

Principles of Webtelling: Fundamentals for Developing a Web Narrative

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ABSTRACT

This research presents as its central theme the use of digital narratives in the web environment, its relationship with Visual Structure (Bortolás, 2013), and brand. Thus, the general objective is to develop a methodology to facilitate the application of narratives on websites. And address the relationship between Communication, Brand Personality and Cognitive Ergonomics. As for the methodology, it is an exploratory research, with bibliographic research and a case study. The bibliographic research has the theoretical support of authors from several areas, such as: User Experience, User Interface, Storytelling, Psychology, Pedagogy, Animation and Marketing. In addition to the bibliographic research, the case study is used, which consists of the analysis of the interfaces that contemplate aspects used to compose the concepts of this work, such as: usability, communication, Visual Structure and brand archetypes. In the theoretical framework, there is the use of specialist authors, such as: Kiouisis (2002), Batista (2008), Miller (2017).

Keywords: Web, Interactivity, Visual Structure, Digital Narrative, Marketing.

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INTRODUCTION

The profession called UX Design (User Experience Design) has become, over the years, something essential to maintain competitiveness in the market. This fact explains the number of professionals who have specialized in it in recent years. According to a survey conducted by the company NN Group, the forecast of UX Designers in the world will go from 1 million (2017) to 100 million professionals (2050). (Aelo.io, 2019).

There is a trend of hyper-personalization of products and services that demand greater effort from teams to constantly deliver something unique and valuable, in this sense this work is necessary and relevant. Identifying patterns during the creation of web narratives can contribute to scaling the hyper-personalization capacity of a product and service, bringing a better user experience.

Thus, it is necessary to develop a methodology that serves as a support for Interaction Designers so that they can express visual, sound and contextual elements through the interactive elements of the website (Batista, 2008), thus communicating the archetype of the brand, product or service for which they work.

Therefore, there is a need to know how the possibilities of interaction affect the user's perception of the brand. In other words, it is essential to map these possibilities and how each of them contributes to increasing consumer engagement with the brand's values.

In view of the growing increase in technologies and the use of consumer data as a support to provide an exclusive and unique experience for them, it is possible, therefore, to realize that there is a trend towards hyper-personalization of products or services (Amar *et al.*, 2020). Therefore, human-computer interaction is essential, as it is in these relationships that the brand can use the web, expressively, as a channel to express its characteristics, such as: tone of voice, brand positioning, archetypes, values, visual identity, value proposition, etc. According to Carvalho (2021): "Hyper-personalization is the technique that companies should use now to adapt sales and marketing to customers. By creating personalized, targeted experiences through the use of data, analytics, AI, and automation, businesses can send contextualized messages to specific audiences in the right place and at the right time, through the most appropriate channel."

It is essential for the brand to perceive the existing diversity and how this diversity can be explored through hyper-personalization. In view of people with special needs, varied social niches, experiences among other segments. Thus, building a brand that is able to communicate with all its users will play an influential and relevant role for both its consumers and potential consumers. This trend of product customization has been known for a long time. According to Batista (2008): "[...] The disorientation of users and cognitive overload have increased interest in research that aims to point out solutions to better work with the variety of users with diverse profiles". For Koch (2002,

p.1): "transformations lead to a more 'intelligent', collaborative and personalized Web. Personalization, also called customization or adaptation".

Therefore, the purpose of this work is to present guidelines that support and direct professionals in the area of Interaction Design who wish to apply a playful, interactive and engaging dynamic to their website, using *storytelling* as the main tool. With this, the creation of methodologies to support decisions, within this context, is important.

Thus, one of the initial challenges of the work is: to identify the relationships between marketing and design. Thus, the main motivation of this work is to integrate techniques from different areas of knowledge to propose, throughout the document, their unification, so that, with this, the process of creating interactive websites does not require in-depth research on different subjects and on various references, websites, articles, etc., and that it can support its decisions based on heuristics. With this in mind, it is necessary, to start the discussion on the topic, the presentation of the definition and a quick trajectory through the storytelling timeline.

According to Batista (2008), there is a lack of methodology to guide designers during the process of designing and applying product strategies in a hyper-personalized context, which provides an infinity of possibilities to connect with the consumer's personality. So, brands adopt a segmented approach to consumers, inevitably segregating other users.

From the point of view of Marketing, Shimp (2002) says that the endorsement builds an action of identification with the consumer, affecting their routine and behavior. On the other hand, Solomon (2002) addresses endorsement as a communication tool in his words: "the consumer can enter into a process of social comparison, comparing himself with the endorsement portrayed in advertisements. Such a form of comparison is considered a human need, and for this reason, marketing seeks to idealize perfect scenarios and people in ads and brand promotion."

According to Engel (2000, p.52): "the use of endorsers determines the degree of persuasion of an advertisement, as it is capable of shaping a consumer's interpretation. [...] When selecting an efficient product endorser, companies should consider not only its features, but how well the product and endorser match."

In short, a consumer can acquire a different concept in relation to the brand based on the attributes of the endorser, in the sense that the endorser has characteristics that dialogue with the way the user perceives himself.

Therefore, there is a need to categorize, as a form of endorsement, the brand's archetypes to the site's Visual Structure and, with that, relate its self-concept (how it is perceived) with the concept of the brand's endorser archetype.

Based on the problem presented, this article aims to deepen the study of a methodology that

interaction designers can express, in a cohesive way, the brand identity when using the web interface and digital media during the Design process.

THEORETICAL FRAMEWORK

Storytelling, as its name implies, is a term closely linked to narrative and the ability to tell, express, and transmit this narrative. Nunez (2009) categorizes *storytelling* as a sequence of events that evoke feelings of those who consume. It is an effective method for expressing ideas, opinions, goals, and convincing the public about your cause or mission. For Mcsill (2013), the narratives told were used to legitimize stories and achievements around bonfires, as a form of prominence through references. Throughout human history, civilizations have developed several methods to tell stories, such as: music, theater, paintings, and sculptures. With the emergence, over the years, of varied cultures, the perception of the ability to tell stories was developed, with this the force that this tool exerted on human behavior and psyche was perceived. Great leaders used propaganda as a way to promote ideologies, persuade audiences, and win the affection of civilizations.

According to Campbell (1949), myth was one of the first forms of storytelling. He found that cultures around the world told myths that today are often referred to as "the hero's journey." This is a model of history that is still used today. With this in mind, companies use this tool to create engaging advertising pieces, videos, texts to attract the attention of their target audience.

Therefore, communication allowed human beings, at the beginning of their evolutionary history, to develop – using narrative – social interactions and survival capacity through body language, written and oral – in that order – to face daily challenges, such as: alerting, hunting, teaching and, later, developing emotional aspects through these languages, such as: acting, singing, music and various human aspects inherent to the communication of feelings, ideas and desires. And, with this, the differentiation of each society, according to its own linguistic and behavioral evolution.

With this in mind, the ability to tell stories has evolved in parallel with the human ability to relate and communicate feelings and interests. Therefore, explaining what digital storytelling is and how it uses visual storytelling is important to present the proposed term: "*Webtelling*".

With the expansion of digital interaction, *storytelling* has crossed the barriers of the physical and connected with the digital. And, with that, use multimedia, such as: sound, audio, video, animations, graphics and texts.

That said, Santos (2016) categorically points out the first step: "The first fundamental factor within a narrative is the setting". According to him, a good scenario favors the listener/reader's ability to situate himself in the story. In addition, another fundamental aspect is the presence of the protagonist. And as a third aspect, the script. Which is used to unite narrative elements, characters

and plots.

According to Denning (2006), companies began to worry about their self-image and, as a result, invest in the elaboration of narratives to build consumer admiration for the brand.

Therefore, it is a social activity that favors interaction between people, reinforcing the relationship between the storyteller and the viewer. Thus, transmitting, interacting and receiving these narratives edifies us intellectually and develops the collective experience in society. According to Peruvian writer Mario Vargas Llosa:

A primordial activity, a necessity of existence, a way of supporting life. To know what we are, as individuals and as peoples, we have no other recourse than to get out of ourselves and, helped by memory and imagination, project ourselves into these fictions; it is to remake the experience, to rectify the real history in the direction that our frustrated desires, our tattered dreams, our joy or our anger claim (apud Yunes, 1998, p. 12).

Storytelling connects the reality of the teller, their perceptions, interpretations, feelings, and goals with those who listen to the stories. In other words, all storytelling has, at its core, the identity of its teller.

According to Abramovich (1997, p. 16), during intellectual and social development, listening to stories is the beginning of becoming a reader, and being a reader is a path of discovery and understanding of the world. With that said, the aforementioned concepts will be used for the purpose of this work.

According to Santos (2020), there are techniques to tell stories in an engaging and engaging way, which are paraphrased below:

- Understand the listener: The first and most important step is to understand your audience. Knowing what he wants will help create and narrate a compelling story. So, ask yourself what your child likes: superheroes, prince and princesses, aliens, or historical figures?
- The message must be built: The construction of a previous message, which will give a direction to the story. It must be established, in the first place, or understood by the narrator before starting the narrative. What will the target audience understand and fix from the story? Is there anything you want to convey, or teach specifically with history? Answering this question, the fluidity of the story happens.
- Creative vocabulary: new, sonorous, impactful words can be used in stories, as long as the meaning is constructed during the narrative, by the characters, or even by the narrator himself.
- Expression and presence: keeping listeners attentive is essentially a task of the narrator himself. Maintain concentration, as well as dramatic volume, create expectations,

suspense, anger of emotion, always within the plot and the defined objectives of the narration.

- Time and situation: choosing the appropriate moment, or taking advantage of it, for each type of story, such as telling stories at propitious moments, presenting a new subject.

Visual *Storytelling* is the ability to tell a narrative through images, often using sound media, videos, micro-interactions, and graphics. Caputo (2003)

Technical aspects of visual narratives and their fundamentals will be addressed, as well as how these two aspects relate to create an involvement between user and interface, thus creating a third concept called "*Webtelling*".

“Visual storytelling is a marketing strategy that leverages compelling narratives, placing your customer at the heart of the story, staged with an emotional visual media experience, and effectively distributed across your buyer’s journey – in order to empower customers’ lives and drive business results.” SHLOMI RON (2016), CEO, Visual Storytelling Institute.

Visual Storytelling is usually used as an appealing method, in order to convince consumers to purchase, consume, question, try or use a product. The places where it is most used are: advertising campaigns, cartoons, movies, wedding messages, photojournalism, comic books, memes, etc.

That is, any work that communicates a message through images must have a concern for how the user will receive it. Thus, all work whose essence is linked to the feeling that will be transmitted by the work performed (from humor, drama, to reflection and social struggles) and that uses images or sequence of images to do so.

Thus, the creation of narratives that aim to bring the consumer closer to the brand's values, as well as to its products, will be facilitated. And, from the perspective of the creative method of *Webtelling*, the presence of this information is indispensable to associate brand characteristics with the interactive elements that compose it. The designer's role in this step is to transform data collected from users into a language that is accessible, visual, and intelligible. In short, the use of engaging narratives, sounds that provide immersion, and animations that satisfy and delight the user aims to convey the brand's personality.

In addition, there are four principles necessary to create or identify good narratives. They are: authenticity, sensitivity, archetype and relevance. Which define the concept: "The four principles" (Newscred, 2020)

With this in mind, authenticity is defined as naturalness, expressing unrealistic ideas, outside the daily life of customers or that seem like a constructed, perfectly elaborated reality are frowned upon by the consumer. So, there is a need to consume real content, which is part of people's daily lives, thus having a connection between the narrative and life. For this reason, many advertising

pieces use models outside the standard of society (people with vitiligo, obesity, intellectual and physical disabilities, etc.) as a form of struggle or social representation.

The next principle is related to sensitivity. That is, the ability to promote visual stimulation and break with the linearity of long texts. Therefore, visual storytelling uses impactful images that stimulate visual perception more than simple texts, as it brings the consumer closer to a life experience than simply a digital experience.

Archetypes are common characteristics identified in the most influential ideas of humanity, they are: heroic, rebel, ruler, explorer, caretaker, among others. So, this can also be used to guide the stories, their progression and approach. As well as, engaging the viewer or user through the identification between him and the brand.

And, finally, relevance, which represents the brand's need for innovation. But, not only in technological terms, but in terms of values and effective impact on the life of society, using the brand's reach to express itself to society. To take an effective and forceful position on controversial topics, even if it makes the company drive away users with absolute thoughts about something.

Digital storytelling is a branch of storytelling, extracting the benefits of digital media, as today it is possible to use various ways of telling stories, and has a simple definition in *The New Digital Storytelling*, Alexander (2011). He says that: "What is digital storytelling? Simple, it is telling stories with digital technologies. Digital Stories are narratives built on the basis of cybernetic culture" (Alexander, 2011, p.1).

The platforms on which digital narratives are created can be summarized as: any and all means of communication that can be shown films, sounds, images, videos and texts, can be used to create a digital narrative. Alexander (2011) simplifies the way digital narratives are created: "It is vital to understand that people tell stories with virtually every new piece of communication technology we invent."

From the 2000s onwards, digital narratives already traveled the world on the internet, due to their ease of being created. Several stories were read around the world and were created in notebooks. Creating stories and expressing creativity has become easier and has drawn the attention of many people to digital *stories*.

(...) Once the World Wide Web came along, every page authoring tool, from Notepad to Dreamweaver, were also potential digital story tools. (Alexander, 2011, p. 19).

"The benefits of using digital storytelling are many, one of them is a new face for common stories and even developers who already work in the area of digital storytelling find new and creative ways to tell stories. Sometimes the concepts are already old, but digital technologies make them reinvent themselves" (Miller, 2017, p. 48).

Miller (2017) highlights in his book *Digital Storytelling: Fourth Edition: A creator's guide to interactive entertainment* (2017) the importance of digital media. Well, it is an important channel to express opinions assertively and using your own perspectives, that is, it has storytelling.

According to Miller (2017), the great key to the success of digital media is in interactivity, she says that without interactivity, digital entertainment would be "simply a duplicate of traditional entertainment, except that the medium in which it is presented, such as video or audio, would be a digital format instead of an analog format" (Miller, 2017, p. 73).

Interactivity is one of the most important factors today for those who are consuming a story. The feeling of participating and feeling important during the choice of character makes the user able to immerse himself and the story becomes more remarkable.

Interactive content gives consumers "perks" that they don't get from consuming passive content, and Miller (2017) separates them into two: choice and control. The freedom given by these two factors is what makes interactive content so intriguing and real.

Digital Narrative is one of the contents of digital entertainment, so interactivity is extremely important. Currently one of the most effective forms of *storytelling* is electronic games.

Games can contain extremely deep narratives, and for the most part, they are interactive, it is digital entertainment in the purest form, it is a great interactive work that contains all the needs of modern digital narratives. It has sounds, videos, images, interactivity, history and makes the user immerse, therefore, "games can be used as a form of glue to hold an interactive work". (MILLER, 2017, p. 96)

According to Batista (2008), the elements of the web interface are defined as structures of human-computer interaction within hyperspace, they are: textual elements, non-textual elements, interactive elements, layout elements and elements interpretable by browsers, and interface design is characterized by its multidisciplinary, according to Batista (2008).

Based on Interactivity (Kioussis, 2002), there are 3 main elements, namely: Technology Structure, Communication Context and User Perception. Bortolás (2013) suggests the removal of the variable reach, which belongs to the Technology Structure, and the creation of another pillar of interactivity, called "Visual Structure".

Endorsement is the ability of a celebrity to transfer their personality, characteristics, and credibility to the products they are linked to. In other words, the endorsement is the link between the brand and the celebrity.

Brand endorsements transfer to its image a symbolism capable of generating the appropriate emotion, activating feelings that had been dormant until then, relating the brand image to consumers'

emotional content, fulfilling desires through a purchase, making them feel affection and always look for products of that brand, for a specific characteristic (Lorenzi, 2019).

The TEARS model (Shimp, 2003), an acronym for *Trustworthiness, Expertise, Physical Attractiveness, Respect, and Similarity*, is a form of memorization for each attribute of endorsements. Reliability and mastery are two dimensions of Credibility; while Physical Attractiveness, Respect and Similarity are elements that make up the general concept of Attractiveness.

The construction of the meanings of brands is something widely studied by authors such as: Aaker (1998), Urdan and Shigaki (2014) and Keller (1993; 2003).

According to Keller (1993; 2003), the expansion of the interpretation established by associations, by using several central "nodes" of memory, leads to more complex ramifications of knowledge. There are "nodules" that connect the dots of a brand to a set of dots, and can encompass "the characteristics, attributes and benefits of the product and its class, type of user, context of use, beliefs, attitudes, perceptions, feelings and emotions, sensory images and experiences that connect the consumer to the brand (Urdan and Shigaki, 2014; Keller, 1993; 2003).

According to Aaker (1998), the associations that consumers have with a brand are related to the way they memorize it, thus representing the meaning of the brand. According to this line of reasoning, consumers actively relate to each other in the creation of the meaning of the brand, that is, the brand is subject to individual meaning, based on the perception of each consumer in relation to it. He complements the concept by saying that meanings go beyond the individual consumer, that is, it encompasses consumers operating in different cultures, as well as complexity, fragmentation, plurality, mutability, and a heterogeneous distribution of meanings.

Tavares, Urdan and Shigaki (2014) state that the ability to recognize the brand originates through the result of the association of primary and secondary meanings. Primary associations relate to the characteristics focused on the functionality of the product, so that they are directly linked to its performance. Secondary associations, in turn, are related to the value of their symbolic meaning. They have the ability to be highlighted and differentiated in relation to other brands from these associations, because as the visibility of primary meanings decreases, secondary associations become more

Schmitt & Simonson (2002) consider that expanded activation, categorized by them, refers to the ease of a consumer activating brand recognition from one of these points of association, which branch, thus strengthening the memorization and association that the individual has about the brand.

The consumer creates, according to Balasubramanian (1994), based on these connections and primary and secondary associations, a perception of the brand. Which can be a positive or negative

perception, causing it to influence the acceptance, preference, indifference and rejection of the brand. When thinking about associations, positive or negative, it is possible to highlight their development, which is directly related to unconditional (endorsement) and conditional (product) stimuli, which, in turn, are linked to the quality of the campaign.

In addition, Oliveira (2012) finds, based on the results of quantitative research, that users attributed better scores to the feelings (Enthusiastic, Satisfied, Close, Interested, Participative, Stimulated) aroused by the company that used sites with high interactivity. In addition, Oliveira (2012) inferred, from his research, that: in the questions that aimed to discover the perception that the participants would have for the attitude of participating in the website, sharing or building content, there was a great difference between the groups of high and low interactivity. The site with high interactivity has a greater intention, on the part of users, to continue using it.

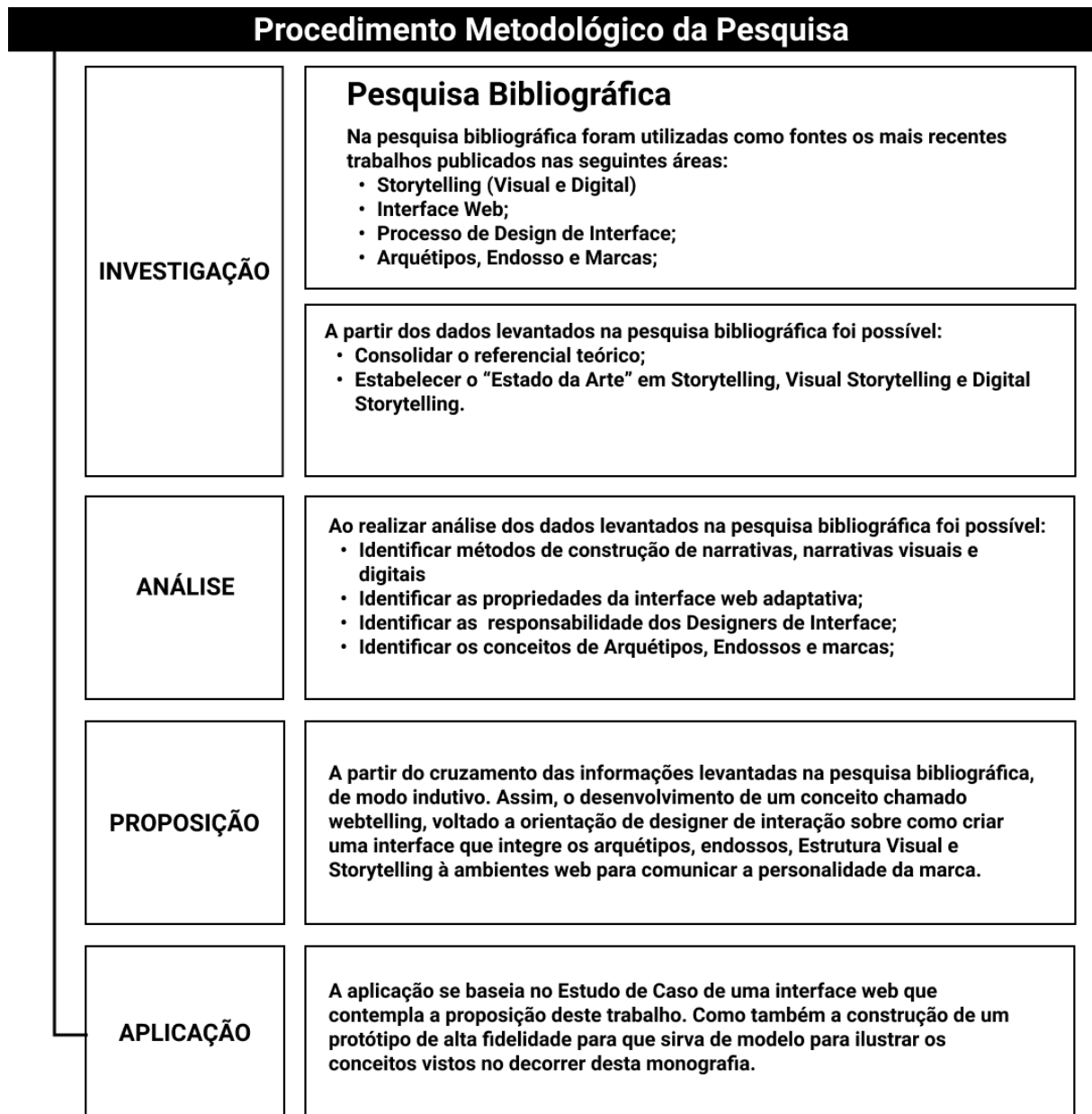
Mark and Pearson (2001) develop a model to conceptualize the main motivations that stimulate people throughout life to conquer, consume or act. Thus, from their studies, they concluded that they are: stability and mastery; Belonging and independence, these concepts define what is called the four basic needs.

METHODOLOGICAL PROCEDURES

About its nature, this is an Applied Research, which deals with the issue in a qualitative way, using technical processes of bibliographic research, as well as case study. The

Figure 1 presented below, shows the phases carried out during the research.

Figure 1 - Methodological Procedure of Research.



Source: Model created by the authors.

To exemplify and test the proposed methodology, the next section illustrates the construction of a redesign prototype for a Nike sneaker, which illustrates the application of the concepts discussed in the methodological section.

PROTOTYPE – NIKE (REDESIGN)

The development of the high-fidelity prototype was based on the characteristics addressed in the course of the work. With this in mind, it is possible to verify the implementation of a variant of the logo with a micro interaction based on morphology (change in shape) and its color. Bringing a warm color and presenting the product (sneakers) offered by Nike's sub-brand: "SNKRS", shown in Figure 2.

Figure 2 - Micro interaction of the Logo.



Source: Prepared by the authors.

Another concept addressed in this work and is presented by this transition is the archetype of the sub-brand: Common Face and Outlaw, as it is a characteristic of the brand's consumer target audience and, in order to communicate efficiently with this audience, it uses quick transitions and as the morphology refers to mutability and transformation, it connects directly with Nike users. The start and end state of the animation are displayed in the

Figure 2 - Micro interaction of the Logo..

Figure 2 - Initial and End State of the micro interaction.



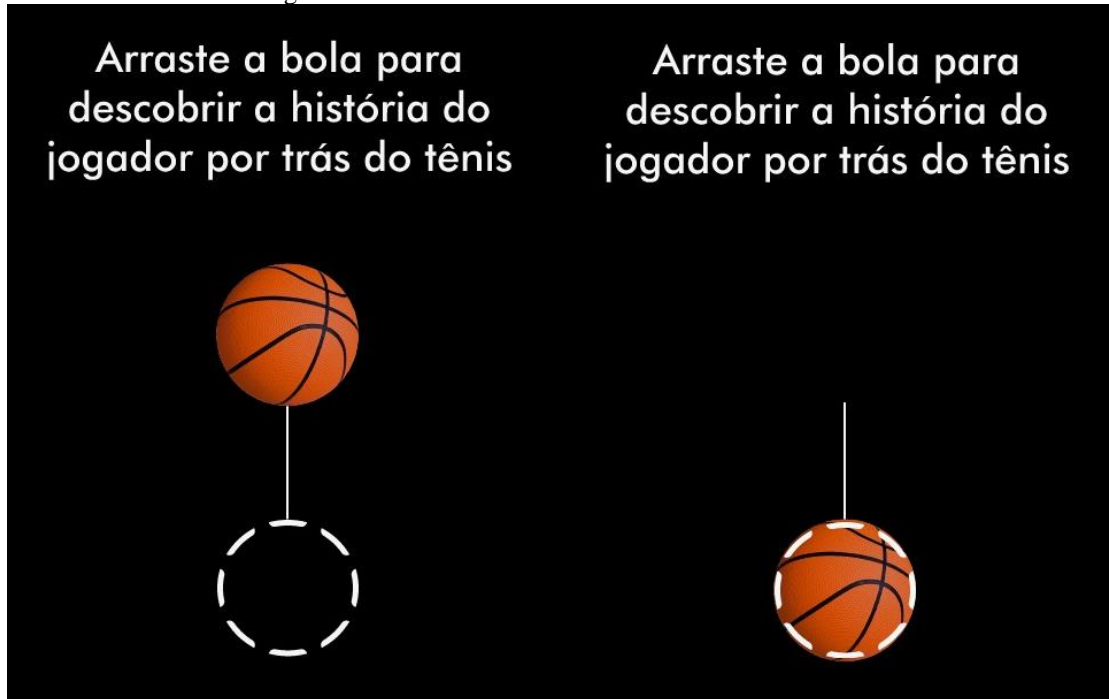
Source: Prepared by the authors.

The

Figure 2 it also shows product characteristics even before being selected, according to the aspects of the Adaptation Techniques, being:

- Content: Content Variant;
- Presentation: Page Variants;
- Navigation: Adaptive Map.
- The **Erro! Autoreferência de indicador não válida.** shows the interaction system based on Cognitive Ergonomics (problem solving) and using the concept of Communication, in addition to conveying the personality of the product.

Figure 4 - Initial and Final State of the microinteraction.

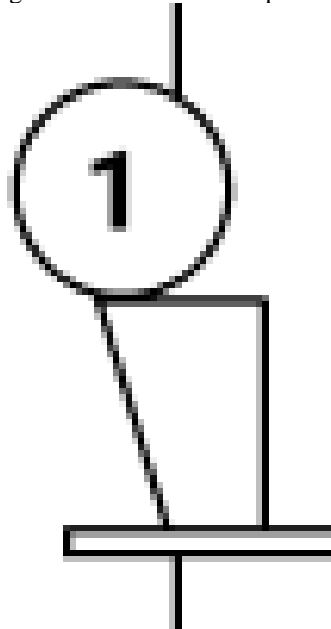


Source: Prepared by the authors.

The side menu items,

Figure 5 - Side menu component., are based on trophies, which are linked to the history of Michael Jordan, as well as to sections of the page.

Figure 5 - Side menu component.

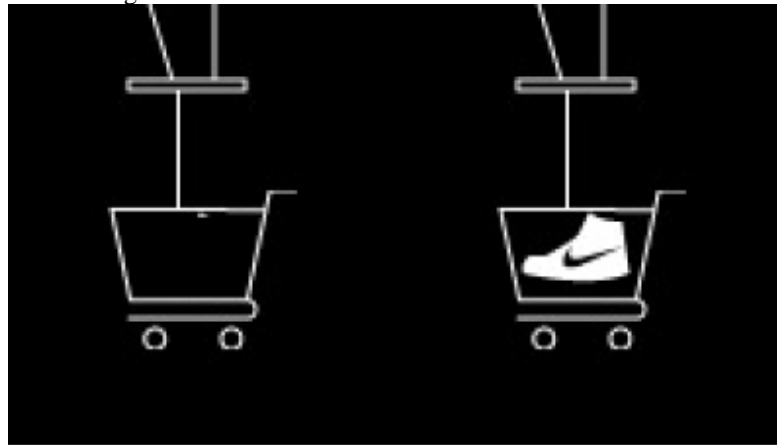


Source: Prepared by the authors

In addition, the intention is to make the user scroll through the rewards (trophies) to bring the sneaker icon to the cart (located below the side menu),

Figure 6 - Initial and final state of the microinteraction..

Figure 6 - Initial and final state of the microinteraction.



Source: Prepared by the authors.

The use of typography,

Figure 7 - Presentation of the narrative., demonstrates the grandeur of the celebrity, which is reflected in the brand and the use of increasingly expressive weights occurs in relation to the repetitive movement of the basketball, making a movement of *squash and stretch* (kneading and stretching), the image shows Michael Jordan in the air, whose inference is evident, as he transfers the player's physical capacity to the product, which in turn can be reflected to the final consumer. Thus originating the Air Jordan, from Nike.

Figure 7 - Presentation of the narrative.



Michael Jordan

"Concentrei minha energia nos meus companheiros, incentivando-os a melhorar"

No mata-mata de 1991, o Chicago Bulls enfrenta nas finais da conferência o Detroit Pistons, seu rival.

Após a vitória, avançaram para a final contra os L.A. Lakers de Magic Johnson.

Essa era até então a primeira final da história da franquia.

Depois de perder o primeiro jogo, os Bulls voltaram mais fortes e ganharam o segundo jogo.

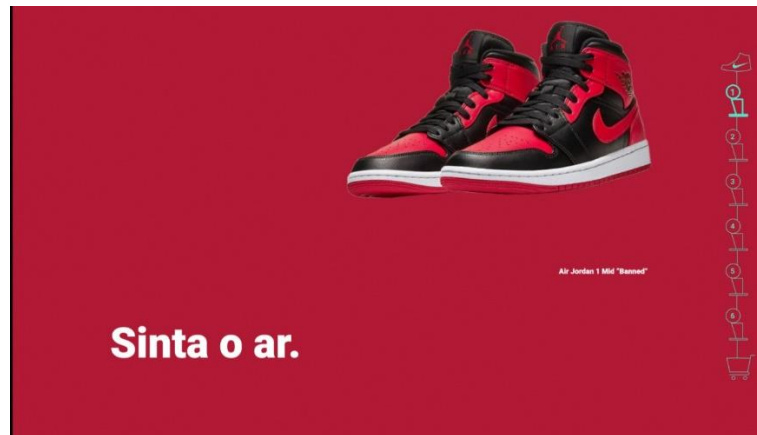
O Bulls vence por 4 a 1, levando o primeiro título de Chicago.

Michael usa um Air Jordan durante toda a temporada, mata-mata e na final

Source: Prepared by the authors

In the video presented in the high-fidelity prototype, **Erro! Autoreferência de indicador não válida.**, presents the phrase "Feel the air" and makes a transition with an element present in the product's narrative, the ball. Passing diagonally from the bottom center of the image to the center of the right side, as if it were a pass between players. When presenting the sneaker, its model and the phrase linked to the Nike Air Jordan, an inference is used between the act of floating and the characteristic of the celebrity, adopted by the sneaker.

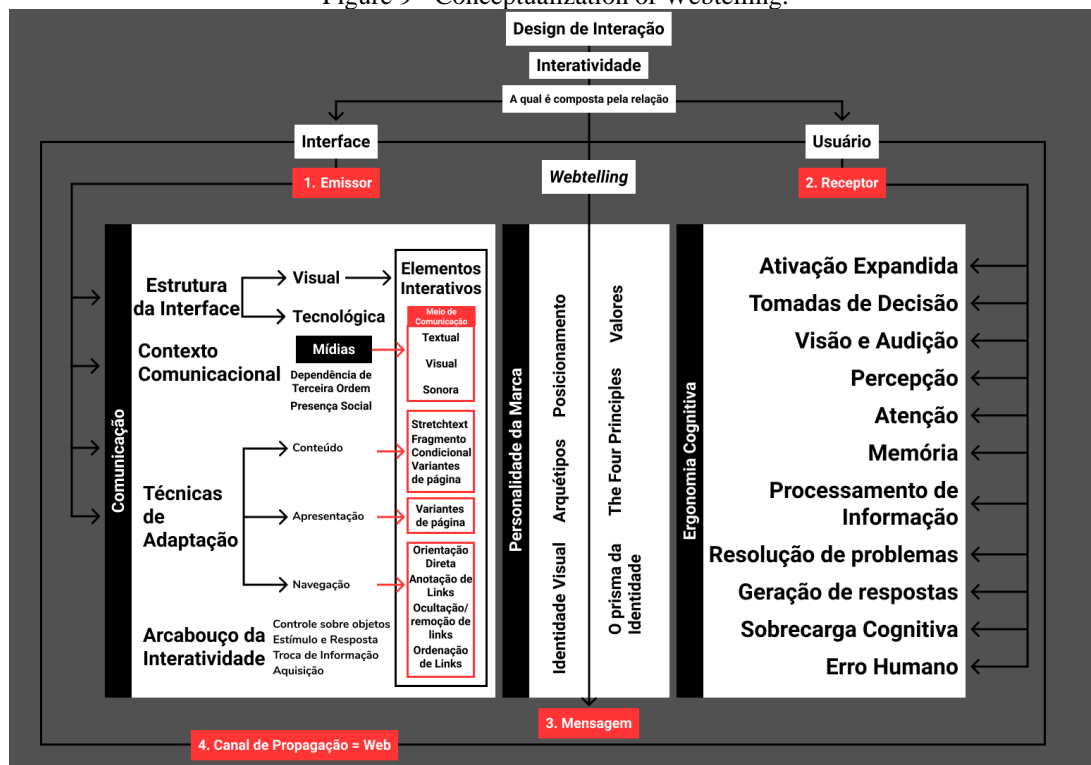
Figure 8 - Product animation.



Source: Prepared by the authors

The concept map of Figure 9 - Conceptualization of Webtelling. aims to illustrate and facilitate the explanation of the concepts inferred from the analysis carried out during the Case Study and the application in the Redesign of the "SNKRS" website.

Figure 9 - Conceptualization of Webtelling.



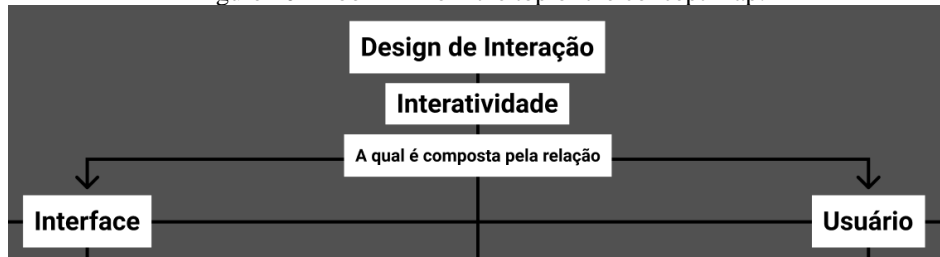
Source: Prepared by the authors.

It is suggested, based on the studies carried out during the monograph, the ordering and definition proposed below. In

Figure 10 - Zoom in from the top of the concept map., begins the concept map, presenting the profession (Interaction Design), instead of what was proposed in the work of Batista (2008), the Interactivity Bortolás (2013) and the human-computer relationship Kiousis (2002). Thus, the

Interface is responsible for the transmission of the communication elements and, to the User, the ability to receive what was communicated by the Interface. And, as the responsibility of the Propagation channel, the definition of the means of transmission of the message, which, for the purpose of this work, is identified as the *Web*.

Figure 10 - Zoom in from the top of the concept map.

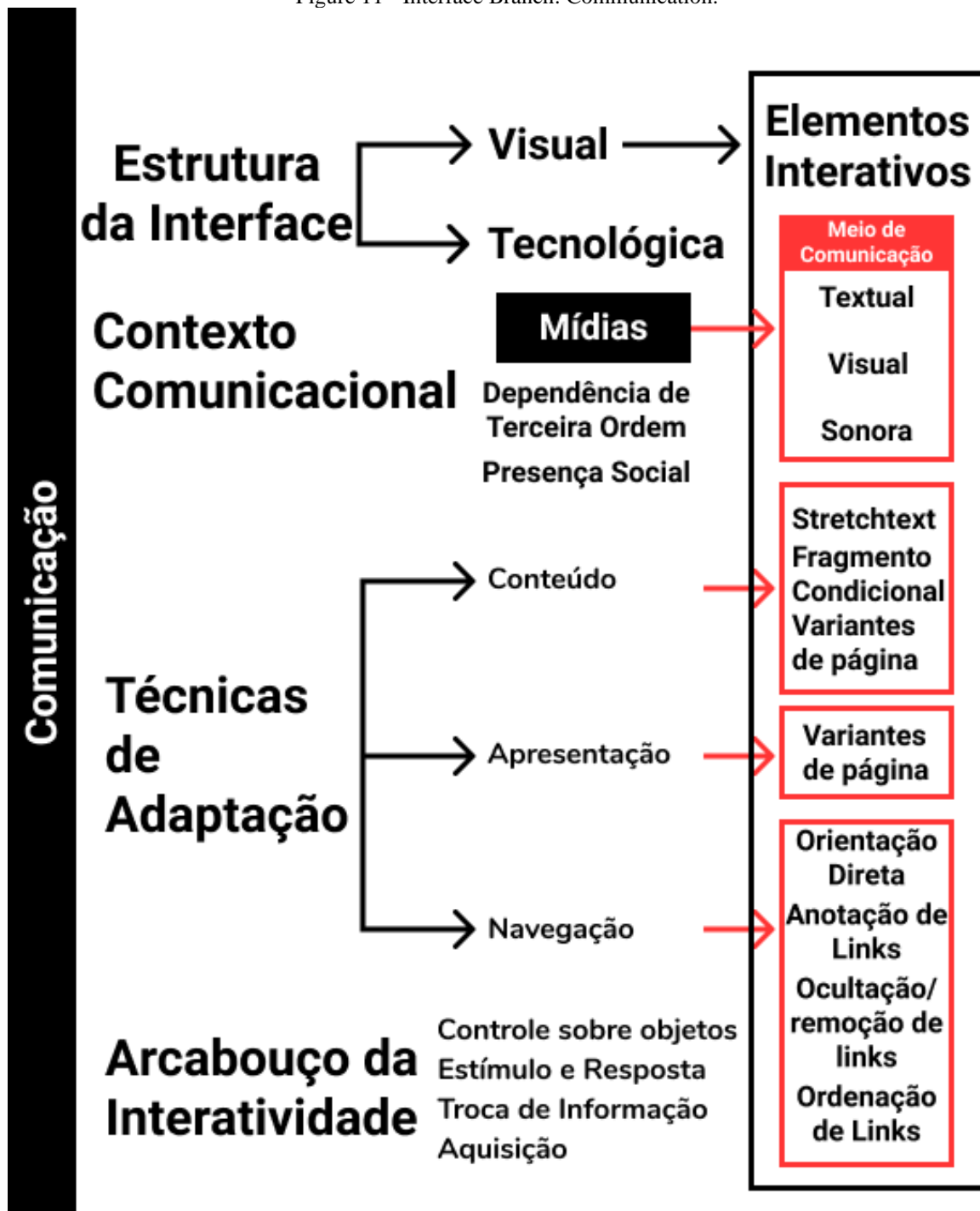


Source: Prepared by the authors.

The

Figure 11 - Interface Branch: Communication. discusses several elements of Communication (BATISTA, 2008) built from the studies of Kiouisis (2002). Focusing on the updating of concepts, it is suggested to unite the concept of Visual and Technological Structure, which is recommended to be categorized into: Interface Structure, the which, in turn, includes two other subcategories, the concepts studied by Kiouisis (2008): Visual and Technological. Since the Visual Structure consisting of the Interactive Elements and the Technological Structure consisting of Programming Languages, all types of digital and analog devices, which enable the existence of interaction between user and interface.

Figure 11 - Interface Branch: Communication.



Source: Prepared by the authors.

The concept of Communication Context addressed by Kiouisis (2002) lists two aspects of interactivity, Third Order Dependence and Social Presence, which remain unchanged. However, it is advisable to attach the concept of the Communication Area proposed by Batista (2008), called Media, which in turn is composed of textual, visual and sound elements. However, it is suggested the application of the areas adjacent to Communication: Support, Feedback, Means of Communication, Propagation Channel, Receiver, Message, Sender, as elements that materialize the relations of

Interactivity Bortolás (2013). Thus, a fundamental element of Communication is the "Means of Communication", which is defined by the way the elements of the Media are exposed to the user. In other words, the Media are the "ingredients" and the Medium of Communication is the way they relate to each other and how they are presented to users.

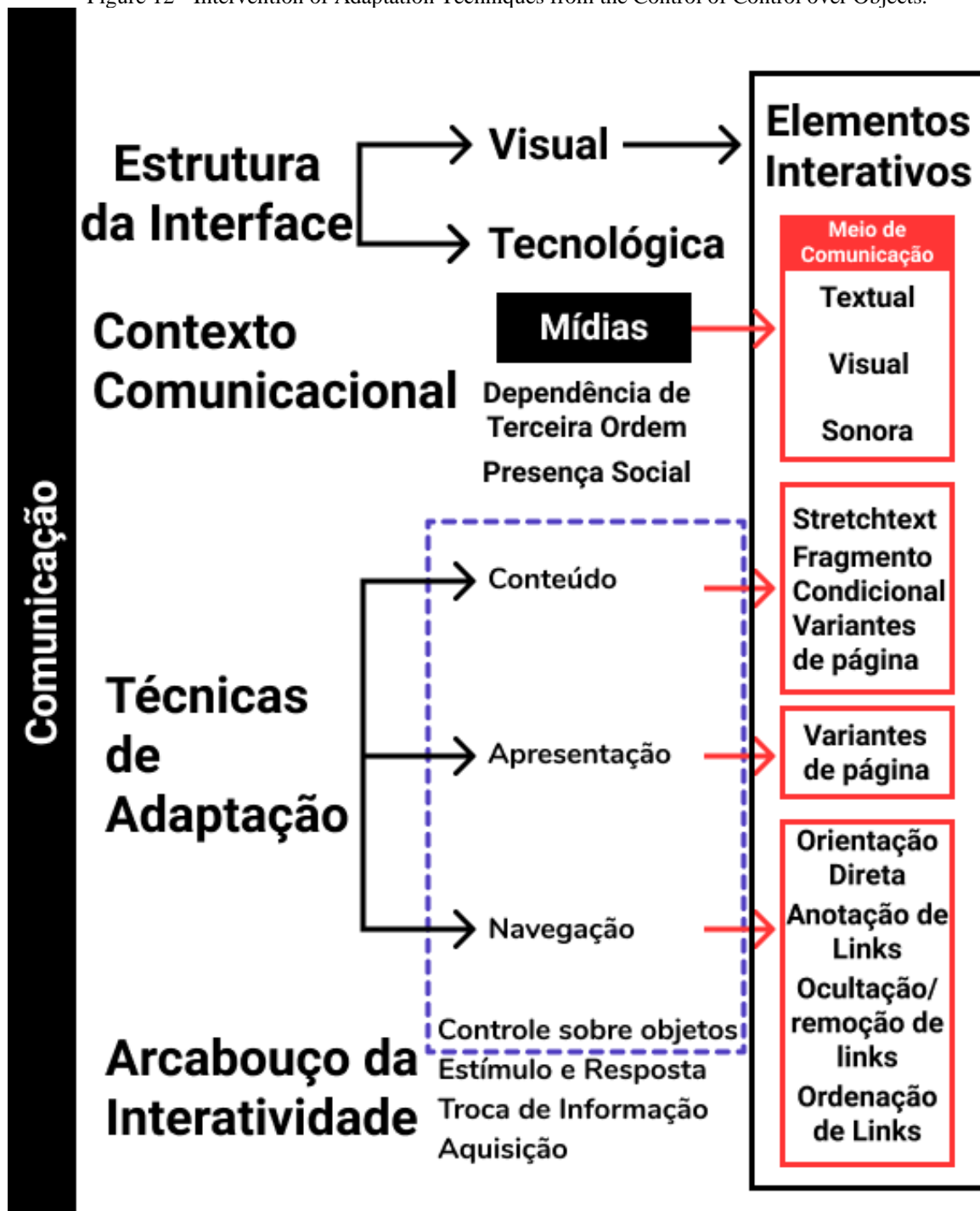
Another concept attached to Communication is "The Techniques of Adaptation" Batista (2008). Which consists of three categories: content, presentation and navigation. The first suggests updating the concepts, since there have been changes in the means of constructing content (both in relation to technologies and visual and conceptual aesthetics) in digital environments. The definitions proposed by Batista (2008) were mostly based on the concept of media, consisting of textual, visual and sound communication. Which should be maintained, but expanded. Therefore, I suggest the addition of Batista's (2008) concept of media, as a way of conceiving and constructing content. That is, in addition to textual, visual and sound elements.

It is also suggested the removal of two elements of the concept of "ingredients" addressed by Miller (2017), namely: Communication and Navigation, as the concept of Communication defended by Kioussis (2002) and Batista (2002) already contemplates this definition. In addition, it is suggested to replace the nomenclature "ingredients" with the Framework of Interactivity: which are defined based on the conceptualization carried out by Miller (2017).

Knowing that Adaptation Techniques use the Interface Structure (Visual and Technological), the updating of the concept of Control over objects is proposed from the intersection of the Concepts of Adaptation Techniques Batista (2008), Control over Objects Miller (2017). Thus, the Control over Objects is the ability of users to modify the constituent elements of the Adaptation Techniques, from the interaction, as presented in the

Figure 12 - Intervention of Adaptation Techniques from the Control of Control over Objects..

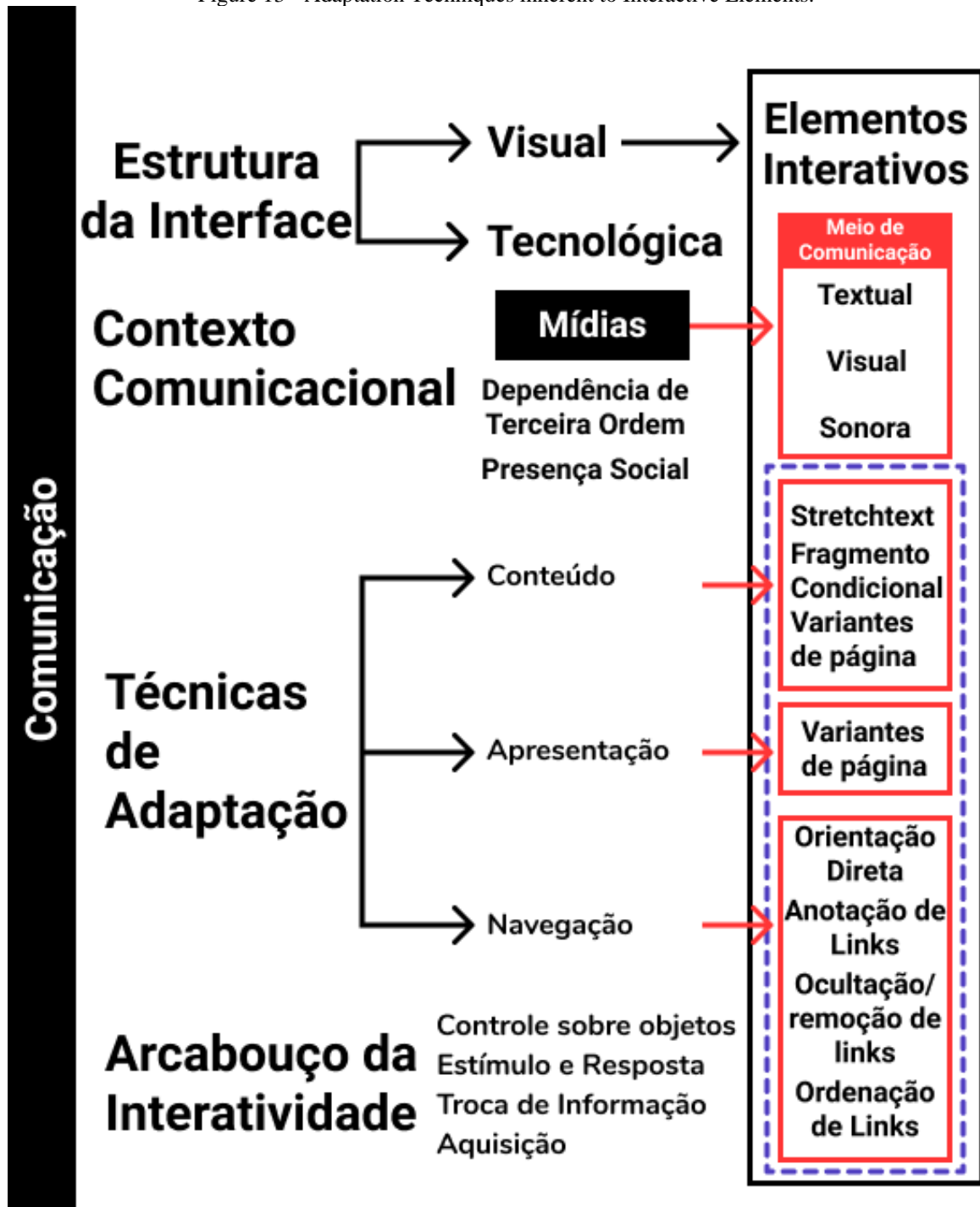
Figure 12 - Intervention of Adaptation Techniques from the Control of Control over Objects.



Source: Prepared by the authors.

In addition to the concepts exposed, the inherence of the Adaptation Techniques is attributed to the Interactive Elements. It is a fundamental part of the Adaptability of the Interface Content, in addition to being necessary to enable the Control over Objects, as highlighted in the Figure 13 - Adaptation Techniques inherent to Interactive Elements..

Figure 13 - Adaptation Techniques inherent to Interactive Elements.



Source: Prepared by the authors.

In the central part of the concept map, the branch that concerns the Brand Personality is presented, Figure 14 - Branching on the Brand Personality.. Being composed of: Visual Identity, Archetypes, Positioning, The prism of identity, *The Four Principles* (The Four Principles), Company Values.

Figure 14 - Branching on the Brand Personality.



Source: Prepared by the authors.

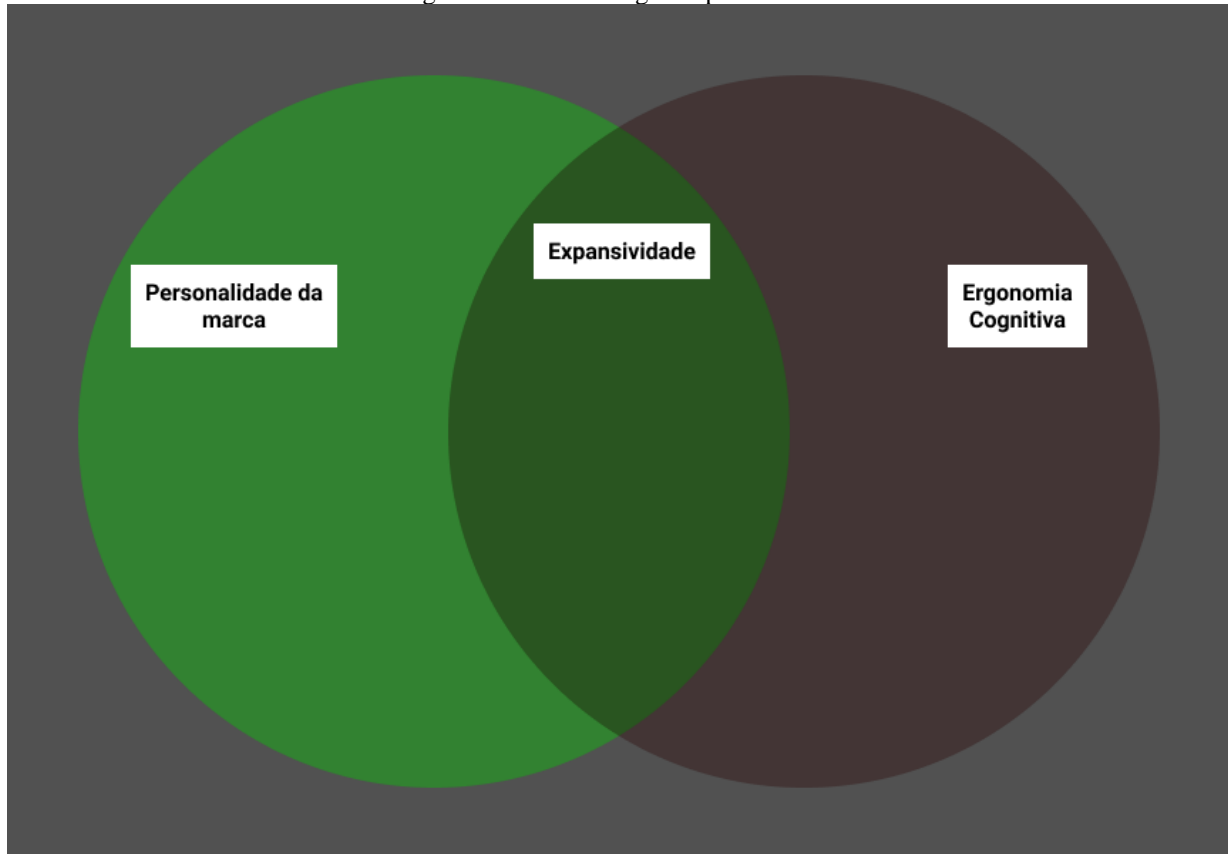
The intention in this central axis is to feed Communication and stimulate the components of Cognitive Ergonomics with the spirit of the brand, its values, intentions, social, political, environmental impacts, giving the brand the possibility of transposing these characteristics personified through the web interface, as well as its structural elements.

That is, basically using these elements as content to formulate the Message, and thus convey specific aspects of the brand. This form of relationship between Brand Personality and Cognitive Ergonomics helps interaction designers to make their work tangible and stimulate the positive opinion of users of interfaces with high interactivity.

Because, contrary to Oliveira's (2012) experiment, there was no crossing of the elements that make up the Communication to the Brand's Personality, which, in turn, did not nourish Cognitive Ergonomics - in a sound, micro-interactive way and with the attribution of narrativity. But, his studies verified the influence of the amount of Interactivity on the positive perception that users had in the first contact with the brand. Therefore, Expansiveness is defined as the degree of intersection between the brand's constituent elements and the relationship between aspects of Cognitive Ergonomics, which directly contributes to the Expanded Activation of users.

Thus, the Expansiveness, Figure 15 – Webtelling – Expansiveness., refers to the level of associations that the user relates to the brand. From animations, narratives, sounds, social, political, environmental positioning, etc.

Figure 15 – Webtelling – Expansiveness.



Source: Prepared by the authors.

Expanded ergonomics, Figure 16 - Expanded ergonomics., is composed of several elements, these elements are points, where Expanded Activation can act in order to create neural connections in an individual.

Thus, the User Perception mentioned by Kiousis (2002) is subject to adaptation, because according to Batista (2008), Perception is a constituent part of Cognitive Ergonomics. With this in mind, it is possible to move the User Perception proposed by Kiousis (2002) to the Cognitive Ergonomics proposed by Batista (2008).

But, as a categorization, we suggest the implementation of the most generalist term to the most specific, with User Perception being a subcategory of Perception. For the objectives established for this work, other characteristics of Cognitive Ergonomics will not be addressed, this being a complex and conceptually dense area.

Figure 16 - Expanded ergonomics.

Ergonomia Cognitiva

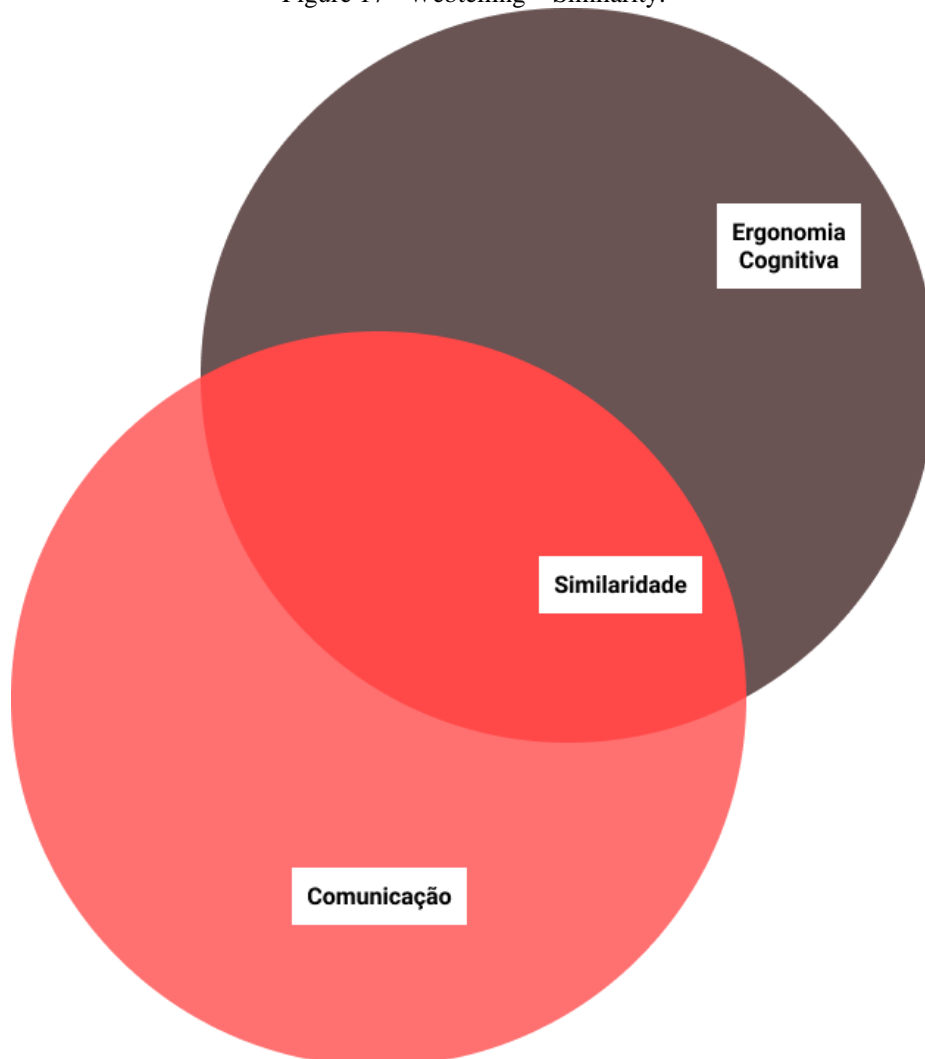
Ativação Expandida
Tomadas de Decisão
Visão e Audição
Percepção
Atenção
Memória
Processamento de
Informação
Resolução de problemas
Geração de respostas
Sobrecarga Cognitiva
Erro Humano

Source: Prepared by the authors.

In

Figure 17 - Webtelling – Similarity., it is possible to verify Cognitive Ergonomics and Communication by connecting. This illustrates the cognitive ability of users to perceive, interpret and associate what was communicated by the brand, creating a relationship of **Similarity**, based on the stimuli proposed through the "Adaptation Techniques", Interface Structure, Communicational Context and Interactivity Framework, that is, elements of Communication establish a relationship between the elements of Cognitive Ergonomics (memory, perception, vision and hearing, problem solving, etc.).

Figure 17 - Webtelling – Similarity.

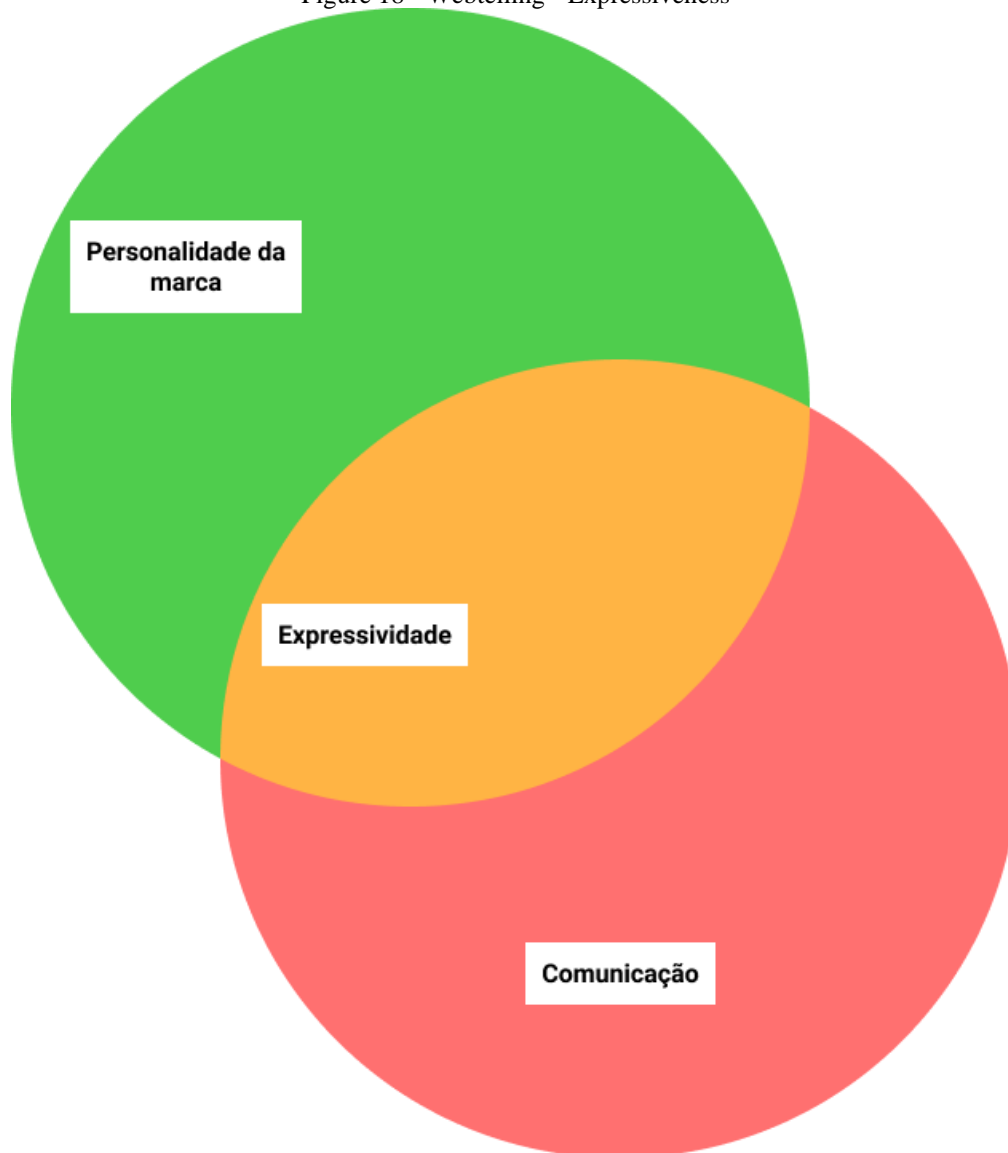


Source: Prepared by the authors.

The brand's personality is capable of giving materials that reflect various aspects that personify it. Making this brand **relevant** Consumers. Thus, the main purpose of the "Brand Personality" section is to show, in addition to the product and/or service provided by the company, to show the character of the brand, what its objectives are, if the brand is only profit-oriented, or if it has social initiatives, inclusion, environmental protection, characteristics that aim to increase its

relevance in the world and to its consumers. To facilitate the expression of these characteristics, it is necessary, in the web environment, to use the Communication proposed by this work and its conceptual foundations. Thus, the categorization of the term Expressivity, Figure 18 - Webtelling - Expressiveness, is based on the brand's potential to communicate its identity, impact and positioning through the elements of Communication.

Figure 18 - Webtelling - Expressiveness



Source: Prepared by the authors.

In view of the categorizations exposed in the work, it is suggested the application of these concepts for the construction of a narrative restricted to the web interface, containing three main axes: Communication, Brand Personality and Cognitive Ergonomics. The Communication-Personality relationship of the brand is mediated by Expressiveness, Communication-Cognitive Ergonomics is mediated by Similarity and, finally, the relationship Personality of the brand-Cognitive Ergonomics, which proposes the concept of Expansiveness, thus, the narrative on the web

is defined (*webtelling*), presented in the Figure 19 - Web Narrative Diagram (*webtelling*).

Figure 19 - Web Narrative Diagram (*webtelling*).



Source: Prepared by the authors.

The Visual Structure is related, in a subliminal way, to the specific characteristics of the brand and what values they want to express to their customers or users.

CONCLUSION AND SUGGESTIONS FOR FUTURE WORK

This study and the prototype presented show that it is the responsibility of the multidisciplinary Design and Marketing team to integrate its employees and skills to build a brand that demonstrates its personality not only through media or advertisements, but also to create a relationship of affection and recognition of its brand from animations, sounds, as well as the narrative inherent to the interactive elements of the web interface.

For future work, it is suggested to identify which types of object controls can be used during the application of *webtelling*, to measure the impacts of expansiveness, similarity and expressiveness when applying *webtelling* and to develop research on the relationship between micro interactions, sounds and narratives to efficiently communicate the brand's personality.

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