18). Living the moment is valuable because you can no longer know what is going to happen in the future. Also, in postmodern culture, emotions become equally important as reason. In this campaign, one can say that many features of postmodernism like living the moment, confronting reason, emotions are reproduced.

4.2. "Free the Men from Stereotypes"

Axe the famous cosmetic brand, launched "Is it ok for guys?" international campaign in 2016. The first part of the global campaign launched in the USA and Britain with the social mission of "helping men to reach their most attractive states by express their personalities". However, *Axe* found out some obstacles against it. In the research *Axe* conducted, it is found that there is a pressure on men about "being a man". Additionally, they found that guys are searching online asking permission to be themselves. They are asking if it is ok "to be a virgin", "wear pink", "to cook", "cross the logs" or "cry". Therefore the aim of the campaign is to "work to create a society where there is no wrong way to be a man". *Axe* stated that they are combating with "toxic masculinity".

In the Turkey version of the campaign launched in 2017, *Axe* used "Boys Do Cry" slogan. The campaign video shared via social media and broke a record with 4.6 million clicks within 36 hours, and #boysdocry hashtag received 14.9 million impressions, became a trending topic. The campaign started with a manifesto highlighting the patterns of behavior that demonstrates the understanding of masculinity in Turkey such as: be a guardian of honor, pillar of the house, paying all the bills, not asking someone the way, football fanatic, not crying. Living with these stereotypical behaviors was criticized and made a call to men by saying "forget what you know" and "live their emotions". These are the path to freedom for man in the manifesto. And at the end of the manifesto, *Axe* emphasizing that

"your tears make you who you are, don't wipe your tears".

Modernism attributes certain gender roles and determines the frameworks of women and men to perceive themselves and each other (Uçan, 2012, 266). Different gender characteristics are the basis of industrial society. If there is no distinction between the roles of women and men, there is no industrial society (Beck, 2011: 157). Beginning in the 18th century, masculinity was defined by a set of standards and deepen in the 20th century. It was built on the axis of competitiveness, strength, endurance, stiffness, and confidence (Cengiz, et.al., 2004, 55). Men should avoid feminine behaviors like expressing feelings (Oktan, 2008, 154). These are the certain patterns that must be followed by man.

In the postmodern culture, all of the stereotypes are rejected including gender. In the manifesto crying, which is feminine in the modern sense, is encouraged. Axe said it is not forbidden to show emotions, emotions are making a who he is. Living and liberating emotions is also a feature of postmodern culture.

4.3. "Free the Women from Beauty Stereotypes"

Dove, aglobal self-care brand, launched its "real beauty" campaign in 2004 with Edelman and Ogilvy&Mother. This campaign relies on "The Real Truth about Beauty" research Dove conducted. Research showed that only 4% of women describe themselves as "beautiful", 72% were under pressure to be beautiful and 80% accepted that every woman is had a kind of beauty but did not realize their beauty (Millard, 2009, 84). Based on this research they build a new "beauty philosophy" by using the press, outdoor, digital and pr stunts.

The vision of *Dove* is defined by these words "We believe beauty should be a source of confidence and not anxiety. That's why we are here to help women everywhere develop a positive relationship with the way they look, helping them raise their self-esteem and realize

their full potential." In this scope, the aim of this campaign is to create and encourage a discussion about beauty. *Dove* contradicts the existent understanding of beauty, and advocates that woman is beautiful at any age, in any body, at any weight.

They published a manifesto at the beginning of the campaign. In this manifesto, it is stated that for a long time, beauty has been characterized by narrow and unattainable stereotypes. With this manifesto, *Dove* declared its aim to change it. They announced why they started this campaign by saying "true beauty comes in different shapes, sizes, colors, and ages". And with this manifesto, it invited people to join campaignrealbeauty.com and discuss how people can make beauty "true" again.

It is seen that the campaign opposes the "stereotypical" beauty understanding raised with modernity. The body is not just an organism, but a historically and culturally determined entity. Therefore, historical conditions define the human body, beauty, and ugliness (User, 2010, 149). In modernity, the body is transformed into a tool that can be restructured and perfected (İnceoğlu - Kar, 2010, 88). Beauty has started to be defined over the body, specifically female body, and transformed into a commodity (Güzel, 2013, 37). As a result, beauty became a norm that women must strive to achieve. Dove challenges the modern understanding of beauty and supports modern cultures' position that highlights differences.

After the manifesto, *Dove* published a pledge with three articles. Firstly, they won't use models in their campaigns, they will use "real woman" and reflects diversity. Secondly, they promised not to use digital differences on real women, they will show women as they are. Finally, they promised to support girls to develop their self-esteem. With the pledge and manifesto, they stand against the modernity-specific woman images which are manipulated and perfected in the media.

4.4. "Everybody Can Be Great"

Nike's "Find your greatness" campaign was launched before the 2012 London Olympics. The official sponsor of this big event was Adidas. However, with the launch of "Find your greatness campaign, Nike became visible during the Olympics by starting a discussion about what "greatness" is. While other sports brands made campaigns showing successful sports people in their campaigns during the Olympics, *Nike* followed another path. The campaign emphasizes that not only athletes but all of the humans can force their limits and be great. It is not only champions or record-breaking athletes who push their limits. Amateurs also work to achieve excellence within their boundaries, achieve their personal goals and capture their own great moments.

The campaign started with a manifesto saying "greatness has no peak". With the manifesto they aired a commercial on tv and social media, also they opened a #findgreatness hashtag and call people to share how they find their greatness. In the manifesto, *Nike* said "somehow we've come to believe that greatness is only for the chosen few, for the superstars. The truth is greatness is for all of us". One can say that *Nike* liberated "greatness", not only athletes but everyone can be great. In another way, campaign manifesto opposes to the limitation of greatness to a specific class of people.

Within the campaign, *Nike* shared a bunch of videos showing the greatness of amateurs: a little boy passing through an older rugby player, a boxer woman punching pillows, a little girl backflipping, a little boy jumping from high point to a pool. All of these images underline that if you force your limits, you can be successful, you don't need to be a professional athlete to be great. Greatness is for everyone. Similar to another campaign it contradicts limits about what people can do and cannot do.

5. Discussion and Conclusion

In this article, the cultural change became dominant after the 1970's defined as "postmodern culture" which emerged by confronting modernity. The most prominent feature of postmodern culture is the change in the meaning of "consumption". Consumption became a kind of communication system (Baudrillard, 2008) that people show who they are. With the new understanding of consumption, people no longer buy products for the "use value". In other words, the basis of consumption is no longer necessity. Symbols and signs are the new basis of consumption. In new consumerism logic, a series of symbols should become clear to the potential consumer (Bocock, 2009, 62).

Another characteristic of postmodern culture is fragmentation. While modernism is a project of unity, integrity, and homogeneity; postmodernity avoids all the singular, integrative and reductionist social phenomena and explanations (Özcan, 2012, 32). It is mainly because postmodernism is opposed to great narratives. Fragmentation can be seen at all levels. First, "truth" was fragmented. With the simulation, the truth was hidden behind imitation (Batı, 2015, 102). In the abstract level, fragmentation breaks down the integrated view of the nature and philosophy of knowledge. Social systems such as states, society, social institutions like family, and political parties were fragmented. Also, people's lives are increasingly disconnected and fragmented (Berthon & Katsikeas, 1998, 150). Additionally, in the postmodern period, individuals are also fragmented. In postmodernity, the self is not a whole; in contrast with modernity changing images, having different "selfs" are welcomed (Fırat, 1991). Bauman (2000b, 167-170) explains the disintegration of the individual with the concept of "modular identity". People have portable, disposable and replaceable characteristics.

Identity is now decentralized. People establish their identity by choosing to switch between images produced by consumer culture. People weave objects with symbolic meanings as a narrative that describes who they are. Thus, a narrative identity emerges (Binay, 2010, 20). Individuals form their identities through their relationships with the products and individuals (Odabaşı, 2012, 52). Consumption activities shaped around brands create a dynamic, variable and slippery identity (Batı, 2015, 102). That is the main reason why companies eager to create "meanings". Creating stories around the organization one of the most effective ways to create meanings. Companies use stories to build or maintain relations with their shareholders and create a kind of enchantment around themselves. They are not only creating an enchantment for their brands but they are also re-enchanting consumption. The enchantment in consumption relations were disenchanted in the modernity because of rationalization and became "polar night", "icy darkness" (Ritzer, 2011). System should re-enchant consumption again to maintain itself. Marketing and public relations are tools for re-enchantment (Yıldız, 2013, 126). And these tools are using stories.

The popular way of storytelling is creating manifestos for the last 10 years. The manifesto is a revolutionary text including resistance to the current situation. Four manifesto storytelling cases were examined by multiple case study method using descriptive analysis in this article. All of the cases have something in common: resistance. They decleared their opposition to some generally accepted stereotypes. *Diesel*'s "be stupid" campaign declares they are opposed to "smart" and support "stupid". Being smart, in other words, "reason" is the main value modernity depends on. Axe's "boys do cry" manifesto objected to man stereotypes, Dove's real beauty manifesto opposes to existing beauty understanding, Nike "Find your greatness" rejects the idea that the adjective of "greatness" belongs to a specific group, it is for all of the people. All of the manifestos declares companies vision. Though they advocate freedom on other subjects, they all emphasize "freedom" and going beyond the

ordinary.

The other common trait of the campaigns is they did not just tell stories; they are including people to build the story together. They form a kind of "collaborative" storytelling. They call their shareholder to get involved in their stories by sending photos, videos or sharing their experiences. It means that they did not pacify their target group, people are active in these storytelling processes.

All of these brands' statements and bold and they are saying that they have a goal about "culture change". They are creating symbols for their target groups and calling them to join a "cause". They are giving a message to their audience saying "be part of our resistance to the stereotypical definitions of the society". As mentioned before, symbols and signs created by organizations became more vital than the use-value of the product in postmodern era. By consumption, people rebuild their identities and it is an endless process. Therefore, the brands analyzed in the article offers new "identity pieces" for people to articulate their identities. In other words, you are not buying just the product when you are consuming Axe, Dove, Diesel or Nike, you are also buying the symbols. You are buying products of Axe to show you care about Men's freedom from stereotype; Diesel to show you resist the unquestionable power of reason, Dove to show you are against beauty stereotypes and Nike to support the idea "everybody can be great".

However, when we analyze other communication activities made by these brand, we found some contradictions or they are not doing concrete actions besides from the campaign. While Axe opposing the man stereotype, in its website it is said all of this effort is for impressing women. They stated that Axe is designed to make the man more assertive in the face of girls with its cool and adventure-loving image; Axe is a brand, which is assistant of man who wants to impress women. Axe seems to define women as the

main target audience, not men. On the one hand, the brand emphasized "liberation" from stereotyping; on the other hand, they said the main aim is to impress women. They both giving men the message to be themselves, at the same time they remind them of the duty of "impressing woman". In words, "liberation" in the campaign positioned as a mean of influencing women. Therefore, it seems that only the way to impress woman has changed.

Dove's campaign declared that every woman is beautiful, the woman shouldn't care about beauty stereotypes, they have to explore their own beauty. Dove advocated getting rid of the beauty pressure by using slogans such as "be yourself, be beautiful", "Everybody is beautiful". The whole campaign emphasizes the way to beauty is "naturality". However, the direct link between women and beauty is not questioned in the campaign. Women still have to be beautiful and feel beautiful. Only they reinterpret the way to be beauty.

"Find Your Greatness" campaigns' central topic is "you don't need to be an athlete to be great". However, after the campaign, we see that Nike returns to use known athletes in its commercials and communication activities. Therefore, one can say that Nike used Find your greatness to differentiate itself from the other brands doing campaigns in the Olympic period. After that, it turns back to identify success and gratefulness with professional athletes such as LeBron James and Serena Williams.

In the "be stupid" campaign, brands say they are against "smart", in modernity language "reason". However, criticism of the reason is more about criticizing categorization modernity made such as hierarchies, social classes, elitism, marginalization, etc. In this campaign and other activities of Diesel, we cannot see their reflection. Therefore, one can say that the manifesto has a superficial criticism.

To conclude companies used manifesto storytelling to form

"meaning", add value to their company. They created manifestos about the values they want to be identified with. In the first glance, they look at they are rebelling to a taboo, social norm. However, when it is analyzed with the other communication activities of the company, the rebel seems superficial. Therefore, one can say that their manifestos are "as if" manifestos. Therefore, it can be said that these brands used manifesto storytelling for creating a new "meaning" for their organizations, form an emotionally bound with their audiences, create a feeling of "we" as a community and make people feel they are part of a "great cause" formed by the brand.

References

Ackerman, Frank. "Overview Essay Part IV". *The Consumer Society*. ed. Neva R. Goodwin et.al. 109-119. Washington: Island Press, 1997.

Aydın, Ali vd.."Tüketim Kültürü Çalışmaları Üzerine Bir Literatür Taraması". *Tüketici ve Tüketim Araştırmaları* Dergisi 7/11 (2015): 23-43.

Banet-Weiser, Sarah & Lapsansky, Charlotte. "RED is the New Black: Brand Culture, Consumer Citizenship and Political Possibility". *International Journal of Communication* 2 (2008): 1248-1268.

Barker, Randolph T. & Gower, Kim. "Strategic Application of Storytelling in Organizations: Toward Effective Communication in a Diverse World". *The Journal of Business Communication* 47/3 (2010): 295–312.

Batı, Uğur. *Tüketim Davranışları.* İstanbul: Alfa, 2015.

Baudrillard, Jean. *Consumer Society*. London: Sage, 2008.

Baudrillard, Jean. *Perfect Crime.* London: Verso, 2012.

Baudrillard, Jean. *Simulacra and Simulation.* Michigan: Michigan Press, 2014.

Bauman, Zygmunt. *Mortality, Immortality and Other Life Strategies.* Oxford: Blackwell, 2000a.

Bauman, Zygmunt. *In Search of Politics.* Cambridge: Blackwell, 2000b.

Bauman, Zygmunt. *Work, Consumerism and the New Poor.* London: Open University Press, 2005.

Beck, Ulrich. *Risk Society.* London: Sage, 2011.

Berthon, Pierre & Katsikeas, Constantine. "Essai: Weaving Postmodernism". *Internet Research* 8/2 (1998):149-155.

Binay, Ayşe. "Tüketim Vasıtasıyla Oluşturulan Postmodern Kimlikler". *Global Media Journal Turkish Edition* 1/1 (2010): 18-31.

Bocock, Robert. *Tüketim*. İstanbul: Dost Kitabevi, 2009.

Boje, David. "The Storytelling Organization: A Study of Story Performance in an Office-Supply Firm". *Administrative Quarterly* (1991): 106-126.

Bourdieu, Pierre. *Distiction: A Social Crituque of the Judgement of Taste*. Cambridge: Harvard Press, 1984.

Boyce, Mary. "Organizational story and storytelling: a critical review". *Journal of Organizational Change Management* 9/5 (1996): 5-26.

Brady, William & Shar, Haley. "Storytelling Defines Your Organizational Culture". *Psysician Executive* 39/1: 40-43.

Cengiz, Kurtuluş vd.. "Hegomonik Erkekliğin Peşinden". *Toplum ve Bilim Dergisi* 101 (2004): 50-71.

Coşkun, Ayşen. "Once Upon A Time": Using Digital Storytelling In Marketing Education". Conference Paper. Antalya, 2017. https://www.researchgate.net/publication/326540950_BIR_VARMIS_BIR_YOKMUS_PAZARLAMA_EGITIMINDE_DIJITAL_HIKAYE_ANLATIMININ_KULLANILMASI_ONCE_UPON_A_TIME_USING_DIGITAL_STORYTELLING_IN_MARKETING_EDUCATION.

Denning, Stephen. *The Springboard: How Storytelling Ignites Action in Knowledge-Era Organizations*. New York: Routledge, 2001.

Deuze, Mark. "Towards professional participatory storytelling in journalism and advertising". *First Monday* 10/7 (2005).

Dikmen, Ahmet Alpay. "Standart Üründen Marka Standardizasyonuna". *Küresel Düzen: Birikim, Devlet ve Sınıflar (Korkut Boratav'a Armağan)*. ed. Yeldan, E. & Şenses, F. Köse, A.H. 515-538. İstanbul: İletişim Yayınları, 2003a.

Dikmen, Ahmet Alpay. *Küresel Üretim.* ASO Medya, 2003b. http://www.aso.org.tr/kurumsal/media/kaynak/TUR/asomedya/eylul-ekim2003/buyuteceylul-ekim2003.html, Accesed: 14.06.2016.

Dikmen, Ahmet Alpay. *Makine, İş, Kapitalizm ve İnsan*. Ankara: Tan Kitabevi, 2011.

Elmer, Paul. "Public Relations and Storytelling". *Public Relations, Society & Culture*. ed. Edwards, Lee & Hodges, Caroline. 59-72. Roultledge, 2011.

Featherstone, Mike. *Consumer Culture and Post-modernism.* London: Sage, 1990.

Fırat, Fuat. "Postmodernity: The Age of Marketing". *International Journal of Research in Marketing* 10/3 (1993): 227-249.

Fog, Klaus – Budtz & Christian - Munch, Philip. *Storytelling: Branding in Practice*. Berlin: Narayana, 2010.

Gottschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human.* Boston: Houghton Mifflin Harcourt, 2012.

Gillett, Rachel. "Why our brains crave storytelling in marketing". *Fast Company* 6, 2014. https://www.fastcompany.com/3031419/why-our-brains-crave-storytelling-in-marketing.

Güzel, Ebru. *Kültürel Bağlamda Kadın ve Güzellik: Türkiye'de Bir İktidar Alanı Olarak Elitler Üzerinden Güzellik Anlayışına ve Tüketim Nesnesine Dönüşen Kadın Sorununa Bakış.* Unpublished Thesis, Yeditepe Üniversitesi SBE Antropoloji, 2013.

Hancock, Philip & Tyler, Melissa. *Work, Postmodernism and Organization: A Critical Introduction.* London: Sage, 2001.

Hobsbawm, Eric. *Sanayide İmparatorluk.* Ankara: Dost Kitapevi, 2008.

Huberman, Leo. *Feodal Toplumdan Yirminci Yüzyıla.* İstanbul:İletişim Yayınları, 2009.

Illich, Ivan. *Tüketim Köleliği.* İstanbul: Pınar Yayınları. 2011.

İnceoğlu, Yasemin & Kar, Altan. *Kadın ve Bedeni,* İstanbul: Ayrıntı Yayınları, 2010.

Kantola, Anu. "Cleaning rotten politics, selling exclusive liaisons: public relations consultants as storytelling professionals between markets and politics". *Public Relations Inquiry* 5/1

(2016): 33-52.

Kent, Michael L. "The power of storytelling in public relations: Introducing the 20 master plots". *Public Relations Review* 41/4 (2015): 480-489.

Kırıcı, Hülya. "Hedonik Tüketim Davranışları ve Toplumsal Etkileri". *Paradoks Ekonomi, Sosyoloji ve Politika Dergisi* 10/1 (2014): 80-100.

Lee, Yong-sook & Woo-jin Shin. "Marketing tradition-bound products through storytelling: a case study of a Japanese sake brewery". *Service Business* 9/2 (2015): 281-295.

Lozano, Victoria. "Rediscovering your Brand's True North", *Brand Strategy* 1/1 (2012): 12-34.

McCarthy, John F. "Short Stories at Work: Storytelling as an Indicator of Organizational Commitment". *Group & Organization Management* 33/2 (2008): 163-193.

McCracken, Grant D. *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*. Indiana: Indiana University Press, 1990.

McNally, David & Speak, Karl D. *Be Your Own Brand*. San Francisco: Berret-Koehler Publishers, 2003.

Miles, Steven. *Consumerism: A Way of Life.* London: Sage, 2006.

Millard, Jennifer. "Performing Beauty: Dove's 'Real Beauty' Campaign". *Symbolic Interaction* 32/2 (2009): 146-168.

Nemčoková, Katarína. "Storytelling as a discourse strategy in printed advertising". *Theories and Practice* 111 (2010): 61-73.

Odabaşı, Yavuz. *Postmodern Pazarlama.* İstanbul: MediaCat Kitapları, 2012.

Odabaşı, Yavuz. *Tüketim Kültürü: Yetinen Toplumdan Tüketen Topluma*. İstanbul: Sistem Yayıncılık, 2013.

Ohara, Stacey & Cherniss, Mariah. "Storytelling at Juniper Networks Connects a Global Organization to the Values and Behaviours of Success". *Global Business and Organizational Excellence* 29/6 (2010): 31-39.

Oktan, Ahmet. "Türk Sinemasında Hegomonik Erkeklikten Erkeklik Krizine: Yazı-Tura ve Erkeklik Bunalımının Sınırları". *Selçuk İletişim Dergisi* 5/2 (2008): 152-166.

Overton-de Klerk & Nina – Sienaert Marilet. "From Research Excellence to Brand Relevance: A Model for Higher Education Reputation Building". *South African Journal of Science* 5/6 (2016): 1-8.

Özcan, Burcu. "Postmodernizmin Tüketim İmajları". *Fırat Üniversitesi Sosyal Bilimler Dergisi* 1 (2007): 261-273.

Peterson, Mark. *Consumption of Everyday Life.* New York: Routledge, 2006.

Papadatos, Caroline. "The art of storytelling: how loyalty marketers can build emotional connections to their brands". *Journal of Consumer Marketing* 23/7 (2006): 382-384.

Park, Myung Jin & Doo Hee Lee. "Effects of Storytelling in Advertising on Consumers Empathy". *Asia Marketing Journal* 15/4 (2014): 103-129.

Richardson, Glenn W. "Visual storytelling and the competition for political meaning in political advertising and news in campaign 2000". *American Communication Journal* 5/3

(2002).

Ritzer, George. *Postmodern Social Theory.* New York: The Mcgraw-Hill, 1997.

Ritzer, George. *Büyüsü Bozulmuş Dünyayı Büyülemek.* İstanbul: Ayrıntı Yayınları, 2011.

Sanayi 4.0: Uyum Sağlayamayan Kaybedecek. Ege Bölgesi Sanayi Odası, http://www.inovasyon.org/pdf/EBSO.Sanayi-4.0_Raporu.Ekim.2015.pdf, Accesed: 03.05.2017.

Sánchez, Carmen. "Transmedia Storytelling, an ally of Corporate Communication: #Dropped by Heineken case study". *Communication & Society / Comunicación y Sociedad,* 27/3 (2014): 127-150.

Silvia, Tony & Terry Anzur. *Power Performance: Multimedia Storytelling for Journalism and Public Relations.* John Wiley & Sons, 2011.

Sim, Stuart. *Postmodern Düşüncenin Eleştirel Sözlüğü.* Ankara: Ebabil Yayınları, 2006.

Stake, Robert E., "Qualitative Case Studies". *The Sage Handbook of Qualitative Research.* Ed. Norman K. Denzin – Yvonna Lincoln. CA: Sage, 2005.

Toffler, Alvin. *Şok: Gelecek Korkusu.* İstanbul: Koridor Yayıncılık, 2011.

Uçan, Gülten. "Post-Modern Erkek(Lik)". *CBÜ Sosyal Bilimler Dergisi.* 10/2 (2012): 262-271.

Urry, John. *Mekânları Tüketmek.* İstanbul: Ayrıntı Yayınları, 2015.

User, İnci. "Biyoteknolojiler ve Kadın Bedeni". *Kadın ve Bedeni*. ed. Yasemin İnceoğlu & Altan Kar. 131-169. İstanbul: Ayrıntı Yayınları, 2010.

Veblen, Thorstein. *The Theory of Leisure Class.* London: Oxford University Press, 1953.

Vincent, Laurence. *Legendary Brands: Unleashing The Power Of Storytelling To Create A Winning Marketing Strategy*. Dearborn Trade Publishing, 2002.

Wernick, Andrew. *Promosyon Kültürü: Reklam, İdeoloji ve Sembolik Anlatım*. İstanbul: Bilim ve Sanat Yayınları, 1996.

Weyer, Stephan, et.al. "Towards Industry 4.0 – Standardization as the crucial challenge for higly modular, multi-vendor production systems". IFAC-Papers Online 48/ 3 2015: 579-584.

Williams, Raymond. *Anahtar Sözcükler.* İstanbul: İletişim Yayınları, 2012.

Woodside, Arch G. et.al. "When consumers and brands talk: Storytelling theory and research in psychology and marketing". *Psychology & Marketing* 25/2 (2008): 97-145.

Yıldız, Nuran. *Aşk Yüzyılı Bitti: Aşkta, İşte, Siyasette Yeni Zamanlar.* İstanbul: Doğan Kitap, 2013.

Yin, Robert. *Case Study Research Design and Methods.* USA: Sage Publications, 2009.