LUISS

The perspective of marketing semiotics. An application to the Moncler case

Relatore: Prof. Paolo Peverini

Correlatore: Giorgino Francesco

Studente: Lorenzo Rendace

Matricola: 719861

Index

Introduction

This work shows how advertisements can be analyzed through the tools of semiotics, starting from the first studies on semiotics by Roland Bathes and Umberto Eco to the analysis by Jean-Marie Floch (the pioneer of visual semiotics). While the first analyses laid the foundations for what will be known as semiotic theory, deepening the relationship between visuals and writing in an advertisement, the relationship between the information content of the message and the brand persuasion strategy and the search for a grammar of 'image, Floch's analysis is a good theoretical transposition.

Starting from the definition of "semiotics" we will explore the evolution of the discipline and we will use the semiotic approach of audiovisual advertising to make an analysis of different commercials of the Moncler brand.

Semiotics is the science that studies: 1) signs which by virtue of their structural ability to refer to one or more meanings, people use to communicate with other people; 2) the text understood as the methodological space in which, by virtue of the use of precise communication codes and strategies, a symbolic exchange takes place between a communication project (narrator) and a user program (enunciator); 3) the interaction between a text and its recipient within a specific communicative context.

In this synthetic definition of semiotics, one of many available, three levels of analysis and discourse are distinguished at work: 1) a structural level, which aims to study the different sign systems, their form and typology and the codes operating within them; 2) a functional level, which reflects on the processes of signification and communication, that is, on the means by which the signs are socially produced and exchanged; 3) an operational level, which, approaching semiotics as a science of interpretation, assumes as its object of study methods and strategies through which it is possible to analyze the systems of signs ('Analysis').

Observing the evolution of advertising language and semiotic discipline, starting from the analysis of the topic in question by Roland Barthes (1964) and Umberto Eco (1968) who conducted a detailed analysis of verb-visual texts such as press releases , we retraced the steps of the evolution of semiotic discipline. In particular, the latter, from the more structural analyzes of the narrative (typical of the 1960s), progressively focuses on the aspects of utterance.

Nowadays it is evident that advertising tells fewer stories and concentrates more and more on passions and emotions, trying to create sensations connected to the product or brand. The commercial becomes an increasingly important tool to describe the attitudes that consumers find in the brand, the latter becomes a collector of "attitudes" as well as individuals, in which the targeted customer can recognize himself.

"Current advertising seems to be characterized by leveraging the subjective enhancements of the product and the simulacral construction of the consumer subject who experiences passions, generally intense and euphoric, in relation to the product." (Cinzia Bianchi, 'SPOT Analisi semiotica dell'audiovisivo pubblicitario, 2005).

Advertising communication is today very varied, in which there are both commercials based on formal refinement and an aesthetic-passionate enhancement, and traditional commercials in which the viewer is involved in the utilitarian values shown or enunciated. Some commercials present us with games, others tell stories and others the empathic relationship between viewer-consumer.

The brand's discourse is structured not only by its advertising campaigns (commercials, OOH, ads), but by all the elements of marketing (which do not include only the communication mix): sales points, websites, pricing policy, relationship between sales-force and customer. For this reason, integrated communication should ensure that the brand's attitudes are transposed into all the afore mentioned elements, so as to convince the consumer about the coherence of the brand. For this reason, in addition to conducting a semiotic analysis, more specifically a "breakdown by sequences" of 2 different commercials from the Moncler's " We love winter " and "Born to Protect" campaigns, we will describe the brand as a collector of best practices in terms of advertising (specifically we will talk about the values communicated in the two spots) and integrated digital ecosystem.

We will analyze Moncler's brand identity against the trend compared to other fashion house. This innovative business model is adapted to the current digital era, often a new collaborations and integrating this creative and exclusive approach with all elements of the Marketing Mix. We will talk about how the brand, starting from the scandal of 2014 regarding the investigation of the television program "*Report*", has risen and evolved up to the new sustainable mission "Born to Protect" of 2022. A range of proposals made with materials low impact, ready to testify the brand's commitment to respect and protect the environment.

1. Semiotics and Marketing: from intertextual analysis to audiovisual advertising

1.1 Denotation and connotation

Roland Barthes observed and was interested in cinema, comics and all mass communication products including advertising.In 1964 he published two essays that attracted the attention of the cultural environment of that time in the magazine " Communication": "*Elements of Semiology"* and "*Rhetoric of the image."* In the latter Roland Barthes introduces the concept of *code* and *sign* that will assume great importance for later scholars. He wanted to tackle the theme of the meaning of the image and at the basis of everything there is the belief that the object itself can be broken down through a process in order to understand how it works. Regarding how the analogical representation of an image can produce a system of signs that can be analyzed he says:

"The frankness of the advertising image and its emphatic character make it a good object of analysis. If you can identify signs in it, you can be sure that they are full, formed for the best possible reading"

Each advertisement affects a recipient and aims to persuade the subject recurring to stereotypes. According to Barthes, advertising language is always stolen because it naturally renders what is an artificial construction. In this way naturalness is confused with beauty and the message reaches the subject through rhetorical mechanisms. Since a semiologist is one who sees signification where others see only facts and events, so Barthes's analyzes do not concern only what an image means, but he affirms and demonstrates that, in every case, an event always says something.

His analysis on the commercial for Panzani pasta (a French brand) and on the concepts of *connotation* and *denotation* is famous . If we use semiological-structural tools it seems clear how the image is more complex than the linguistic message. Hence the clear distinction between *connotation* and *denotation.* The image contains both a literal and uncoded message (the denotation) and a "symbolic" and encoded message (the connotation).

Writing and speech have the function of anchoring the interpretation of the image to the objects,. The image contains two elements which take the form of a literal (denotative) message and a "symbolic" (connotative) message. " *The image naturalizes the symbolic message and innocently makes the semantic artifice very dense of connotation*". The true symbolic message, where the signs are taken from a cultural code and can be identified by the viewer. From here we can speak of the *rhetoric of the image* according to Barthes. The tomato indicates Italianness, but this metonymy depends on the culture and ideology in which Italianity can be signified by a tomato, regardless of its meaning (see Marrone, 2001, pp. 143 ff.).

The rhetoric of the image does not concern a subordination to the rhetoric of the written text, but identifies specific rhetorical forms of the image with rhetorical figures such as metonymy and Asyndeton (more common in advertising according to Barthes).
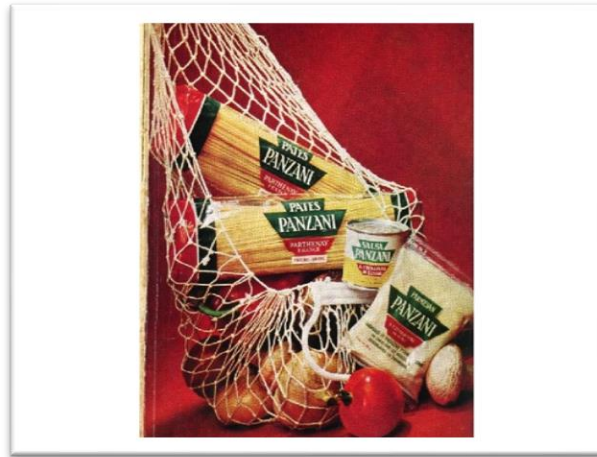

Figure 1.1 Panzani press announcement

1.2 Umberto Eco and advertising as a "consolatory art"

The "Absent Structure", a book published in 1968, contains Eco's first semiotic research. A large section of this book is devoted to a discussion of the epistemological basis of structuralism, and therefore of semiotics. In 1975, with the " Treatise on General Semiotics", Eco systematically tried to outline the field and methods of semiotics. "Within this civilization, all the members of the community become, to varying degrees, consumers of an intensive production of messages in a continuous stream, industrially processed in series and transmitted according to the commercial channels of consumption governed by the laws of supply and demand."

Eco is in continuity with Barthes' project to consider advertising as a field of analysis of the codes of visual rhetoric. Cinzia Bianchi in her work "Spot. Analisi semiotica dell'audiovisivo pubblicitario" explains how the reading of advertising messages, on the one hand, indicates how a map of advertising codes can be articulated, and on the other hand how the semiological analysis goes beyond the universe of signs to the world of ideologies that can be seen as an observation of society itself. According to Eco, compared to Barthes, it is not taken for granted that anchoring always depends on the verbal and argues that in some cases it is the visual that performs this function through many

rhetorical devices. The author in "The Absent Structure" uses some advertisements such as the well-known Camay ad (French perfume brand) starting from the visual register.

Figure 1.2 Camay Ad-Print

Eco argues that the verbal expressions contained in the message such as "very expensive", "irresistible" contrast with the higher types of connotations, such as art, internationality, good taste, and refinement, of the advertising visual. The visual message seems to be addressed to a smaller audience while the verbal one to "a wider and more sensitive audience to coarse solicitations".

Eco affirms that advertising does nothing but repeat what the user wants to hear repeated, always evoking consumption in what is increasingly defined as a culture aimed at the latter. According to him, it is the semiologist's task to unmask the illusions fed by the media system in an advertising communication which he defines as "consolatory".

1.3 Plastic and Figurative Semiotics

Floch's first essay , Plastic Semiotics and Advertising Communication (1985) develops not only the concept of semi-symbolic semiotics and shows how elements of the expression plane and the content

plane can be analyzed independently, but also demonstrates that by using the tools of plastic analysis the construction of a narrative identity takes place.

The analysis that Floch develops in the press announcement of "Waterman" tells the story of two twins, who, even if they present themselves in a rather different way by reconstructing the stages of their existence, find themselves to be much more similar. The "will to affirm" is the strongest common trait since for the first brother it led from law studies to the legal profession, for the second the sense of adventure that led him to carry out a scientific mission. Here is an event that makes you rethink their lives and their crossed destinies: the birthday.

Floch starts from the assumption that a good semiotic analysis starts from segmenting the text into several parts and then proceeds to an analysis of the overall meaning. On the one hand we have an enunciated text that refers us to a concrete and tangible reality linked to a story. In the latter you can identify a photo of the past placed on a sheet, a written part and a fountain pen that gives the idea of having just been placed. On the other hand, we have a typographical text that refers to a discourse proposed by the *Waterman brand* that builds its own identity: *"A fountain pen allows you to write. A Waterman to express yourself".*
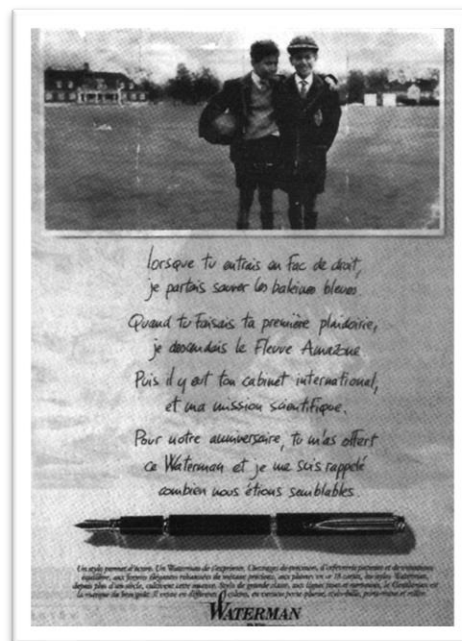
1.3 Waterman Press Announcement (1994)

The author suggests splitting the ad again into handwritten text and visual text (old photo and fountain pen). If the first is the narrative core that allows the elements of the announcement to be correlated, in which life choices are paralleled, it takes a special event such as a birthday to make the recipient understand how similar they are in the way they have realized their personal goals. *Waterman* is the

figure of this identity of self-realization, values such as elegance / prestige are linked to the pen that becomes a witness to the social status they have both reached.

We can say that the centrality of the handwritten letter for understanding the entire message is conveyed on a plastic level by the topological category: there is in fact a symmetry between photo and image. The photo is a counter-gift to the gift of the fountain pen. It is the testimony of the similarity found between the two. (Jean Marie Floch).

The semiotic process that we have followed has allowed us to carry out the construction of an identity and an identification. An identity cannot exist without a relationship with otherness, because only from the recognition of the difference between two subjects is it possible to recognize their common traits.

The tools of rhetoric and plastic semiotics was described in analysis of Cinzia Bianchi of a commercial. The director of spot (David Linch) creates a communicative product lasting about thirty seconds, where he communicates values such as innovation, the union of technology and design, and originality. The result is a commercial that pushes on visual perception based on plastic and semantic contrasts to coin some neologisms in which we have a dream scenario in which a blue female mouth (like the car) runs through a futuristic scenario. The commercial ends with two screens suspended between the skyscrapers that enclose the lips and the car shot from the front. The car is seen as a technologically advanced work of art with an unmistakable style. The plastic contrast between sinuous / rounded (car) and rigid / rectilinear (urban scenery) is emphasized by objects that are sometimes unreal. This contrast between the synergy / contrast between the car and the shapes of the city, means that the vehicle on the one hand is identified with the city style, on the other it departs from it.

Figure 1.4 "Do you speak Micra" Spot

1.4. The value of the object: Floch's "Square of consumption values"

Semprini in "*Lo Sguardo Socio Semiotico*" (2003) defines advertising as a "*configuration that assumes at a given moment and in a given society a set of social practices, systems tra of interest, social groups, ethical convictions and cultural orientations ... it thus becomes a widespread cultural form, social discourse, generic, a producer and reproducer of a vision of the social centered on the values belonging to the two paradigms (Economy and Communication) from which it draws its energies*". (Semprini, 2003, trad p.105). This vision of advertising has developed from the observation of how the products within the advertising message are enhanced in order to be desirable to potential consumers. Specifically, it is evident how references to cultural elements or collective myths are found in a commercial / newspaper advert.

Floch, in his work "Semiotics, Marketing and Communication. Beneath the signs, the strategies" (1990) tries to explain the strong link between semiotic theory and advertising communication, carrying out market research that tests the semiotic theory itself. He tries to demonstrate to advertising experts the usefulness of semiotic categories, and to experts of semiotics how advertising is a phenomenon of strong theoretical relevance.

This results in a mutual gain for them both. Advertising analysis will lead the semiotic expert to improve the theory itself and understand the general conditions of the production and interpretation of meaning. While the marketing researcher will be able to obtain a gain on three fronts from the semiotic theory:

I. Greater intelligibility: discovering that behind many more difficult to understand advertising campaigns there are hidden concepts that can be defined and cataloged more precisely.

II. Greater Relevance: since semiotics makes it possible to distinguish elements of expression according to homogeneous description models, recognizing semantic variables and invariants that are produced in the generative path of meaning.

III. Greater Differentiation: the various elements identified will no longer be considered individually but in relation to each other. Floch will use **the semiotic square**: *opposition, contradiction and implication.*

Semprini defines Floch's semiotic work thus:

" *Floch uses the semiotic square to give order to clusters of concepts grouped in an apparently random way, or to" dig" into an apparently unitary concept to show the relationships of implication or opposition that link different conceptual and ideological positions".* (Semprini, 1992, p. 20)

Using all the characteristics of the semiotic square, Floch constructs a typology of form that advertising communication uses to enhance the advertised objects. Hence the best known and most used semiotic tool in marketing: **the square of consumption values.**

The latter was proposed for the first time in an essay devoted to various automobile communication campaigns (1990 , *chap. 6, Automobile advertising and the consumer value system*). Floch analyzed multiple advertisements (commercials and print ads) identifying a first fundamental opposition between *basic values* and *use values.*

The first are those values that coincide with the fundamental concerns of being, to which research attributes more superficial and practical action programs: use values. The author uses the communication of the car industry to observe how the values of agility / reliability (use values) or spirit of adventure, virility, status, etc. referring to the sphere of identity, are valued. These values could be present in every advertisement because in reality they are successive stages of a narrative path that the subject follows to reunite with his "object of value".
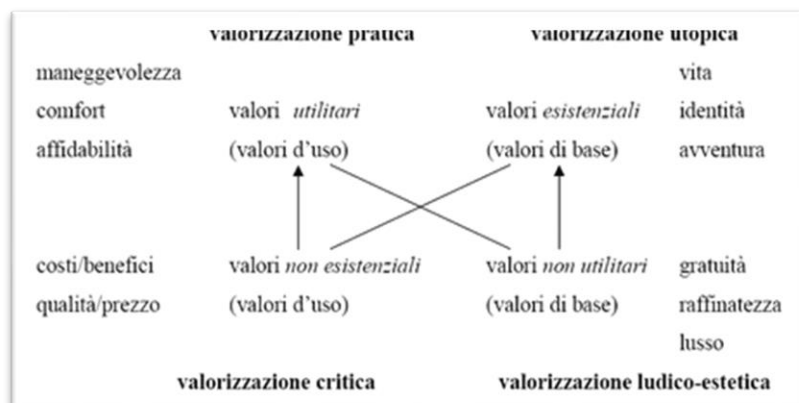

Figure 1.5 "Square of Floch consumption values "

The identified category of value representation of cars can therefore be projected onto the semiotic square. There are four possible forms of value of the object by the subject: *practical, ludic, critical, utopian.*

- A commercial or press announcement will enhance a *practical value* if the object is considered as a tool, emphasizing its reliability and comfort, for example.

- There will be a *ludic value* if the object is considered for its formal and physical qualities (ex. Beauty, pleasure). The car is not valued as a means of transport, but for the pleasure of owning it.
- Contrary to ludic value but complementary to practical we have *critical value* , in which the object is presented for its economic convenience (formerly GPL cars).
- We speak of *utopian value*, contrary to practical and complementary to ludic value, when the attention of the advertising narrative is not directed to the object but to the subject who, uniting with his object of value realizes his own deep identity (ex Ferrari).

  It happens, for example, in those types of commercials where the focus is on identifying the personality of a person with the car.

Let's taking an example taking modern commercials from the automotive sector:

Figure 1.6 Volvo XC60 spot "The car that protects you, as you protect others" (2017)

- **Practical Value** : as we have said, the characteristics of reliability, safety, comfort, etc. are valued. One example is Volvo's *'the car that protects you as you protect others*' commercial (2017). A woman is shown falling asleep while driving and invading the opposite lane as the car's autonomous safety sensors manage to get her back on track and avoid a head-on collision.

Figure 1.7 Bmw 5 Series Touring Spot "Style and elegance" (2017)

- **Ludic Value** : the car is valued for the pleasure it gives to the owner, the car's livery and its aesthetic beauty are the focus of advertising based on the ludic value of BMW's *5 Series Touring*. The German brand focuses heavily on the exaltation of hedonistic and sensory characteristics based on pleasure.

Figure 1.8 Spot Dacia Lodgy "The family genial box" (2012)

- **Critical Value** : this type of advertising aims to highlight one or more characteristics of the car that make it particularly convenient, such as low fuel consumption or the extended 7-year warranty. We can find these elements in the advertisement for the 2012 Dacia Lodgy .

Figure 1.9 Spot Cupra Formentor " Alive " (2021)

- **Utopian Value** : this is used as we have said to focus the viewer's attention on the subject of the commercial which, through the conjunction with its valuable object, creates its own identity. A case in point of recent years is the commercial launched in 2021 entitled "*ALIVE*" dedicated to the car "*Cupra Formentor* " which makes us reflect on the emotions that make us feel alive. Through a visual metaphor, the "*Game of Thrones*" actress launches herself into the void on an introspective journey, where the new coupé SUV of the car manufacturer is waiting for her. The fall transports the protagonist to her childhood, to remind her that there

is something inside her that encourages her to live intensely, in parallel with the adrenaline and emotion that one feels behind the wheel of a Formentor.

1.5 Floch's Advertising Philosophies

The four types of enhancement we have talked about correspond to the possible "forms of rationality" used by consumers when purchasing a product. In an essay on *Semiotics, marketing and communication,* Floch identifies for the first time four "ideologies of advertising" (1990, pp. 236 ff.): *Referential, oblique, mythical,* and *substantial.*

In order to understand the following steps it is necessary to start from the fundamental opposition between *the function of representation* of language, in which the advertising discourse adapts to the *objectivity* of the product (Cinzia Bianchi, 2005), and *the constructive function* that covers the product of something mythical.

Referential advertising is the advertising of truth conceived as an adaptation of "reality" and as a "mirror" of everyday reality. It lays its foundations on core values such as ethical commitment, honesty, the credibility of the information and the product. One of the leading exponents of this type of communication is David Ogilvy who writes "good products are sold thanks to *honest advertising*" (Ogilvy, in Floch , 1990, trans. It . P.242)

Oblique advertising is in some respects contrary to referential advertising because it highlights the product through techniques such as irony, paradox or simply going against popular opinion. It tests the consumers by engaging their intellectual abilities. One of the proponents of this type of communication is Philippe Michel who writes "*it is the bizarre way of continually moving the subject to see it again in a new, fresh, different way ... You need provocation in order to create*" (Michel, in Floch , 1990, trans. It . p 246).

The *mythical advertising* relies on the ability to evolve the imaginary as a characterization of an object that would otherwise be banal: "*The job of advertising is to give character to consumption. Advertising must erase the boredom of daily shopping by associating with dreams products that, without it, would not be what they are*" (Sèquela , in Floch , 1990, trans. It . P. 251)

16

Substantial advertising aims to focus on the intrinsic characteristics of the product, not linking it with tricks that distract attention from its quality. In other words, it could be called " *focusing on the product*"; as his ideologist J. Feldman says: *"It is a question of using its virtues to make its deep nature the real star"* (Feldman , in Floch , 1990, trans. It . P. 255).

1.6 The variant on the axiology of consumption: Semprini's Semiotic Mapping

Andrea Semprini (1993) develops a variant of Floch 's axiology of consumption by resuming its structure and arranging the vertices of the square at the ends of a Cartesian diagram within which to place brands and objects. If the contrasts identified by Floch become parameters to identify two independent axes (utopian/practical and critical/ludic) from whose relationship four quadrants arise, Semprini's semiotic mapping is nothing more than an expansion of the two original terms of Floch, k in which the utopian/practical axis remains the fundamental, while the opposite terms critical/ludic acquire an autonomy, providing new specifications to the main terms (Semprini, 1993. Pg. 119 ff.) Thus real new quadrants arise with specific names.

There will be the quadrant of the mission, which is positioned between the utopian and the critical in which the will to question the present, identify new values, improve the collective dimension of the human condition, and a projective dimension is expressed.

The project quadrant in which the propensity for change (typical of the utopian value in Floch) is more focused on the search for forms of emotion and individual stimuli, is located in the quadrant between topical and ludic. The quadrant in which the search for positivity takes place on an emotional level is called euphoria and is at the center between practical and ludic examples of this type of advertising are those brands in which this emotion is linked to excess and transgression (eg. "Sauvages" Dior) or brands that propose euphoric values as surprising and fun (eg. Disneyland). The last quadrant is that of information, where practical and critical are translated into operational practice and instrumental rationality.

This semiotic mapping will help us to classify products and brands in a timely manner and highlight semantic overlaps and passages from one value to another.

1.7 Identity and Role of the Brand

In addition to having studied and analyzed the various forms of consumption, semiotics has also focused its attention on another aspect of marketing: the brand.

Jean N.Kapferer and Jean CL. Thoening (1991) were instrumental in analyzing the function of the brand. The latter argues that *the identification* of the product, the *orientation* of the offer, the *warranty, personalization, ludic value* and *practicality* are all functions that the brand performs on behalf of the consumer. *The brand is a mark, an attribution of a name to a product, otherwise anonymous and devoid of established qualities* (Volli, 2003). The discourse that each brand proposes is expressed in all the elements of marketing: packaging, logo, products, sales channels, and price policy. The brand acts as a sign, and therefore it is clear how it belongs to the field semiotics. If on the one hand it is presented as a value synthesis of the products, on the other hand it constructs a broad discursive context for them, a decisive background scenario for the attribution of meaning to the individual product (Ferraro 2000).

There are two perspectives of analysis regarding the brand, one *objective* and another *subjective.* The first is more attentive to the affirmation of industrial values in themselves and in the various forms of communication. This analytical perspective has become obsolete over the years, leaving room for the subjective perspective. To date, a communication focused on the brand as subject and producer of its own discourse prevails which tends to emphasize all those values such as personality, innovativeness, credibility, etc. Using semiotics to deepen the intersection between the uttered discourse (what is said in advertising) and the discourse of the brand itself will be very interesting for scholars.

Semprini and Patrizia Musso (2000) followed the historical evolution of advertising communication (also of the brand) and of semiotics by dividing the study into two historical phases. The first can be traced back to the postwar period up to the seventies (the mass consumption system). As we have seen previously, we find the first attempts at semiotic analysis of advertising messages by Eco and Barthes (Panzani, Waterman) in which the relationship between visual and written in print advertisements is analyzed, and the relationship between the information content of the message and brand persuasion and finally rhetorical figures.

In that historical period, however, the analysis carried out never highlighted and observed the nature of the brand, above all because its role was still ambiguous. In this first phase, the brand and the product are still very distinct, in which the first is nothing more than a " *product variable* " (Cinzia Bianchi).

" *The brand in this period appears as a simple advertising tool that ensures notoriety and facilitates the promotion and marketing of a product* ". (Semprini, Musso, 2000)

Over time the trend has changed, and nowadays it is difficult to think of products that are completely independent of the logic of the brand. In the second phase of the brand phenomenon carried out by Semprini and Musso, relating to the last few decades, it is characterized by common features from the socio-economic point of view : subjectivization of consumption, dematerialization of products, saturation of traditional consumer goods. Communication becomes progressively more consistent and a "*vehicle and at the same time the very reason for the exchange between producer and consumer* " (A. Semprini, P. Musso, "Giving a sense to the brand", in M. Lombardi, IL DOLCE TUONO; Franco Angeli, Milan, 2000).

According to the authors, the contribution of semiotics must change: abandoning the role of a critical instrument of the first phase, and trying to account for the very nature of the brand, its symbolicity and its meaning. Semiotics "*makes precise management of the brand possible and allows its evolution to be controlled*" (ibid., P. 49). In the second phase, it conceives the brand as a narrative subject, capable of putting order between the discourses related to the brand of a company giving it its own identity.

The brand has within itself a "semiotic engine" that is capable of defining the values that the consumer can identify and through which they can communicate their identity in the social context. "*It represents a complex system of signification which is organized in a generative path of meaning*" (Cinzia Bianchi 2005).

The brand tells different stories by creating *possible worlds* "*furnished in a specific way and characterized by a list of their own specifications*" (Eco, 1979). It is the presence of the brand that helps us to distinguish this real world from the possible one. It is the consumers themselves who, by subscribing to the imaginary construction that the brand proposes, attribute to the universe of fiction a true existence of the imaginary of consumption. The *possible world* determines the access criteria to it and chooses the type of public based on multiple predefined values: exclusivity, culture, intelligence, aesthetics, etc. According to Umberto Eco, the four different types of possible worlds are:

- *Probable:* worlds that consumers can conceive without being forced to alter general physical laws in the reference world
- *Improbable:* worlds that we could not reconstruct from our current experience

- *Inconceivable:* worlds that go beyond our ability to conceive
- *Impossible:* worlds that have no reference to reality

Figure 2.1 Brand Identity

Empirical confirmation of all the studies on the brand is evident in today's advertising which refers more and more frequently to brands rather than to single products. All this has created a strong positive or negative mythology connected to the brand discourse (Volli, 2003, p. 83) with an emphasis, according to the author, too excessive on the construction of its identity and its world, both in advertising and in political-cultural contexts. *What is represented will never be able to propose alternative values to the world of consumption*.

It can be observed how the types of *possible worlds* oscillate mainly between the "probable" and "the improbable" and only rarely do we venture into other narrative possibilities. Advertising, therefore, seems to be proposing values that are compatible with those that consumers are willing to accept. Volli highlights this theoretical exaggeration:

"The brand discourses are weak, confusing, usually careful not to create divisions in the target, and therefore not to be too incisive". (Volli, 2003, p. 91).

2. Semiotic-generative analysis as an interpretative key

In this second chapter, starting from the narrative analysis of an advert for the well-known brand "Nescafè" by Cinzia Bianchi (*Spot. Semiotic analysis of audiovisual advertising, 2005*) from which we will take inspiration for the semiotic analysis that we will implement for the Moncler commercials, we will deepen the difference between analysis by sequences and by shots and the "*generative path of meaning*" of Greimas (1983).

According to the author, the meaning is grasped exclusively through its narrativization and that the essential structure of each text is narrative. The initial step, before starting any textual analysis, is to ascertain the adequacy of the tools we have. Semiotic analysis is not an unchanging theoretical grid but rather it is dynamic.

Cinzia Bianchi carries out an analysis of the advert "Nescafè per Caffè-Latte" (Directed by Gabriele Muccino, 2001) which we would like to take as an example for the analysis of the case study which we will highlight later.

Figure 2.2 " Nescafè for coffee -milk" commercial (2000)

2.1 Segmenting the text shot-by-shot or sequence-by-sequence

Starting from the concept that the commercial is the textual form in which syncretism seems to develop in all areas of expression, we can divide it into shots or sequences.

The first type of subdivision is useful above all for cataloging and comparing the different expressive elements and identifying possible significant redundancies at the level of expression which have consequences at the level of content. By breaking down the commercial into shots we can describe

the various components observed and make observations regarding the format of the commercial, the visual presentation and what the soundtrack makes us feel. Observing the decoupage for shots developed by Cinzia Bianchi for Gabriele Muccino's commercial, we can first of all say that the latter has a duration of 30 seconds (an advertising tradition format); it can be divided into 21 shots of about two seconds each. As far as the "visual presentation" is concerned, we note that most of the shots are "objective" (the characters act and interact independently of being observed by the viewers). We can only observe two "subjective" shots that perform two different functions. The first presents the new character in the scene from the girl's point of view, while the second highlights the main benefits of the product: simplicity, speed and ease of use. Not going too far into the details of the "visual presentation" (also because we will examine more specifically the breakdown "by sequences" that we will use for the Moncler commercials), we observe how the order of the elements identified in the commercial can also be analyzed from the point of view of the "soundtrack". Almost the entire commercial is devoid of music which only appears in the last shots with the traditional "*jingle*" of the *Nescafè product line*. The exact moment in which the background music is heard is when the narration draws to a close, and we see a shot dedicated to the product and the brand. The sound effects are also part of the "soundtrack": door opening, boy snoring, din of dishes falling, milk poured into the cup. These elements are not there by chance, but they are there to give the consumer an idea of an everyday and intimate home environment. The language used by the two subjects is simple, full of irony and informal.

Let us now consider the type of segmentation we will use for our analysis work: **segmentation by sequences.**

According to the author, in some cases it is more appropriate than a decoupage of shots because it allows us to develop *an analysis that goes beyond the mere expressive manifestation and to grasp immanent levels of signification (* the discursive and semio-narrative level of the "Generative Path of Meaning").

The commercial is divided into 5 sequences. The first introduces the characters of the commercial, in particular the protagonist (the girl) who enters the living room and comes across a boy sleeping on the sofa. The viewer identifies for the first time the elements that characterize the environment represented in the advert.

Figure 2.3 Claim "More taste for your milk" (2000)

After talking about the expressive manifestation of the commercial, it is necessary to introduce the keys to reveal the complexity of the commercial: the discursive and semio-narrative structures.

These are the stages of the "Generative path of meaning" hierarchically ordered in a model of "dynamic" representation of the production of meaning. It is an analysis conducted from the manifested surface of the text to its deeper organizational forms.

"It is a path that starts from the elementary and profound structures of signification (semio -narrative structures), and progressively enriches itself in the passage to the next level (discursive structures), to reach the diversity of manifested surface forms (textual structures)". (Cinzia Bianchi, 2005, p. 59).

2.2 Discursive and semio-narrative structures

Structuralist semiotics is the process that concerns the production of forms, that is, the analysis of a text consists in reconstructing the ways in which it has been produced: the stages and levels in order to reach its fulfillment. It is a generative path that goes from the simplest, most abstract, immanent initial state to the most complex, concrete final state of manifestation. The Generative Path of Meaning (Greimas, Del Sense, Bompiani, Milan 1974, p. 143) from virtual stage to finished text, is the reconstruction of a path that goes from deep logical-semantic instances and converted into increasingly superficial levels investing increasing levels of content up to the surface narrative structure.

Each of the two levels is articulated in form and substance - for the Generative Path they are syntax and semantics. On a deeper and more abstract semio-narrative level the grammar of any text (film, comic, novel, commercial) is identified notwithstanding the surface realization bringing the heterogeneity of the texts back to a single model, finding the constant variable, bringing the variability of the individual textual manifestations back into a general paradigm. At a discursive level we want to recover the specificity of each single text that appears in its concrete manifestation, that is, to bring the constant back to the variable.

Figure 2.4 Generative Trajectory of Meaning (Greimas, 1970)

Generative Trajectory		Syntactic Component	Semantic Component
Semiotic and Narrative Structures	*Deep Level*	*Fundamental Syntax* Operations and relations in the semiotic square	*Fundamental Semantics* Semantic investment of the semiotic square
	Surface Level	*Narrative Syntax* Narrative schema: actants and modalities	*Narrative Semantics* Semantic investment of the actants and the modalities
Discoursive Structures		*Discoursive Syntax* Discoursivisation *actorialisation temporalisation spatialisation*	*Discoursive Semantics* Thematisation Figurativisation

The generative path of meaning concerns **discursive structures** as a stage in which signification is defined starting from the virtualities offered by the system. At this level the narrative functions are covered by the characters and the utterance takes on an abstract or more figurative aspect. In a text it is necessary that there is a phase of the enunciation that defines the space-time structure of the actors and also the structure of the scripts which can be more abstract (themes) or more concrete (figures of the world).

The semiotician has the task of identifying *simulacra of presence* since the true author of the text does not manifest itself within the discourse. It has the task of identifying *dèbrayage* (detachment) of three categories: person, time and space.

- The **actantial dèbrayage** (person) can be "enunciative", if the instance of the enunciation projects subjects other than themselves into the utterance (the boy in the Nescafè commercial

uses an enunciative *debrayage* since he presents an actor different from the interlocutor by citing his grandmother). Or it can be " enunciational " when the subject of the enunciation projects simulacra of himself into the utterance (for example through first-person speeches or dialogues). Returning to the previous example when the young man in the commercial says "I haven't drunk it since.. " he inserts the simulacrum of himself into the speech through a judgment on the caffe-latte.

- The **temporal debrayage** is defined according to whether we speak of "concomitance" with the present tense or "non-concomitance" with the past or future tense.

- The **spatial debrayage** can be described through the contrast between the "here" and "elsewhere".

Starting from the first overall enunciative dèbrayage, as the enunciation creates a specific *place* (inside a house), and *actors* other than the instance of the utterance itself and a *time* that we can define contemporary by looking at the clothing of the actors, the confidential and informal language and from the furnishings of the house (obviously "contemporary" for viewers in the early 2000s).

Each figurative covering of the discourse creates a simulacrum of the concrete presence of the world and is one of the determining factors of the effect of referential illusion, more and more present as the figurative traits become greater. We must therefore ask ourselves what are these figures at the level of *discursive structures* that allow us to identify the thematic roles of the actants.

Let us now pass to the description of the ***semio - narrative structures,*** which are composed *of system semantics* and *syntactic virtualities of the system, actantial structures and canonical narrative schema* on a superficial level; at a deep level it gives rise to the *semiotic square.*

The semiotic square represents the most profound and abstract elementary structure that allows us to grasp the sense of a narrative. It is made up of "*differences* " that build signification and contains those rules that allow the displacement or change of established positions (cf, Floch, 1985b). "*It is none other than the place where anthropomorphic narrative takes place, where the logical-syntactic relationships of the terms of the square are translated into the subjects' values and actions, which, having no empirical character, exist only as a function of each other and interact according to the narrative path canon of Greimas* "(Cinzia Bianchi, 2005).

The framework with which to analyze any text and on which to verify the variations and narrative recurrences is the *canonical narrative scheme.* According to Greimas, any narrative has a goal, a task to be carried out and an object to be acquired, in order for the narrative to make sense.

25

Let us examine the different stages that the author foresees in the narration:

- **Performance** : central phase of the narrative in which the subject completes his task and realizes the *narrative program* of conjunction with his own valuable object.

- **Manipulation** : phase in which the subject interacts with a manipulator depositary of the values.

- **Competence** : phase in which the subject acquires the material means to complete the task agreed with the recipient and which should be carried out in the performance phase.

- **Sanction** : in many texts, however, the narrative does not end with the action, but only when the realization of the same is officially recognized by the *sender* who gives a *sanction* (positive or negative).

We realize how it is possible to apply narrative theory, using the "generative path of meaning", to our objects of analysis. It is another tool that allows us to fully understand the structure of an advertisement which, however, focuses attention exclusively on the *pragmatic dimension* (the action of the acting subjects) dedicating only a few passages to the *cognitive dimension in which knowledge* is made explicit. The only dimension that deliberately remains out of this analysis is the *pathemic one* (the moods of the subjects of the narration). We will examine more fully in the following chapters the pathemic involvement of the subjects, and how the latter is linked to the actions they carry out; also because the study of passions and emotions, and therefore the pathemic dimension, have assumed more and more importance in the semiotic studies of recent years.

3. Moncler case

Starting from the lessons learned, from the studies conducted by great semiologists of the past of which we talked about in the first part and having more awareness of the stages of the development of the subject, we want to consider now an example of a brand with a strong brand identity and that

is still an example of an integrated communication strategy that makes creativity its strong point, with an in- depth analysis of the actions taken that have led to an improvement and differentiation of the brand with respect to the fashion market, and above all the semiotic analysis of the commercials " We Love Winter " and "Genius" through the semiotic process of decoupage for sequences.

Cinzia Bianchi's research is aimed at testing the theory of narrativity and semiotic tools that allow us to account for the value and visual dynamics of an advertising film, but above all to grasp a "*generative path of meaning",* as in the analysis of the audiovisual spot " Nescafè " (C. Bianchi , C. Spot. Analisi semiotica dell'audiovisivo pubblicitario, 2005) and is the basis from which we started to work on the Moncler case and the study of the process of the elements that make up "the meaning" and that allow us to have an overview of the meaning of a commercial. We will analyze the discursive and semio-narrative structures of the narration of these two commercials indicative of Moncler's language " *One House, Different Voices* ".

After having talked about the canonical tools and schemes of the " *passionate* " sphere, we will also focus on the tendency of semiotics to examine questions of *aesthetics* and *synaesthesia* in advertising. Greimas introduced the question of the depth levels of sensible experience (which, according to Bertrand, becomes a horizon of *resemantization)*, and eventually it became clear that we have been implementing an axiological investment that inscribes the "desirable" no longer in things of today, but in the *sensible experience,* in the quality of sensations. " We love winter " seems to lend itself perfectly to the concept of a*esthesia* as the joining of the subject of the aesthetic experience with its object. *Synesthesia is* also increasingly exploited in advertising, and the work provided by Giulia Ceriani in "*Marketing moving*" (2009) in terms of analyzing various perfume advertisements, including Hermes' "Calèche", Dior's "Dune" and so on, which is a a product that is certainly difficult to advertise because it can only be appreciated and used through a sense (smell). Precisely for this reason the author states that there is a *resemantization* (recovery and increase of meaning) through *synaesthesia* that allows the passage between sensations and passions narrated and sensations and passions "really" experienced in one's own body.

The history of Moncler

Moncler is a company born in 1952 from an idea of a French mountain equipment craftsman, René Ramillon, and André Vincent. The name Moncler derives from the place where the company was established, namely Monestier-de-Clermont, a ski resort near Grenoble.

At the beginning Moncler mainly produced padded sleeping bags and tents with telescopic structure with external covering. In 1954, the first down jackets reserved for company staff were manufactured, who wore them in the mountain factory over their overalls. The Moncler down jacket was immediately a great success and the company became the official supplier of the French national ski team in the Olympic event in Grenoble.

Figure 3.1 Lionel Terray and first expedition on K2

The mountaineer Lionel Terray , friend of René Ramillon , is the first to notice them and love his taste and, under his advice, Moncler develops the first specialized line for high altitude mountaineering, "Moncler pour Lionel Terray " . The articles are tested over various expeditions and perfected.

Moncler down jackets equipped, among others, the following expeditions:
- 1954 Italian expedition that saw the first conquest of K2, the second eight thousand meter mountain in the world
- 1955 French expedition that reached the top of Makalu, another eight thousand metre mountain
- 1964 Official supplier of Lionel Terray's Alaska expeditions

In 1972 the French team used a variant of the down jacket: no longer the "double" version, but a single garment that is easier to handle and lighter for the requirements of a competitive competition. Initially called " Huascaran " and later "Nepal", the line featured leather straps to rest the skis on without damaging the fabric. The concomitant take-off of mass winter tourism had a positive impact on sales. In the eighties the down jacket with its stitching and its "varnished" effect, also available in bright colors, began to spread in urban areas. It is just a short step from the winter ski holidays to the fashion weeks: in the 80's the Parisian designer Chantal Thomass began to collaborate with Moncler,

replacing the zippers with buttons and introducing fur edges, satin and reversible fabrics to bring the down jacket into the realm of city clothing.

Among the first to pick up the new Moncler down jackets and make them a distinctive accessory were the children of the Milanese bourgeoisie, wealthy teenagers from wealthy families who met in front of "Il Panino" to listen to New Wave music on their Vespas: the Paninari. wearing Timberland ankle boots, combined with rolled-up jeans and checkered shirts or polo shirts.

But the real must-have, the one for which we still remember them today, was the puffy and brightly colored Moncler down jacket. "In the mid-1980s, at the height of the paninari boom, Moncler was selling around 40,000 jackets all over the world," Remo Ruffini (current CEO) told the New York Times a few years ago. "Of these, 30,000 were in the Milan area".

The phenomenon only lasted a few years, because, as Ruffini explains, those duvets were designed for snow and therefore not water-repellent: if it rained during a trip on a Vespa, the jacket could end up weighing five or ten kilos.

The city duvet appears in fact only with Ruffini, current President and CEO, who acquired the company in 2003 and developed a relaunch plan that intertwines heritage, technological innovation and aesthetic research. "In 2003, Moncler was a company that had forgotten where it came from, but it was still very much alive in everyone's imagination with that shiny and colorful jacket, emblem of the '80s," he explains in a recent interview. "My initial idea was precisely to start from the roots of Moncler, to remind everyone of its history, its French origins, the moments of glory between the Grenoble Olympics and the mountaineering achievements. But, at the same time, I wanted to create something 'global'. My dream was that, one day, in common parlance, we would say 'Moncler' to say 'down jacket', as the word Bic is used to say ballpoint pen".

In 2006 the Haute Couture Moncler Gamme Rouge collection was born, designed first by Alessandra Facchinetti and then by Giambattista Valli, followed by the Moncler Gamme Blue men's line (2009) designed in collaboration with the American designer Thom Browne, and Moncler Grenoble (2010), with which the brand revisited its history giving a contemporary cut to both ski and after-ski clothing. Collaborations with artists and stylists followed, new market sectors (above all, the Moncler Lunettes eyewear line) up to the Genius project, launched in 2018: a "republic of the imagination", to use the words of the first press release, "a hub of exceptional minds that work together while continuing to cultivate their individuality". The first designers invited were Pierpaolo Piccioli, Simone Rocha, Craig Green, Kei Ninomiya with his brand Noir, Hiroshi Fujiwara and Palm Angels, to which Liya had been added over the years, Kebede, Sergio Zambon and Veronica Leoni, Sandro Mandrino, Matthew Williams of 1017 ALYX 9SM, Richard Quinn, Francesco Ragazzi and Poldo Dog Couture and JW Anderson.

Since it was born, Moncler has been a company that has achieved success by making the down jacket not only a garment for the city but increasingly as a luxurious item, even for a great evening. Skiwear to be worn even in the city, without ever abandoning the elegance that characterizes the brand, high fashion outerwear with avant-garde design, frost-proof technical garments with a mix of unexpected fabrics, ultra-technical knitwear inserts or micro tweed and dogtooth check, dense intertwining with fine leathers, which are connotations that reflect the brand that is having an increasingly strong "brand loyalty" of customers who see it as a metaphor of quality. These are the variations of what was initially just a down jacket, presented every season at fashion shows that intertwine through contemporary art installations.

Figure 3.2 Moncler logo

3.2 "Born to Protect" and" We love Winter "

From 1952 until today Moncler's mission, which has spread all over the world, is to produce some of the most sought-after down jackets in the world, designed to allow anyone who wears them to appreciate the beauty of the snow-capped alps, inviting the world to embrace the beauty of winter (the season from which the brand draws inspiration). In celebration of the 2021 winter season, the brand's new global campaign filmed by Chris Colls transforms the warmth of the Moncler down jacket, named " *We Love Winter*", into a metaphor for human warmth, celebrating the cancellation of distances (a theme that has caught my attention especially for the launch period of the campaign in full pandemic), riuniting with the people we love and the spirit of creativity and collaboration that has always been part of Moncler's DNA. From 15 October, the new campaign has been present on outdoor billboards, in international media prints and on the main social channels, demonstrating how important it is to have an integrated multi-channel communication plan that is consistent in all phases of the "customer journey ".

The 'We Love Winter' campaign presents the brand's distinctive items in their classic colors and constructions, especially the coats and jackets with the famous "Boudin" quilt and portrays in the commercial "family traits" involving some of the most interesting names of the contemporary creative world: the American actresses Robin Wright and her daughter Dylan Penn, the French singer Lala &ce with her mother Noëlle, the Japanese creative director and great car enthusiast Mai Ikuzawa with her children Arto and Milo, the dancer Mamadou Bathily and the models Mao Xiaoxing and Mika Schneider. They are all protagonists of a series of cinematographic shots that immortalize the authentic intimacy of human relationships, in a vision that brings us back to the essence of Moncler by combining the delicate romanticism of black and white with the vibrant touch of red. It celebrates the energy and warmth we feel when we are with the people we love. In a moment of global pandemic in which the main world exponents preached and recommended "social distancing", the soul of Moncler shows its true nature by breaking the mold with a campaign that makes human physical contact and emotions linked to this last pivotal point of the project.

" *It was interesting to interpret the feelings of closeness and intimacy . We wanted everyone to show their individuality, especially as some of them had never posed together on a professional set before. It was a wonderful experience. I love to search and find that dimension that only photography can capture. In real life you cannot see the blurry motion and texture of a moment that you can see in the still image instead. It is a split second of reality that the human eye cannot register."* (Chirs Colls, 2021)

It is the way to celebrate the overcoming of distances by involving multiple voices and bringing together friends and family in the creative spirit of the brand. Through the sincere warmth of family portraits, Moncler's vision gathers an international cast of creative talents to convey a message of incurable optimism in this difficult time for everyone due to the pandemic whose effects we are still experiencing today. Each portrait is a hymn to the simplicity of the gestures we make every day in our relationships with people: a caress, a smile, a kiss, a hug.

Let us now analyze the commercial "*We love Winter* " using the semiotic tools available and taking as an example, as already mentioned, the *decoupage model for sequences developed* by Cinzia

Bianchi in her work "*Spot. Analisi semiotica dell'audiovisivo pubblicitario*" (2005). The "We Love Winter" Moncler Collection campaign was presented in outdoor displays, in the pages of the best magazines and in all major social media beginning on October 15, 2021. It generated very positive results on social media, especially on the *awareness* side, gaining an **Engagement Rate** of 0.58%, 25.2K **likes** , and a daily **New followers trend** that culminated with a peak of **+21,312 followers on** October 16 on Instagram (best result of the month generated by an organic post).

Engagement Rate Per Post
Moncler
01 Oct 2021 / 31 Oct 2021
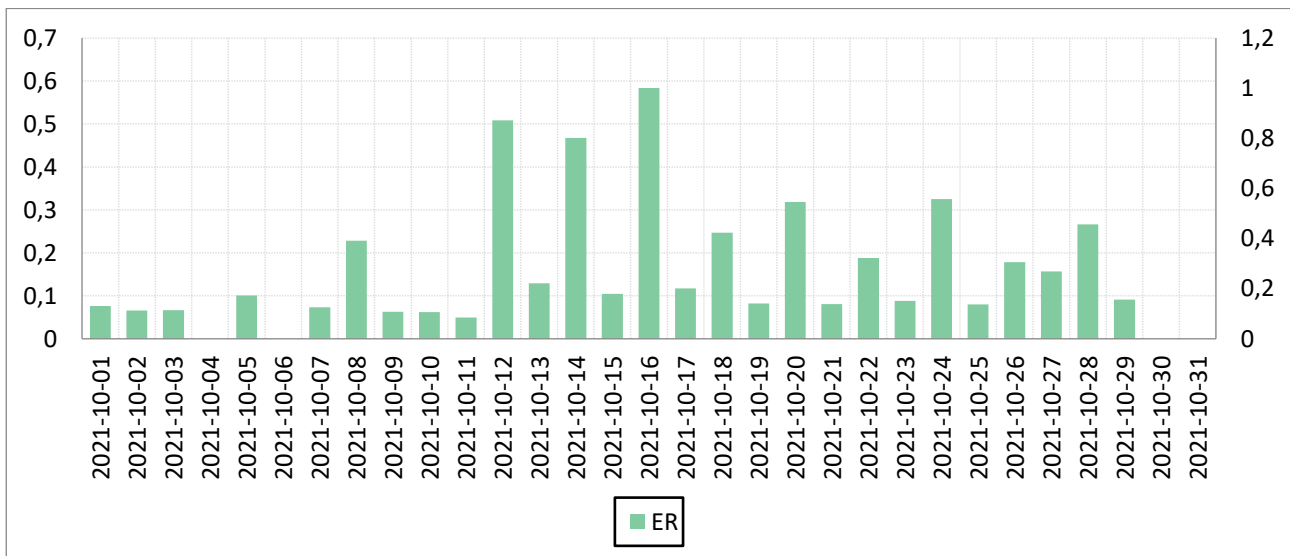
Figure 3.3 Engagement Rate (October 2021)

New followers Trend
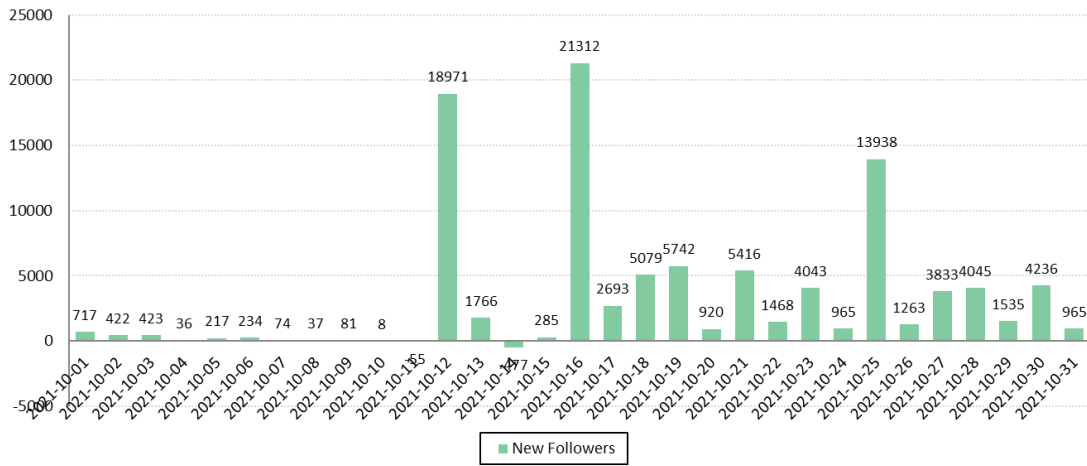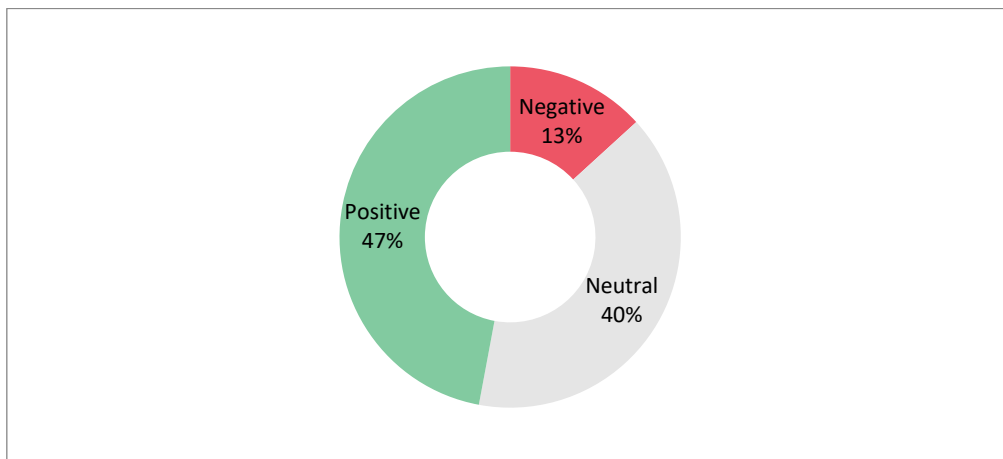
Moncler

01 Oct 2021 / 31 Oct 2021

Figure 3.4 New Follower Trend (October 2021)

Comments Sentiment Share

Moncler

01 Oct 2021 / 31 Oct 2021

This charts show the percentage share of positive, negative and neutral first level user comments (minimum 20 comments per post) on the page.

The commercial, in its extended version, lasts 0.44 seconds and has been divided into four distinct sequences that will be analyzed using semiotic canons.

In *the first sequence* (0.00 - 0.13) several subjects of different ethnicities (wearing showy Moncler down jackets) are portrayed in a photographic studio. Starting with two women of the same age, a young mother and her teenage daughter and an elderly mother in the arms of a young son are filmed (probably in a photo studio) as their bodies rotate, in short sequences that follow one another and in the intimate action of a warm embrace. There are no other objects in the room. The smiles, the intense looks and the harmonic movements make them the protagonists, giving the viewer from the first moments a strong sense of intensity and of human contact "rediscovered" in a very particular historical moment like this.

As for the width of the frame, we can see a full figure (the first two girls are immortalized from their feet to their head), then a mother and daughter in the medium plane (from the waist up), up to the detachment in the foreground of the different faces that follow one another.

The camera angle is vertical initially, with the first two women (0.00 - 0.02) three-quarters of the back, and then triggering a rotating shot of the different subjects (0.03 - 0.14) immortalized in profile, three quarters, back, three quarters of the back and frontally while a cold artificial light illuminates the bodies and faces of the subjects. In the sequence, white tones predominate with some intermediate shades of gray first and then more decisive, which give the scene an aura of purity and calm, but also a slight aura of mystery around the subjects.

The space in which the protagonists are portrayed (photographic studio) becomes more abstract thanks to the blurring effects set up by the director, who communicates emotions of deep pleasure and intimate warmth and even the transitions in "sharp detachment" (without the presence of visual effects) present throughout the commercial are designed to tell a real-life scene which, moving forward in the sequences and linked to the blurring effects, seems more and more to transport us into a universe of aesthetics and love.

In the *second sequence* (0.14 - 0.18) we pass from contact between two human beings, to contact between two youths (male and female) with the same down jacket of the brand that transforms itself from object to subject capable of giving emotions of affection and human warmth by making the brand be perceived as a container of typical attitudes of people: family, love and passion.

The sharp change in the background (bright red color) and the blurring of the faces, project us into an almost "dreamlike" environment in which the two individuals seem to feel pleasure and human warmth despite not hugging any physical person but rather the Moncler down jacket. From the boy framed in the foreground (0.14-0.15), the frame suddenly cuts bringing him back in half length figure (0.15-0.16), until then it zooms in on a close-up of the young woman with oriental features (0.17-0.18). The camera angle is horizontal with the first character being shot in profile first, then turning three-quarters from behind. The second instead is taken from the front while it rotates up to three quarters, a white light (mainly illuminating the face of the second subject) dimmer than the first sequence, gradually gives way to the dominant Moncler red color of the background which becomes more virtuous. The discordant color of bright red in an environment of black hues catalyses the viewer's attention, focusing it on the product (the Moncler down jacket) which becomes an integral part of the subjects' body, almost like a second skin.

In the *third sequence* the couples are increasingly in close contact with each other, caressing each other, looking into each other's eyes in a "penetrating" way until they touch their cheeks and wink at each other with a smile (we see several faces expressing mutual pleasure). From an American shot and a half close-up of the two light-haired women (a more adult Robin Wright and the young Dylan Penn), who, as the commercial progresses, increasingly have the role of "mother and daughter" (0.18 - 0.20), followed by a succession of half close -ups and close-ups of the actors' bodies (including the creative director Mai Ikuzawa with her children Arto and Milo, the rapper Lala &ce with what we understand to be her mother) that make us immerse ourselves in an atmosphere of "family" on the one hand, and of "youthful passion" with Mamadou Bathily & Mao Xiaoxing (testified by a shot in which only two arms are portrayed virtuously embracing) between a man and a woman on the other (0.21- 0.42).

Figure 3.5 Mao Xiaoxing e Mika Schneider "We Love Winter" (2021)

Figure 3.6 The rapper Lala & ce and his mother Noëlle " We Love Winter " (2021)

The camera angle is horizontal, the bodies of the subjects rotate more slowly with frontal, three-quarter, profile, three-quarter back and back shots in a convulsive and unsystematic way. A cold light illuminates the faces of all the subjects in the foreground, half close-ups and close-ups, alternating with the shadow of the boy (the young dancer Mamadou Bathily) who moves sinuously in a bewitching dance with hands which do not allow you to focus on the face.

The color in this sequence plays a fundamental role because, the homogeneity of the black and white shades alternate with the red of the background and the Moncler down jacket that attract our attention and push us to focus on all the details of the hug between a boy with African features and an Asian woman. In this fundamental phase in the narrative scheme the *Moncler down jacket* itself becomes a symbol of the "love" of intimate human contact between the characters, and the freedom to choose subjects belonging to different cultures of the world and seems to summarize very well the pivotal claim of the French fashion *maison:* "One house, different voices".

In the fourth and *last sequence*, the claim "Loving Winter Since 1952" is the title of the advertising campaign that is succeeded by the Moncler logo.
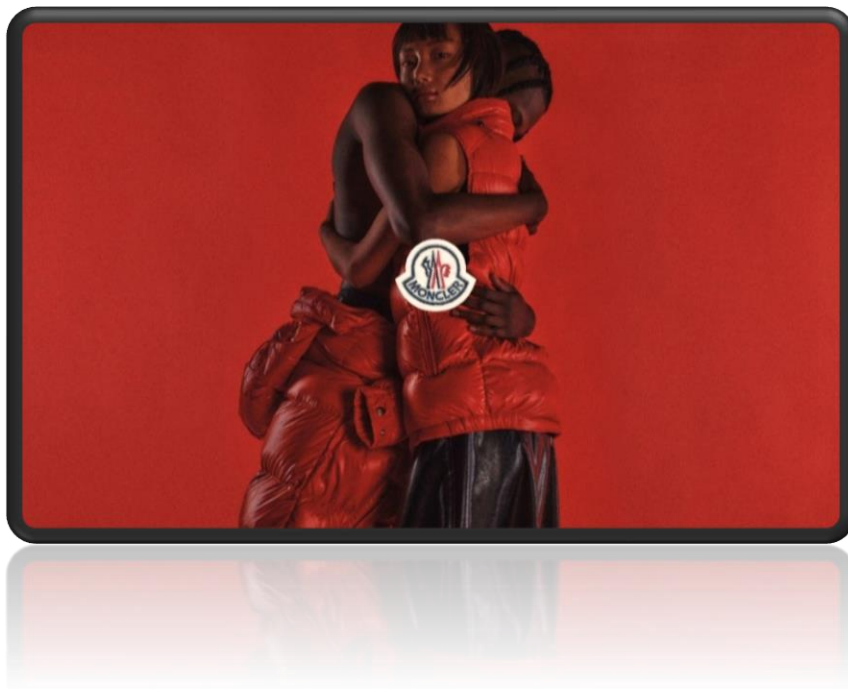

Figure 3.7 Mamadou Bathily & Mao Xiaoxing "We love Winter" (2021)

"It was interesting to interpret feelings like closeness and intimacy. I love to search and find that dimension that only photography can capture. In real life you can't see the blurry motion and texture of a moment that you can see in the freeze frame instead. It is a fraction of a second of reality that the human eye cannot register ". (Chris Colls , 2021)

Through the sincere warmth of family portraits, Moncler's vision gathers an international cast of creative talents to convey a message of incurable optimism in this special moment. Friends and family from different backgrounds meet in a series of cinematic shots that immortalize the authentic intimacy of human relationships. Each portrait is a hymn to the simplicity of the gestures we make every day in our relationships with people: a caress, a smile, a kiss, a hug. It is an example of utopian valorization in which the attention here is not placed so much on the object as on the subject who, joining with the object, produces this sensation. These sensations are reflected in every image, creating pure expressions of happiness, love, joy and intimacy. Advertising is therefore aimed at awakening euphoric passions towards human contact which, due to Covid-19, has been impossible or at least severely limited. The commercial is able to arouse *emotion* which by definition is also: the phase in which all those reactions that become visible on a sensory level take place (for example the bodily reactions that manifest passion). It is a powerful message of unity and closeness at a time when all of us, today more than ever, appreciate human contact, family and time spent together.

Moncler's "Born to protect"

At Moncler, what began as a real mission to protect from the cold over the years has evolved to become a promise to protect people and the planet in the awareness of the extraordinary commitment required by the great challenges the world is facing. (Moncler 2022)

Moncler textile company, led by Remo Ruffini, raises the bar by setting itself ambitious goals on the circular economy. The company presents a new sustainability plan called "Born to Protect", which integrates environmental responsibility and love for nature into the brand's business model. However, let us take a step back, because it seems that we have forgotten the period in which the brand was hit by a scandal that seemed to put an end to the image of the fashion house forever, with the *Report* inquiry into the goose down.

On November 2, 2014, *Report* broadcasted the episode "*We are all geese*". In the report, the finger was pointed at Moncler, accusing them of relocating abroad and causing excessive and unjustified

suffering to the geese, from which the feathers are obtained to produce the famous luxury duvets. There followed outrage on all social networks and Moncler's social profiles were full of insults and criticisms. More than 22 thousand mentions, 3 thousand tweets, the hashtag in the top trending positions and topics in the rankings, more than 1,800 comments on company posts on Facebook: these are not the results of some viral campaign but the numbers recorded by the Moncler scandal on Monday 3 November 2014 alone. All this clamor was triggered by the episode of *Report* who, the previous evening, had discussed the use of goose down for manufacturing production: this argument, in any case critical and accusatory towards the company, caused a collapse in the stock market and the start of a vast campaign to boycott the well-known clothing products which exposed the mistreatment of birds for the creation of the famous down jackets (Moncler's core business).

Before the *Report* episode, Moncler had never considered it necessary to embrace issues of this kind and translate its commitment to sustainability into content to be used as a communication lever. Explaining what kind of feathers were used to make Moncler down jackets or justifying the materials was of no use: simply because the consumer did not ask or consider it a criterion of choice. Nowadays, in the course of a global pandemic, in which the emergency has placed issues such as hygiene and social safety at the center, consumers are increasingly convinced that their purchasing behavior can have an impact on the environment and therefore prefer companies that put sustainable actions into practice. Building a new normal in compliance with these principles is fundamental to making a difference in a new market.

The example of the French company of repositioning in the minds of consumers and exploiting the wave of the "Word of Mouth" phenomenon generated by this unexpected event, highlighted how there is a profound difference between brand image and awareness. The huge backlash of the news generated impressive numbers on social networks (tweets with the hashtag **Moncler** went from 634 in October to around 3,000 on November 3. For a couple of days, **# Moncler** remained among the top trending positions of Twitter topics (data and graphics were provided by the digital agency Caffeina).
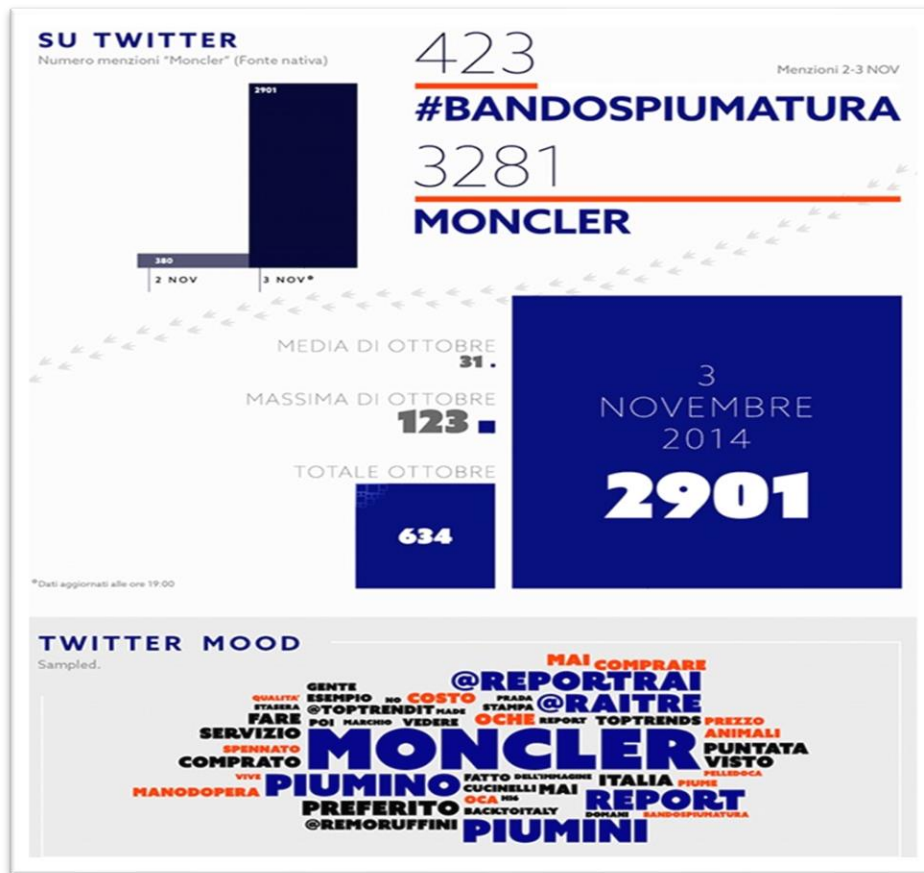
The response of Remo Ruffini (chairman and CEO of Moncler) has gradually led to the present day in which "*Born to Protect*" is something more than a simple advertising campaign:

"*With the aim of bringing the Company towards an ever more complete integration of environmental and social aspects in its way of operating, the plan focuses on some priority guidelines: promotion of employee well-being; improvement of health and safety; promotion of a responsible supply chain that respects animal welfare; reduction of environmental impact; increase in customer satisfaction; promoting the social and economic development of communities*`*. The world is facing increasingly urgent social environmental challenges combined with a health emergency that now more than ever reminds us that the results achieved today cannot and must not be enough for tomorrow. To be up to these challenges as individuals, organizations and companies, it is necessary to field extraordinary energies, those that are generated only when people unite towards common goals"* (Remo Ruffini, 2022)

Moncler will begin to eliminate carbon dioxide emissions from companies and stores around the world, using only energy from renewable sources, but the Sustainability Plan also includes other objectives: the company will undertake to recycle production waste, use sustainable nylon, eliminate

single-use plastics. This is the project launched by Moncler which has also announced that it will eliminate fur from all its collections starting from the autumn-winter season of 2023, and will be the last to have garments in animal skin. This, therefore, follows the choice already made by other brands such as Valentino, Prada, Armani and Gucci, all in correspondence with the launch of the second collection "Born to Protect", which once again testifies to the attention and commitment to protect the future of the environment and of everyone without sacrificing the comfort and style characteristics of the brand. The corporate objectives include, among others, the use of 50% sustainable nylon in Moncler collections by 2025 and by 2023 the recycling of over 80% of nylon production waste, the abolition of conventional disposable plastic, 100% renewable energy in all company sites around the world, the protection from the cold of 100,000 people in situations of hardship as well as the reduction, by 2030, of CO_2 emissions according to science-based objectives.

The collection is accompanied by an exclusive video in which "recycled" films from the archive alternate with extraordinary Alpine images that celebrate Moncler's DNA, its bond with the mountains and the need for a shared commitment to a sustainable future.

Moncler has set **five strategic priorities with the "**Born To Protect " collection:

- ✓ climate change
- ✓ circular economy
- ✓ responsible supply chain
- ✓ enhancement of diversity
- ✓ community support

The commercial, in its extended version, lasts 58 seconds and has been divided into 7 sequences that will be analyzed on the previous analysis line. We will try to explain how the creator of the commercial communicates the environmental commitment of the brand and its pillar values on which Moncler is founded .

The campaign started on January 25th on all the touchpoints of the consumer's journey. Until February 25, the entire digital and traditional ecosystem of the company went live with posts, stories, press announcements and OOH with the claim "*We used to Climb Mountains, Now We Must Move Them*".

On Instagram the results were very encouraging with an average of 34.4K complete views of the commercial (58 seconds), an Engagement Rate of 0.11%, more than 5.2K likes and a series of

important effects in terms of traffic to the site due to CTAs present in organic and sponsored posts. Also on FB the post of February 25th reached 6K views and more than 400 interactions with the posts. Moncler uses Starting from the month in which the "We love Winter" campaign went live (October) until March 31, 2022, the Moncler Facebook page, which has more than 2,946,704 fans, has a percentage of only 18% of sponsored posts compared to 81 % of organic posts.

Promoted vs Organic Posts
Moncler
01 Oct 2021 / 31 Mar 2022
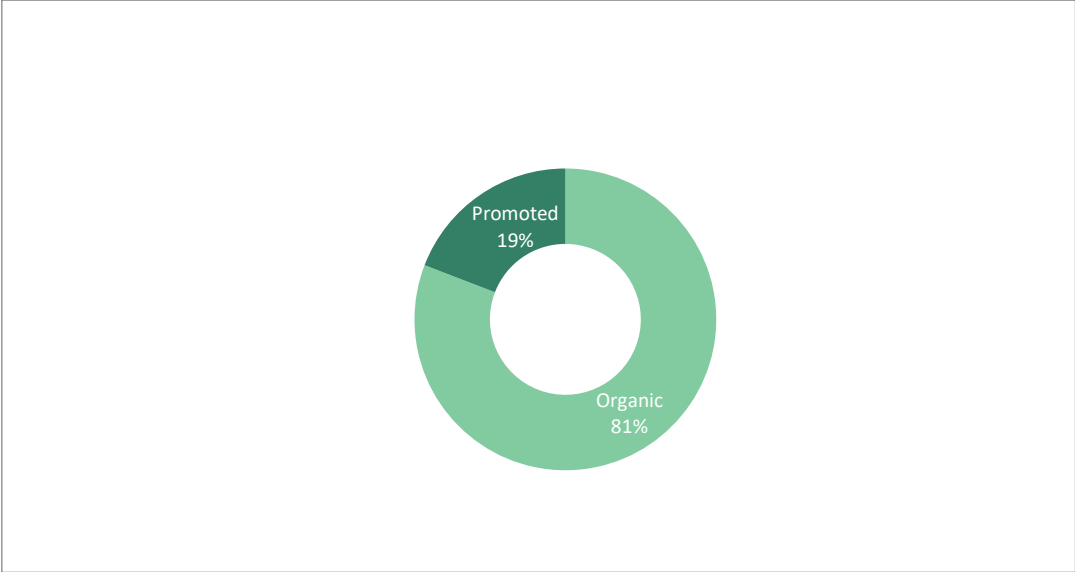
Figure 3.8 Promoted Vs Organic Posts (2021-2022)

Moncler's strength lies in the fact that it is consistent throughout its ecosystem, above all the digital one. As evidence of this throughout the "Born to Protect" campaign period, static formats have been published containing the image of the "Four climbers", the claim "*We used to Climb Mountains, Now We Must Move Them"* and the 5 new Moncler pillars: focusing on climate change, working towards a circular economy, and fair sourcing.

Figure 3.9 OOH "BORN TO PROTECT" Moncler (2022)

In *the first sequence (0.01-0.06)* there is the Moncler logo in a snowy landscape in which the gusts of wind move the snow, and the sunlight is projected onto the scene. The landscape is not fully focused and, together with the low sharpness, there is a voice over that in this first sequence begins by announcing: "To create a better future, we must move mountains", and finally to an instrumental electronic music with a "pulsating" rhythm, communicating to the viewer the urgency for change that the brand is showing.

The horizontal camera angle and the brand logo shown from the front in full figure means that the viewer's attention is initially focused (for the first 2 seconds) on the logo of the fashion house, and then leaves room for the *body copy* of the message that will be enunciated. visible in the whole commercial. A cold natural light illuminates the Moncler logo and the first copy that features a futuristic font that reflects the style of the surrounding environment. The lack of sharpness in the use of white tones with some intermediate shades of gray gives the sequence a veil of mystery, in which

the viewer is intrigued by the invitation "*To create a better future* ". The transition from this sequence to the second is a *sharp cut*, indeed from the entire commercial.

Figure 4.1 First sequence Spot "Born to Protect" (2022)

In *the second sequence* (0.06-0.15) the viewer is more engaged and involved in the copy analyzed in the first sequence "To create a better future, we must move mountains ". From a more static shot, we move on to a rapid rotation of mini-sequences of K2 and the fantastic snowy landscape in which the protagonist is the "*mountain itself* " which is none other than the same Moncler eco-system that draws the life of its ideas from winter. But the atmosphere that is perceived is not serene, the frenzied alternation of images and the pressing voice of the off-screen voice that speaks and invites us to participate in the challenge of changing our future communicating the "urgency" of the matter says: "*The world is facing enormous challenges that need be to addressed urgently … radical ideas must be explored* ".

At the pathemical level we notice a euphoric orientation (we are told that there is hope of changing our future) diaphoric (it transmits concern towards the planet and the urgency to preserve it). After the alternating sequences of the mountain in half figure, a half close-up shot from the front as it rotates up to three-quarters with an irregular rhythm, we hear the female voice off-screen with a solemn tone of voice announcing "*New Peaks must be Climbed*" (pure reference to the expeditions that have become a symbol of the Moncler brand) which in the nuance of the deepest message wants to reassure us that the brand has already passed impossible tests (a metaphor of the latter is the climbing of a very high mountain like K2 which we will see in the next sequence). Even the choice of colors and the

element of the sun (0.13 - 0-15) that accompanies the aforementioned message want to communicate hope and trust in the solution that the brand will adopt and believe that even impossible missions such as "climbing a mountain of 8609 meters" can be accomplished with everyone's commitment. From the homogeneity of shades of white and different gradations of gray combined with the blue of the sky (0.06 - 0.12) expressing the purity and harmony of the mountain that becomes more and more *a metaphor for the planet,* we experience this contrast with the electronic background music that makes us experience this sense of uneasiness that at any moment all this may no longer exist; this sensation is abruptly interrupted with a transition with a sharp cut where we notice in the micro-sequence (0.13 - 0.15) a transition to yellow shades (due to sunlight) which are reflected on the same peaks shown above and express hope for the future, made even more evident by the visible copy " *New Peaks must be Climbed* ".

In *the third sequence* (0.16 - 0.21) we observe an exclusive video in which the historical films "recycled" from the archives alternate with extraordinary alpine images that celebrate the DNA of Moncler (whose logo of the 50s is also shown). Reference is made to the two symbolic expeditions of the brand: the Italian expedition that conquered K2 in 1954 and the French expedition to the top of Mount Makalu in 1955. From the succession of convulsive and unsystematic frames depicting the original logo of the time and two mountaineers in medium shot and half close up, we proceed with the movement of the climbers who are filmed in profile, three quarters from behind and back shot while carrying out their mission. These scenes from the past evoke values such as sport, personal sacrifice and challenge to what the brand wants to highlight: *climate change*. Climbing the highest mountains in the world of that historical period becomes a metaphor for achieving any goal through commitment. But above all the copy and the words spoken by the voiceover make us understand the transposition that Moncler wants to lead us to implement. "We were born in the mountains with a clear mission … to protect people from the cold" refers to Moncler's DNA, makes us understand how Moncler down jackets (the object) have helped mountaineers to overcome the most adverse conditions caused by the cold, and underlines how the brand is based on the slogan "*to protect people* ". The transposition, that will be more and more visible in the following sequences, consists in passing from "*to protect" people* " to " *to protect people and the planet* " raising the brand's mission to something even more ambitious.

In *the fourth sequence* (0.22 - 0.31) we return to the present time, which can also be deduced from the headline " Today ". The protagonists become the four climbers who move in a topical space (the environment where the action of climbing to the top of a mountain actually takes place) in which the different camera angles, the different framing widths and the rhythmic background music create an

atmosphere of suspense and freedom that involve the viewer more and more. From the full-length shots of the protagonists taken in profile with a "plumb-line" angle, from below and from above (0.22-0.26), we move to a three quarters close-up from behind that rotates to frame the climber in profile who wears the famous "Moncler down jacket" with the campaign pay-off on the "*Born To Protect*" hood. The voiceover states "*today this means active to make definitive change ... Moncler Born To Protect is our commitment to tomorrow*" and the brand's mission becomes increasingly clear in the eyes of the viewer. But the most important mini-sequence (0.29 - 0.31) is the one where we see the headline "*to protect people and the planet* "in which, as we have said, there is a shift from the original mission (which is also evoked in the sequence in which we see historical videos of Alpine companies) "*We were born in mountains ... to protect people from the cold*", alluding to the values of safety, protection and warmth of Moncler down jackets to the utopian enhancement of safeguarding the planet and consequently of all the individuals who are part of it. The homogeneity of the white tones of the snowy environment alternate with shades of blue that communicate a sense of harmony, purity and cold of the mountain ranges and almost invite the viewer to admire such a wild natural scenery and preserve it. Also in this fourth sequence the transitions are a sharp cut.

The *fifth sequence* (0.32- 0.46) begins with a sharp transition of several frames of the mountain with little color saturation, the music stops for about 2 seconds and the visible headlines take on a progressively more significant importance (it is the sequence that precedes the one in which the body copy of the message in the pay-off is explained). From this sequence one can also guess the complexity of the commercial; the voiceover that says "*it's a journey towards human and climate action, lower impact, a circular approach to product and community support*" allows us to realize how in reality the undertaking we are observing (of the 4 climbers) of climbing the mountain is nothing more than a metaphor of Moncler's mission towards sustainability and the salvation of our planet. All that becomes still clearer in the visible headlines as the commercial progresses " *Because we know that what we have achieved so far is not enough for tomorrow... we commit to a better future*". The four climbers are filmed in the first frames in rapid sequence (0.32 - 0.33) in medium plane with a very suggestive camera angle, filmed from behind at the foot of the mountain looking towards it. We have a full-length shot of the mountain to then trigger a rotation shot of the same (0.36 - 0.38) and of a climber framed from a low profile while walking (0.39 - 0.40) in which we can again see details of the equipment used and the symbol of the brand name. Moving forward, the latter subject is filmed from above with a three quarters shot from behind while walking and then returns to a horizontal shooting angle like most of the commercial (0.42 - 0.43). Even the choice to frame only one actor first and then go through a transition with a sharp cut to the addition of a second subject (shot in profile with the first) and two other climbers later with a horizontal camera angle is not by

chance. It strengthens even more the concept of "community" on which the brand focuses in order to achieve the most difficult objectives (that of saving the planet which, given the delay, it is) and is nothing more than a further metaphor of the Moncler ecosystem that moves in unison to improve the future. In the first part of this sequence we see colors such as the black and white of the mountain which combined with the play of shadows, due to the movement of the clouds in the sky, which makes the scene interactive, telling us how time is passing in the micro-sequence by communicating us anxiety and fear for the future. These are alternated with blue and white shades when we see the protagonists walking in the snow, in which the black of the clothing they use makes a sharp contrast with the blue sky and allows us to grasp the details. The natural light of the sun illuminates the profile of the climbers' bodies shot horizontally, and then reflected on the snow (when we see the shot from the top of the climb) in a very suggestive play of light.

Figure 4.2 Fifth Sequence Spot "Born to Protect" (2022)

In *the sixth sequence* (0.47 - 0.51) the videos from the Moncler historical repertoire return and we see what appears to be a "base camp" with numerous mountain tents illuminated by the sun (presumably before a mission to climb the to the summit) and the image of the same completely covered in snow. While these evocative past images follow one another, through transition with a sharp cut we return again to the present time (as we can also see from the change of color palette) with a quick horizontal shot that seems to literally allow us to enter the mountain beautifully illuminated by the sun high in the sky.

The fundamental element of the sequence is the message of the commercial enunciated by the voiceover with a solemn tone visible in the headline that the camera takes from the front "*WE USED TO CLIMB MOUNTAINS ... NOW WE MUST MOVE THEM"*. The latter continues to refer to the

Moncler DNA, a brand that symbolizes climbing and mountains in general in the first part, and then launches an invitation as a community to participate together in the enterprise of saving our planet guided by love for it. The low saturation of the videos of the past (0.47- 0.49) (always characterized by black and white tones with a few shades of mountain pink) leaves room for the vividness of the blue hues of the sky and soft shades of white of the mountain and the sun that make us perceive the natural harmony of this breathtaking habitat and invite us to preserve it (0.50-0.51).

As far as the width of the frame is concerned, we note the whole figure of the base camp detaching up to an American shot of the mountain (a video of the past), while the shot uses a tracking shot with "*vertigo effect* " (a cinematographic technique which consists in the combination of a zoom in and zoom out or vice versa); the change of perspective without a corresponding change in the dimension of the subject causes a strong visual and psychological impact on the consumer. What better focus strategy to communicate the "*Now we have to move mountains"* of the brand that summarizes the whole commercial?

In the seventh and *last sequence* (0.52-0.57) we see the Moncler logo with the pay-off "Born to Protect" in the same space at the end of the sixth sequence: the mountain illuminated by the sun high in the sky and a subject framed from above walking in the snow. The creativity of the fashion house is visible even in the small details: the logo is not static but is characterized by convulsive micro-movements given by the same wind that blows on the highest and coldest mountain ranges. The background of the landscape in which the logo lies suddenly changes through a sharp cut and becomes black (allowing us to focus even more on the details of the Moncler brand).

Figure 4.3 Seventh sequence SPOT "Born to Protect" (2022)

Conclusions

In retracing all the theoretical steps of the advertising / semiotics binomial and examining the evolution of advertising communication and its language, we started from the thought of Roland Barthes (1964) and Umberto Eco (1968) and with studies about the press ads of the sixties . Their work has been very useful for the development of the visual analysis used today, despite the fact that the exclusive study of rhetorical figures is now a remote topic for semiotic methodology. We have seen how the tools of visual advertising semiotics and figurative and plastic formants are applicable to audiovisual texts as we have noticed in the commercial "Do you speak Micra" (2003) described in Cinzia Bianchi's work "*Spot. Analisi semiotica dell'audiovisivo pubblicitario*" (2005). Subsequently, the work of the semiologist Jean-Marie Floch was considered, who made a huge contribution to the evolution of the analysis of the commercial form, explaining in "*Semiotics, Marketing and Communication. Behind the signs, the strategies"(1990)* the strong link between semiotic theory and advertising communication, through market research that tests the semiotic theory itself. Using all the characteristics of the semiotic square, he constructs a typology of form that advertising communication uses to enhance the advertised objects. Hence the best known and most used semiotic tool in the marketing field "*the square of consumption values"* and the 4 types of values arise (Critical, Ludic, Practical, Utopian) that are - according to him - used in advertising to enhance the object, and which have been of great help to us in our journey towards the analysis of the two Moncler audiovisual

commercials. After having also analyzed the "*Generative path of meaning*" from Greimas, we observed how decoupage by sequences is useful for segmenting a commercial and then proceeding to the " *Generative path of meaning* " to describe the *discursive* and *semio-narrative structures.* A topic of interest was also the *pathemic dimension* defined as the mood of the subjects of the narrative, linked to narrativity for its modal rootedness and for the thymic category (euphoria / dysphoria) that accounts for the basic orientation (attraction / repulsion) that moves a subject towards an object. We decided to apply this approach analysing two quite "complex" commercials in their forms and meanings such as " We love Winter " (2021) and " Born to Protect " (2022). The commercial becomes an increasingly important tool to describe the attitudes that consumers find in the brand, the latter becomes a collector of "attitudes" as well as individuals, in whom the customer can recognize himself. Only through the use of semiotic tools were we able to explain how in " We love Winter " a type of *utopian value* is used where advertising is aimed at awakening euphoric passions towards human contact which, due to the Covid-19 pandemic, was impossible or at least severely limited; likewise " Born to Protect ", starting from the original Moncler mission to protect people from the cold, communicates a new message based on values such as environmental responsibility and love for nature (in which today's consumers increasingly identify themselves). As Floch says "*Advertising analysis will lead the semiotician to improve the theory itself and understand the general conditions of the production and interpretation of meaning*" by telling us about the dynamics of values, attitudes and the very *mission* of a brand that can change over time.

Sitography

https://www.elledecor.com/it/lifestyle/a35043958/moncler-storia/

https://www.dealogando.com/imprenditoria/moncler/

https://www.firstonline.info/moncler-dalla-crisi-profonda-alla-rinascita-la-storia-di-un-

miracolo/

https://www.pambianconews.com/2021/11/22/un-lusso-sempre-piu-da-videogame-anche-

moncler-si-allea-con-fortnite-332221/

https://www.monclergroup.com/wp-content/uploads/2018/09/2-MONCLER-1952-PRESS-

RELEASE_ITA.pdf

https://www.monclergroup.com/wp-content/uploads/2016/07/moncler-genius-press-release-ita.pdf

https://www.youtube.com/watch?v=QIqSyP1RdjY&t=3s

https://www.moncler.com/it-it/monclernow/mondogenius.html

https://www.nssmag.com/it/fashion/27790/moncler-we-love-winter

https://www.globestyles.com/moncler-campagna-autunno-inverno-2021/

https://www.internationalwebpost.org/contents/-quot;BORN_TO_PROTECT-quot;_19625.html#.YpjQ63ZBw2w

https://www.gqitalia.it/moda/article/moncler-collezione-sostenibile-born-to-protect-foto

http://www.pieropolidoro.it/semiotica2018/2017_2018semiotica06_07_barthes.pdf

https://lagazzettadelpubblicitario.it/pubblicita-curiosita/moncler-green/x

https://www.moncler.com/it-it/monclernow/born-to-protect-nature.html

https://www.socialacademy.com/academies/upa-academy/posts/la-semiotica-applicata-al-marketing

http://www.smarknews.it/press/la-semiotica-della-pubblicita-uno-strumento-per-allenarsi-a-comprendere-gli-infiniti-messaggi-della-comunicazione-pubblicitaria/?print=print

https://diazilla.com/doc/611544/la-teoria-semiotica-di-greimas

https://decodethe.art/lanalisi-plastica-di-greimas-in-parole-umane/

List of Figures

Bibliography

1. Barthes R, Mythologies, Éditions du Seuil, Paris, 1957(tra.it. Miti d'oggi, Torino, 1994).

2. Baudrillard J, Il sogno della merce, Lupetti & Co., Milano, 1987.

3. Bianchi Cinzia, Spot. Analisi semiotica dell'audiovisivo pubblicitario, Meltemi, Roma, 2005

4. Calabrese Omar, L'arte del trompe l'oeil. Milan: Jaca, 2011

5. Calabrese Omar, Lezioni di semisimbolico. Siena: Protagon, 1999

6. Ceriani Giulia, *Marketing moving*: l'approccio semiotico. Analizzare il mix di comunicazione, gestirne gli effetti di senso, FrancoAngeli, Milano, 2001

7. Cfr. Greimas A.J "De la colère", in Du Sens II, Seuil, Paris 1983; trad. it "Della collera" in Del senso 2, Bompiani, Milano 1985

8. Cfr. Zilberberg C, Essai sur les modalités tensives, John Benjarnins, Amsterdam 1982.

9. Dichter E, Gli oggetti ci comprano, Ferro Edizioni, 1967.

10. Dyer G, Advertising as Communication, Routledge, London and New York, 1982.

11. Etter M., Ravasi D., Colleoni E, "Social media and the formation of organizational reputation". Academy of Management Review, 2017

12. Fabbri P e Marrone G, *Semiotica in nuce I*. I fondamenti e l'epistemologia strutturale, Meltemi, Roma, 2000

13. Fabbri P e Marrone G*, Semiotica in nuce II*. Teoria del discorso, Meltemi, Roma

14. Fabris Gianpaolo, Minestroni Laura, "Natura e divenire della marca", Valore e valori della marca. Come costruire e gestire una marca di successo, FrancoAngeli, Milano, 2004

15. Floch J.M , Semiotica Plastica e Comunicazione Pubblicitaria, 1985

16. Floch J.M, "Lo spazio del Mammut. Il contributo di una ricerca semiotica alla concezione di un ipermercato". In Strategie di immagine. Quaderno di ricerche semiotiche, 2, 1987

17. Floch J.M, Semiotica, marketing e comunicazione. Dietro i segni le strategie, FrancoAngeli, Milano, 1992.

18. Hebdige D, Hiding in the Light. On Images and Things, Commedia/Routledge, London, 1988 (tra.it. La lambretta e il videoclip, E.D.T., Torino, 1991).

19. Holt D.B, *How Brands Become Icons:* the principle of cultural branding, Harvard Business School Press, 2004

20. Keller K.L., Bathra R. Integrating Marketing Communications: New Findings, New Lessons, and New Ideas. Journal of Marketing, 2016

21. Kellner D., Media Culture, Routledge, New York, 1994.

22. Kozinets R, de Valck K., C.Wojnick A & J.S.Wilner S. Networked Narratives: UnderstandingWord-of-Mouth Marketing in Online Communities. Journal of Marketing, 71: 71-89, 2010

23. Marciani F e Zinna A, Elementi di semiotica generativa, Esculapio, Bologna, 1991.

24. Marrone G, Corpi sociali. Processi comunicativi e semiotica del testo, Einaudi, Torino, 2001.

25. Marrone G, Il discorso di marca, Modelli semiotici per il branding, Laterza, Torino, 2007

26. Marrone G. Introduzione alla semiotica del testo, Laterza, 2011

27. Marrone, Gianfranco & Isabella Pezzini , Senso e metropoli. Per una semiotica posturbana. Rome: Meltemi. (eds) 2006

28. Marrone, Gianfranco & Isabella Pezzini, Linguaggi della città. Senso e metropoli II.Modelli e proposte di analisi. Rome: Meltemi, (eds) 2011

29. Marrone, Gianfranco, Corpi sociali. Processi comunicativi e semiotica del testo. Torino: Einaudi, 2001

30. Marrone, Gianfranco, Il discorso di marca. Modelli semiotici per il branding. Rome & Bari: Laterza 2007

31. Martineau P, Motivazioni e pubblicità, ETAS Kompass, 1964.

32. Migliore Tiziana, Retorica del visibile. Strategie dell'immagine tra signicazione e comunicazione. Contributi scelti. Rome, Aracne, (ed) 2011

33. Odoardi, Paolo. "Il culture jamming" tra guerriglia semiotica e ironia: un'analisi di retorica visiva, 2011

34. Oswald, L. R. "The structural semiotics paradigm for marketing research: Theory, methodology, and case analysis", 2015

35. Oswald, L. R. The structural semiotics paradigm for marketing research: theory, methodology, and case analysis, 2015

36. Peverini P, 2004, Il videoclip. Strategie e figure di una forma breve, Meltemi, Roma, 2004

37. Peverini Paolo, Dal passaparola al contagio. Il non convenzionale in una prospettiva sociosemiotica. In Paolo Peverini & Marica Spalletta (eds.), Unconventional. Valori, testi, pratiche della pubblicità sociale, 63–148. Rome: Meltemi, 2009

38. Peverini, Paolo, Il visibile non convenzionale. Strategie del "social guerrilla." In Tiziana Migliore (ed.), Retorica del visibile. Strategie dell'immagine tra significazione e comunicazione. Contributi scelti, 473–484. Rome: Aracne, 2011

39. Pezzini I, *Semiotica delle passioni. Saggi di Analisi Semantica e testuale,* Esculapio, 1991

40. Pezzini I, *Trailer, spot, clip, siti, banner. Le forme brevi della comunicazione audiovisiva.* Meltemi, Roma, 2002

41. Pozzato M.P, Variazioni semiotiche. Analisi, interpretazioni, metodi a confronto, Carocci, Roma 2007

42. Ruiz Collantes FX, Oliva M. "Narrativity approaches to branding". In: Rossolatos G, editor. Handbook of brand semiotics. Kassel: Kassel University Press; 2015

43. Semprini A, Musso P , "Dare un senso alla marca", Il Dolce Tuono, *es états de choses aux états d'âme,* Seuil, Paris, 1991 (trad.it *Semiotica delle Passioni. Dagli stati di cose agli stati d'animo*, Bonpiani, Milano, 1996