

Chapter 8: Appendices

Table of appendices

APPENDIX 1: DIFFERENT OBJECTIVES AND TARGETS DEPENDING ON THE TYPE OF BLOGS, ADAPTED FROM MARRONE AND GALIC (2018, P. 165)	104
APPENDIX 2: DESCRIPTION OF INBOUND MARKETING	105
APPENDIX 3: DESCRIPTION OF THE DIFFERENT TYPES OF CONTENT USED IN CONTENT MARKETING STRATEGIES	107
APPENDIX 4: THE CONTENT MARKETING MATRIX, LIPOVIC (2019, ADAPTED FROM CHAFFEY, 2018).....	119
APPENDIX 5: PROCESS TO CREATE GOOD CONTENT	119
APPENDIX 6: COMPONENTS OF BRAND IMAGE, ADAPTED FROM HEUDE, 1989; KELLER, 1993; CHANDON, 2003; RIEZEBOS, 2003	121
APPENDIX 7: OVERALL TABLE PRESENTING THE TECHNIQUES EXPOSED BY CIAN (2011, P. 180) TO ANALYZE AND MEASURE BRAND IMAGE	122
APPENDIX 8: DESCRIPTION OF THE TECHNIQUES AND SCALES USED TO MEASURE BRAND IMAGE	123
APPENDIX 9: ITEMS USED IN THE ATTITUDE TOWARD THE AD FRAMEWORK MODEL, BASED ON SPEARS AND SINGH (2004)	126
APPENDIX 10: EXPLANATION AND ITEMS OF THE MEASUREMENT HYPOTHESES USED IN OUR MODEL.....	126
APPENDIX 11: DESCRIPTIVE STATISTICS	130
APPENDIX 12: CONDITIONS FOR THE PRINCIPAL COMPONENTS ANALYSIS (PCA)	133
APPENDIX 13: COVARIANCE MATRIX.....	134
APPENDIX 14: FITTED RESIDUALS	134
APPENDIX 15: LISREL ESTIMATES (MAXIMUM LIKELIHOOD).....	135
APPENDIX 16: STANDARDIZED SOLUTION.....	136
APPENDIX 17: FIT INDICES OF THE FINAL MODEL.....	137
APPENDIX 18: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE CAR BRAND (GP1), N=276	137
APPENDIX 19: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE SHOES BRAND (GP2), N=272.....	137
APPENDIX 20: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE VIDEO CONTENT FORMAT (GC1), N=272.....	138
APPENDIX 21: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE WRITTEN CONTENT FORMAT (GC2), N=276..	138
APPENDIX 22: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS AGED BETWEEN 17 AND 27 YEARS OLD (AGE1), N=290	138
APPENDIX 23: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS AGED BETWEEN 28 AND 87 YEARS OLD (AGE2), N=258	139
APPENDIX 24: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE VIDEO PRODUCED BY THE CAR BRAND (CV), N=138	139
APPENDIX 25: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE BLOG ARTICLE PRODUCED BY THE CAR BRAND (CA), N=138	139
APPENDIX 26: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE VIDEO PRODUCED BY THE SHOES BRAND (SV), N=134	140
APPENDIX 27: STANDARDIZED PATH DIAGRAM FOR RESPONDENTS EXPOSED TO THE BLOG ARTICLE PRODUCED BY THE SHOES BRAND (SA), N=138	140
APPENDIX 28: SURVEY (ENGLISH)	141
APPENDIX 29: SURVEY (FRENCH)	160
APPENDIX 30: ANALYSIS BY GROUP USING LISREL	179

Appendix 1: Different objectives and targets depending on the type of blogs, Adapted from Marrone and Gallic (2018, p. 165)

	Professional blog	Personal blog	Company blog
First objective	Capture a mass audience.	Value a level of expertise in a market sector, share a passion.	Capture a wider audience to increase the traffic on the company's website and enhance the level of expertise of the company.
Final objective	Generate income.	Be contacted by recruiters, partners, customers, be read, influence.	Improve the natural referencing of the company's website and be contacted by partners, suppliers, customers.
Target	General public, specialized readers.	General public, recruiters, customers, prospects, readers that share the same interest, the blogger's community.	Online influencers of the business sector, partners, customers, prospects, press, peers.

Appendix 2: Description of inbound marketing

Context

In 2013, Chaffey and Smith described the web as a pull marketing environment. They explained that in comparison to traditional push marketing, where companies simply “push” advertisement directly “in front” of consumers, pull marketing strategies meant attracting customers to their brand websites through search engine optimization and social media. The objective is to capture “the interest of customers who are already seeking information, advice, a product or a service” (Holliman and Rowley, 2014). The growing interest in the potential of pull or inbound digital marketing has positively discouraged explicit selling messaging. Moreover, inbound is radically different in the sense that rather than interrupting customers to get their attention toward the ads, products and branded messages, inbound is about getting found online (Strauss and Frost, 2016). Customers and prospects, depending on their needs and stage in the customer-journey, are looking for brands that provide content that is engaging and valuable (Halligan and Shah, 2010). It represents a different marketing strategy because it positions the consumer at the center of it until the conversion (Marrone and Gallic, 2018). Hence, content and inbound marketing have many similarities, but also some key differences.

Definition of “inbound marketing”

Many agree that the concept of inbound marketing has been created by Brian Halligan and Dharmesh Shah, the cofounders of HubSpot (Steenburg, Avery, and Dahod, 2011; Chaubet and de Certaines, 2015). Inbound marketing is the approach in which consumers are “proactive in seeking out information for their needs, and when interactions with brands are attracted through content, search and social media marketing” (as cited in Chaffey and Ellis-Chadwick, 2016, p. 37). It represents a “holistic, data-driven strategy that helps organizations attract and convert visitors into customers by providing personalized, relevant information and content instead of interruptive messages” (Kaufman and Horton, 2015).

Inbound

The idea that lies behind inbound marketing is to attract a prospect by different means (for instance content marketing) and to nurture it until it becomes a client. To do so, brands have completely changed the way they communicate with prospects or existing customers. While traditional marketing strategies are considered to be *outbound*, which means that it is the brand that is sending advertising messages in order to be known and to attract and convert, *inbound* strategies are based on offering interesting content or information to anyone who wants to learn more about a subject, product or brand. The goal is thus very different. A successful *inbound* strategy represents a process that allows to capture the interest of a prospect without being too salesy in order to encourage the prospect to interact more seriously with the brand.

Is it the end of outbound strategies?

Nonetheless, as Marrone and Gallic (2018) explain, using only *inbound* strategies is not recommended. *Outbound* strategies are still relevant and should be complementary to *inbound* ones (Chaubet and de Certaines, 2015), as it allows brands to create awareness in a broader way. John Wanamaker, one of the founders of modern advertising stated: “Half the money I spend on advertising is wasted; the trouble is I don't know which half”, describing the recurring problem of traditional advertising that inbound is trying to solve. A good mix

between inbound and outbound marketing is necessary in order to maximize market potential ("Livre blanc inbound marketing: transformer sa marque et convertir son audience", n.d.).

Objectives of inbound marketing

There are four main objectives of *inbound marketing*: attract, convert, close and re-captivate. However, they are sometimes divided into six smaller ones: attract, seduce, convert, allow, close and follow (Szapiro, 2015). Those objectives can be seen as a sale funnel with an additional phase consisting in promoting a form of brand loyalty, with the final goal being to have a self-fulfilling funnel, with customers buying more and promoting the brand or products to new prospects. They might resonate with the objectives of content marketing strategies, but the approach and the means are different.

Different investments

Although this looks very similar to content marketing, inbound and content marketing are different. According to a study conducted by HubSpot in 2014, 60% of marketing professionals considered content marketing as a subset of inbound marketing (Chernov, 2019). It is clear that it is difficult to clearly distinguish the two terms. However, those two marketing approaches are similar in many ways. By definition, inbound marketing does not require media investment to promote content online or offline, while content marketing's definition by the Content Marketing Institute does not imply such restrictions in terms of mediatization and content promotion (Chaubet and de Certaines, 2015). Moreover, inbound marketing, as defined by Halligan and Shah (2014), is clearly positioned as an opposition to outbound marketing, hence to interruptive marketing. Inbound marketing is thus an approach that lies on top of the foundation made by Seth Godin (1999) about the concept of permission marketing.

Customers as co-producers of the firms' marketing

Lusch and Vargo (2009, p. 6) suggested in their study that "inbound marketing is made more effective, efficient and whole when your customers are viewed as a partner to be 'marketing with' or 'co-creators of value'". Some even say that customers are viewed as part of an extended enterprise (Holliman and Rowley, 2014).

Content in the center

Where content marketing is about providing information through different means, inbound marketing is the marketing strategy that allows to capture new clients and to nurture and develop its brand awareness (Troillard, 2015). Nevertheless, both share the same overall goal but the means to reach it are different. Inbound marketing is directly linked to the sales funnel and the conversions while content marketing can simply be used to provide relevant information or to create brand awareness. Furthermore, *inbound* marketing strategies require content and thus content marketing to operate. Indeed, components of inbound marketing are content, social networks and search engine optimization techniques, that help get the social media or website come in the first places of results for a keyword search (Strauss and Frost, 2016), thus creating a virtuous circle. However, while inbound marketing strategies need content marketing to be effective, the other way is not true.

Appendix 3: Description of the different types of content used in content marketing strategies

1) Pure-Offline content

Marketers have always created content offline. Indeed, “paper flyers, newsletters (traditionally through mail), brochures, catalogs, infomercials, and DVDs” (as cited in Strauss and Frost, 2016) were the first types of content observed, long before any type of digital content.

In this section, we will not describe the offline types of content that have been replaced by technology but rather describe those that are still relevant for companies in addition to digital content or those that are used in industries where offline content matters more than digital-only.

1.1) Books

Books represent a small fraction of the type of content used by marketers but is nonetheless a much more premium form of content. For this purpose, companies might opt for this type of content when they want to show to their prospects or existing customers, usually the latter, that they are taking care of them, with quality content. Indeed, a book is much more costly and with its physical and timeless form, it stands out much more than a video on YouTube or an e-Book sent by email to a newsletter list. Nevertheless, its higher cost also prevent companies to only use this type of content. In practice, this type of content is usually either given or sold, at cost or at a fair price, to a very select list of customers or in industries where products or services are rather expensive. We must highlight the fact that while we consider books as an offline type of content, they may be sold online. For example, the Belgian company Digimedia is selling physical copies of a hundred pages case book that contains all the latest trends in digital advertising, as well as about forty advertising-related cases ("Digimedia Casebook 2018", n.d.). This shows that even at a selling price of 75€, people are willing to buy it as they know that it contains valuable content, while for Digimedia, it positions themselves as being a thought-leader, relevant in the field of advertising in Belgium.

1.2) Flyers, brochures and catalogs

Nowadays, some brands are still using flyers, brochures or catalogs in their marketing mix. Reasons to continue using these types of content vary, from the desire to continue to promote themselves the same way it was previously done, to specific marketing strategies that include both physical and digital format, resulting in what some call “phygital” strategies⁶. The belgian supermarket Delhaize is a good example of a brand that uses both “phygital” marketing strategies and offline content such as a catalog. Indeed, the “Delhaize magazine” (“Tous les magazines Delhaize”, n.d.), available both online and offline, offer a broad variety of recipes and cooking tips. It represents a great example of content marketing as anyone can

⁶ Phygital is the contraction of physical and digital and refers to a marketing strategy for companies that try to leverage their presence both online and offline, to drive traffic and sales in the other environment thanks to different methods (E-marketing, n.d.).

take a physical magazine while shopping in one of their stores, or download online recipes, at any cost and without having to give any personal information. Moreover, although all of the recipes presented highlight different products sold in their shops, anyone could simply use the recipe and shop in a different brand's store. Nonetheless, offering this magazine can help achieve different business and marketing goals for Delhaize. First, it inspires people to buy products that they might not be familiar with. It also positions Delhaize as a brand that is taking care of its customers, as most of the recipes are balanced or healthy. Lastly, it serves a branding goal as people will consult the magazine for ideas and will be exposed to Delhaize's branding and its different marketing messages.

2) Pure-Online content

With the digitalization, marketers have shifted from an offline content strategy to a more online-only or mixed content strategy. What is new is that they now use digital content as inbound marketing, placing content marketing at the heart of inbound marketing strategies or marketing strategy in general. For Strauss and Frost (2016), all online content can be considered content marketing. Online content includes a broad variety of content types and ranges from websites, social network pages, blog posts, videos, white papers and e-Books. It is always about "having content available to inform, entertain, and engage users when they seek the company" (as cited in Strauss and Frost, 2016), anywhere and anytime. Moreover, online content really became relevant in the last few years as companies needed to find ways to captivate prospects and online users in general after the decline of online banner advertising and traditional display advertising techniques. For example, online display ads have on average a 0,35% click-through rate (Volovich, 2016).

2.1) Content curation

According to Hootsuite, content curation means adding your voice and value to a handpicked collection of content, gathered from a variety of sources, around a specific topic and to communicate it with your audience (Clarke, 2018). The added-value of content curation lies behind the work done in evaluating the quality of the source and in bundling it (Lambin and de Moerloose, 2016). Thus, it represents an interesting form of content to demonstrate thought-leadership in an industry.

We consider content curation as being pure-online content since it became relevant and necessary with the increased quantity of data and content combined with technological ways to automate the aggregation of this amount of data or content. Furthermore, although content curation is made almost entirely by machines, we have seen a rise in human-curated content recently with real people aggregating content (ex: music⁷, articles⁸, ...) in addition to machines in order to be more relevant to specific niches and to add a human sense to computer-made curation.

⁷ <https://www.buzzfeed.com/reggieugwu/the-unsung-heroes-of-the-music-streaming-boom>

⁸ <http://www.curata.com/blog/content-curation-the-art-of-a-curated-post-infographic/>

2.2) Website or microsites

Websites are not often considered as being a type of content, but websites are by far the most complete piece of content. Indeed, a website is both the content host and the content as such. On the one hand, one will find text, photos, videos, e-books on a website, and on the other hand, the website is itself part of a broader content strategy if we consider it the point of entry to digital and digital content, for traditional offline brands at least. Moreover, nowadays, anyone can have his own website in a few minutes, without any technological knowledge. Some estimates that worldwide, there were almost 2 billion websites in 2018 (Fowler, 2018).

Websites in general offer several advantages. First, when listing products, it is cheaper to do so online, while offering the possibility to make changes or create promotions more easily than with paper catalogues or brochures of products. In addition to that, websites allow companies to leverage users' data and content for advertising purposes. Finally, websites satisfy the audience with entertainment, build communities, provide a communication channel with the customer, information and product recommendations and can assist in many other ways.

Nonetheless, to be more accurate, we will focus ourselves on two types of websites. First, we have the websites that act as a **brand portal**, or a digital door into a company. Indeed, a website can have different sections, ranging from the company or brand story or values to pure-products section, on which you can order and receive products straight to your door. This underlines the importance of the company website and its tactics to be found online, on search engines (SEO or SEM) for instance (Strauss and Frost, 2016). Second, we have **microsites**, websites that are “designed for a narrow purpose, with only three to five pages” (Strauss and Frost, 2016). Microsites are usually built by brands for a specific campaign or special offer and contain many social media hooks, in order to encourage shares and thus the virality of the message or content.

A recent example of a microsite used in a content marketing strategy is the Mixiteasy website⁹ developed by Orangina Schweppes Belgium in an attempt to promote their range of product in a fun way. The idea is to recommend a cocktail specific to your taste, by asking visitors 2 or 3 questions. Once again, the cocktail recipes can be crafted with their products as well as the competition's, but the microsite helps communicate in an out-of-the-box format to their audience, while positioning themselves as cocktail brands.

2.3) Blog

Blogs (from the term *Web logs*) are defined by Marrone and Gallic (2018) as a website that visually looks like a diary with a succession of dated articles.

Structure of a blog

Publications are presented in a chronological way and can be organized by categories or tags. For example, each article on the Smart Insights blog¹⁰ is structured in different ways: topic,

⁹ <https://www.mixiteasy.be/>

¹⁰ <https://www.smartinsights.com/blog/>

tag, author and time, allowing the reader to easily navigate between articles depending on what he is looking for. Blogs are usually hosted on the brand's website itself or on a subsection of it. Blog articles can be written by anyone about any subject. When referring to blog articles as a content type, we are usually talking about one-page articles on topics related to your industry (Halligan and Shah, 2014). For example, on its website¹¹, the apparel brand Patagonia showcases the exploits of ambassadors who wear its clothes, which then become magical objects ("If I have one of their products, then I too will become like these heroes." This anorak is the one American Tommy Caldwell wore when he made the first crossing of the Fitz Roy in Patagonia, I want it.") (Demange and Martin, 2017). According to Scott (2015), writing a blog is "the easiest and simplest way to get your thought leadership ideas out and into the market".

Although blogs have had their huge success in the early 2000's, they still represent an excellent way to communicate on the web (Sukhraj, 2019). Depending on the type of blog, it can represent a great way to achieve different types of objectives at different stages. A typical blog is the combination of text, images and links to other blog articles, web pages or any other media in line with its topic (Chaffey and Ellis-Chadwick, 2016). Furthermore, most of the blogs contain a comments section allowing readers to engage with the writer, asking questions and giving feedback.

Everybody blogs

There are many types of blogs. Strauss and Frost (2016) advances that many CEOs blog "to put a personal face on their companies". Marrone and Gallic (2018) distinguish the professional blog from the personal and the company blogs. Nowadays, many consultants and thought leaders are using blogs to share their views and gain clients, while promoting their books and sometimes even their personal brands. We are also seeing the appearance of blog articles on social media sites, such as LinkedIn, whereas the visual codes of blogs are integrated into social media, with people having the possibility to write, edit and publish complete blog articles, without the need to set up a blog on their own website ("Publishing Articles on LinkedIn - Overview", 2019). This reflects the rise and huge momentum that blogs have gotten since the past ten years.

Objectives

As a brand or a company, publishing blog articles is complementary to any business, especially for online brands or companies. Indeed, the blog must act as a relay for users between search engines and the commercial website, while offering useful and valuable content to readers (Marrone and Gallic, 2018). Also, marketers use blogs to draw users to their websites (Strauss and Frost, 2016). As an interactive communication and marketing tool, blogs constitute a great way to be visible online. It allows to be visible on search engines, as more pages on a website are positively linked to a better SEO score (Demange and Martin, 2017). This creates a chain reaction with an increase in organic visits, creating a better brand awareness, and stimulating an active community of readers to convert. Finally, in a more

¹¹ <https://www.patagonia.com/blog/page/1/>

general view, blogs are probably the most useful and relevant way to transmit content created for the content marketing efforts of the brand, thus serving many objectives: personal branding, lead generation, improve the SEO score, attract a mass audience, share a passion, ... (Marrone and Gallic, 2018).

Nevertheless, transparency, authenticity and consistency are key when blogging and online in general. Indeed, an example of a blogging strategy that backfired was the case of Jim and Laura, two Americans that took their RV across their country and camped in Wal-Mart parking lots (Strauss and Frost, 2016). They wrote a blog about it but after the blog gained more readers, many questioned their sincerity and it was later discovered that they had been paid by Wal-Mart as freelance writers (Gogoi, 2006). It hurt Wal-Mart's reputation as more bloggers discovered the corporate dishonesty and kept talking about it (bad buzz).

Benefits of blogging

According to Hubspot, B2C companies that have a blog or share articles on their website have 13 times more chances to have qualified leads every month than companies or brands who don't (Allen, 2015), while companies and brands who regularly blog have a 13 times chance to have a higher return of investment (Demange and Martin, 2017). Furthermore, blogs allow companies to attract 55% more visits on their websites (Perignon, 2015).

Finally, another advantage of blog as a content type is that blog articles are great to link different content together. On an article, it is common and recommended to include links to references but also to other parts of the brand website, such as another article or another piece of content, allowing the user to stay longer on the site. It thus continues to build the reputation and authority of the brand, while keeping the user on the same website, increasing the chance of a purchase or a contact.

According to Szapiro (2015), blogs offer many perks towards the different stakeholders (customers and coworkers). First, regarding prospects and customers, blogs allow to educate them, develop an image of thought leader in an industry, highlight success stories of customers or the brand, and it allows readers to debate on a subject through comments. In the meantime, blogs represent a place where employees can be empowered to write and share their ideas, in order to communicate the brand's vision and values and to describe why it represents an interesting company for customers and workers.

2.4) Expert interviews

Expert interviews represent a way to add some variety to the content marketing strategy (Lambin and de Moerloose, 2016) and to share captivating stories that customers really want. Expert interviews help empower website visitors to use brands' products as well as increase credibility of the offers (Demange and Martin, 2017). They consist in asking to a well-known figure in an industry, that can even be a competitor, in order to empower people. Usually, the interview becomes a discussion between two or more people and can lead to great insights.

2.5) E-Books

E-Books are a powerful content marketing tool as it represents a great way to communicate about a specific thematic while offering a precise answer to a customer problem. For example, an architect firm could write an e-book with the following title: “What should you consider when building an environmentally friendly house?”, in which the firm might give tips and ideas to future customers in order to help them practically project themselves before contacting an architect firm, ideally the one who gave them the best tips and recommendations as it means that they must know a thing or two (Marrone and Gallic, 2018). E-Books are more and more used by marketers as a fun and thoughtful way to get useful information to potential buyers (Scott, 2015). E-Books are also often considered less technical and serious than white papers but are usually more practical.

Nonetheless it is important to note that this type of content should not provide a complete solution to prospects or clients but should help demonstrate an expertise while giving possible ideas of solutions. According to Scott (2015, p. 221), well-executed e-Books have “lots of white space, interesting graphics and images, and copy that is typically written in a lighter style than the denser white paper”. Information-wise, brands that use e-Books can interview customers, people from the sector, or even partners, in order to provide a more complete vision of a topic. E-Books are usually made of ten to twenty pages with one or two pages at the end that should explain the vision and the values of the brand as well as how the brand can help in setting up similar solution and its contact information (Marrone and Gallic, 2018).

E-Books are usually available at no cost and should be free according to many (Marrone and Gallic, 2018; Scott, 2015; Kabla and Gouvernec, 2013) but while some argue that there should be no registration requirement (Scott, 2015), some suggests that it should be accessible and downloadable only after giving a few personal information to the brand: an email address (some companies even require the professional email address – by forbidding users to use traditional personal email provider, such as Gmail or Hotmail), a name, a phone number and the function in the company the prospect is working in. The idea is that although the company gives the e-Book at no cost, they are beneficiating from the data they receive to later make money. Indeed, by knowing the job function of a prospect and by having its personal information to reconnect, the company can later focus its effort on the prospects who are the most susceptible to make the purchase, while sending him more personal and targeted messages (by using his name at the beginning of an email, for example). Actually, when a business receive an email with an offer for a free e-Book or a white paper about a trending topic, it engages them to click on the link and download it. In exchange, the marketer receives the information given by the person who downloaded it, and the email address can later be used to follow up with a sales email or with more content through email newsletters.

2.6) Email Newsletters

Email newsletters replaced traditional mail newsletters and were only serving promotional and advertising purposes at first. However, more and more companies, with the rise of CRM and e-commerce have understood that email newsletter represents a channel to deliver thought leadership content in small, regular doses (Scott, 2015). In comparison to advertising emails containing lame product pitch or coupons, considering this channel as a way to focus not on brand’s products and services, but rather by solving buyers’ problems, it is a much better way to be appealing to them. Email newsletter serves the purpose of retaining

customers while reinforcing attitude toward the brand (Lambin and de Moerloose, 2016), at a low cost.

2.7) Multimedia:

As Kaufman and Horton said, content marketing is not limited to words and nowadays multimedia content (videos, infographics, audiocasts, ...) is actually becoming more and more popular, as more people are spending time on mobile, and thus want to consume the information faster, in a more convenient way.

2.7.1) Videos

Videos used in [content] marketing can often be described as short videos of two to three minutes, with the industry or a general topic as the subject. Once again, they should not be about the products. Although product videos can be useful for some customers, they have the tendency to not spread as easily as more general videos (Halligan and Shah, 2014). Nowadays, videos are one of the most appreciated type of content online (see **Figure 10**). Nonetheless, as good videos can substantially increase traffic and conversions, a bad video

can also discredit the brand, resulting in the loss of any previous communication efforts (Chaubet and de Certaines, 2015). In comparison to text-based format, video allows brands to connect much more with people, as it is more personal and allows viewers to get to know you and your brand (Patel, 2019).

For brands, video content is preferred

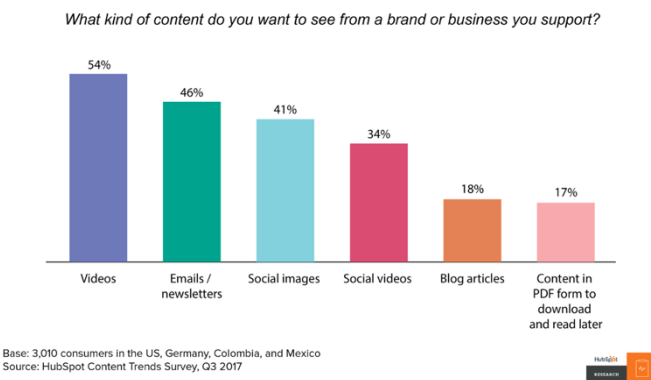
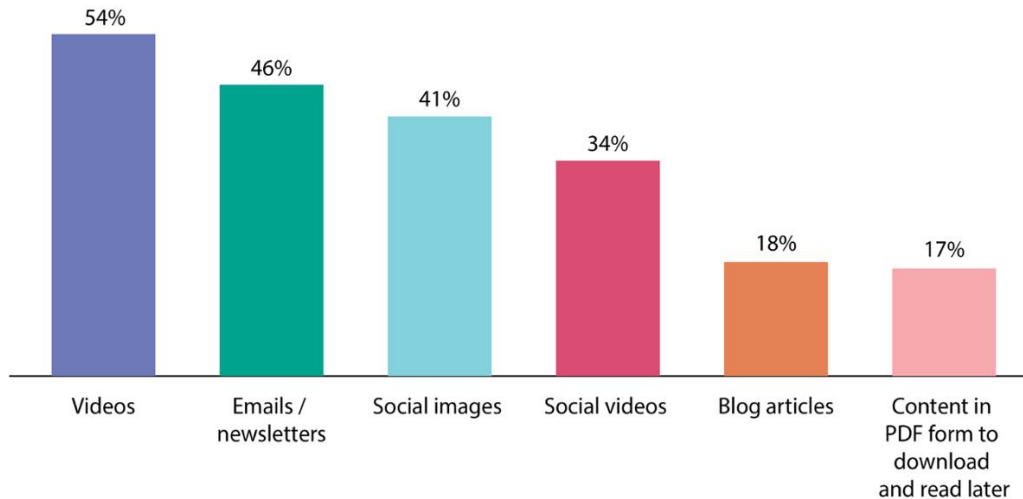


Figure 10: Preferred type of content for B2C brands (HubSpot, 2019)

For brands, video content is preferred

What kind of content do you want to see from a brand or business you support?



Base: 3,010 consumers in the US, Germany, Colombia, and Mexico
Source: HubSpot Content Trends Survey, Q3 2017



Video format offers many possibilities and brands and companies use this format for in many ways, in their content marketing strategy. Some brands only use videos to share customer stories, while for others, this format is about interviewing experts or showing how a product or service works.

Customer stories

89% of B2B marketers consider customer stories and customer testimonials as one of the most effective content marketing tactics ("13 Must-Know Content Marketing Stats", 2013). It consists in a customer appearing in front of the camera to champion a product or a service.

Expert interviews

Expert interviews, in a video format, are similar to the ones in text format although video allows for more visual interaction and to add some additional information on it (Patel, 2019).

How-to videos

How-to videos are great as different people (brand customers and customers of other brands) might be searching for those in order to better use a certain type of product or a service. They allow brands to explain how to properly use specific products or services, usually technical ones, such as cameras, appliances or Software-as-a-Service (SaaS). For example, in a more humorous sense, the company Blendtec, a blender manufacturer in the US, used video content to promote the durability and efficiency of their products through a series of videos

called “*Will it Blend?*”. One of their videos¹², where they blended an iPhone and reduced it into powder, really became viral reaching more 12 million views. It demonstrates that with great video content, it can be quite easy to communicate a message and to appear in front of millions of people without having to promote it with huge media investment.

Variety is crucial

Although, different types of videos can be made, using a variety of videos is probably the best way to leverage video as a content marketing format.

2.7.2) Webinar or collaborative work

Webinars are online presentations or courses made by one or more people from one company (the host) that sometimes interview specialists (Kabla and Gouvernec, 2013) or people from other relevant companies (the interviewees). They may include audio, video, or graphics (Scott, 2015) and are often hosted through online softwares (ex: Livestorm, EverWebinar, GoToWebinar, ZohoWebinar, Clickmeeting) that allow questions and answers between the participants or integrated natively on brands’ website (Warnimont, 2019), although less frequent.

2.7.3) E-learning

A small portion of companies, mostly in the digital or software industry (Google¹³, Salesforce¹⁴, HubSpot¹⁵, SEMrush¹⁶, ...) are leveraging e-learning in their content marketing efforts. The goals are diverse. Firstly, it creates an additional traffic source, while establishing an instant connection. Moreover, it allows to introduce a topic and raise awareness of the brand and its activity. Also, by educating people, those brands and companies are betting on the fact that once they have learned how to use their products or services, they are more able to convert or to develop a business around their offer, while reducing the customer support necessary to help them achieve their objectives.

2.7.4) Podcasts

A podcast is a “digital media file available for download online to computers, music players, tablets, or smartphones” (Strauss and Frost, 2016), usually delivered through a feed service such as iTunes (Scott, 2015). Podcasts are audio or video programs, or interviews with industry experts. They are usually of about ten to twenty minutes similar to radio or TV shows but designed for an on-the-go consumption. They are great to reach a broader, younger audience than on traditional radio or TV programs. Indeed, with the rise of commuting, podcasts are a great alternative to newspapers, especially for those who love an auditive experience. “A podcast makes our imagination work: we create our own images from listening” [my translation] as stated Emilie Coutant, a french sociologist, specialized in media

¹² <https://www.youtube.com/watch?v=qg1ckCkm8YI>

¹³ <https://learn.digital.withgoogle.com/ateliersnumeriques>

¹⁴ <https://trailhead.salesforce.com/fr/home>

¹⁵ <https://academy.hubspot.com/>

¹⁶ <https://www.semrush.com/academy/>

consumption ("Le podcast, un media sonore... et visuel !", 2018). Finally, as brands have more difficulty to be listened to in the everyday life, podcasts through the voice of its creator allow to go back to the basics (Brebant, 2019). It even allows the audience to "instantly liberate themselves from the tyranny of mainstream, hit driven broadcast radio and [to] listen to shows based on their specific interests", according to Scott (2015, p. 224). Similarly, some people just prefer audio and thus, brands can use podcasts to reach segments of an audience with content that is more relevant by the format of the content. Combined with great substance, it represents a powerful opportunity to demonstrate thought leadership.

Vast distribution

According to Chaffey and Ellis-Chadwick (2016), they are related to blogs as they can possibly be generated by any individuals or organizations to voice an opinion either as audio or video. In addition, podcasts can reach a worldwide audience, allowing anyone to listen or create shows. The fact that podcasts are also available on some well-known platforms (iTunes, YouTube, ...) increases the reach of this type of content (Scott, 2015).

Controlled by the user

Moreover, as the user is the one choosing all the parameters, this feeling of control is very appreciated. Indeed, users can choose which podcast they want, at which speed they want to consume it. In opposite to traditional radio or TV programs, they can also pause it, go back or even write notes regarding a specific moment. In a 2017 study in the UK, 76% of the respondents said that they take an action when they hear podcasts ads (People Trust Podcast Ads, 2019). This action mostly consisted in a visit on the announcer's or publisher's website, a search for more information or the online sharing of the information. Some companies that use podcasts to build their brands include big media group (ex: Comedy Central¹⁷, ESPN¹⁸, The New York Times¹⁹), music industry (ex: MTV²⁰), sports company (ex: HBO²¹ and the NBA²²), and technology firms (ex: CNET²³) but can be adopted as a content marketing type for any brands, although require some investment and a rather large audience to decrease the marginal costs (Strauss and Frost, 2016).

3) Mixed content

3.1) White papers

Michael A. Stelzner, author of Writing White Papers²⁴, stated that "white paper typically [argue] a specific position or solution to a problem" (as cited in Scott, 2015). Similar to e-

¹⁷ <https://chartable.com/creators/comedy-central-1437003353>

¹⁸ <http://www.espn.com/espnradio/podcast/>

¹⁹ <https://www.nytimes.com/spotlight/podcasts>

²⁰ <http://www.mtv.com/news/podcasts/>

²¹ <https://player.fm/podcasts/Hbo>

²² <https://www.nba.com/podcast>

²³ <https://www.cnet.com/cnet-podcasts/>

²⁴ <http://www.writingwhitepapers.com/>

Books, white papers are papers that are written on an industry trend or challenge, with the goal of educating a specific marketplace, usually the one of the company or brand publishing it (Halligan and Shah, 2014).

Different of e-Books

A key difference to e-Books is that white papers are more technical and serious, and thus provide more value, but less practical insights. Some state that while e-Books can be presented in a landscape format, white papers are always in a vertical format, thus in between e-Books and physical books (Scott, 2015). Originally, white papers were used in governmental policy, but are now considered as a powerful marketing tool used to help key decision makers and influencers justify implementing solutions (Scott, 2015).

Specificities

They should never be about the products themselves but rather talk about a much broader topic. The content of a white paper should help prospects or customers understand the industry on which a brand is present, to explain how to use a certain type of product or service and to position a brand as an expert or a thought-leader (Demange and Martin, 2017). A good white paper should be written for a specific audience (usually, a business audience), define a problem, and offer a solution. Finally, white papers that are designed or shared to prospects that are at the bottom of the sales funnel or the customer journey should inspire customers by giving them all the necessary advices to make a decision on which brand to select or which product or service to buy.

3.2) Barometers, Research and Survey Reports

Barometers, research and survey reports are used by many companies. Indeed, many companies are conducting or financing researches about specific topics, industry or problem for their own needs. But by publishing the results for free, not only organizations offer valuable content while getting a chance to show off the kind of work they do (Scott, 2015), it can also help future researches, if the research or survey is legitimate and statistically relevant.

Barometers represent a subset of survey reports and help understand a market situation or an industry by providing a statistical overview of the state of the market or industry at a specific time. Neutrality is key when producing barometers (Lambin and de Moerloose, 2016).

3.3) Visual formats: Photos, Infographics

There is a multitude of visual formats that can either be shared digitally or physically. For instance, images, photos, infographics, charts and slide decks are common support for brands and companies to describe processes or status on an industry (Halligan and Shah, 2014). Visual formats should not be underestimate and when products have a visual appeal (for example, sporting goods and real estate), it is even easier to create interesting and appealing visual content. Otherwise, any visual representation of information is a potentially valuable form of thought leadership content (Scott, 2015).

Visual platforms

Online, there are platforms that encourage people to upload their visual content such as SlideShare for example, a community built around the discovery and celebration of

presentations and slide decks. There are also companies that are trying to help content marketers in the creation of visual content such as Visual.ly²⁵, a platform that is both a marketplace that matches brands with data visualization professionals in order to produce beautiful visual content (infographics, videos, reports, photography, e-Books, interactive microsites, ...) as well as a community built around “visual storytelling”, where such types of content are published, explored, revealed and shared. Finally, more and more companies are sharing visual content on specific social media platform such as Pinterest, Instagram and Flickr.

Infographics

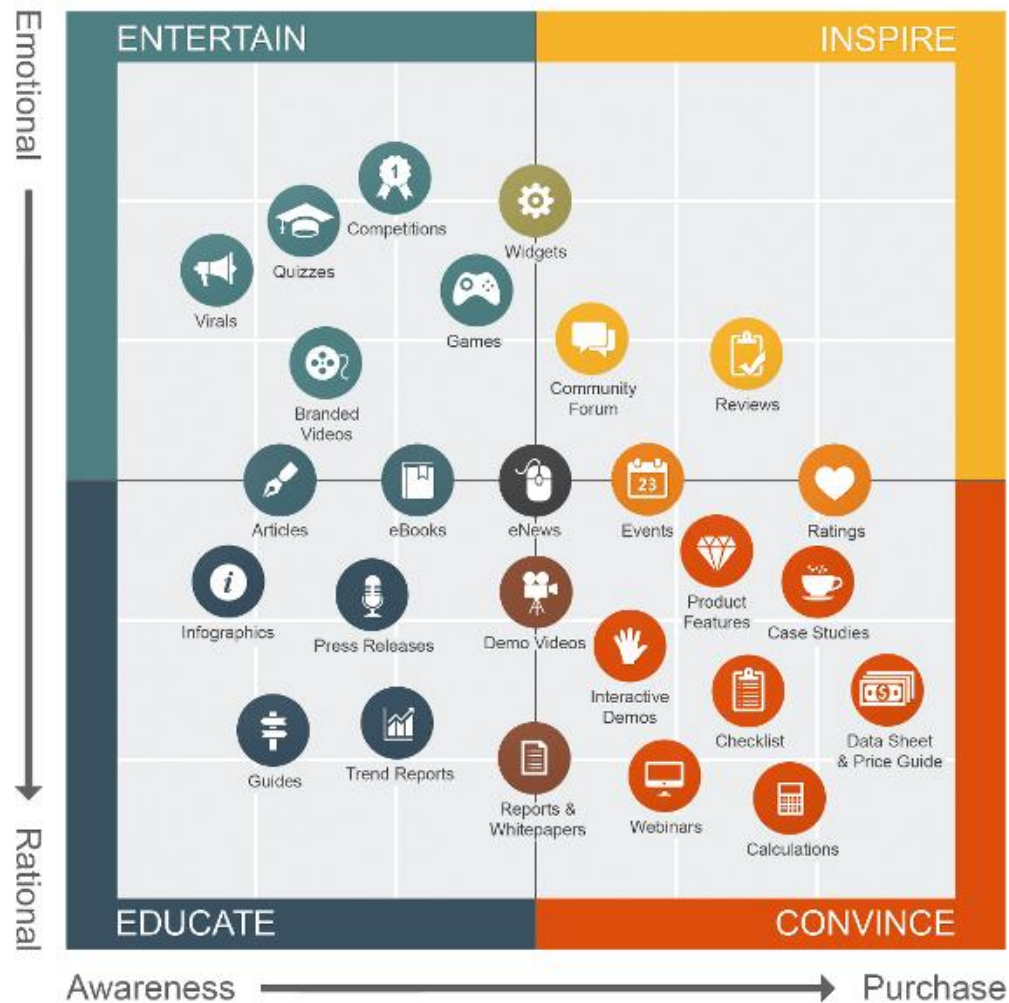
Regarding infographics, it can be a useful way to visually present information that might be more complex. It usually takes the form of schemes, icons, drawings or figures that are combined with images and a few lines of text. Although it often takes more time to conceive it, it is supposed to deliver an information faster than an article and can thus be more efficient depending on the message a brand wants to pass on (Marone and Gallic, 2018). Nevertheless, on practice, infographics are usually seen along an article, serving two goals: support the message of the article, allow readers to understand in a visual way the message. It is especially useful to combine both since people have different ways to memorize information. Finally, infographics are easier to share (on social media for example) and can help spread a message or a brand faster, through subtle branding on it. Although photos are originally physical, nowadays it is mostly a digital and online medium.

3.4) Magazines

Through magazines, brand can connect more deeply with customers and establish thought leadership in a more meaningful way allowing them to distinguish themselves from their competitors. While people understand that magazines are a marketing tool, they enjoy reading branded content that can inspire, inform and entertain them. Lastly, by presenting themselves in an editorial format can position themselves as experts in their fields ("Magazines at the core of content marketing", 2018).

²⁵ <https://visual.ly/>

Appendix 4: The Content Marketing Matrix, Lipovic (2019, adapted from Chaffey, 2018)



Appendix 5: Process to create good content

1) Identify the target

Before writing and broadcasting a message, the most important step is to know who will receive it (Chaubet and de Certaines, 2015). A well-defined audience allows to create content that will interest readers, users or customers and that will generate a return-on-investment. Indeed, some people can be interested by your content but are not willing to spend as much money as others on the product for which you are actually creating content. For this reason, research should be made to better understand the audience and to segment it. It will allow to focus on those that maximize the return-on-investment.

2) A tone of voice that conveys brand values

Appendix 4: The Content Marketing Matrix, Lipovic (2019, adapted from Chaffey, 2018)

Appendix 5: Process to create good content

This goes after the first step of the creating process. Indeed, once you know who will read, see or use your content, you are more able to communicate to them. To do so, using a specific tone of voice will not only be more relevant to them, but will also help communicating the brand identity and thus its values. A clear-cut voice will allow the audience to properly identify when a piece of content has been created or crafted by your brand, even without mentioning it. Indeed, sometimes the way a brand is communicating to its customers is enough for them to recognize it, and when interacting with prospects, it allows the brand to set up the basis of future communication that the prospect will be exposed to. This is both the way language is used as well as the terms and the identify of a brand or its models. For example, Porsche has defined specific gender for its car. When referring to the 911 (Wery, 2019), they use feminine determinant, while using masculine determinant for the Cayenne (Bouguerra, 2019). Finally, in a world whereas it is difficult to get out of the pack, a clear tone of voice helps to position a brand differently than competitors (Vossen et al., 2019).

3) A convincing storytelling about the brand

What a better way to tell the story of a brand than through content. A legitimate storytelling allows the brand to not only control the narrative but also to communicate in a subtle manner its story, while adding some uniqueness to the brand. By the same token, as humans love unique, authentic and moving stories, storytelling also allows brands to attract attention, earn trust while giving some credibility to it and to play with prospects or customers' emotions. All of those points can finally increase the fidelity of customers towards a brand, as they are keener to identify themselves to the brand personality.

4) Various formats and channels

In addition to the wording and story brands communicate to their prospects and customers, how and where they distribute their content is as important. New ways and channels appear all the time. Some marketers can consider this a nightmare as it is sometimes complicate to follow all the trends and to always have to adapt to it but in order to reach the maximum of the target audience, it is key to operate on different channels and formats. Moreover, sometimes the same content can be declined in many different formats and shared in many ways. If you take videos for instance, it is a format that can be adapted to different screen dimensions (smartphone, computer screens, television), it can be digital or physical (think about DVDs) and can thus be published and shared on many channels (different social networks, for the digital part; DVDs and Blu-ray for the physical one), with always the goal of trying to reach as many people as possible, preferably the defined target audience.

5) Call-to-actions that convert

Although content marketing's goal is not making people convert, at least not directly, clear call-to-actions should be used. Indeed, it is key to encourage the person benefiting of the content to go to the next stage of the customer journey. For this purpose, buttons (when in presence of digital content) or words (for all types of content) should help and encourage to click on a link, to download another piece of content, to call or even to buy, should be present in the content itself. The goal is not to trick prospects to click on it in a manipulative way but rather to make them aware of existing actions they can take if they desire to go further.

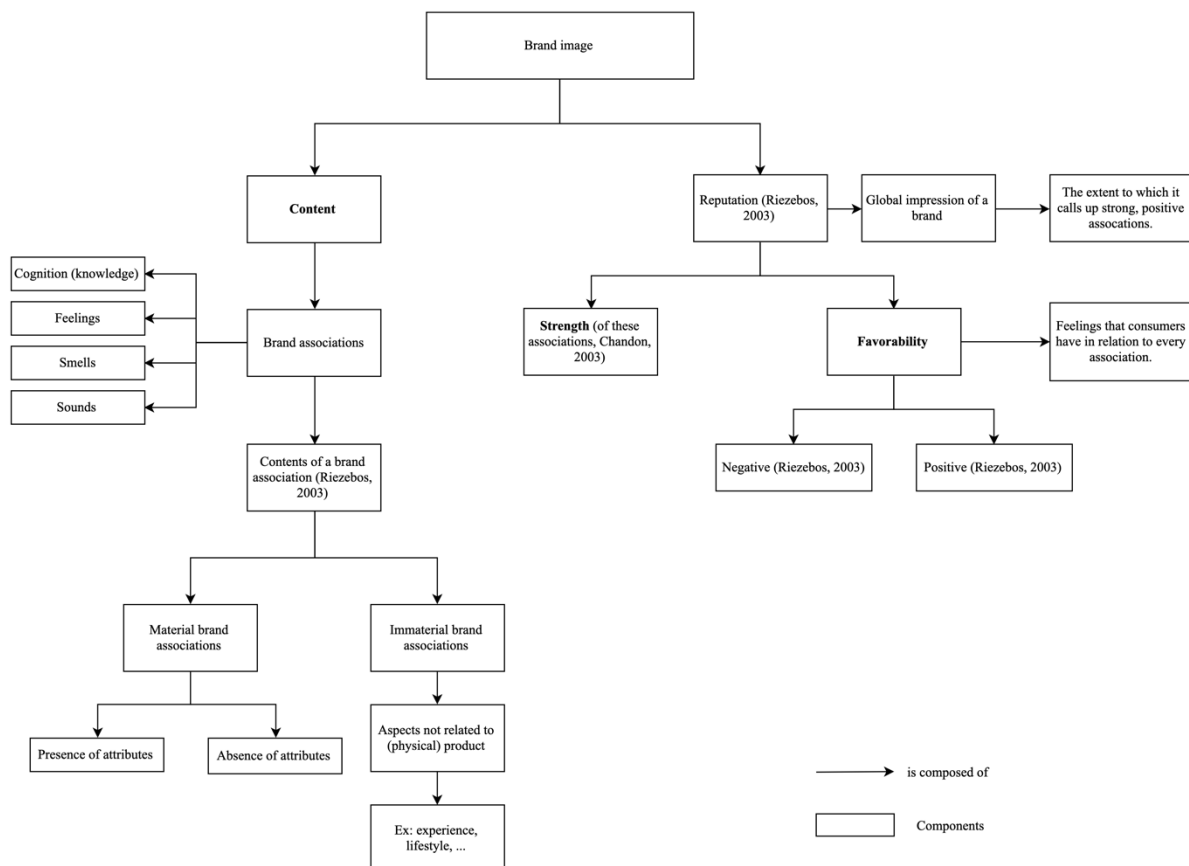
6) Content adapted to the different stages of the customer journey

Furthermore, the content must be adapted to the psychology of its consumer (Chaubet and de Certaines, 2015). Any potential buyer goes through three major stages: the recognition of the

problem (for instance, “what will I eat for lunch?”), the search for alternatives (“I can eat sushis, hamburgers, chicken, ...”) and the buying process (“after thinking about it, I’ll go for a burger”). Depending on the stage a person is in, different type of content should be delivered.

Indeed, as different content should be created for different target audience, different content should be crafted for the different stages of the customer journey process. Someone who just discovered a brand should not be targeted with the same content and message as someone who is already aware of brand products or services. Furthermore, different stages also means different KPIs to monitor. For example, on the one hand, a blog article or a post on social media might perfectly suit someone who just discovered a brand. KPIs to follow at this stage could be the number of visits on a webpage (the one hosting the blog article for instance) or the number of people reached with a post on social media. On the other hand, a special for a service, in a document should be directed at people for whom a brand is trying to build loyalty. In this case, the return on investment or the customer lifetime value are more adapted KPIs.

Appendix 6: Components of brand image, Adapted from Heude, 1989; Keller, 1993; Chandon, 2003; Riezebos, 2003



Appendix 5: Process to create good content

Appendix 6: Components of brand image

Appendix 7: Overall table presenting the techniques exposed by Cian (2011, p. 180) to analyze and measure brand image

Techniques	Categories	Macro-categories	Approach
1. Attitude Scales: Likert and Semantic differential scale (TSD, MTSD, GPS, NCS)	Rating	Closed method	Quantitative
2. Q-Sort	Ranking	Closed method	Ambivalent
3. Natural Grouping	Pick-any	Mixed	Qualitative
4. Kelly Repertory Grid	Pick-any	Mixed	Ambivalent
5. Laddering	Pick-any	Open method	Qualitative
6. MET Laddering	Pick-any	Open method	Qualitative
7. Benefit Chain	Pick-any	Open method	Qualitative
8.1 Association techniques	Pick-any	Open method	Qualitative
8.2 Completion techniques	Other*	Open method	Qualitative
8.3 Construction techniques	Other*	Open method	Qualitative
8.4 Expressive techniques	Other*	Open method	Qualitative
9. ZMET	Pick-any and other	Open method	Qualitative
10. Narrative Techniques	Other*	Open method	Qualitative
11. Image-congruity	Rating (most of the studies)	Closed method (most of the studies)	Quantitative (most of the studies)
12. Brand Personality	Rating or pick-any (personality scales)	Closed method (personality scales)	Quantitative (personality scales)
	Other (qualitative approach)	Open method (qualitative approach)	Qualitative (qualitative approach)

* The label “Other” mainly refers to projective techniques and brand narration. They cannot be included in “Pick-any” because they do not require an association between brands.

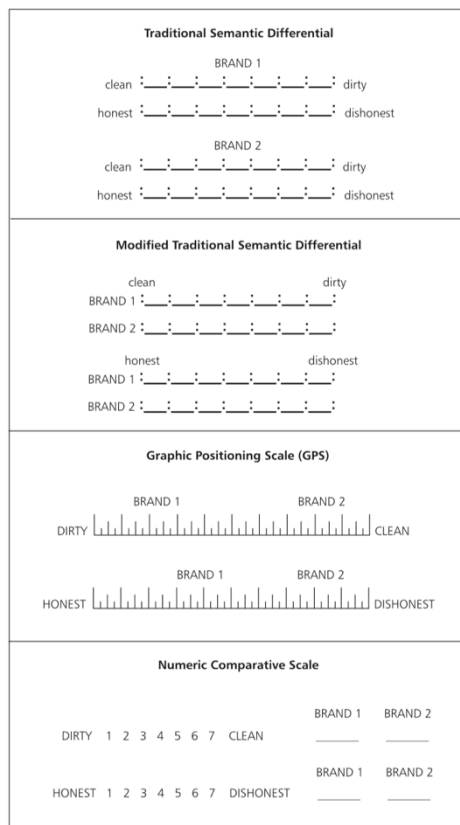
Appendix 7: Overall table presenting the techniques exposed by Cian (2011, p. 180) to analyze and measure brand image

Appendix 8: Description of the techniques and scales used to measure brand image

1) Attitude scale – Quantitative approach

The attitude scale consists of “a set of statements concerning the subject’s attitude related to a brand” (Cian, 2011, p. 166). To use attitude scale to measure and analyze brand image, researchers must consider brand image as an attitude, that can therefore be measured with the Likert scale or differential scale. Likert scale is one-dimensional while the latter is multi-dimensional (Borg and Groenen, 2005). Nonetheless, many scholars (Cian, 2007; Low and Lamb, 2000) consider that semantic differential scales are particularly applicable for brand image measurements.

Figure 11: Examples of four semantic differential scales (Cian, 2011, p. 168)



Semantic differential scales can be categorized into three different types that can be applied to brand analysis (Golden, Albaum, and Zimmer, 1987): Traditional Semantic Differential (TSD), “where each brand is tested in all its attributes” (Cian, 2011); the Modified Traditional Semantic Differential (MTSD) “in which all the brands are tested in every attribute” (Golden, 1990, as cited in Cian, 2011); and the Graphic Positioning Scale (GPS), “in which all the brands are tested in every attribute through a graphic representation” (Narayana, 1977, as cited in Cian, 2011). Researchers have agreed that there is no substantial difference between those (Churchill and Peter, 1984; Narayana, 1977).

Malhotra (1981) developed a scale, based on Osgood, Suci and Tannenbaum’s (1957) attitude measurement research, for brand image. Coupled with the original scales, the scale uses semantic differential, which has been widely accepted in attitudinal and behavioral research (Churchill, 1992, as cited in Faircloth, Capella, and Alford, 2001). The scale developed by Malhotra (1981) corresponds to a fifteen-item semantic differential scale (Likaert scale) and was developed as a general measurement of self-concepts, person

concepts and product concepts (Faircloth, Capella, and Alford, 2001). Furthermore, this scale also approximates other operationalizations of brand image that assume that brands can take on human personality (Gardner and Levy, 1955). Lastly, Malhotra (1981) has reported that the scale has adequate test-retest reliability, as well as internal consistency (coefficient alpha), content and construct validity.

2) Q-Sort – Ambivalent approach

The Q-Sort (Stephenson, 1935) is a technique used in many disciplines and that had taken different structures and versions. To measure brands, “the starting point is to define an item (Q-set) describing in detail all the important attributes for the brand evaluation (usually 30 and 60) (Cian, 2011). Each attribute is then printed on a separate card and the whole card-set is presented to respondents, who must classify the cards progressively from the most relevant to the least relevant (van Riel et al., 1998). According to Cian (2011), there is usually a typical distribution taxonomy consisting in applying few cards on the extremes and the most around the center (see image below).

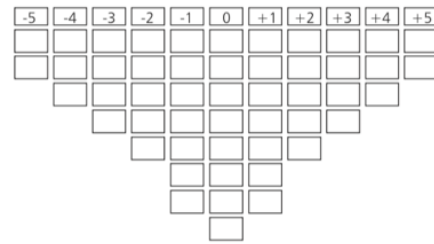


Figure 12: Typical Q-Sort taxonomy
(Cian, 2011, p. 167)

3) Natural Grouping – Qualitative approach

For Natural Grouping (Kuylen & Verhallen, 1988; Sikkel & Verhallen, 1989) a large set of brand names (80 at maximum) are presented to the interviewees. The interviewees are required to split up the whole set into two homogeneous subsets, explaining their motivation and describing the subsets with their own words (Cian, 2011, p. 169).

4) Kelly Repertory Grid (KRG) – Ambivalent approach

The KRG was created by Kelly (1955) aiming to elicit the personal cognitive constructs that are used by people to categorize the world. “In marketing, the KRG is used to elicit attributes used to differentiate stimuli such as brands (Steenkamp and Van Trijp, 1997). Usually three brands are compared: every brand name is written on a card and the interviewees are invited to indicate which two are the more similar ones (Steenkamp and Van Trijp, 1997)” (Cian, 2011, p. 170).

5) Laddering – Qualitative approach

Laddering is a technique that is used in advertising, marketing and in clinical psychology, developed to bring out constructs at higher levels of abstraction (Cian, 2011).

6) MET Laddering – Qualitative approach

Reynolds and Gutman (1988) improved the Laddering technique into the MET Laddering, in order to better understand consumer behavior. It focuses “on the linkages between the brand attributes (the “means”) [...] and the consumer personal values (the “ends”)” (Cian, 2011).

7) The Benefit Chain – Qualitative approach

The Benefit Chain (Lee, 1999) corresponds to the unstructured variant of the Laddering technique, although it has not received much interest in literature.

8) Projective Techniques – Qualitative approach

Projective techniques consist in putting the subject of the study in a condition where he can freely interpret and respond to some ambiguous stimuli, and as there are no right or wrong

answers, “it is assumed that the subjects “project” their own uncounscious feelings and motivations in their answers” (Donogue, 2000, as cited by Cian, 2011). These techniques should be used to uncover feelings or motivations and the “why” (Sinek, 2011), which many consumers find difficult to express (Donogue, 2000), rather than to measure a variable. Indeed, Chandon (2003) describes these techniques as “unstructured, indirect forms of questioning” that encourage respondents “to project their underlying motivations, beliefs, attitudes, or feelings regarding the issues of concern”.

9) ZMET: Zaltman Methaphor Elicitation Technique – Qualitative approach

“The Zaltman Metaphor Elicitation Technique (ZMET) aims to explore mental models that drive consumer thinking, based on a synergy of more projective tests and open methods” (Coulter and Zaltman, 1994 and Zaltman and Coulter, 1995 as cited in Cian, 2011, p. 175).

10) Narrative Techniques – Qualitative approach

“The narrative approach considers the consumption acts as stories, arguing that consumers are “self-narrators”, and whereas narratives impress a meaningful historical/causal order into the various life events where the self-narrator stresses only particular parts of these experienced events“ (Thompson, 1977, as cited in Cian, 2011, p. 176).

11) Image-congruity approach – Quantitative approach

This approach is established on the assumption that people are buying the brands they believe to possess symbolic images similar and/ or complementary to the image they hold of themselves (Heath and Scott, 1998; Hogg and Banister, 200; Sirgy, 1985; Cian, 2011), although the measure of such self-concept varies depending on researchers.

12) Brand personality – Ambivalent approach

According to Cian (2011), one of the most used tools to measure the brand personality is Aaker’s brand personality scale (Aaker, 1997; Eisend and Langer, 2007). The Aaker’s brand personality scale is composed of five factors and “the questionnaire derives from a list of 309 not-redundant traits reduced to 42 final traits (five-point scale), grouped into five factors: Sincerity, Excitement, Competence, Sophistication, Ruggedness” (Cian, 2011).

Appendix 9: Items used in the attitude toward the ad framework model, based on Spears and Singh (2004)

Items for measuring attitude toward the ad:

Appealing/unappealing; good/bad; pleasant/unpleasant; favorable/unfavorable; undesirable/desirable; high quality/low quality; likable/unlikable; interesting/uninteresting; distinctive/not distinctive; useless/useful; expensive/inexpensive; important/unimportant; exciting/dull; sophisticated/unsophisticated; inferior/superior; positive/negative; enjoyable/unenjoyable; satisfactory/unsatisfactory; agreeable/disagreeable; not nice/nice; valuable/worthless; best/worst; fond of/not fond of; attractive/unattractive; lacks important benefits/offers important benefits; warm/cold; friendly/unfriendly; advisable to choose/not advisable to choose; effective/ineffective; no value for money/value for money; expensive/cheap.

Items for measuring purchase intention:

Unlikely/likely; impossible/possible; never/definitely; certainly not/certainly yes; extremely favorable/extremely unfavorable; definitely do not intend to buy/definitely intend to buy; very low purchase interest/very high purchase interest; definitely not buy it/definitely buy it; probably not buy it/probably buy it; might buy it/might not buy it; probability of choosing absolutely certain/absolutely no chance.

Feelings and evaluations of the ads :

- The items were good, cheerful, pleased, stimulated, soothed, insulted, irritated, and repulsed.
- The adjectives were pleasant/unpleasant, likable/unlikable, interesting/boring, tasteful/tasteless, artful/artless, and good/bad.

Appendix 10: Explanation and items of the measurement hypotheses used in our model

Variable tested: attitude toward the brand (AB)

According to Spears and Singh (2004), brand attitude can be predicted from the likeability of a brand and the attitude that a consumer has of a particular brand. We hypothesize that brand attitude (B) is a latent variable and cannot be observed directly.

For structural equation modeling (SEM), we need to select an observable manifest variable as a reference indicator for each latent variable. For this reason, we chose attitude toward the brand (AB) as the reference indicator for the brand attitude (B). Although standardized results are not affected by the choice of reference indicators, unstandardized ones are (Diamantopoulos and Siguaw, 2000). Therefore, we will test attitude toward the brand (AB)

Appendix 9: Items used in the attitude toward the ad framework model, based on Spears and Singh (2004)

Appendix 10: Explanation and items of the measurement hypotheses used in our model

as a measure of the attitude (B) that a consumer has of a particular brand. Our first hypothesis is then:

H1: Attitude toward the brand (AB) is a good measure of the brand attitude that a consumer has of a particular brand (B).

Table 15: Attitude toward the brand (AB) items*, adapted from Faircloth et al. (2001) & Spears and Singh (2004)

AB1: I find the brand unappealing/appealing.
AB2: I find the brand bad/good.
AB3: I find the brand unpleasant/pleasant.
AB4: I find the brand unfavorable/favorable.
AB5: I find the brand unlikable/likable.

*7-point semantic differential scale

Variable tested: likeability (Like)

Likeability (Like) has been used by different researchers (Faircloth et al., 2001; Aggarwal and McGill, 2012) as a determining variable of brand attitude (B). In their third study, Aggarwal and McGill (2012) found the scale reliable ($\alpha = 0,83$). We will test likeability (Like) in our model as a measure of the brand attitude (B). We make the hypothesis that:

H2: Likeability (Like) is a good measure of the brand attitude that a consumer has of a particular brand (B).

Table 16: Likeability (Like) items*, adapted from Aggarwal and McGill (2012)

Like1: I like the brand.
Like2: I admire the brand.
Like3: The brand fits in my life.
Like4: It is embarrassing to be seen with the brand (r).
Like5: I avoid being with the brand (r).

*7-point Likert scale

(r) means that reverse coding is necessary for this variable

Variable tested: attitude toward the content (AC)

As we previously explained, we used the variable attitude toward the ad (Aad) of the model adapted by Spears and Singh (2004) from Madden, Allen, and Twible (1988) into content attitude (C). As Spears and Singh (2004) explained, attitude toward the ad (Aad), and thus content attitude (C), depends on different elements. For this reason, we make the hypothesis that content attitude (C) is a latent variable and cannot be observed directly. We then chose attitude toward the content (AC) as the reference indicator for the content attitude (C). We formulate the following hypothesis:

H3: Attitude toward the content (AC) is a good measure of content attitude (C).

Table 17: Attitude toward the content (AC) items*, adapted from Spears and Singh (2004) & Madden, Allen, and Twible (1988)

AC1: I find the content pleasant/unpleasant.
AC2: I find the content likable/unlikable.
AC3: I find the content interesting/boring.
AC4: I find the content tasteful/tasteless.
AC5: I find the content artful/artless.
AC6: I find the content good/bad.

*7-point semantic differential scale

Variable tested: feelings (Feel)

Other determinants of content attitude (C) are feelings (Feel). In the model of Spears and Singh (2004), positive and negative feelings were both significant determinants of the attitude toward the ad (respectively, $\beta = 0.63$, $p\text{-val} < 0,05$ and $\beta = -0.31$, $p\text{-val} < 0,05$). We will use the feelings variable (Feel) in our model as a measure of content attitude (C).

We divided feelings (Feel) into two dimensions: positive feelings (POS) and negative feelings (NEG), where positive feelings (POS) measure the positive affect of content (see items Feel1 to Feel6 on **Table 18**, p. 129) and negative feelings (NEG) measure the negative affect of content (see items Feel6, Feel7 and Feel8 on **Table 18**, p. 129). We formulate the following hypotheses:

H4: Positive feelings (POS) is a good measure of content attitude (C).

H5: Negative feelings (NEG) is a good measure of content attitude (C).

Table 18: Feelings (Feel) items*, adapted from Spears and Singh (2004) & Madden, Allen, and Twible (1988)

Feel1: The content made me feel good.
Feel2: The content made me feel cheerful.
Feel3: The content made me feel pleased.
Feel4: The content made me feel stimulated.
Feel5: The content made me feel soothed.
Feel6: The content made me feel insulted.
Feel7: The content made me feel irritated.
Feel8: The content made me feel repulsed.

*7-point Likert scale

Variable tested: affective attitude toward content (Aff)

Pham and Avnet (2004) used this scale to measure the degree to which a person describes an ad as stimulatingly pleasing. In our model, we will measure it to see if it has an impact on content attitude (C). We formulate the following hypothesis:

H6: Affective attitude (Aff) is a good measure of content attitude (C).

Table 19: Affective attitude toward content (Aff) items*, adapted from Pham and Avnet (2004)

Aff1: I found the content catchy/not catchy.
Aff2: I found the content appealing to me/not appealing to me.
Aff3: The content excites me/doesn't excite me.

*7-point semantic differential scale

Appendix 11: Descriptive Statistics

Descriptive Statistics ^a									
Variable	N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
AC1	138	1	7	5,12	1,845	-0,980	0,206	-0,079	0,410
AC2	138	1	7	4,75	1,494	-0,609	0,206	0,397	0,410
AC3	138	1	7	4,14	1,811	-0,234	0,206	-0,784	0,410
AC4	138	1	7	4,99	1,755	-0,800	0,206	-0,016	0,410
AC5	138	1	7	4,65	1,592	-0,271	0,206	-0,418	0,410
AC6	138	1	7	4,86	1,632	-0,703	0,206	-0,040	0,410
Feel1	138	1	7	4,07	1,433	-0,643	0,206	0,557	0,410
Feel2	138	1	7	4,07	1,531	-0,272	0,206	0,414	0,410
Feel3	138	1	7	3,75	1,523	-0,204	0,206	0,466	0,410
Feel4	138	1	7	4,38	1,964	-0,517	0,206	-0,666	0,410
Feel5	138	1	7	2,97	1,751	0,260	0,206	-0,976	0,410
Feel6	138	1	6	2,06	1,459	0,843	0,206	-0,904	0,410
Feel7	138	1	7	2,83	2,078	0,681	0,206	-0,897	0,410
Feel8	138	1	7	2,70	1,965	0,715	0,206	-0,694	0,410
Aff1	138	1	7	4,70	1,928	-0,576	0,206	-0,952	0,410
Aff2	138	1	7	3,87	2,106	-0,025	0,206	-1,456	0,410
Aff3	138	1	7	3,75	1,959	0,008	0,206	-1,232	0,410
Like1	138	1	7	4,74	1,756	-0,512	0,206	-0,288	0,410
Like2	138	1	7	4,22	1,947	-0,311	0,206	-0,839	0,410
Like3	138	1	7	2,65	1,855	0,773	0,206	-0,429	0,410
Like4	138	1	7	5,30	1,859	-0,676	0,206	-0,659	0,410
Like5	138	1	7	5,01	1,914	-0,502	0,206	-0,749	0,410
AB1	138	1	7	5,28	1,638	-0,938	0,206	0,094	0,410
AB2	138	1	7	5,36	1,377	-0,712	0,206	0,143	0,410
AB3	138	1	7	5,04	1,579	-0,840	0,206	0,443	0,410
AB4	138	1	7	4,88	1,590	-0,582	0,206	-0,193	0,410
AB5	138	1	7	4,67	1,636	-0,565	0,206	-0,049	0,410
Age	138	17	83	36,09	17,579	0,958	0,206	-0,094	0,410
Valid N (listwise)	138								

a. Stimulus = Car Video

Descriptive Statistics ^a									
Variable	N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
AC1	138	1	7	5,01	1,738	-0,818	0,206	-0,228	0,410
AC2	138	1	7	5,03	1,538	-0,758	0,206	0,019	0,410

AC3	138	1	7	4,26	2,104	-0,293	0,206	-1,299	0,410
AC4	138	1	7	4,81	1,827	-0,562	0,206	-0,656	0,410
AC5	138	1	7	4,86	1,650	-0,497	0,206	-0,465	0,410
AC6	138	1	7	4,81	1,650	-0,663	0,206	-0,382	0,410
Feel1	138	1	7	4,28	1,439	-0,256	0,206	0,932	0,410
Feel2	138	1	7	4,12	1,340	-0,141	0,206	1,151	0,410
Feel3	138	1	7	4,09	1,516	-0,379	0,206	0,402	0,410
Feel4	138	1	7	4,28	1,863	-0,272	0,206	-0,665	0,410
Feel5	138	1	7	3,51	1,308	-0,334	0,206	0,763	0,410
Feel6	138	1	7	2,52	1,697	0,744	0,206	-0,240	0,410
Feel7	138	1	7	3,14	1,889	0,289	0,206	-0,919	0,410
Feel8	138	1	7	2,96	1,844	0,490	0,206	-0,656	0,410
Aff1	138	1	7	4,28	1,886	-0,366	0,206	-1,048	0,410
Aff2	138	1	7	3,64	2,141	0,057	0,206	-1,431	0,410
Aff3	138	1	7	3,68	2,025	0,059	0,206	-1,248	0,410
Like1	138	1	7	4,87	1,593	-0,465	0,206	-0,037	0,410
Like2	138	1	7	4,52	1,705	-0,172	0,206	-0,586	0,410
Like3	138	1	7	2,81	1,889	0,632	0,206	-0,693	0,410
Like4	138	1	7	5,04	1,898	-0,453	0,206	-0,905	0,410
Like5	138	1	7	4,90	1,896	-0,374	0,206	-0,865	0,410
AB1	138	1	7	4,81	1,980	-0,604	0,206	-0,853	0,410
AB2	138	1	7	5,25	1,551	-0,920	0,206	0,572	0,410
AB3	138	1	7	5,07	1,686	-0,895	0,206	0,259	0,410
AB4	138	1	7	5,10	1,604	-0,921	0,206	0,512	0,410
AB5	138	1	7	5,01	1,485	-0,759	0,206	0,639	0,410
Age	138	18	85	36,93	16,202	0,956	0,206	-0,008	0,410
Valid N (listwise)	138								

a. Stimulus = Car Article

Descriptive Statistics ^a									
Variable	N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
AC1	134	1	7	5,40	1,472	-1,185	0,209	0,803	0,416
AC2	134	1	7	5,51	1,219	-0,903	0,209	1,186	0,416
AC3	134	1	7	4,88	1,713	-0,796	0,209	-0,073	0,416
AC4	134	1	7	5,12	1,487	-0,765	0,209	0,477	0,416
AC5	134	2	7	4,88	1,183	0,069	0,209	-0,517	0,416
AC6	134	1	7	5,21	1,404	-1,273	0,209	1,857	0,416
Feel1	134	1	7	4,18	1,285	-0,168	0,209	0,734	0,416
Feel2	134	1	7	4,19	1,323	-0,167	0,209	0,645	0,416
Feel3	134	1	7	4,07	1,205	-0,459	0,209	1,502	0,416
Feel4	134	1	7	4,46	1,797	-0,388	0,209	-0,576	0,416
Feel5	134	1	7	3,75	1,290	0,102	0,209	1,443	0,416

Feel6	134	1	5	1,54	1,206	1,950	0,209	2,129	0,416
Feel7	134	1	7	2,09	1,643	1,156	0,209	0,022	0,416
Feel8	134	1	7	1,91	1,459	1,398	0,209	1,009	0,416
Aff1	134	1	7	4,96	1,738	-1,099	0,209	0,281	0,416
Aff2	134	1	7	4,21	1,815	-0,378	0,209	-1,086	0,416
Aff3	134	1	7	4,45	1,666	-0,502	0,209	-0,411	0,416
Like1	134	1	7	4,45	1,230	-0,124	0,209	1,178	0,416
Like2	134	1	7	4,09	1,427	-0,538	0,209	0,564	0,416
Like3	134	1	7	3,18	1,716	0,279	0,209	-0,526	0,416
Like4	134	1	7	5,88	1,497	-0,912	0,209	-0,271	0,416
Like5	134	1	7	5,90	1,543	-0,970	0,209	-0,261	0,416
AB1	134	1	7	5,12	1,497	-0,971	0,209	0,762	0,416
AB2	134	1	7	5,19	1,265	-0,825	0,209	1,066	0,416
AB3	134	1	7	5,15	1,179	-0,741	0,209	1,298	0,416
AB4	134	1	7	5,37	1,272	-0,867	0,209	0,942	0,416
AB5	134	3	7	5,25	1,001	0,017	0,209	-0,882	0,416
Age	134	18	67	33,03	13,352	0,985	0,209	-0,447	0,416
Valid N (listwise)	134								

a. Stimulus = Shoes Video

Descriptive Statistics ^a									
Variable	N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
AC1	138	1	7	4,68	1,455	-0,352	0,206	-0,310	0,410
AC2	138	2	7	5,13	1,106	-0,065	0,206	-0,424	0,410
AC3	138	1	7	4,30	1,905	-0,356	0,206	-1,073	0,410
AC4	138	1	7	4,61	1,432	-0,283	0,206	-0,306	0,410
AC5	138	1	7	4,65	1,478	-0,124	0,206	-0,540	0,410
AC6	138	2	7	4,86	1,338	0,009	0,206	-0,544	0,410
Feel1	138	1	7	4,04	1,100	-0,488	0,206	2,870	0,410
Feel2	138	1	7	4,00	1,133	-0,366	0,206	2,404	0,410
Feel3	138	1	7	3,81	1,199	-0,608	0,206	2,169	0,410
Feel4	138	1	7	4,22	1,620	-0,421	0,206	-0,176	0,410
Feel5	138	1	6	3,46	1,141	-1,047	0,206	0,394	0,410
Feel6	138	1	6	2,19	1,483	0,679	0,206	-1,108	0,410
Feel7	138	1	7	2,62	1,849	0,610	0,206	-0,948	0,410
Feel8	138	1	7	2,49	1,714	0,648	0,206	-0,708	0,410
Aff1	138	1	7	4,12	1,989	-0,208	0,206	-1,394	0,410
Aff2	138	1	7	3,67	1,953	-0,022	0,206	-1,399	0,410
Aff3	138	1	7	3,45	1,780	0,021	0,206	-1,283	0,410
Like1	138	1	7	4,26	1,240	-0,557	0,206	1,331	0,410
Like2	138	1	7	3,97	1,377	-0,526	0,206	0,640	0,410
Like3	138	1	7	2,87	1,537	0,173	0,206	-0,901	0,410

Like4	138	3	7	5,80	1,415	-0,543	0,206	-1,478	0,410
Like5	138	1	7	5,70	1,597	-0,778	0,206	-0,580	0,410
AB1	138	1	7	4,83	1,639	-0,726	0,206	-0,116	0,410
AB2	138	1	7	5,01	1,307	-0,664	0,206	0,085	0,410
AB3	138	1	7	4,68	1,445	-0,693	0,206	0,260	0,410
AB4	138	1	7	4,96	1,625	-0,965	0,206	0,369	0,410
AB5	138	1	7	4,81	1,453	-0,739	0,206	0,677	0,410
Age	138	17	87	37,61	17,119	0,924	0,206	-0,094	0,410
Valid N (listwise)	138								

a. Stimulus = Shoes Article

Appendix 12: Conditions for the Principal Components Analysis (PCA)

Variable	Communalities > 0.3	KMO > 0.5	Bartlett test of sphericity: significant	Cronbach alpha > 0.7
Likeability (Like)	Yes	0.678	Yes	Yes
Dislikeability (Dis)	Yes	0.5	Yes	Yes
Attitude toward the brand (AB)	Yes	0.826	Yes	Yes
Affective attitude toward the content (AAC)	Yes	0.943	Yes	Yes
Negative feelings (Neg)	Yes	0.753	Yes	Yes
Positive feelings (Pos)	Yes	0.854	Yes	Yes

Appendix 13: Covariance matrix

	Like	Dis	AB	AAC	Neg	Pos
Like	1,855					
Dis	-0,449	2,707				
AB	1,065	-0,657	1,713			
AAC	1,196	-0,686	1,219	2,262		
Neg	-0,562	1,278	-0,836	-1,077	2,357	
Pos	0,846	-0,317	0,809	1,146	-0,585	1,412

Appendix 14: Fitted residuals

Fitted Residuals						
	LIKE	DIS	AB	AAC	NEG	POS
LIKE	0.000					
DIS	0.139	0.000				
AB	0.011	-0.040	0.000			
AAC	0.008	0.010	-0.030	0.000		
NEG	0.163	0.853	-0.075	-0.020	0.000	
POS	0.069	0.138	-0.008	0.013	0.106	0.000

Summary Statistics for Fitted Residuals

Smallest Fitted Residual = -0.075
 Median Fitted Residual = 0.000
 Largest Fitted Residual = 0.853

Appendix 15: LISREL Estimates (Maximum Likelihood)

LISREL Estimates (Maximum Likelihood)

LAMBDA-Y

	Brand

LIKE	0.952 (0.058) 16.422
DIS	-0.558 (0.072) -7.750
AB	1.000

LAMBDA-X

	Content

AAC	1.000
NEG	-0.610 (0.050) -12.084
POS	0.654 (0.037) 17.514

GAMMA

	Content

Brand	0.721 (0.042) 17.111

Appendix 16: Standardized solution

Completely Standardized Solution

LAMBDA-Y

	Brand
-----	-----
LIKE	0.735
DIS	-0.357
AB	0.804

LAMBDA-X

	Content
-----	-----
AAC	0.875
NEG	-0.523
POS	0.725

GAMMA

	Content
-----	-----
Brand	0.902

Correlation Matrix of ETA and KSI

	Brand	Content
	-----	-----
Brand	1.000	
Content	0.902	1.000

PSI

Brand

0.187

THETA-EPS

LIKE	DIS	AB
-----	-----	-----
0.459	0.873	0.354

THETA-DELTA

AAC	NEG	POS
-----	-----	-----
0.234	0.727	0.475

Regression Matrix ETA on KSI (Standardized)

Content

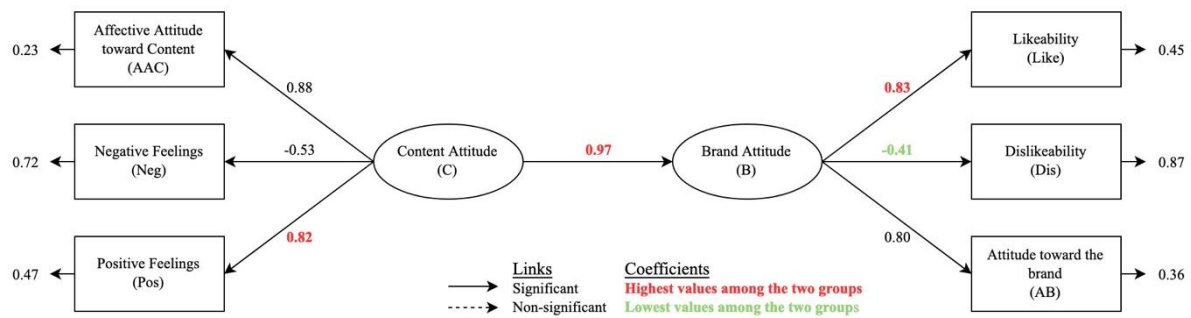
Brand 0.902

Appendix 17: Fit indices of the final model

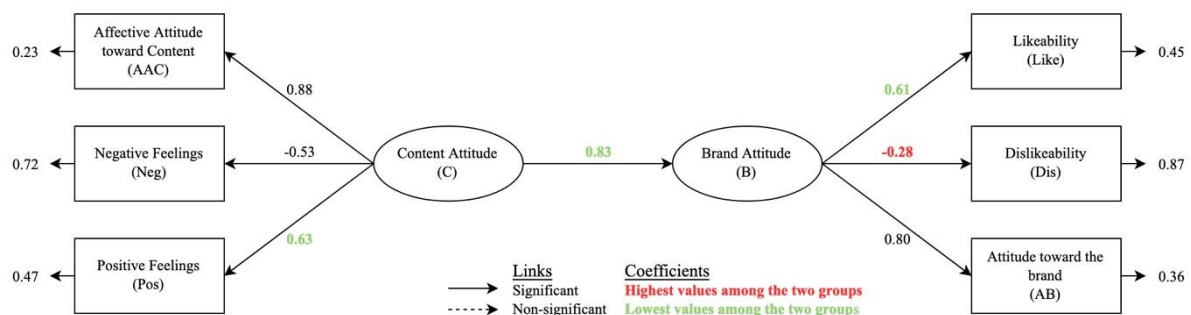
Fit indexes	Recommended Value	Result from the data
χ^2 / degrees of freedom	P-value > 0.05	0.000*
NCP	It should not be a small value (Diamantopoulos and Siguaw, 2000)	126.064
RMSEA	< 0.08	0.170*
ECVI	ECVI < ECVI (Saturated model) < ECVI (Independence model)	0.292 < 0.0766 < 2.276
RMR	< 0.05	0.0806*
GFI	> 0.90	0.925
NNFI	> 0.9	0.806*
CFI	> 0.9	0.897*

*Non-satisfactory fit results

Appendix 18: Standardized path diagram for respondents exposed to the car brand (GP1), N=276



Appendix 19: Standardized path diagram for respondents exposed to the shoes brand (GP2), N=272

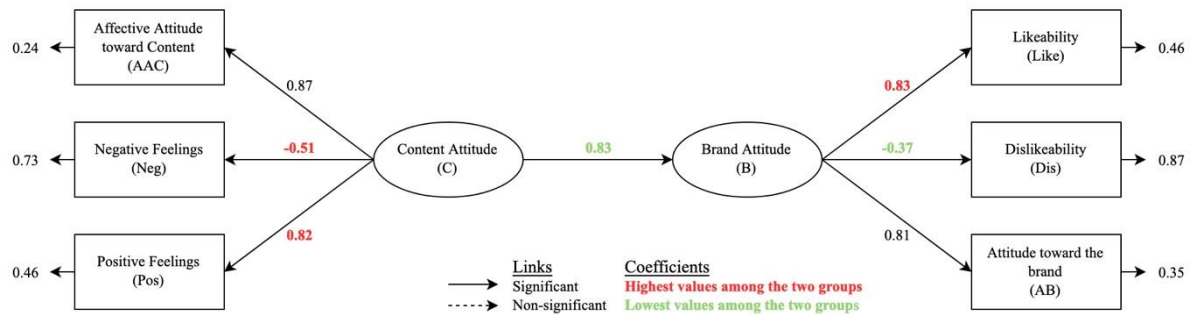


Appendix 17: Fit indices of the final model

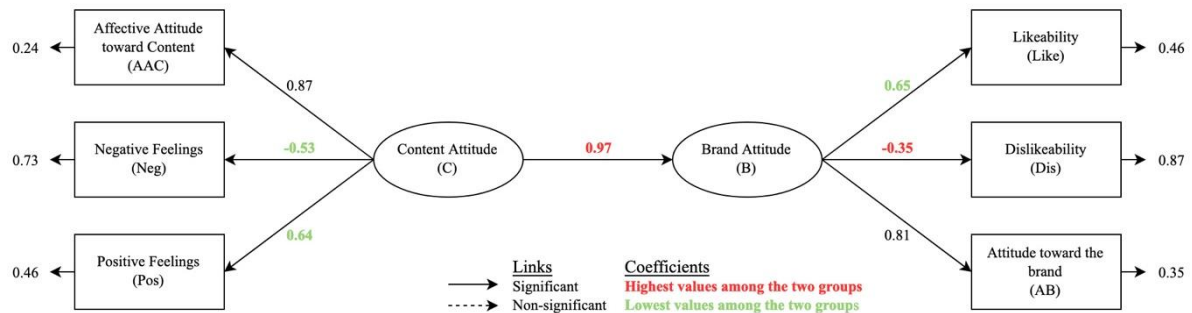
Appendix 18: Standardized path diagram for respondents exposed to the car brand (GP1)

Appendix 19: Standardized path diagram for respondents exposed to the shoes brand (GP2)

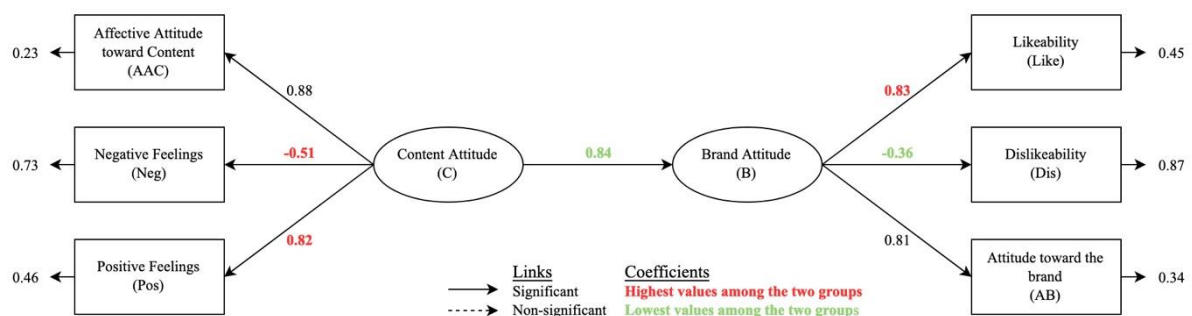
Appendix 20: Standardized path diagram for respondents exposed to the video content format (GC1), N=272



Appendix 21: Standardized path diagram for respondents exposed to the written content format (GC2), N=276



Appendix 22: Standardized path diagram for respondents aged between 17 and 27 years old (Age1), N=290

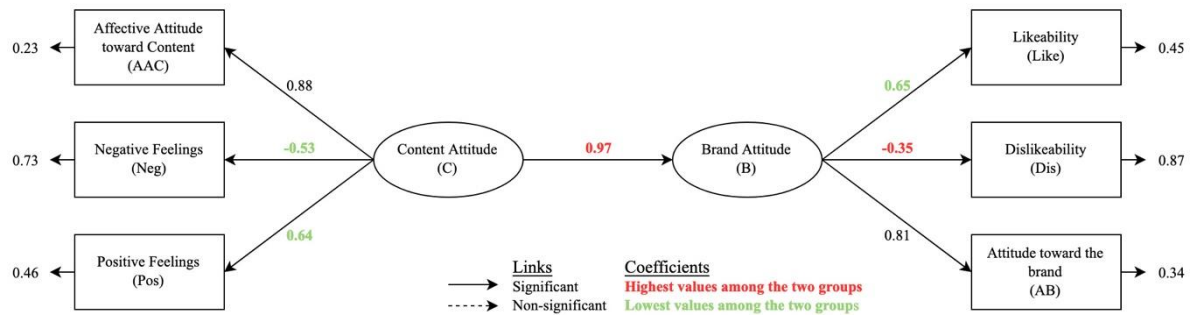


Appendix 20: Standardized path diagram for respondents exposed to the video content format (GC1)

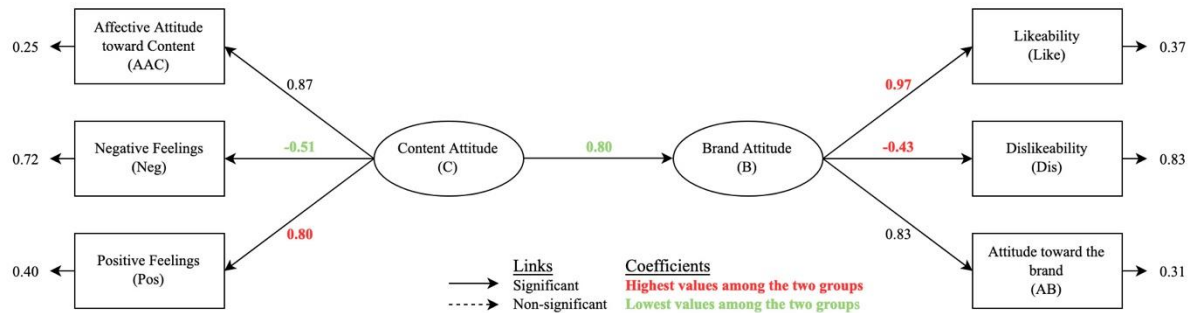
Appendix 21: Standardized path diagram for respondents exposed to the written content format (GC2)

Appendix 22: Standardized path diagram for respondents aged between 17 and 27 years old (Age1)

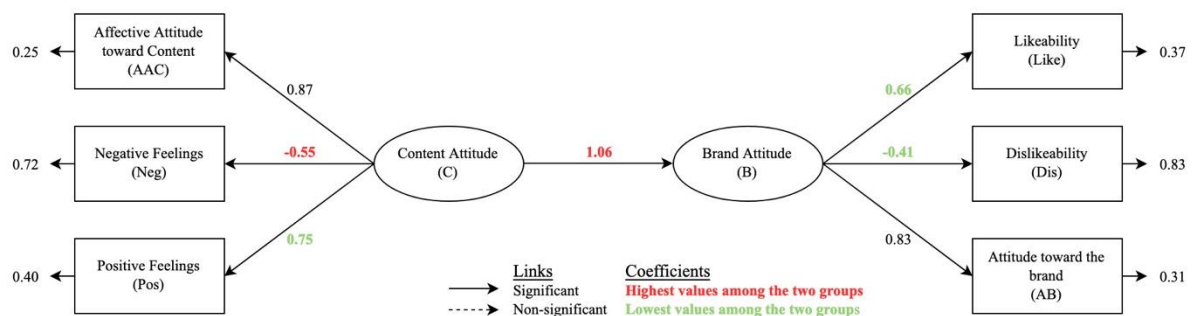
Appendix 23: Standardized path diagram for respondents aged between 28 and 87 years old (Age2), N=258



Appendix 24: Standardized path diagram for respondents exposed to the video produced by the car brand (CV), N=138



Appendix 25: Standardized path diagram for respondents exposed to the blog article produced by the car brand (CA), N=138

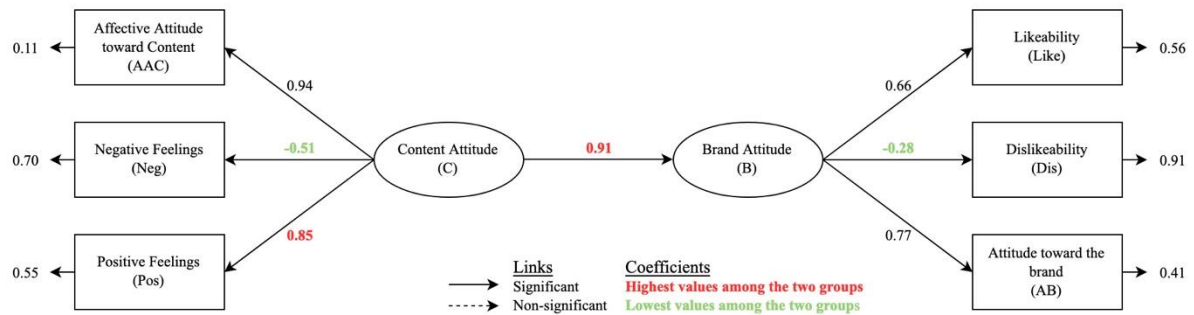


Appendix 23: Standardized path diagram for respondents aged between 28 and 87 years old (Age2)

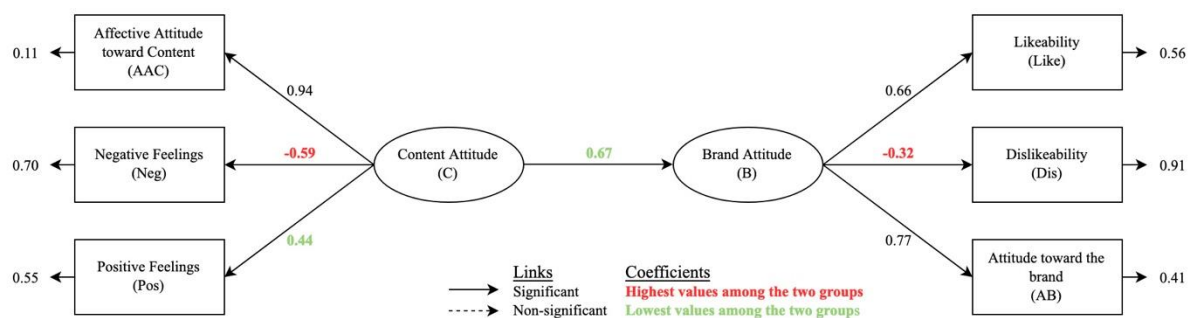
Appendix 24: Standardized path diagram for respondents exposed to the video produced by the car brand (CV)

Appendix 25: Standardized path diagram for respondents exposed to the blog article produced by the car brand (CA)

Appendix 26: Standardized path diagram for respondents exposed to the video produced by the shoes brand (SV), N=134



Appendix 27: Standardized path diagram for respondents exposed to the blog article produced by the shoes brand (SA), N=138



Appendix 26: Standardized path diagram for respondents exposed to the video produced by the shoes brand (SV)

Appendix 27: Standardized path diagram for respondents exposed to the blog article produced by the shoes brand (SA)

Appendix 28: Survey (English)

Impact of content marketing on brand image

Hello, I am a last year master student at the Louvain School of Management and I am currently writing my thesis whose subject is the impact of content marketing on brand image.

There are 12 questions in this survey and answering it will take you less than 10 minutes.

There are no right or wrong answers, only your own opinion matters. The confidentiality of your answers will be respected, and only aggregated data will be taken into account.

If you prefer to answer this questionnaire in French, you can change the language of the survey by using the button on the bottom-left of the screen.

Thank you in advance for your participation in this survey,

Jonathan Suchet

Content

Every day, we consume a lot of content (videos, articles, podcasts, ...). Some of it is created by our friends or family, other by brands. The idea that lies behind any content is to have a maximum of people consuming it, sometimes even sharing it (viral content). But for brands, there are also commercial objectives behind content.

The following questions aim to understand how different types of content influence our perception of brands. You will be asked to watch/read one piece of content for one brand that you may or may not know. You will then be asked to answer a few questions.

* * * * *

According to Demand Metric, 20% of internet users' online time is spent on content and 68% of them spend time reading about brands that interest them.

Here is a short definition of content marketing:

Content marketing refers to a marketing strategy whereas any type of content is used as a support to communicate to customers a message, service or product in order to build a trusting relationship between the brand and the customers as well as an authority in a sector of activity.

[A short introduction to the context is then randomly assigned to each respondent depending on the content stimulus they will be exposed to (example : if the randomly assigned stimulus is a video for the car brand, they will first be displayed a short introduction about the context and the car brand.)]

➔ Introduction: Car

Imagine yourself in the following context:

You are considering buying a car and come across the following content, published by the brand Porsche*, whose logo is displayed below.



*If you don't know the brand or are not familiar with it, here is a short paragraph written by the brand about their vision and values:

In the beginning I looked around and could not find quite the car I dreamed of. So I decided to build it myself. Ferry Porsche

His dream of the perfect sports car has always driven us – throughout our history. And we get closer to achieving it every day. With every concept, every development and every model. Along the way, we follow a plan, an ideal that unites us all. We refer to it simply as the Porsche Principle. The underlying principle is to always get the most out of everything. From day one, we have strived to translate performance into speed – and success – in the most intelligent way possible. It's no longer all about horsepower, but more ideas per horsepower. This principle originates on the race track and is embodied in every single one of our cars. We call it "Intelligent Performance".

Source: Porsche.com

➔ Introduction: Shoes

Imagine yourself in the following context:

You are considering buying a pair of shoes and come across the following content, published by the brand On*, whose logo is displayed below.



Run on clouds.

*If you don't know the brand or are not familiar with it, here is a short paragraph written by the brand about their vision and values:

On was born in the Swiss alps with one goal: to revolutionize the sensation of running. It's all based on one radical idea. Soft landings followed by explosive take-offs. Or, as we call it, running on clouds. From small beginnings in Zürich, Switzerland, On set out in 2010 with a big ambition: to change the world of running. In the eight years since, On has been embraced into the hearts, and onto the feet, of more than 3 million runners in over 50 countries. And there's no sign of slowing down... It's not just a love of running that brought former professional athlete Olivier Bernhard and his friends David Allemann and Caspar Coppetti together. They were dedicated to developing a revolutionary idea. Dozens of prototypes were developed, but the basic concept — cushioned landing, firm take-off — remained paramount throughout.

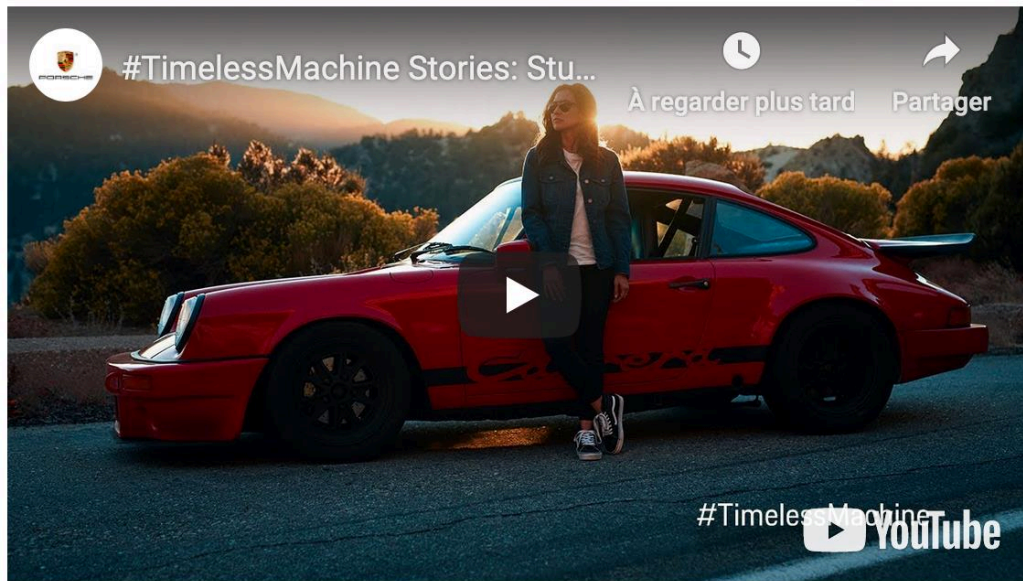
Source: On-running.com

[Stimulus: One of the following experimental cases is randomly assigned to each respondent.]

➔ Experimental case 1 (car brand – video)

Please watch the video until the end, in order to answer the following questions.

*** Note that the 911 is a model of the car brand Porsche. ***



<https://www.youtube.com/watch?v=Zyjei2FI1Fo>

➔ Experimental case 2 (car brand – article)

Please read the article until the end, in order to answer the following questions.

***** Note that the 911 is a car model of the brand Porsche. *****

Pushing the boundaries. And beyond.

Starring the **911 Carrera** and the **New 911**



By Porsche



Los Angeles, USA

The new 911 Carrera S



9,1 – 8,9
l/100 km



208 – 205
g/km

Sera Trimble finishes what she starts. Giving up is not an option for her. She is an action woman. This is just one of the many parallels between her story and that of the 911. At the start of her professional career, Sera worked for a hotel, where she parked guests' cars. It was during this time that she first drove a 911. She came to the attention of a film producer who was a guest at the hotel and, recognising her driving skills, spontaneously invited her to a film set. A short time later, Sera travelled to LA with high hopes to become a professional stunt driver.



Passion and professionalism – Sera on the film set.

©Porsche, 2019

Of course, major breakthroughs are not achieved overnight. It takes hard work. During her first years in LA, she invested her hard-earned cash in a variety of driver trainings and used every opportunity to improve her driving skills. Always with one goal in mind: becoming a professional stunt driver. And even today, Sera faces new challenges in her job on a daily basis. On the set, she needs to understand the performance of every vehicle and instantly discover how to push their boundaries. She has to focus, in order to do her best and filter out all the trivia. Just as Porsche has done with the 911 over the last 50 years. To get it to where it is today. To improve it year on year until it becomes perfect.

The new 911 models are
beautiful, and performance-
wise you can't get any
better.

— Sera Trimble





Privately, Sera drives a 911 Carrera (G series) from 1986. She loves its raw uncompromising and understated attitude. In her spare time, she drives out of LA into the countryside, where she can fully focus on her driving. When she attends rallies in the Californian canyons with her friends, she feels every bump in the road. Is at one with her 911. Sera understands it so well that she knows exactly what to do to get the best out of it. And then to enjoy that magical moment. When they take the bends. Feels how it shifts its weight.

The 911 has always combined sporty driving and a high level of comfort. Depending on the road conditions and the driving mode, the upgraded Porsche Active Suspension Management (PASM) actively and continuously controls the damping force for each individual wheel. Result: reduced body movements and thus more comfort with increased dynamism.



Performance pushed to the extreme.

Sera has yet to drive another sports car that maintains its performance as consistently as the 911. Even under intense conditions and over very long distances, the engine power is not only undiminished, it continues to increase. The power output and efficiency of the horizontally opposed engines have been once again increased in the new 911. With the new standard 8-speed Porsche Doppelkupplung (PDK), the power of the engine is transferred even more efficiently to the road.

©Porsche, 2019

Time is relative. Best times are not.

The origins of Porsche are in motorsports. Giving rise to the Porsche engineers' most powerful incentive. To prove that there's always room for improvement. To exceed your own fastest times.

PERFORMANCE

443
hp

TOP SPEED

308
km/h

ACCELERATION 0 - 62
MPH (0 - 100KM/H)
With Sport Chrono Package

3.5 s



The new 911 Carrera S



Fascination that unites people.

What Sera particularly likes about Porsche is the community of Porsche drivers and fans.

Thanks to her love for her 911, she has made many new friends. People who have helped her to become a professional stunt driver and who share her love of driving.



©Porsche, 2019



People are so passionate about Porsche that it's contagious when you're around them.

— Sera Trimble

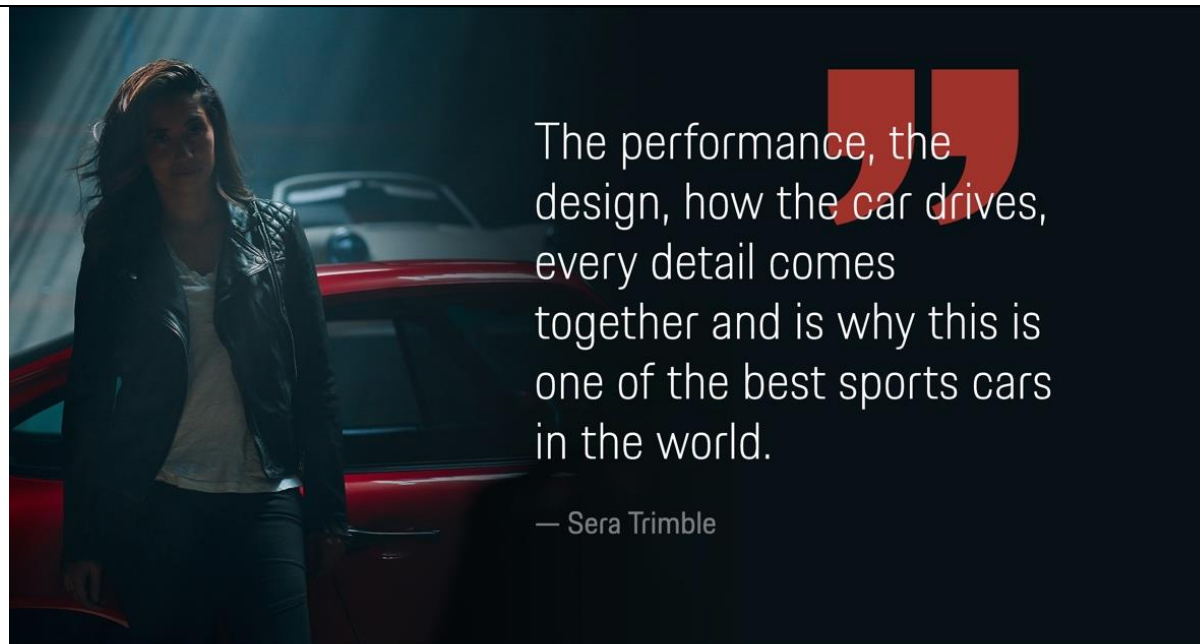
One of them is Dorian Valenzuela. During his time at NASA, the engineer used his knowledge of technology, physics and mechanics to work on his cars. In 2015, he opened his own workshop, "dv mechanics", where he restores and technically refines cars. Where together they fine-tuned Sera's 911, working on it until it became what it is today. Every step of the way, Dorian helped Sera to improve and customise her 911, making it her own. It's not perfect, but it's perfect for Sera.

More about Dorian Valenzuela and his workshop at dv-mechanics.com.



Timeless performance, perfected year after year.

©Porsche, 2019

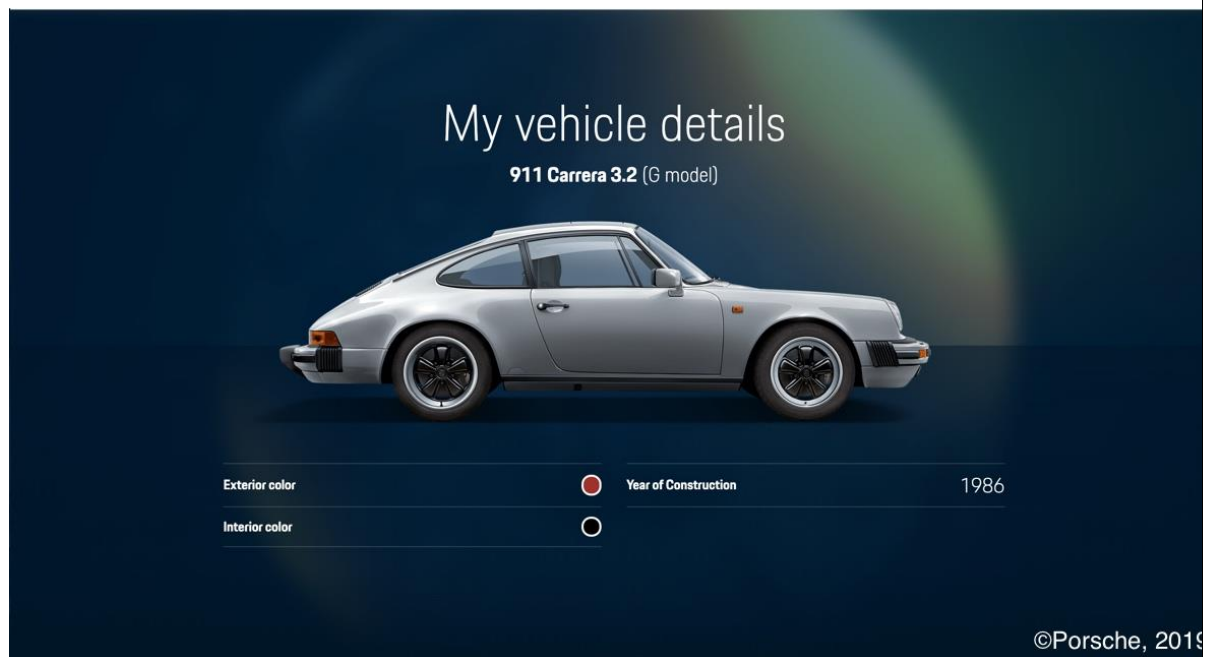


The seemingly impossible.

The climb to the top is rarely perfectly paved. At the beginning of her career, Sera was told that it was impossible for her to be a successful stunt driver. So what is the impossible? Let's put it this way: a great deal is possible with a timeless concept and a strong inner drive. As Sera Trimble has proved during her career. And as proven by the 911. Over and over again.

The new 911. Timeless Machine.

Recommend to others 



➔ Experimental case 3 (shoe brand – video)

Please watch the video until the end, in order to answer the following questions.



<https://www.youtube.com/watch?v=ZzQ5YRtW0UQ>

➔ **Experimental case 4 (shoe brand – article)**

Please read the article until the end, in order to answer the following questions.

*** Note that the **Cloudstratus** is a shoe model of the sport brand On. ***

David Kilgore on his epic double marathon in Rio

On athlete and employee David Kilgore ran the Rio Marathon in the new Cloudstratus not once, but twice. Back to back. We caught him afterward for the full race report.

David Kilgore doesn't do things by halves. In fact, he lives an amazing double life. By day, he's the face of On in New York and Philadelphia, US. The rest of the time, he's running. Fast. And far. No stranger to crushing ultramarathons, David represented Team USA at the 2019 World Trail Championships.

Just two weeks later, he ran the Rio de Janeiro Marathon in Brazil. Always looking for a new challenge and inspired to put the double CloudTec® cushioning of the new [Cloudstratus](#) to the test, David set out to run the race not once, but twice.

After crossing the finish line for the first time in under 2 hours 46 minutes, David kept a steady pace to loop around and completed his double marathon (52.4 miles, 84.4 km) in 5 hours, 40 minutes. We caught him afterward for the full race report.

Congrats on the achievement David – for most people, one marathon would have been more than enough! Why a double marathon?

David: Why not?! The crew I run with back in New York is called The Lost Boys – like from Peter Pan, kids that never grow up. We're kind of the same. We just plain refuse to let go of crazy goals. It's like, so what if we're getting older? There's always a new challenge.

I was excited to test out the new [Cloudstratus](#) and I was going to run Rio anyway, so I thought, why not double it up. Although even the Lost Boys thought this was pretty crazy. But super cool. And they weren't surprised that I would do something like this!



Did you have to adapt your training to prepare for the distance?

Not so much, I figured my base mileage was going to allow me to do this a little bit on the fly. I usually run twice a day. My first one will be at least 6-9 miles (10-15 km) then my second will be between 4-6 miles (6-10 km). So I feel like my mileage is pretty solid. I don't change it too much and I feel I'm always pretty able to jump into something long and fast.

©On, 2019

Was there anything you were worried about going into the race?

There are always underlying factors that make you a bit nervous. Even if you're prepared, anything can happen in races. Like when I ran the 2018 Miami Marathon. I had fallen a few weeks before and actually hurt my leg worse than I realized. In the middle of the race, it was like a spark went off. My leg was on fire. It hurt so bad I couldn't run anymore. It turned out I had fractured my leg. So you never know what happens after you cross the start line. I just don't want to let my sponsors and supporters at down. And as On was filming the race I didn't want to blow up or get a cramp!

How were you feeling before the race?

I had to get up at 3:30 am which sounds bad, but I do that a lot when I travel for races, so I associate the early start with excitement. Sometimes I wake up and I'm like, "why am I doing this"? But I was pumped for this race as it was something super cool.

The atmosphere on the start line was awesome. It has that vibe that big marathons and big races have. Everyone is clumped all up close together and there's lots of energy. It had a the carnival vibe I hoped for and it was fun to be part of. I couldn't wait to run.



Did you have a plan for the race?

I had an idea of how I wanted to run it, and it actually worked out, which was great. My focus was to run by feel, stay relaxed and keep on top of my hydration and nutrition. The temperature rose to around 86 Fahrenheit (30 Celcius) so hydration was key.

My goal was to run around 2:45 through the first marathon. I didn't know how exactly I would feel after that. That way, even if I slowed in the second half, I could still crack under six hours. I came through the first marathon about 2:46 and I felt pretty solid. I was able to keep the pace pretty steady.

You've run this kind of distance before, but usually on the trail – how was it to run so far on the road?

I train in New York so I'm no stranger to the road, but I usually jump on the trail if I'm doing long distances. I really love the trail, it's just an awesome way to explore. But this was much more fun than I expected – probably because of the setting and the people as well. Rio is just beautiful, and the crowds were amazing.

©On, 2019

Were there any surprises along the way?

It's an obscure thing, but the route went through some really long tunnels. At first, I thought the shade would be nice but it was hotter and more humid in the tunnel than outside. It was probably only for a mile or so, but it felt like more. But that was it really, everything else went as expected.

Overall, I've been surprised by how much I love Rio. It's like a mixture of Florida, Miami and Portugal. And I'm a huge Florida fan. I really enjoy the warmth and tropical vibes. You have pristine beaches and then crazy mountains right next to them. So it's super cool.



How did people react when you hit the finish – then kept going?

Some people were like, "oh wow, ok". They probably thought it was interesting or strange, but I don't think everybody understood what was going on. They probably thought "oh this guy really needs the bathroom" or something!

How did it feel to complete the double marathon?

It was an amazing feeling. I feel I accomplished what I came out here to do, even in pretty harsh conditions with the temperature. I was able to record a new 50-mile PR as well, so I'm really happy with the performance.

How did the new Cloudstratus perform in the double marathon?

The shoe was great. I trained in it beforehand and I would say it's my new favorite road shoe. With the Helion™ foam it feels lightweight but very durable. The double layer of CloudTec® cushioning feels substantial and provides a softer feeling. And even after a double marathon the shoe still looks brand new, it handled the task really well.

The whole time my feet never felt uncomfortable, the [Cloudstratus](#) felt responsive and fast. It's a real performance shoe - I mean it brought me to a new 50-mile PR so that's always a great thing. I'm excited to get more people back in NYC to try it and I see what they think – for me, I don't know what you wouldn't like about this shoe.

©On, 2019



The Cloudstratus

Featuring double layers of CloudTec® for maximum cushioning and support, the Cloudstratus is David's shoe for doubling the distance.

[> See the shoe](#)

What would you say to someone who's thinking about doubling the distance?

I would say go for it. You know, I feel like in life it's always great to challenge ourselves. That's how you find out what you're truly capable of.

What's next for David Kilgore?

First up some recovery, I'll run some trails while I'm still in Rio to check out what they're like and see the sights. Then I might try to jump into some longer trail runs to try and qualify for the Western States 100 next year. Other than that, I'll race some shorter distances races on the road with my team in the New York City. There's a lot to look forward to!



The Tank-T

The ultralight, fast-drying top for high-temperature training and racing.

[> See the Tank-T](#)



The Hybrid Shorts

The 2-in-1 Shorts combining a comfort inner tight with a light outer layer. Can be worn together or separately.

[> See the Hybrid Shorts](#)



The Lightweight Cap

Sun protection so light and ventilated you'll forget you're running in it.

[> See Lightweight Cap](#)

Get more inspiration to elevate your run. Sign up to receive the On Newsletter.

©On, 2019

[1] Have you viewed the content in its entirety?

If not, please finish it.

☐ Yes

☐ No

The following questions aim to understand your overall impression of the content that you viewed/read.

Please take your time in answering each questions.

[2] Please describe your overall feelings about the content you just viewed.

Please choose the appropriate response for each item:

I found the content...	3	2	1	0	1	2	3	
Pleasant	☐	☐	☐	☐	☐	☐	☐	Unpleasant
Likable	☐	☐	☐	☐	☐	☐	☐	Unlikable
Interesting	☐	☐	☐	☐	☐	☐	☐	Boring
Tasteful	☐	☐	☐	☐	☐	☐	☐	Tasteless
Ingenious	☐	☐	☐	☐	☐	☐	☐	Clumsy
Good	☐	☐	☐	☐	☐	☐	☐	Bad

[3] The content made me feel...

Please choose the appropriate response for each item:

	Not at all 1	2	3	Neutral 4	5	6	Very much so 7
Good	☐	☐	☐	☐	☐	☐	☐
Cheerful	☐	☐	☐	☐	☐	☐	☐
Pleased	☐	☐	☐	☐	☐	☐	☐
Stimulated	☐	☐	☐	☐	☐	☐	☐
Soothed	☐	☐	☐	☐	☐	☐	☐
Insulted	☐	☐	☐	☐	☐	☐	☐
Irritated	☐	☐	☐	☐	☐	☐	☐
Repulsed	☐	☐	☐	☐	☐	☐	☐

[4] Generally speaking...

Please choose the appropriate response for each item:

	3	2	1	0	1	2	3	
I found the content catchy	☐	☐	☐	☐	☐	☐	☐	not catchy
I found the content appealing to me	☐	☐	☐	☐	☐	☐	☐	not appealing to me
The content enthusiasms me	☐	☐	☐	☐	☐	☐	☐	doesn't enthusiasm me

The following questions aim to understand your overall impression of the brand.

Please take your time in answering each question.

[5] Please describe your overall feelings about the brand described in the content you just viewed.

Please choose the appropriate response for each item:

I found the brand...	3	2	1	0	1	2	3	
Unappealing	☐	☐	☐	☐	☐	☐	☐	Appealing
Bad	☐	☐	☐	☐	☐	☐	☐	Good
Unpleasant	☐	☐	☐	☐	☐	☐	☐	Pleasant
Negative	☐	☐	☐	☐	☐	☐	☐	Positive
Unlikable	☐	☐	☐	☐	☐	☐	☐	Likable

[6] After consuming the previous brand content, to what extent do you agree with the following statements:

Please choose the appropriate response for each item:

	Not at all				Neutral				Very much so
	1	2	3		4	5	6		7
I like the brand.	☐	☐	☐		☐	☐	☐		☐
I admire the brand.	☐	☐	☐		☐	☐	☐		☐
The brand fits in my life.	☐	☐	☐		☐	☐	☐		☐
It is embarrassing to be seen with the brand.	☐	☐	☐		☐	☐	☐		☐
I avoid being seen with the brand.	☐	☐	☐		☐	☐	☐		☐

Last section

Thank you for answering the previous questions, this is the last section of the questionnaire and aims to understand your socio-demographic profile.

[7] What is your gender?

- ☐ Female
- ☐ Male
- ☐ I prefer not to answer

[8] How old are you?

Only numbers may be entered in this field.
(If you don't want to answer, please write 99)

I am years old

[9] Which country are you currently living in?

Please choose only one of the following:

- ☐ Belgium
- ☐ France
- ☐ Germany
- ☐ Netherlands
- ☐ Portugal
- ☐ Switzerland
- ☐ Spain
- ☐ Other country:

[10] What is your highest educational achievement?

Please select the highest level of qualification you have obtained.

- ☐ Secondary school
- ☐ High school diploma
- ☐ Completed apprenticeship
- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Doctorate's degree
- ☐ Other degree:

[11] Are you currently employed?

- ☐ I am a self-employed worker.
- ☐ I am a student.
- ☐ I am employed.
- ☐ I am unemployed.
- ☐ No, I am a homemaker.
- ☐ No, I am retired.
- ☐ No, none of the above.

[12] (Optional) Would you like to comment this questionnaire, or would you like to add information for us to better understand your answers?

Do you think, this questionnaire needs improvement? Did you feel some question were unclear, or did you feel unpleasant answering specific questions? Please leave us notes.



Thank you for completing this questionnaire!

We would like to thank you very much for helping us.

Your answers were transmitted, you may close the browser window or tab now.

Your answers will help us to better understand this topic.

If you would like more details about this research and this survey, please feel free to contact me by email at **jonathan.suchet@student.uclouvain.be**

*Appendix 29: Survey (French)***L'impact du marketing de contenu sur l'image de marque**

Bonjour, je suis étudiant en dernière année de master à la Louvain School of Management et j'écris actuellement mon mémoire dont le sujet est l'impact du marketing de contenu sur l'image de marque.

Il y a 12 questions dans ce questionnaire et y répondre ne vous prendra pas plus de 10 minutes.

Il n'y a pas de bonnes ou de mauvaises réponses, seule votre opinion nous intéresse. La confidentialité de vos réponses est assurée et seules les données agrégées seront étudiées. Si vous préférez répondre à ce questionnaire en anglais, vous pouvez changer la langue du questionnaire en utilisant le bouton en bas à gauche de l'écran.

Merci d'avance pour votre participation à ce questionnaire,

Jonathan Suchet

Contenu

Chaque jour, nous consommons beaucoup de contenu (vidéos, articles, podcasts, ...). Certains sont créés par nos amis ou notre famille, d'autres par des marques. L'idée qui se cache derrière tout contenu est de faire en sorte que celui-ci soit consommé, parfois même partagé (contenu viral), par un maximum de personnes. Mais pour les marques, il y a aussi des objectifs commerciaux derrière le contenu.

Les questions suivantes visent à comprendre comment différents types de contenu influencent notre perception des marques. Il vous sera demandé de regarder/lire un contenu pour une marque que vous connaissez ou non. Il vous sera ensuite demandé de répondre à quelques questions.

* * * * *

D'après Demand Metric, 20% du temps passé en ligne par les internautes est consacré au contenu et 68% d'entre eux passent du temps à consommer du contenu sur les marques qui les intéressent.

Voici une courte définition du marketing de contenu:

Le **marketing de contenu** fait référence à une stratégie marketing où tout type de contenu est utilisé comme support pour communiquer aux clients un message, un service ou un produit afin de construire une relation de confiance entre la marque et les clients ainsi qu'une autorité dans un secteur d'activité.

[Une courte introduction au contexte est maintenant assignée aléatoirement à chaque répondant selon le contenu stimuli auquel il sera exposé (par exemple : si le stimuli assigné

est une vidéo pour la marque de voiture, une courte introduction au contexte ainsi qu'à la marque de voiture sera d'abord proposée.]

➔ Introduction : Voiture

Imaginez-vous dans le contexte suivant :

Vous envisagez d'acheter une voiture et découvrez le contenu suivant, publié par la marque Porsche*, dont le logo est affiché ci-dessous.



*Si vous ne connaissez pas ou pas bien la marque, voici un court paragraphe rédigé par la marque au sujet de sa vision et de ses valeurs :

Au début, j'ai regardé autour de moi et je ne pouvais pas trouver la voiture dont je rêvais. J'ai donc décidé de le construire moi-même.
Ferry Porsche

Son rêve de la voiture de sport parfaite nous a toujours guidés - tout au long de notre histoire. Et nous nous efforçons de l'atteindre tous les jours. Avec chaque concept, chaque développement et chaque modèle. En cours de route, nous suivons un plan, un idéal qui nous unit tous. Nous l'appelons simplement le principe de Porsche. Le principe sous-jacent est de toujours tirer le meilleur parti de tout. Dès le premier jour, nous nous sommes efforcés de traduire les performances en rapidité - et succès - de la manière la plus intelligente possible. Il ne s'agit plus uniquement de puissance, mais de plus d'idées par puissance. Ce principe trouve son origine sur la piste de course et s'incarne dans chacune de nos voitures. Nous l'appelons "Performance intelligente".

Source: Porsche.com

➔ Introduction : Chaussures

Imaginez-vous dans le contexte suivant :

Vous envisagez d'acheter une paire de chaussures et découvrez le contenu suivant, publié par la marque "On" *, dont le logo est affiché ci-dessous.



*Si vous ne connaissez pas ou pas bien la marque, voici un court paragraphe rédigé par la marque au sujet de sa vision et de ses valeurs :

"On" est né dans les Alpes suisses avec un seul objectif : révolutionner la sensation de courir. Tout est basé sur une idée radicale. Atterrissages en douceur suivis de décollages explosifs. Ou, comme nous l'appelons, courir sur des nuages. Depuis ses débuts à Zurich, en Suisse, On s'est lancé en 2010 avec une grande ambition : changer le monde de la course à pied. Au cours des huit dernières années, On a accueilli plus de 3 millions de coureurs dans plus de 50 pays. Et rien ne semble ralentir ... Ce n'est pas seulement le goût de la course à pied qui a réuni l'ancien athlète professionnel Olivier Bernhard et ses amis David Allemann et Caspar Coppetti. Ils se sont consacrés à développer une idée révolutionnaire. Des dizaines de prototypes ont été développés, mais le concept de base - atterrissage amorti, décollage ferme - est resté primordial.

Source: On-running.com

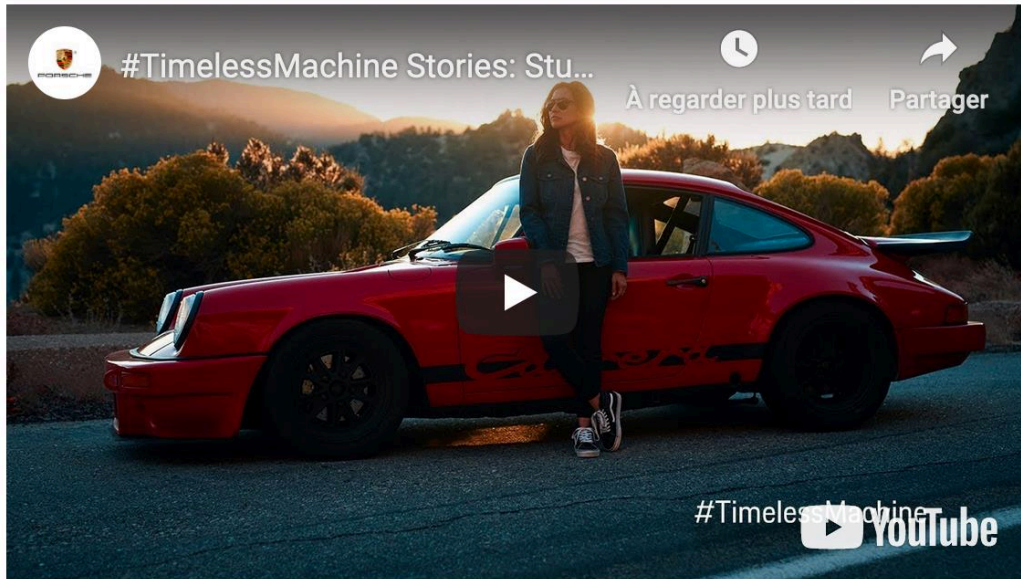
[Stimulus : Un des cas expérimentaux suivants est aléatoirement assigné à chaque répondant.]

➔ Cas expérimental 1 (marque de voiture – vidéo)

Veuillez regarder la vidéo jusqu'à la fin, afin de pouvoir répondre aux questions suivantes.

*** Notez que la **911** est un modèle de voiture de la marque Porsche. ***

Notez également qu'il est possible d'activer les sous-titres en français dans les réglages de la vidéo.



<https://www.youtube.com/watch?v=Zyjei2FI1Fo>

➔ Cas expérimental 2 (marque de voiture – article)

Veillez lire l'article jusqu'à la fin, afin de pouvoir répondre aux questions suivantes.

***** Notez que la 911 est un modèle de voiture de la marque Porsche. *****

Repousser les limites. Et au-delà.

Avec la **911 Carrera** et la **Nouvelle 911**



By Porsche



Los Angeles, USA

The new 911 Carrera S



9,1 – 8,9
l/100 km



208 – 205
g/km

Sera Trimble termine ce qu'elle a commencé. Abandonner n'est pas une option pour elle. C'est une femme d'action. Ce n'est qu'un des nombreux parallèles entre son histoire et celle de la 911. Au début de sa carrière professionnelle, Sera travaillait dans un hôtel, où elle garait les voitures des clients. C'est à cette époque qu'elle a conduit pour la première fois une 911. Elle a attiré l'attention d'un producteur de films qui était invité à l'hôtel et, reconnaissant ses talents de conductrice, l'a spontanément invitée sur un plateau de tournage. Peu de temps après, Sera s'est rendue à Los Angeles avec l'espoir de devenir cascadeuse professionnelle.



Passion and professionalism – Sera on the film set.

©Porsche, 2019

Bien sûr, les grandes percées ne se font pas du jour au lendemain. Il faut travailler dur. Au cours de ses premières années à Los Angeles, elle a investi son argent durement gagné dans diverses formations de conduite et a saisi toutes les occasions d'améliorer ses compétences au volant. Toujours avec un seul but en tête : devenir un cascadeur professionnel. Aujourd'hui encore, Sera est confrontée quotidiennement à de nouveaux défis dans son travail. Sur le plateau, elle doit comprendre les performances de chaque véhicule et découvrir instantanément comment repousser leurs limites. Elle doit se concentrer, afin de faire de son mieux et de filtrer toutes les futilités. Comme Porsche l'a fait avec la 911 au cours des 50 dernières années. Pour en arriver là où il est aujourd'hui. Pour l'améliorer d'année en année jusqu'à ce qu'il devienne parfait.

Les nouvelles 911 sont
magnifiques et vous ne
pouvez pas faire mieux en
termes de performances.

— Sera Trimble



©Porsche, 2019



En privé, Sera conduit une 911 Carrera (série G) de 1986. Elle aime son attitude brute, intransigeante et discrète. Dans ses temps libres, elle quitte Los Angeles pour la campagne, où elle peut se concentrer pleinement sur sa conduite. Lorsqu'elle participe à des rallyes dans les canyons californiens avec ses amis, elle ressent chaque bosse sur la route. ne fait qu'un avec sa 911. Sera le comprend si bien qu'elle sait exactement quoi faire pour en tirer le meilleur parti. Et pour profiter de ce moment magique. Quand ils prennent les virages. Sent comment il se déplace son poids.

Depuis toujours, la 911 allie une conduite sportive et un grand confort. En fonction de l'état de la route et du mode de conduite, le système Porsche Active Suspension Management (PASM) amélioré contrôle activement et en permanence la force d'amortissement de chaque roue. Résultat : moins de mouvements du corps et donc plus de confort et plus de dynamisme.



Des performances poussées à l'extrême.

Sera n'a pas encore conduit une autre voiture de sport qui maintient ses performances aussi régulièrement que la 911. Même dans des conditions intenses et sur de très longues distances, la puissance du moteur n'est pas seulement intacte, elle ne cesse d'augmenter. La puissance et l'efficacité des moteurs opposés horizontalement ont de nouveau été augmentées dans la nouvelle 911. Avec la nouvelle Porsche Doppelkupplung (PDK) à 8 rapports de série, la puissance du moteur est transmise encore plus efficacement sur la route.

©Porsche, 2019

Le temps est relatif. Les meilleurs moments ne le sont pas.

Les origines de Porsche sont dans le sport automobile. C'est ce qui a donné naissance à la plus puissante motivation des ingénieurs Porsche. Pour prouver qu'il y a toujours place à l'amélioration. Pour dépasser vos propres temps les plus rapides.

PERFORMANCE

443
hp

TOP SPEED

308
km/h

ACCELERATION 0 - 62
MPH (0 - 100KM/H)
With Sport Chrono Package

3.5 s



The new 911 Carrera S



Une fascination qui unit les gens.

Ce que Sera aime particulièrement chez Porsche, c'est la communauté des pilotes Porsche et de ses fans. Grâce à son amour pour sa 911, elle s'est fait beaucoup de nouveaux amis. Des gens qui l'ont aidée à devenir une cascadeuse professionnelle et qui partagent son amour de la conduite.



©Porsche, 2019



Les gens sont tellement passionnés par Porsche que c'est contagieux quand on est avec eux.

— Sera Trimble

L'un d'eux est Dorian Valenzuela. Pendant son séjour à la NASA, l'ingénieur a utilisé ses connaissances en technologie, en physique et en mécanique pour travailler sur ses voitures. En 2015, il ouvre son propre atelier, "dv mechanics", où il restaure et perfectionne techniquement les voitures. Ensemble, ils ont peaufiné la 911 de Sera et y ont travaillé jusqu'à ce qu'elle devienne ce qu'elle est aujourd'hui. À chaque étape, Dorian a aidé Sera à améliorer et à personnaliser sa 911, la faisant sienne. Ce n'est pas parfait, mais c'est parfait pour Sera.

Plus d'informations sur Dorian Valenzuela et son atelier sur dv-mechanics.com.



Timeless performance, perfected year after year.

©Porsche, 2019



La performance, le design, la façon dont la voiture roule, chaque détail est pris en compte et c'est pourquoi c'est l'une des meilleures voitures de sport au monde.

— Sera Trimble

Ce qui semble impossible.

La montée vers le sommet est rarement parfaitement pavée. Au début de sa carrière, Sera s'est fait dire qu'il lui était impossible d'être une bonne cascadeuse. Alors, qu'est-ce qui est impossible ? Disons-le ainsi : beaucoup de choses sont possibles avec un concept intemporel et une forte pulsion intérieure. Comme Sera Trimble l'a prouvé au cours de sa carrière. Et comme le prouve la 911. Encore et encore, encore et encore.

La nouvelle 911. Machine intemporelle.

Recommend to others 

My vehicle details

911 Carrera 3.2 (G model)



Exterior color



Interior color



Year of Construction

1986

©Porsche, 2019

➔ Cas expérimental 3 (marque de chaussures – vidéo)

Veillez regarder la vidéo jusqu'à la fin, afin de pouvoir répondre aux questions suivantes.

*** Notez que la **Cloudstratus** est un modèle de chaussures de la marque d'équipements de sport On. ***

Notez également qu'il est possible d'activer les sous-titres en français dans les réglages de la vidéo.



<https://www.youtube.com/watch?v=ZzQ5YRtW0UQ>

➔ Cas expérimental 4 (marque de chaussures – article)

Veillez lire l'article jusqu'à la fin, afin de pouvoir répondre aux questions suivantes.

*** Notez que la **Cloudstratus** est un modèle de chaussures de la marque d'équipements de sport On. ***

David Kilgore parle de son double marathon à Rio

L'employé d'On David Kilgore a couru le Marathon de Rio avec la Cloudstratus non pas une fois, mais deux. Nous l'avons ensuite retrouvé afin qu'il nous parle de cet exploit.

David Kilgore ne fait pas les choses à moitié. En réalité, il vit une incroyable double vie. La journée, il est le visage d'On à New York et Philadelphie, aux États-Unis. Le reste du temps, il court. Vite. Et loin. Habitué à exploser les ultra-marathons, David a représenté l'Équipe USA aux Championnats mondiaux de trail 2019.

Seulement deux semaines plus tard, il a couru le Marathon de Rio de Janeiro au Brésil. Toujours à la recherche d'un nouveau défi et inspiré à mettre le double amorti CloudTec® de la nouvelle [Cloudstratus](#) à l'épreuve, David est parti courir le marathon non pas une fois, mais deux.

Après avoir franchi la ligne d'arrivée pour la première fois en moins de 2 heures 46 minutes, David a poursuivi sa course à un rythme soutenu pour terminer son double marathon (84,4 kilomètres) en 5 heures, 40 minutes. Nous l'avons retrouvé juste après pour un rapport complet sur la course.

Félicitations pour ce que tu as accompli David. Pour la plupart des gens, un marathon aurait déjà été trop ! Pourquoi un double marathon?

Pourquoi pas ?! L'équipe avec laquelle je cours à New York s'appelle The Lost Boys (Les enfants perdus), comme dans Peter Pan, des enfants qui ne grandissent jamais. Nous sommes pareil. Nous refusons tout simplement de renoncer à des objectifs fous. C'est comme se demander que faire si on vieillit ? Il y a toujours un nouveau défi qui nous attend.

J'avais hâte de tester la nouvelle [Cloudstratus](#) et j'allais de toute manière courir le Marathon de Rio, donc je me suis dit, pourquoi pas doubler la distance. Même les Lost Boys m'ont dit que c'était assez fou. Mais super cool. Mais ils n'ont pas été surpris...



As-tu dû adapter ton entraînement pour te préparer à cette distance ?

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Pas vraiment, j'ai estimé que mon kilométrage de base me permettrait de le faire un peu à la volée. Je cours d'habitude au moins 10-15 km tous les jours donc je pense que mon kilométrage est plutôt sérieux. Je ne le change pas beaucoup et je pense que je suis toujours capable de me lancer dans quelque chose de long et rapide.

Avais-tu des appréhensions par rapport à la compétition ?

Il y a toujours des facteurs sous-jacents qui te rendent un peu nerveux. Même si tu es préparé, tout peut arriver en compétition. Comme lorsque j'ai couru le Marathon de Miami en 2018. J'étais tombé quelques semaines avant et m'étais blessé la jambe plus sérieusement que je ne le pensais. Au milieu de la course, c'est comme si une étincelle s'était allumée. Ma jambe était en feu. J'avais tellement mal que je n'ai pas pu continuer à courir. J'ai découvert ensuite que je m'étais fracturé la jambe. Donc tu ne sais jamais ce qu'il va se passer après avoir franchi la ligne de départ. Je ne voulais juste pas laisser tomber tous mes supporters. Et comme On filmait la course, je ne voulais pas abandonner ou avoir une crampe !

Quel était ton état d'esprit avant la compétition ?

J'avais dû me réveiller à 3h30 du matin, ce qui peut paraître dur, mais ça m'arrive souvent lorsque je voyage pour la compétition, donc j'associe le fait de me réveiller tôt à l'excitation. Parfois je me réveille et me demande « pourquoi est-ce que je fais ça » ? Mais j'étais hyper motivé pour cette compétition car c'était quelque chose de super cool.



Avais-tu un plan précis pour la course ?

J'avais une idée de la manière dont je voulais courir et ça a marché, ce qui est génial. Mon objectif était de courir au feeling, de rester décontracté et de veiller à mon hydratation et ma nutrition. La température a atteint les 30 degrés Celsius donc l'hydratation était la clé.

Je visais les 2h45 environ pour le premier marathon. Je n'avais aucune idée de comment je me sentirais après ça. De cette façon, même si je ralentissais à la seconde moitié, je pouvais encore passer sous les six heures. J'ai terminé le premier marathon en 2h46 et je me suis senti fort. J'étais capable de garder un rythme relativement soutenu.

Tu as déjà couru cette distance avant, mais en trail, comment c'était de courir autant sur route ?

Oui. Je m'entraîne à New York donc je connais bien la route, mais je me rabats d'habitude sur le trail quand je cours de longues distances. J'aime vraiment le trail, c'est un moyen tout simplement génial d'explorer. Mais ça s'est avéré beaucoup plus amusant que je ne l'aurais

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simplement génial d'explorer. Mais ça s'est avéré beaucoup plus amusant que je ne l'aurais imaginé, probablement grâce à l'environnement et aux gens également. Rio est tout simplement magnifique et la foule était incroyable.

As-tu eu des surprises sur ton trajet ?

C'est quelque chose d'obscur, mais l'itinéraire passait par de très longs tunnels. Au début je me suis dit que l'ombre serait agréable mais il faisait encore plus chaud et humide dans les tunnels qu'à l'extérieur. Ça ne durait même pas deux kilomètres, mais j'avais l'impression que c'était beaucoup plus long. Mais c'est vraiment la seule chose, le reste était comme je l'avais imaginé.

De manière générale, j'ai été surpris d'aimer autant Rio. C'est comme un mélange de Floride, Miami et du Portugal. Et je suis un grand fan de la Floride. J'aime vraiment beaucoup la chaleur et l'ambiance tropicale. Tu as des plages immaculées surplombées par des montagnes incroyables. C'est super cool.



Comment ont réagi les gens quand ils t'ont vu franchir la ligne d'arrivée et continuer ?

Certains avaient l'air de se dire « oh waouh, ok ». Ils ont probablement pensé que c'était intéressant ou bizarre mais je ne suis pas sûr que tout le monde ait compris ce qu'il se passait. Ils se sont sûrement dits « oh ce mec a vraiment besoin d'aller aux toilettes » ou quelque chose comme ça !

Ça t'a fait quoi de terminer le double marathon ?

C'est un sentiment incroyable. Je pense que j'ai accompli ce pourquoi je suis venu, même dans des conditions difficiles avec la température. J'ai réussi également à battre mon record personnel sur 50 miles, donc je suis content de ma performance.

Comment s'est comportée la nouvelle Cloudstratus sur le double marathon ?

La chaussure était géniale. Je m'étais entraîné avec avant et je dirais que c'est ma nouvelle chaussure de route favorite. Grâce à la mousse Helion™, elle procure une sensation de légèreté tout en étant très résistante. La double couche d'amorti CloudTec® est substantielle et offre une plus grande souplesse. Et même après un double marathon, la chaussure a toujours l'air neuve, elle a très bien accompli sa mission.

À aucun moment mes pieds n'ont ressenti un inconfort, la [Cloudstratus](#) est très légère tout en étant réactive et rapide. C'est une vraie chaussure de performance. Elle m'a permis d'atteindre un nouveau record personnel sur 50 miles donc c'est toujours un très bon point. J'ai hâte de la faire essayer à encore plus de monde à New York et voir ce qu'ils en pensent ; je ne vois vraiment pas ce qu'on pourrait reprocher à cette chaussure.



La Cloudstratus

Avec sa double couche de CloudTec® pour un amorti et soutien parfaits, la Cloudstratus est la chaussure que David utilise pour doubler ses distances.

[> Voir la chaussure](#)

Que dirais-tu à quelqu'un qui envisage de doubler sa distance ?

Je lui dirais de se lancer. Je pense que dans la vie, il est toujours bon de se lancer des défis. C'est comme ça que tu découvres de quoi tu es vraiment capable.

Quelle est la suite pour David Kilgore ?

D'abord de la récupération, je courrai quelques trails tant que je suis encore à Rio pour voir à quoi ils ressemblent et profiter de la vue. À plus long terme, il se peut que je me lance dans des trails un peu plus longs pour essayer de me qualifier pour les Western States 100 l'année prochaine. À part ça, je participerai à des compétitions à la distance un peu plus courte sur route avec mon équipe à New York. Beaucoup de choses à venir.



Le Tank-T

Le débardeur ultraléger à séchage rapide pour l'entraînement et la compétition par haute température.

[> Voir le Tank-T](#)



Le Hybrid Shorts

Le short 2 en 1 combinant un collant intérieur confortable et une couche extérieure légère. Les couches peuvent se porter ensemble ou séparément.

[> Voir le Hybrid Shorts](#)



La Lightweight Cap

Une casquette offrant une protection contre le soleil si légère et ventilée que tu oublieras que tu cours avec.

> Voir la Lightweight Cap

Inspire-toi davantage pour te surpasser dans ta course. Abonne-toi à la Newsletter On.

E-mail

Genre

☐ Oui, je veux recevoir des nouvelles de la part de On

> M'abonner

Mots clés:

David Kilgore

Cloudstratus

Marathon

Ultramarathons

Brazil

Performance Apparel

[1] Avez-vous vu le contenu dans son intégralité?

Si ce n'est pas le cas, veuillez le terminer.

☐ Oui

☐ Non

Les questions suivantes visent à comprendre votre impression générale du contenu que vous avez vu/lu.

Veuillez prendre votre temps pour répondre à chacune des questions.

[2] Veuillez décrire vos sentiments généraux sur le contenu que vous venez de voir.

Choisissez la réponse appropriée pour chaque élément :

J'ai trouvé le contenu ...	3	2	1	0	1	2	3	
Agréable	☐	☐	☐	☐	☐	☐	☐	Désagréable
Aimable	☐	☐	☐	☐	☐	☐	☐	Pas aimable
Intéressant	☐	☐	☐	☐	☐	☐	☐	Ennuyeux
De bon goût	☐	☐	☐	☐	☐	☐	☐	Insipide
Ingénieux	☐	☐	☐	☐	☐	☐	☐	Maladroit
Bon	☐	☐	☐	☐	☐	☐	☐	Mauvais

[3] Le contenu m'a fait sentir ...

Choisissez la réponse appropriée pour chaque élément :

	Pas du tout 1	2	3	Neutre 4	5	6	Très 7
Bien	☐	☐	☐	☐	☐	☐	☐
De bonne humeur	☐	☐	☐	☐	☐	☐	☐
Heureux	☐	☐	☐	☐	☐	☐	☐
Stimulé	☐	☐	☐	☐	☐	☐	☐
Apaisé	☐	☐	☐	☐	☐	☐	☐
Insulté	☐	☐	☐	☐	☐	☐	☐
Irrité	☐	☐	☐	☐	☐	☐	☐
Repoussé	☐	☐	☐	☐	☐	☐	☐

[4] De façon générale, ...

Choisissez la réponse appropriée pour chaque élément :

	3	2	1	0	1	2	3	
J'ai trouvé le contenu accrocheur	☐	☐	☐	☐	☐	☐	☐	pas accrocheur
J'ai trouvé le contenu attrayant pour moi	☐	☐	☐	☐	☐	☐	☐	pas attrayant pour moi
Le contenu m'enthousiasme	☐	☐	☐	☐	☐	☐	☐	ne m'enthousiasme pas

Les questions suivantes visent à comprendre votre impression générale de la marque.

Veuillez prendre votre temps pour répondre à chacune des questions.

[5] Veuillez décrire vos sentiments généraux sur la marque décrite dans le contenu que vous venez de voir.

Choisissez la réponse appropriée pour chaque élément :

J'ai trouvé la marque ...	3	2	1	0	1	2	3
Peu attrayante	☐	☐	☐	☐	☐	☐	Attrayante
Mauvaise	☐	☐	☐	☐	☐	☐	Bonne
Déplaisante	☐	☐	☐	☐	☐	☐	Plaisante
Négative	☐	☐	☐	☐	☐	☐	Positive
Pas aimable	☐	☐	☐	☐	☐	☐	Aimable

[6] Après avoir découvert le contenu de marque précédent, dans quelle mesure êtes-vous d'accord avec les affirmations suivantes :

Choisissez la réponse appropriée pour chaque élément :

	Pas du tout 1	2	3	Neutre 4	5	6	Très 7
J'aime la marque	☐	☐	☐	☐	☐	☐	☐
J'admire la marque.	☐	☐	☐	☐	☐	☐	☐
La marque s'inscrit dans ma vie.	☐	☐	☐	☐	☐	☐	☐
C'est gênant d'être vu avec la marque.	☐	☐	☐	☐	☐	☐	☐
J'évite d'être vu avec la marque.	☐	☐	☐	☐	☐	☐	☐

Dernière section

Merci d'être avoir répondu aux questions précédentes, ceci est la dernière section du questionnaire et a pour objectif de comprendre votre profil socio-démographique.

[7] Êtes-vous?

☐ Femme

☐ Homme

☐ Je préfère ne pas répondre.

[8] Quel âge avez-vous?

Seuls des nombres peuvent être entrés dans ce champ.
(Si vous ne souhaitez pas répondre, veuillez indiquer 99)

J'ai ans.

[9] Dans quel pays vivez-vous actuellement?

Veuillez choisir un seul des éléments suivants:

☐ Belgique
☐ France
☐ Allemagne
☐ Pays-Bas
☐ Portugal
☐ Suisse
☐ Espagne
☐ Autre pays:

[10] Quel est votre niveau d'études ?

Veuillez sélectionner le plus haut niveau de qualification que vous avez obtenu.

☐ École secondaire
☐ Baccalauréat
☐ Apprentissage
☐ Licence/Bachelor
☐ Maîtrise/Master
☐ Doctorat
☐ Autre degré:

[11] Avez-vous actuellement un emploi?

☐ Je suis au chômage.
☐ Je suis employé(e).
☐ Je suis indépendant(e).
☐ Je suis un(e) homme/femme au foyer.
☐ Je suis à la retraite.
☐ Je suis étudiant(e).
☐ Non, rien de ce qui précède.

[12] (Facultatif) Souhaitez-vous commenter ce questionnaire ou souhaitez-vous ajouter des informations afin que nous puissions mieux comprendre vos réponses?

Pensez-vous que ce questionnaire doit être amélioré ? Avez-vous eu le sentiment que certaines questions n'étaient pas claires ou avez-vous eu du mal à répondre à des questions spécifiques ? Faites-nous part de vos remarques.

Merci d'avoir rempli ce questionnaire !

Nous apprécions grandement votre participation.
 Vos réponses ont été transmises, vous pouvez maintenant fermer la fenêtre du navigateur ou l'onglet.

Vos réponses nous aideront à mieux comprendre ce sujet.
 Si vous souhaitez plus de détails sur cette recherche et cette enquête, n'hésitez pas à me contacter par email à l'adresse suivante: **jonathan.suchet@student.uclouvain.be**

Appendix 30: Analysis by group using LISREL

In order to use LISREL for an analysis by group (also called group analysis by some), the following steps should be followed (steps 3-5 can be skipped if your data is already normalized):

- 1) Import the dataset into the LISREL software;
- 2) Define the type of the variable for each variable (right-click on the column of the variable you wish to define and then click on “define variable” and “variable type”. Save the dataset once the variables have been defined);
- 3) Test the normality of the data by using the data screening function (go to “statistics” and then “data screening”);
- 4) Then, in the LISREL output, look at the Skewness and Kurtosis p-value (below “Test of Univariate Normality”. If the p-value is above the 0.05 threshold, the variables are standardized). If not, compute the normal score by selecting the dataset, clicking on “statistics” and then “normal scores”. Select all of the variables and click “run”. Check once again the Skewness and Kurtosis p-value and if the data is normalized, follow the next step;
- 5) In the LISREL output, find the covariance matrix and copy it (it will be necessary for the next steps);
- 6) For dataset with normalized data, go to “statistics” and then “output options” in order to select the covariance matrix to be printed in the LISREL output. Then, go to “statistics” and click on “data screening” to get the covariance matrix;
- 7) Once you have the covariance matrix of the first group, redo the previous steps to get the covariance matrix of the second group;
- 8) Then, create a new SIMPLIS project (“file”, “new”, “SIMPLIS project”);
- 9) Then use the following syntax and replace the text in *italic* by yours (note that the numbers in the covariance matrix should be in the same order as the defined observed variables):

```

Group 1
Observed variables: Like Dis AB AAC Neg Pos
Covariance matrix
1.966
-0.526 2.648
1.093 -0.606 1.484
1.313 -0.693 1.268 2.248
-0.609 1.155 -0.820 -1.118 2.082
0.963 -0.317 0.805 1.374 -0.671 1.637

Sample size: 272
Latent variables: 'Content' 'Brand'
Relationships:
'Content' -> 'Brand'
AB = 1*'Brand'
Like = 'Brand'
Dis = 'Brand'
AAC = 1*'Content'
Pos = 'Content'

```

Neg = 'Content'

Group 2

Covariance matrix

1.751

-0.372 2.760

1.032 -0.718 1.941

1.087 -0.647 1.157 2.224

-0.521 1.355 -0.855 -0.946 2.533

0.734 -0.326 0.813 0.922 -0.501 1.194

Sample size: 276

Latent variables: 'Content' 'Brand'

Relationships:

'Content' -> 'Brand'

AB = 1*'Brand'

Like = 'Brand'

Dis = 'Brand'

AAC = 1*'Content'

Pos = 'Content'

Neg = 'Content'

Options: ND=3

Path diagram

End of problem

- 10) Lastly, use the LISREL output as well as the path diagram to compare both groups (for the path diagram, you can select the group and the estimates you wish to display below the toolbar of the software).

