

‘Give Extra, get extra’ With Emotion:

A Brand Persona Theory Case Study

Jennifer Gioia

Public Relations Theory and Practice

Kent State University

March 4, 2017

## **‘Give Extra, get extra’ With Emotion: A Brand Persona Theory Case Study**

“Storytelling is a well known and ancient art form” (Herskovitz & Crystal 2010). Extra Gum’s most recent campaign, ‘Give Extra, get extra,’ promotes an episodic series of storytelling advertisements, attempting to draw out emotion in its audience, furthering its brand persona. The purpose of this case study is to analyze Extra Gum’s implementation of the Brand Persona theory in its ‘Give Extra, get extra’ campaign. In this case study, I aim to answer the following two questions:

1. In what ways does Extra Gum use the “emotion” persona in its storytelling?
2. How does Extra Gum’s stories have similar themes, staying consistent in its brand persona, yet still making each of its stories uniquely memorable?

### **INTRODUCTION**

Extra Gum is a brand owned by Wrigley’s, a subsidiary of Mars Incorporated. “In 1984, Wrigley’s launched Extra Gum in the U.S. and Canada as the company's first taste sustaining, sugar-free brand. At the time, it was one of the first brands to use high-intensity sweeteners in Extra Gum ingredients as an innovation to the gum category, giving the brand leverage in long-lasting flavor... Within five years of launch, Extra became the No. 1 sugar-free gum in the U.S. and in the world” (Wrigley.com).

Wrigley’s vision is “creating simple pleasures to brighten everyone’s day. And, as a part of Mars, Incorporated, we create these simple pleasures while making a positive difference to the world around us. Because we put the Mars Five Principles—Quality, Responsibility, Mutuality, Efficiency and Freedom—at the heart of everything we do, we’re growing our business in a way that leaves our associates, communities, consumers

and environment in a better place.” (Wrigley.com).

In 2007, Extra Gum “became the first chewing gum to receive The American Dental Association's Seal of Acceptance, with nearly 20 years of research proving that the products help to fight cavities, strengthen teeth and reduce harmful plaque acids” (Wrigley.com).

In 2013, Extra Gum first began promoting the ‘Give Extra, get extra’ campaign, in the “Origami” commercial where the audience was introduced to a father and daughter duo. Two years later, Extra Gum “rolled out the sequel” (Nudd 2015) where we see the story of Sarah and Juan. Writer for AdWeek, Tim Nudd, wrote, “‘The Story of Sarah & Juan’ is sweet, perfectly paced and cleverly integrates the product's wrapper into its story of young love through the years” (2015). As the year progressed, more advertisements were released revolving around Sarah and Juan’s narrative, as well as touching base on Haley Reinhart’s cover of Elvis Presley’s “Can’t Help Falling in Love” that plays behind the story, creating almost a music video of sorts.

Public relations practitioners can utilize storytelling in the theory of Brand Persona. The Brand Persona theory is the personality that the organization creates for its brand (Herskovitz & Crystal 2010). “When it comes to creating a powerful brand narrative, the persona—the articulated form of the brand’s character and personality—comes first, and all other elements unfold from there. A compelling brand starts with a strong, well-drawn, and quickly recognized persona” (Herskovitz & Crystal 2010). This can come from “drawing on archetypal personas” seen throughout the art of storytelling in fiction (Herskovitz & Crystal 2010).

Part of the Brand Persona theory is having an organization portray itself with

character traits such as courage, honesty, and curiosity (Herskovitz & Crystal 2010), which can assist an audience in connecting and identifying with the organization. An audience can “naturally connect and identify with a believable and consistent brand persona—one whose words and actions are well matched” (Herskovitz & Crystal 2010).

Developers of Brand Persona theory, Herskovitz and Crystal, state, “storytelling that starts with the persona allows us to tap into the deeper recesses [of the brain], where the influence of attitudes and emotions is greater” (2010). Having a strong brand persona as an organization must be “well-defined, recognizable, memorable, and compelling” (Herskovitz & Crystal 2010), and can foster loyalty and trust, which is “an essential element of [a] relationship” (Herskovitz & Crystal 2010). Having such a loyal and trusting audience is “so key to the brand persona and the art of storytelling,” it can even be considered “observable and measureable,” allowing the public relations practitioner to convince the dominant coalition that this theory has a great return on interest (Herskovitz & Crystal 2010). “By focusing on persona, [a brand] will always be memorable, regardless of the different plots that are involved” (Herskovitz & Crystal 2010).

Storytelling has always interested me. I originally went to college as an English major to become a fictional storyteller of sorts. What is interesting about the Brand Persona theory is how through a story, a strong brand can connect and identify with its audience. That’s one of the reasons why the field of public relations is so appealing.

Herskovitz and Crystal’s Brand Persona theory highlights persona archetypes, which shadows character archetypes in fiction. These archetypes are a good basis for a persona because they involve “quick and easy recognition” (Herskovitz & Crystal 2010). This theory piques my curiosity especially because a story must evoke emotion, “helping

us identify with the company that much more” (Napieralski 2017).

In order to be a successful public relations practitioner, I need to be able to utilize my storytelling skills, whether in person or in writing, as effectively as possible to evoke emotion from my audience enough to act upon the message I am telling.

The following case study will analyze the ‘Give Extra, get extra’ campaign’s persona as it applies to Stephen Herskovitz and Malcolm Crystal’s Brand Persona theory.

## **LITERATURE REVIEW**

### **Delving Deeper Into the Brand Narrative: How a Strong Brand Persona Can Create a Compelling Story**

#### **Introduction**

Stories “are the fundamental form of human communication. We’ve told stories for timeless generations; our brains are hard-wired to respond to them” (Wachtman & Johnson 2009). They “are essential to brand success” (Del Rowe 2017) and can “create a link between a brand and a consumer” (Escalas 2004). However, “to become effective storytellers, companies need to develop an overall narrative” (Del Rowe 2017). “In particular, persona-focused storytelling is essential to branding” today (Herskovitz & Crystal 2010). The brand persona is “the essential connection between what a company says and what it does” (Herskovitz & Crystal 2010).

In this literature review, I will be discussing what I have learned further about Brand Persona from conducting research for, what the research I have conducted means in terms of creating a more compelling brand narrative and how the research I conducted will affect my own work in the upcoming case study regarding how the Brand Persona theory aligns with Extra Gum’s campaign, ‘Give Extra, get extra.’

## **Brand Persona Effectiveness**

“From a very young age we love listening to stories and, as we grow older, we respond to tales and anecdotes” (Hemsley 2016). Brands can also take advantage of storytelling “to tap into people's emotions” (Hemsley 2016). “Emotional appeals are the truest way to connect with customers, and stories are the most powerful method for doing so” (Odell). Patricia Odell, author of *The Power of Brand Narrative*, states the emotional appeal “is what makes [a] brand's narrative so important.”

“The glue that binds brands to people is primarily made up of emotions, and stories are the most effective way to build this emotional bond” (Del Rowe 2017). “Done right, a well-crafted narrative about your brand can significantly increase its value” (Odell 2017). If organizations took into consideration their brand persona, brands would be able to connect with its customers and customers would be able to identify with the brand, thus building that emotional bond that is crucial to creating an effective brand narrative.

“A brand is simply a story attached to a manufactured object” (Twitchell 2004). “What a brand means to a consumer is based in part on the narratives he or she has constructed that incorporate the brand” (Escalas 2004). ““A brand's narrative can set a company apart in a competitive sector,’ says Adnams marketing director Emma Hibbert” (Hemsley 2016).

“In general, people create stories to organize their experiences, create order, explain unusual events, gain perspective, and make evaluations. Narratives fit the pieces of people’s lives together with causal links: Stories elucidate goals, evaluate actions to achieve goals, and interpret outcomes. Thus, people use stories to understand the world

around them, what goes on in their own lives, and who they are as individuals and members of society” (Escalas 2004).

“Stories are fictions filled with character, plot, points of view, and an implied purpose called a meaning... Often...the purpose of a story is to generate a feeling or emotional response in the listener. Such stories usually rise to some kind of climax... While stories can start in any number of places, they usually end by delivering that emotional punch” (Twitchell 2004).

“The emotional connection a story creates with its audience [is] what makes a story persuasive...[and a] valuable marketing technique... If we want consumers to behave in ways that benefit our brand or product, we need to create an emotionally compelling story” (Wachtman and Johnson 2009).

Brands without a persona “are unable to create a dialogue with their audience because they are statements of fact and finality that cannot be added or taken away from—they have no ongoing narrative for an audience to take part in” (Wolstonholme 2008). “The issue with narrative is that while it communicates a wealth of emotion, if it is a closed narrative we still end up in the same place of inflexibility as before. An open narrative, however, ends (or pauses) with ‘to be continued’, instead of ‘the end’” (Wolstonholme 2008).

### **Other Perspectives Regarding Brand Persona**

“Advertisements tell stories to varying degrees (Mick 1987). “Some ads are complete, well-developed stories in and of themselves... Many advertising campaigns tell the same core story over and over again varying only the characters and settings...[while] other ad campaigns tell continuing stories” (Escalas 2004).

“A story is an instance of a narrative in a context. If you have a really good narrative, you can tell a thousand stories with it, and that matters because you have to tell lots of stories. You have to tell stories to your market, to your customers, to your employees, possibly to your investors, to your regulators, to any number of people who are somehow stakeholders in the ecosystem, in the community, around what you do.” (Del Rowe 2017).

“An important aspect of managing brand personality over time is managing the articulation of change to demonstrate flexibility” (Stern 1993). “The question of persona change can be seen as a control issue. This can be illustrated by viewing personas on a reality continuum with real-life spokespersons anchoring one end point (the least controllable) and fiction characters anchoring the other (the most controllable). Real spokespersons, especially celebrities, often become uncontrollable: their behavior may turn inappropriate; their celebrity status may diminish; they may age faster than their consumer audience does. More important, if none of the above occurs, it is a law of nature that real spokespersons must die, often before the brands for whom they speak” (Stern 1993). So, while spokespersons are an effective way to go when creating a brand’s narrative that is consistent with its brand persona, it can become a challenge to manage over time.

Rebecca Grant, managing director consumer UK & EMEA at Cohn & Wolfe, proposes a subtly different view to creating the brand persona and narrative. “Unlike storytelling, story sharing does not focus solely on what the brand wants to communicate, but creates an invitation for audiences to contribute to and participate in a conversation. We believe this not only makes stories have more impact, but makes them more likely to



be remembered, shared and retold...to be mindful of what the audience wants to hear and the wider context in which the story will be heard” (Marketing Week).

Once a brand persona is created, it can consistently tell a story, but Grant takes it a step further and asks organizations to invite its publics to contribute to and participate in the story, thus building a more powerful bond between an organization and its publics. She advises to “be mindful of what the audience wants to hear and the wider context in which the story will be heard. With an increasingly distracted audience of consumers, stakeholders and employees, story sharing transforms audiences from passive listeners to active participants, co-creating stories alongside brands” (Marketing Week).

Stories can create a link between a brand and a consumer. When applying the research I’ve collected from this literature review, I will keep in mind the overall developed narrative Extra Gum has created for its brand persona. I will question whether or not that persona is believable and consistent, thus effectively reaching its audiences to connect and identify with Extra Gum, and pay close attention in what ways the emotional persona connects Extra Gum with its audience.

## **Conclusion**

“When it comes to understanding and developing your brand, you need to focus on brand persona before placing the brand in a story” (Herskovitz and Crystal 2010).

“The best stories tap into people's emotions because someone genuinely connects to what a brand stands for or where it has come from. The marketers [and public relations practitioners] who can paint the pictures and create such personal relationships are well on the way to establishing long-term brand loyalty” (Hemsley 2016). “Although compelling stories can be challenging to develop, they are essential to brand success. ‘In

the end, those that are successful storytellers increase trust with their audiences, improve loyalty, and pave the path toward more proactive advocacy within their targeted audiences” (Del Rowe 2017).

“Developing our persuasive story begins with a full understanding of what emotionally moves our audience. Narrative analysis is an immensely valuable technique for discovering and understanding these emotions, and for bringing them to life in the stories we tell about our brands and products” (Wachtman & Johnson 2009).

“Brands...are the new emotional triggers and social markers... What marks the modern world is that certain brand fictions have been able to generate a deep and almost instantaneous bond between consumers” (Twitchell 2004).

“The strength of your brand will come from the strength of its persona and your commitment to its behavioral implications” (Herskovitz & Crystal 2010). From the research I conducted, I will consider the following points when approaching my own case study about Extra Gum’s ‘Give Extra, get extra’ campaign:

- Is there a continuing narrative between the multiple stories in the campaign? If so, what is that narrative?
- Is Extra Gum’s persona and narrative flexible yet consistent?
- Does Extra Gum invite its publics to contribute to and participate in the story, thus building a more powerful bond between an organization and its publics?

## **DATA COLLECTION METHODS**

I first approached my research by collecting secondary data on Brand Persona theory by Stephen Herskovitz and Malcolm Crystal (2010). I then looked into the ‘further reading’ mentioned in their article, *The essential brand persona: storytelling and*

*branding*. I took into consideration the publication dates, moving passed any that might have been considered outdated. Utilizing Kent State University’s library database, I searched academic journals with the keywords: “brands,” “storytelling,” “persona,” “attitude” and “narrative.” I analyzed each article I found useful, taking note of where there were patterns of repetition in information and highlighting points that were new to me.

Next, I conducted secondary research about Extra Gum, its parent company Wrigley’s, and its ‘Give Extra, get extra’ campaign. I searched through well-known industry journals, magazines, newspapers and blogs utilizing Kent State University’s library database as well as Google’s search browser. I looked for any bit of information regarding the keywords: “Extra Gum,” “Wrigley’s,” “branding,” “storytelling” and “promotional.” I analyzed each article I found useful, chronologically writing notes about the history of Wrigley’s, of Extra Gum, and of the ‘Give Extra, get extra’ campaign.

I also analyzed the campaign’s promotional advertisements on Extra Gum’s YouTube channel, where I took note of the plot and narrative for each advertisement and paid attention to the emotions I felt while watching the five videos it had posted in English. I also delved deeper into the significance of an origami crane to understand the hidden meaning behind the first campaign advertisement from 2013. From watching the videos on Extra Gum’s YouTube channel, I was able to infer the concept of music also drawing emotion, so I conducted secondary research regarding that topic.

Lastly, I researched how personas are utilized in characterization in storytelling, then I collected all of my secondary research and began to analyze how Extra Gum applies the Brand Persona theory in its ‘Give Extra, get extra’ campaign.

## REPORT OF RESEARCH FINDINGS

The news articles found while conducting my research expressed Extra Gum’s ‘Give Extra, get extra’ campaign as a series of ads that makes “you want to reach out for tissues” (Shrivastava, 2015).

In 2013, the first “Origami” ad was created by Energy BBDO and Rattling Stick director Pete Riski. The “Origami” ad was “massively popular” (Gianatasio 2015), which told the story of a father who folded cranes out of the Extra Gum silver wrappers throughout every memory with his young daughter as she grew up.

There is symbolism behind the origami crane. Origami has been popular in Japan since the 6th century (Githens Jaguar Steam 2011). Not until the 1960s did it become popular internationally (New World Encyclopedia 2015). In Japan, the crane is widely known as a “mystical creature” that can live up to a thousand years (Githens Jaguar Steam 2011). “In Japanese, Chinese, and Korean culture, the crane represents good fortune and longevity” (Githens Jaguar Steam 2011). In Japan, “it was believed that if one folded 1,000 origami cranes, one’s wish would come true” (Githens Jaguar Steam 2011).

Two years later, in 2015, Energy BBDO executive creative director Andrés Ordoñez created the much-anticipated sequel to the “Origami” ad, “The Story of Sarah and Juan.” “It follows the pattern of emotionally-driven stories earlier used by the brand in its ‘Origami’ commercial” (Shrivastava 2015). Adweek writer, David Gianatasio, asks, “So, why did the world have to wait so long for a sequel? ‘The ‘Origami’ spot resonated particularly well with audiences, so we let it live on,’ Ordoñez tells Adweek. ‘It was still working well for the business, so we didn't want to take it off air too soon’” (2015).

Indian Advertising, Media, Marketing and Digital Agencies (Afaqs.com) byliner, Aakriti Shrivastava, believes Give Extra was “beautifully weaved into the narrative” of Sarah and Juan’s “enduring love” story (2015). Sarah and Juan’s “epic romance begins in high school and stretches through the tear-jerking trials and tribulations of college life and young adulthood” (Gianatasio 2015).

“Since its release [in just one week], the video ha[d] already been viewed over three million times on YouTube. The video has garnered appreciation on social media for its ability to bring audiences to tears. It has been shared over eight thousand times on Twitter” (Shrivastava, 2015). Now, in 2017, the video on Give Extra’s official YouTube channel has been viewed over 20 million times.

Gianatasio questioned “given the first ad's performance, was there...extra pressure on the team this time around?” Ordoñez’s response? “No and yes... ‘Give Extra, get extra’ is a strong creative platform to tell compelling stories, so we were excited to do it again. On the other hand, ‘Origami’ was so well liked, we knew we had to create something just as special” (Gianatasio 2015).

Gianatasio also questioned, “why go with romance” this time around when the first advertisement focused on a familial-type of love. “[It] is not about a specific relationship,” Ordoñez says, “but about all moments of connection. This time we chose to focus on a love story. The chemistry between our lead actors was so good, people were tearing up on set during the first scene on day one. We knew we had a beautiful story to share” (Gianatasio 2015).

“Just like ‘Origami,’ [‘Sarah and Juan’] is designed to reduce viewers to blubbing bundles of Kleenex-covered protoplasm. While more conventional than its

predecessor, ‘Sarah & Juan’ packs a significant punch, straight to the heart (Gianatasio 2015). Gianatasio believed Energy BBDO and Rattling Stick had a “winning formula” the first time around, so it was “probably wise to stick with” it again (2015).

Just from these two articles alone, emotion is thoroughly expressed throughout. Keywords such as “tear-jerking,” “resonated,” “compelling stories,” “special,” “relationships,” “moments of connection,” and my personal favorite, “blubbering bundles of Kleenex-covered protoplasm” (Gianatasio 2015) convey the goals of Give Extra’s campaign, and from the popularity of these advertisements, those goals were achieved and then some.

Keeping in mind how music can draw emotion and connect people, I found Evan Carter’s analytical article published in Duke University’s *Soundscape*s journal. He said, “Music can be an extremely powerful object” (2015). He delved further into the biological reason behind the link that “the ear offers between sound and movements [as] a potential reason for why we can be physically moved by music” (Carter 2015). Carter explains, “music in its basic sense is simply organized sound (Levitin), and this organized sound with measureable beats is something humans can connect to on an emotional level,” which is what makes music so powerful (2015). Music can be powerful enough to move a person to tears, which is a deciding factor in what brought “Give Extra, get extra” its success.

After conducting this research, I applied it to Herskovitz and Crystal’s Brand Persona theory. Herskovitz and Crystal incorporate persona archetypes into their theory. An archetype is basically a typical example of a type of person. They appear over and over again in books and movies. These archetypes present important guidelines for

creating well-rounded characters in fiction and personas in branding.

There are eight common character archetypes according to *Dramatica* (Phillips & Huntley 1994). However, I am going to focus on the Emotion archetype when applying the Brand Persona theory to Give Extra’s campaign. “The Emotion Character has its heart on its sleeve” and is “quick to empathize” (Phillips & Huntley 1994). In fiction, the Emotion character is: someone who is fundamentally emotional; someone who makes decisions based on emotions, not logic; someone who may be negatively emotional (e.g., angry) or positively emotional (e.g., compassionate)—or both; someone who acts in emotional ways independent of the Protagonist; and someone whose emotion influences the Protagonist’s choices, for better or worse (Phillips & Huntley 1994).

Herskovitz and Crystal incorporate persona archetypes into their theory because they are quick and easy to recognize, allowing audiences to relate and connect with a brand through the narrative that these personas manifest in (2010). Herskovitz and Crystal believe there is value in “long use and familiarity” (2010). “A brand narrative without a well-defined, recognizable, memorable, and compelling persona can become a series of disconnected adventures, jumping from narrative to narrative in search of something that might resonate with its audiences” (Herskovitz & Crystal 2010).

### **ANALYSIS OF RESEARCH FINDINGS**

Based on the research I conducted and the findings I collected, I believe my research presents a successful case of Brand Persona theory in practice. I will first analyze the “Give Extra, get extra” episodic commercials and how it pertains to the emotion persona.

You first hear soft piano music playing in the background to the “Origami”

commercial as you see a young girl, possibly 7-years-old, sitting with her father on a train chewing Extra Gum. He folds the silver gum wrapper into a crane. As the commercial continues, she grows older with a wrapper crane being present in every scene. There is a scene where the daughter takes a strip of Extra gum from the packaging while watching a sports game with her father.

Further into the commercial, they are at the beach with her mother. The young girl looks to be preteen aged now and is keeping to herself, reading a book with headphones on. Her father gives her a strip of gum, then folds the wrapper into a crane and places it on her book. She now has her headphones off and smiles at him. The next few scenes are close-ups of the wrapper crane sitting on the windowsill while it's raining, snowing and sunny, showing the passing of time. The viewer watches the next scene as the father gives her a strip of Extra gum, as she's older now, a teenager, leaving on what is assumed to be her first date with a boy. The following scene she is seen crying and being consoled by her father with a wrapper crane.

In the final scene, the father is packing boxes into the trunk of a car and the daughter is seen in the background hugging her mother goodbye. A pink box falls to the ground and hundreds of those wrapper cranes she's kept all these years splatter across the driveway. The father bends down and picks one up, staring at it as he reminisces. The viewers are able to reminisce with him as they're shown snippets of the first scene on the train, to the windowsill, to the sports game, to the beach, and then back to the present where the daughter is now a young lady. Smiling at him, they hug.

The piano music, while it has been playing in the background this whole time, ends and a narrator is heard speaking, “Sometimes the little things last the longest. Give



Extra, get extra” (YouTube 2013). Focusing on the product itself, Extra Gum’s packaging is placed thoughtfully throughout the ad, and the narrator’s statement implies that its “little” gum “last[s] the longest,” which is what this product of Wrigley’s is known for (YouTube 2013).

In Extra Gum’s second ad, “The Story of Sarah and Juan,” once again, wrappers are worked into the storyline (Gianatasio 2015). Shrivastava summarizes the ad well: “The ad starts with the ‘meet cute’ of Sarah and Juan in high school—also the first time Sarah offers Juan an Extra gum—proceeds to show their first kiss, them moving in together, living in different cities and finally culminating in a marriage proposal. The Extra chewing gum is seen all along; Sarah offers Juan a gum and he is seen mysteriously drawing something on the wrappers. It is later revealed that he captures all the special moments from their lives by sketching them on the wrappers. And he uses all those sketches to propose marriage to her in the end. The video uses Haley Reinhart’s cover of Elvis Presley’s ‘I Can’t Help Falling in Love’ to stir emotions further” (2015). Shrivastava advises, “Be prepared to shed a few tears!” (2015)

On Extra Gum’s YouTube channel, the first video is an almost two-minute extended version of the commercial, acting as a collective story of the narrative of Sarah and Juan. The third video is almost like a music video mash-up of Haley Reinhart’s cover of Elvis Presley’s “I Can’t Help Falling in Love” that goes in and out of scenes from the narrative lasting almost four minutes. The fourth and fifth videos Extra Gum has posted are snippets of each moment of connection between Sarah and Juan—their first kiss and their first day together. I believe my research has enough grounding to support that Extra Gum utilizes the emotion persona in their branding.

The first question this case study aims to answer is:

In what ways does Extra Gum use the “emotion” persona in its storytelling?

People of all ages chew gum; therefore, the “emotion” persona Extra Gum utilizes in its storytelling needs to reach a majority of people at any age in any living situation. The “Origami” commercial would, therefore, reach parents, grandparents and even high school or college students. Watching someone you love grow up into such an amazing person and exceed any expectation you may have of them is such a rewarding feeling that many people experience. The audience gets to participate in that feeling as they watch the little girl grow up sharing memories with her father. People love to reminisce and think of good times. The father in the “Origami” commercial also does so once he sees all the wrapper cranes his daughter has kept all these years. These two emotions—the reward of watching the child you love grow into a beautiful person and reminiscing of all the good times you’ve shared with your child—are conveyed in this first advertisement.

In the second installment of the “Give Extra, get extra” campaign, a different type of emotion is felt in Sarah and Juan’s story. The theme in this narrative is one of romantic love—of a lover, of a best friend, of a lifetime partner. For all those hopeless romantics out there, this advertisement hits home. Even for those who aren’t as hopeless when it comes to romantics, everyone can relate to romantic love, whether they’ve experienced it firsthand or aspire to experience it firsthand one day.

Watching Sarah and Juan learn more about each other and fall more in love as their relationship progressed through the years is a commonly-used narrative; however, one that most don’t get tired of. That nervous feeling of a first kiss, or experiencing your first big fight and then forgiving each other, or proposing marriage to the one you love is

something everyone can relate to. Haley Reinhart’s cover of Elvis Presley’s “Can’t Help Falling in Love” playing in the background of this commercial also further draws out the emotion persona, allowing the viewer to make that connection of love.

The second question this case study aims to answer is:

How does Extra Gum’s stories have similar themes, staying consistent in its brand persona, yet still making each of its stories uniquely memorable?

From Extra Gum’s “Give Extra, get extra” campaign, one can infer that its emotion brand persona is one that connects people and creates lasting memories. Extra Gum wants to be a part of people’s lives, especially those special, emotional bonding moments.

While there are many types of love, the two that Extra Gum portrays in its campaign are storge love, also known as familial love, and eros love, also known as “sexual or passionate love, [which] is the type most akin to our modern construct of romantic love” (Burton 2016).

Thus, Extra Gum stays consistent in its brand persona, yet still making each of its stories uniquely memorable.

While conducting my research, other questions arose. Is there a continuing narrative between the multiple stories in the “Give Extra, get extra” campaign? If so, what is that narrative? Since the first collective video of Sarah and Juan, Give Extra has broken the first two memories down into separate videos, as if they are separate chapters in the narrative that is Sarah and Juan’s life together, further drawing out the storytelling aspect of Brand Persona theory. However, factoring in the “Origami” ad, there is a disconnect between the two narratives, unless that girl is also Sarah, though, there is no

proof saying so. Only the emotion persona of Extra Gum being a part of all those loving, memorable times in people’s lives is consistent in every narrative it publishes.

Another question to consider I found during my research phase is if Extra Gum invites its publics to contribute to and participate in its story, thus building a more powerful bond between itself and its publics. I do not believe Extra Gum is inviting its publics as much as it could, but the popularity and widespread sharing of these videos on social media definitely allows its publics to participating in the emotion of its brand.

From conducting this case study, I learned brands could embody a persona that allows its audience to connect and relate to its organization, thus identifying with an organization. Brands can embody different personas, which can draw out different perspectives and reputations an individual might have about a particular brand or organization. Through storytelling, brands are able to personify themselves and build a bridge to connect with its publics to create deep and lasting relationships. Public relations practitioners may utilize the Brand Persona theory by showing the public what the organization is and what the organization does. By creating this consistent personality, public relations practitioners may easily reach their publics effectively every time.

What I learned helped me to understand the different personas a brand can embody, to understand the ways in which people relate to one another through storytelling and to understand how that persona can effectively reach an audience. What I learned allowed me to answer the questions of my case study by knowing how to analyze the emotion persona in branding and if I could see a pattern throughout Extra Gum’s “Give Extra, get extra” campaign. “The strength of your brand will come from the strength of its persona and your commitment to its behavioral implications” (Herskovitz

& Crystal 2010).

### **LIMITATIONS AND RECOMMENDATIONS**

While conducting research for this case study, I ran into some barriers that limited my research. First, I only conducted secondary research; if I was able to contact Extra Gum, my research findings would have been improved.

Second, there was not much information about the campaign in general, or the gum in general, from the perspective of the public relations and communications industry. Most research was on Wrigley ‘s as a company and only focused on the sales of Extra Gum.

Third, for some reason, Extra Gum’s YouTube channel does not have its first “Origami” commercial. That is something to take into consideration as to why the official organization’s channel does not feature the start of its campaign. There was also not a lot of secondary research available analyzing Extra Gum’s first campaign commercial, “Origami.”

As for recommendations for future research, there is a lot of research about Brand Persona as a theory, but not as a theory in practice. There needs to be more analysis of this theory in practice and if and how it was successful.

If I were to conduct another study, I would direct my research to a campaign that failed in applying Brand Persona theory, because it would be interesting to see the organization’s errors. Was it not consistent in persona? Did the narrative not make sense? Did the narrative not follow the common rules of plot and characterization? What steps can we learn not to take as public relations practitioners when applying Brand Person theory? Understanding what not to do in Brand Persona theory will improve a

practitioner's implementation in practice.

## REFERENCES

- Burton, N. (2016). *The 7 Types of Love. Psychology Today*. Retrieved 4 March 2017, from <https://www.psychologytoday.com/blog/hide-and-see/201606/the-7-types-love>
- Del Rowe, S. (2017). Marketing Needs a STORY TO TELL. *CRM Magazine*, 21(2), 20-23.
- Escalas, J. E. (2004). Narrative Processing: Building Consumer Connections to Brands. *Journal Of Consumer Psychology (Lawrence Erlbaum Associates)*, 14(1/2), 168-180.
- Extra Gum - Birds (Origami)*. (2013). YouTube.
- Extra Gum: The Story of Sarah and Juan*. (2015). YouTube.
- Gianatasio, D. (2015). Ad of the Day: Extra Gum Wraps Up One of the Year's Sweetest Love Stories. *Adweek*, 1.
- Hemsley, S. (2016). Why brand storytelling should be the foundation of a growth strategy.
- Herskovitz, S., & Crystal, M. (2010). The essential brand persona: storytelling and branding. *Journal Of Business Strategy*, 31(3), 21-28.
- The year for sharing stories. (2013). *Marketing Week (Online Edition)*, 25.
- Meaning of the Origami Crane. (2011). *Githens Jaguar Steam*. Retrieved 25 February 2017, from [http://githensjaguarsteam.weebly.com/uploads/2/3/3/9/23397862/history\\_of\\_the\\_origami\\_crane.pdf](http://githensjaguarsteam.weebly.com/uploads/2/3/3/9/23397862/history_of_the_origami_crane.pdf)
- Nudd, T. (2015). Extra Gum. *Adweek*, 56(34), 8.

- Odell, P. (2017). The Power of Brand Narrative: 5 Ways to Create It. *Promotional Marketing*, 1.
- Origami. (2015). *New World Encyclopedia*. Retrieved 25 February 2017, from <http://www.newworldencyclopedia.org/entry/Origami>
- Phillips, M. & Huntley, C. (1994). *Characters - Theory Book - Dramatica. Dramatica.com*. Retrieved 25 February 2017, from <http://dramatica.com/theory/book/characters>
- Shrivastava, A. (2015). Viral Now: Wrigley's Extra Love Story. *Afaqs.com*.
- Stern, B. B. (1993). The Firm, the Author, and the Persona: A Literacy Model of the Source of Advertising. *Journal Of Current Issues & Research In Advertising (CTC Press)*, 15(2), 15.
- The year for sharing stories. (2013). *Marketing Week (Online Edition)*, 25.
- Twitchell, J. B. (2004, September). An English Teacher Looks at Branding. *Journal of Consumer Research*. pp. 484-489.
- Wachtman, E., & Johnson, S. (2009). Discover Your Persuasive Story. *Marketing Management*, 18(2), 22-27.
- Wolstenholme, B. (2008). The never ending story. *Brand Strategy*, (220), 36-37.