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Brand Storytelling

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Business School

Summative Assignment

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Building Personal Brands with Digital Storytelling ePortfolios

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Antoine de Saint-Exupéry said, "If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea." This article presents a pedagogical approach for framing a digital-identity-enhancing ePortfolio that maximizes student engagement and produces a high-quality ePortfolio artifact. Building on the work of Lambert (2002), Barrett (2005), Klein (2013), Ramirez (2011), Nguyen (2013), Kahn (2014), Khodfay (2014) and others, the authors have developed a technology- and pedagogy-based digital storytelling ePortfolio framework that helps students craft a digital identity and communicate a personal brand. When ePortfolio assignments provide opportunities for self-exploration that include creating a personal brand, students engage with and appreciate the importance of their work, as evidenced in our pilot study of second- through fourth-year students in a university honors colloquium. Furthermore, this personal branding approach extends existing ePortfolio models by helping students develop key twenty-first century metaskills (Neumier, 2013), while also enhancing their human and social capital.

In the last two decades, the use of ePortfolios to foster and assess learning in courses, programs, and across institutions has flourished. A recent editorial by Rhodes, Chen, Watson, and Garrison (2014) in the *International Journal of ePortfolio* reports that more than 40% of colleges and universities use ePortfolios in some way. The expanding use of ePortfolios can be attributed to a confluence of factors affecting higher education, including the need to update pedagogical methods to better address the participatory learning preferences of 21st century students, increased access to Web 2.0 technologies (e.g., mobile computing devices, social media platforms, wireless connectivity) that support participatory learning, as well as calls for colleges and universities to provide clear evidence of what students learn (Bass, 2012, 2013; Clark & Eynon, 2009). ePortfolios, in which students document, reflect on, and integrate their learning in digital spaces, often for public audiences, are especially suited to meet these demands.

As virtually all published accounts of ePortfolio use make clear, their success, whether to foster deep learning or to facilitate more authentic assessment, depends on how ePortfolios are implemented (Eynon, Gambino, & Török, 2014a). Early research suggests that the adoption of ePortfolios has helped institutions meet objectives such as increasing retention and improving assessment of learning (Eynon, Gambino, & Török, 2014b). Faculty, too, report that the use of ePortfolios in their courses has facilitated deeper learning for students. Unfortunately, students themselves may not see ePortfolios as positively as do teachers and administrators. The 2014 ECAR Study of Undergraduate Students and Information Technology found that ePortfolios were one of only two technologies (the other was social media) that students wished teachers would use less of (Dahlstrom, Brooks, & Bischel, 2014).

That institutional interest in ePortfolios may conflict with students' interests was addressed early by

ePortfolio advocates Barrett and Carney (2005), who questioned whether, in the name of assessment, we might be losing a "powerful tool to support deep learning" (para. 5). Baston (2007) used the word "hijacked" to describe the appropriation of ePortfolios for purposes other than student-centered learning. Although Cambridge (2010) and others have argued that ePortfolios can serve both institutional and student interests, the case remains that, as with any requirement, ePortfolios risk being seen by students as merely a requirement. For ePortfolios to be of maximum value, faculty should take into consideration not just course learning outcomes but also students' interests in creating portfolios.

When ePortfolio creation is motivated by students' desire to showcase their capabilities for potential employers, graduate school admission counselors, or some external audience, students respond much more enthusiastically. Fortunately, if the assignment is structured well, a showcase portfolio can still serve multiple purposes, resulting in what is often referred to as a hybrid ePortfolio. For example, a hybrid portfolio can not only showcase student achievement but also function as an assessment portfolio by capturing the key competencies needed for institutional, programmatic, or course evaluation. Importantly, students who produce a portfolio for an external audience in addition to an internal audience put forth more effort and produce better outcomes, expecting that others might view, evaluate, use, or even cite their work (Hubert, Pickavance, & Hyberger, 2015; Ramirez, 2011).

Literature Review

Digital Identity

In recent years, there has been an expanded interest in examining the role of ePortfolio in identity formation,

Brand Storytelling : entre doute et croyance

Une étude des récits de la marque Moleskine

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Résumé
 Mot à la mode dans la littérature managériale, le brand storytelling fait référence à la gestion de la communication et des marques comme des histoires. La diversité des rapports des individus face à ce type de discours amène à s'interroger sur les enjeux de la vraisemblance de l'histoire narrée. A travers une approche sémiotique et le cas de la marque Moleskine, cet article étudie ces rapports dans une perspective de co-construction de sens. Il en ressort que la position du consommateur évolue par la suspension de sa crédulité face au brand storytelling. Des voies d'action sont proposées aux managers pour renforcer la vraisemblance de leur discours.

Mots-clés : Storytelling, communication de marque, sémiotique.

Abstract

Brand Storytelling : between doubt and belief. A study of Moleskine storytelling

The brand storytelling is the new buzzword in our field. We use it loosely to refer to communication and brand management as narratives. Drawing on the multiplicity of relationships that customers may carry on with brand stories, we examine the frame of verisimilitude in semiotic theories. The case of Moleskine illustrates these issues from the perspective of "co-production of meaning". The results show that the position of consumers towards brand stories is likely to evolve as they suspend their own credibility face to the story. We offer lines of action for managers aimed to reinforce the plausibility of its narrative.

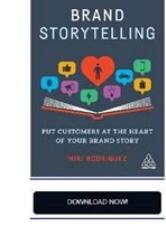
Key-words: Storytelling, brand communication, semiotics.

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PDF (DOWNLOAD) Brand Storytelling: Put Customers at the Heart of Your Brand Story READ ONLINE



Written by the award-winning storyteller Héloïse Rodriguez at Microsoft, this accessible guide goes beyond content strategy and, instead, demonstrates how to leverage brand stories to build customer loyalty and drive revenue. It shows how to achieve long-term growth, with advice from brands like Facebook, Coca-Cola, McDonald's, and more. You'll learn how to identify your brand's unique story and how to showcase it so that customers can relate to it and feel a sense of belonging. By sharing the story of how your brand has changed as a result of them, Brand Storytelling will help you engage your audience and build a loyal customer base.

Engagement is a business strategy: using storytelling to trigger the emotions that humans share, to connect with them, to make them feel part of something, and to rebuild a brand story, shifting the brand from a "here" to "beloved" mentality, and helping to build a community around it. This book is a must-read for anyone involved in storytelling as a core aid to memory, as a means of making sense of the world, as a way to move people, and as a way to build a better future. It is also a must-read for anyone throughout every department, this book clearly shows how readers can align an organization's story with its culture, mission, and values. It shows how to tell stories, and how that will enable brand leaders, employees and influencers to celebrate and strengthen the stories of their brands. It also shows how to tell stories that inspire, and how to tell stories that move people to act. It is a must-read for anyone involved in marketing, PR, advertising, and communications. It is a must-read for anyone involved in sales, product development, and R&D. And, it is a must-read for anyone involved in HR, finance, and legal. It is a must-read for anyone involved in customer service, and for anyone involved in public relations, and for anyone involved in brand loyalty and human resources.

The essential brand persona: storytelling and branding

Stephen Hershkovitz and Malcolm Crystal

Introduction: storytelling and branding
 Storytelling is a well known and ancient art form. Fascinating and compelling characters have revolved literature around the world from the beginning of the written word. Today, stories are told in every medium, from books to television, film, and the Internet. The art of storytelling is a core aid to memory, as a means of making sense of the world, as a way to move people, and as a way to build a better future. This book is a must-read for anyone involved in storytelling as a core aid to memory, as a means of making sense of the world, as a way to move people, and as a way to build a better future. It is also a must-read for anyone throughout every department, this book clearly shows how readers can align an organization's story with its culture, mission, and values. It shows how to tell stories, and how that will enable brand leaders, employees and influencers to celebrate and strengthen the stories of their brands. It also shows how to tell stories that inspire, and how to tell stories that move people to act. It is a must-read for anyone involved in marketing, PR, advertising, and communications. It is a must-read for anyone involved in sales, product development, and R&D. And, it is a must-read for anyone involved in HR, finance, and legal. It is a must-read for anyone involved in customer service, and for anyone involved in brand loyalty and human resources.

How do we go about developing a brand persona that is memorable, creative, and truly yet authentic? This book provides a clear guide to the process of creating a brand persona that artfully combines the best of all these techniques.

Stephen Hershkovitz and Malcolm Crystal are the authors of *Brand Storytelling: Put Customers at the Heart of Your Brand Story*.

Malcolm Crystal is Vice President of Marketing at WSI LLC, Arden, Massachusetts.

In particular, persona-focused storytelling is essential to branding. When it comes to creating a brand persona, the first step is to understand what makes up the brand's character and personality – come first, and all other elements will follow. A company's brand persona is the sum of all the interactions with its stakeholders – the essential connection between what a company says and what it does.

This brand persona creates a long-lasting emotional bond with audiences because it is anchored in the brand's DNA. Disney, FedEx, and Starbucks are all leading examples of brands with strong, well-defined brand personas. These are the stories that define the brand's DNA, whether it is the Mickey Mouse, the Genie genies, or the Quaker Oats man. Actual individuals like the Disney princesses, the FedEx delivery person, or the Starbucks barista, are also part of the story, whether it is a symbol like Nike's swoosh or Apple's apple. Often, it is a physical treatment of the brand's DNA that creates the most powerful brand persona. The brand persona should not be mistaken for the brand or the brand persona. Its function is to remind the audience of the brand's DNA and to reinforce the brand's DNA.

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