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STORYTELLING IN ADVERTISING AND BRANDING
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ABSTRACT

Information communication technologies accelerated numerous trends in the world including the shift to online communication and further content digitalization. Technological innovations reverberate throughout complex social and demographic trends which make a significant impact on business, international companies including. The article focuses on linguistic analysis of the current changes in advertising and branding, mainly in the fashion industry. COVID-19 pandemic with online communication and remote work contributed to further transformation of choice, preferences, and options as well as to popularity of social media as an instrument of information search, as the environment for communication and sharing opinions. Lockdowns and quarantines during COVID-19 pandemic, lack of direct contact with clients entailed the shift to online marketing and advertising. Looking for effective online marketing instruments some companies select storytelling as a basis for their videos. Underpinned theoretically by multimodal discourse analysis and narrative studies, this paper shows how storytelling with its appeal to emotions and memorability potential is becoming a noticeable marketing trend and advertising strategy against the background of current radical technological changes in the information abundant world. Companies manufacturing lux products began to diversify marketing strategies and generate multimodal narrative – a string of stories about the brand, its founders, technologies they use. COVID-19 pandemic accelerated the shift to multimodal videos. During COVID-19 pandemic, fashion houses created marketing masterpieces to attract attention to new collections. They replaced traditional physical shows and set a new perspective for online fashion shows. These short films telling brand stories become chapters of a brand's lookbook available in social media.

Keywords: advertising, marketing, multimodal, narrative, social media, storytelling.

А. Белова. Сторітелінг у рекламі та брендингу. Інформаційно-комунікаційні технології суттєво прискорили різноманітні процеси і тренди у сучасному світі, онлайн комунікацію і дигіталізацію контенту тощо. Технологічні інновації переломлюються крізь складні соціальні і демографічні тенденції, що впливають на бізнес, крупні міжнародні компанії включно. Стаття фокусується на лінгвістичному аналізі поточних змін у рекламі та брендингу переважно в індустрії моди. Пандемія COVID-19 з онлайн комунікацією та віддаленою роботою посилила подальшу трансформацію прераференцій, смаків, одночасно сприяла популярності соцмереж як ресурса пошуку та поширення інформації, середовища для спілкування та обміну думками. В умовах карантинних заходів під час пандемії COVID-19, бізнес, позбавлений прямого контакту з клієнтами, посилив комунікаційну складову і пересунув маркетинг у соціальні мережі. У перенасиченому інформацією світі, на тлі різновекторних трансформацій, що охоплюють технологічні, соціальні, демографічні тренди, ефективною маркетинговою стратегією стає сторітелінг, що пройшов еволюцію від усної епічної традиції до цифрових мультимодальних і мультимедійних технологій. Спираючись на теорії мультимодального аналізу дискурсу та наратології, у статті визначено, як сторітелінг реалізує свій персуазивний потенціал, апелюючи до емоцій і формуючи стійкі зв'язки з клієнтами. В межах маркетингових стратегій, брендинга компанії, що виробляють продукцію класа люкс, стали створювати мультимодальний нарратив – колекцію історій про бренд, засновників, технології. Пандемія прискорила створення мультимодальних відео. Для брендів у галузі моди під час пандемії

та різноманітних обмежень такі маркетингові фільми-шедеври стали засобом демонстрації нових колекцій, замінили традиційні покази колекцій, відкрили перспективу онлайн-показів. Фільми-історії стали частинами своєрідного брендового лукбука.

Ключові слова: маркетинг, мультимодальний, нарратив, реклама, соцмережа, розповідання історій.

А. Д. Белова. Сторителлинг в рекламе и брендинге. Информационно-коммуникационные технологии заметно ускорили самые разные процессы и тренды в современном мире, в том числе виртуализацию коммуникации и возрастающую цифровизацию контента. Технологические инновации преломляются через сложные социальные и демографические тенденции, оказывающие заметное влияние даже на крупный бизнес, в том числе, международные компании. Данная статья фокусируется на лингвистическом анализе текущих изменений в рекламе и брендинге преимущественно в индустрии моды. Пандемия COVID-19 с онлайн-коммуникацией и удаленной работой усилила трансформацию вкусов, предпочтений, и усилила популярность соцсетей в плане поиска и распространения информации, общения и обмена мнениями. В условиях карантинных ограничений в период пандемии COVID-19 бизнес, лишившись прямого контакта с клиентами, усилил коммуникационную составляющую своей деятельности и перенес маркетинг в социальные сети. В мире, изобилующим информацией, в качестве эффективной маркетинговой стратегии стал активно использоваться сторителлинг, эволюционировавший от устных традиций сказительства до цифровых мультимодальных и мультимедийных технологий. Опираясь на теории мультимодального анализа дискурса и нарратологии, в статье установлено, как сторителлинг реализует свой персуазивный потенциал, апеллируя к эмоциям и формируя устойчивые связи с клиентами. В рамках маркетинговых стратегий, брендинга компании, производящие товары класса люкс, стали диверсифицировать маркетинговые стратегии и создавать мультимодальный нарратив – коллекцию историй о бренде, его основателях, применяемых технологиях. Пандемия ускорила процесс создания мультимодальных фильмов. Для домов моды в период пандемии и всевозможных ограничений такие маркетинговые фильмы-шедеври стали способом привлечения внимания к новым коллекциям, заменили традиционные шоу, задали перспективу организации онлайн-показов коллекций. Такие фильмы-истории становятся главами брендового лукбука.

Ключевые слова: маркетинг, мультимодальный, нарратив, реклама, социальная сеть, сторителлинг.

1. Introduction

Business has always been looking for the most effective tools to promote goods and services turning advertising and marketing into highly creative professional fields and demanding and rewarding jobs. Since 2015 changes in marketing turned out to be more radical than during the decades of the whole TV history going back to the 1940s (McKee & Gerace, 2018). Major reasons of TV advertising drop and marketing overhaul are ICT impact on media, accessible broadband Internet and new TV alternatives which look more preferable for millennials and Z-gens who ignore TV completely and, moreover, mentally block out banner ads. The latter is known as *banner blindness*. Storytelling matters due to changing consumer habits as well. For example, generation Z now expects brands authenticity and transparency inherent to storytelling (Chief Marketer, n.d.). To keep advertising effective some companies and ad agencies started changing hard sell and push-strategies for pull-strategies with storytelling as a basis for videos which are still considered the most effective medium for storytelling (Agosto, 2016; Gotter, 2017; Brooker, 2019; Chief Marketer, n.d.; University of Toronto School of Continuing Studies, 2021; Hernández-Santaolalla & Barrientos-Bueno, 2020). Storytelling, one of the oldest activities going back to indigenous peoples, first nations, has evolved from oral storytelling to digital and multimodal narration (Herman, 2018; Stapleton & Wilson, 2017). Archeologists claim sharing stories as social and cultural activity in various human cultures predated writing. Now stories can be told in multiple ways, in different modalities (Jewitt, Bezemer & O'Halloran, 2016; Torop, 2019), via diverse media. ICT (Information Communication Technologies), CGI (computer-generated imagery),

multimodality offer unprecedented opportunities for semiotic re-interpretation of well-known stories and creating new narratives.

Interesting and original story makes the message easily understandable, persuasive and memorable. Though the attitude to storytelling in business world remains polarized and varies from “children books” to effective marketing instrument (McKee & Gerace, 2018) some brilliant samples of storytelling from international brands look more than impressive among other commercials and marketing campaigns. Fashion brands with their superb videos can be considered leaders of multimodal storytelling. Due to COVID-19 pandemic when physical contact with the clientele was minimized and communication shifted online brands and companies multiplied their activities in social media. They diversified their websites content and commissioned captivating videos for brand storytelling. Thus commercials requirements increased in terms of impressiveness, splendidity, and magnificence.

2. Theoretical background

The research is based on two perspective trends in modern linguistics and multidisciplinary studies—Multimodal Discourse Analysis and Narrative Studies. Narration has become a popular object of research in Modern Linguistics due to essential changes in narration practice, new techniques and technological innovations. Postmodernism with its celebration of decenteredness, disorientation, and fragmentation (Yefimenko, 2018; Crews, 1999) resulted into tremendous diversification of narrative, opening the gate for multimodal narration in the 21st century, and its multidisciplinary research.

Modern multimodal analysis is based on seminal works of Gunther Kress (Kress, 2010) and Theo van Leeuwen (Kress & van Leeuwen, 2001) and other scholars (Jewitt, 2009; Shevchenko, 2019). Naturally, multimodal discourse analysis is growing more popular in linguistics as communication is becoming more multimodal due to availability of gadgets, new technologies, multimodal potential of social media, and diverse platforms. Advertising discourse, international brands advertising, in particular, has been leading in implementing multimodality. Consequently, advertising discourse became the first object of detailed multimodal analysis (Karataieva, 2014). Later multimodal discourse analysis embraced corporate discourse (Vasyliuk, 2019; Kovalenko, 2018) as brands started using diverse mediums and communicating via social media. COVID-19 PSA (public service advertisements) turned out gripping samples of multimodality (Tsyliuryk, 2020). Social media potential and social networking contributed to multimodality of global communication. Shift to online communication during COVID-19 pandemic entailed increasing multimodality and, without doubt, propelled further research of multimodal discourse and multimodal storytelling.

As the shift to storytelling in advertising became quite evident some scholars summarized the advantages of the strategy and offered a scope of recommendations (Carter, n.d.; Chief Marketer, n.d.; Ledin & Machin, 2020; Waites, 2020). They claim 92% of consumers would prefer to get the information in the form of a story so storytelling through content marketing is one of the best strategies to engage consumers. Effective brand narrative can help to increase the value of the product or service by more than 20 times. Some researchers went further, into neuroscience and cognitology. They believe storytelling creates neuro-associations, therefore brand narrative has a neurological perspective as narrative, tales, and statistics blend in our memories (Carter, n.d.). Harvard University research shows storytelling helps to increase shared values: 55% of consumers who love a brand’s story are willing to make a purchase, 75% of consumers expect brands to make a contribution to their well-being and quality of life (Chief Marketer, n.d.). Brand narrative in advertising can be rendered as intellectual emotional content (Kang, Sookyeong & Hubbard, 2020; Krysanova & Shevchenko, 2021), emotions it provokes are of paramount importance in decision making process. Brands began to invest heavily in storytelling during COVID-19 pandemic in the

attempt to keep and strengthen emotional connection with the consumers via more exciting content, brand narrative, and brand voice.

3. Results and discussion

COVID 19 pandemic had a dramatic impact on all economy sectors. During lockdowns, curfews and quarantine companies used their websites, social media accounts to inform their clients and promote their products and services. Due to global COVID-19 restrictions many fashion brands had to cancel their shows. As the word *pandemic* peppered the headlines of articles about fashion shows (*What Happened at New York's First Pandemic Fashion Show / Three standout fashion shows from a pandemic fashion week / What fashion week is really like during a pandemic / At London fashionweek designers grapple with a pandemic*) luxury brands started looking for new ways to implement ICT within their marketing strategies.

In summer 2020, fashion brands issued videos of full Fall-Winter 2021-2022 shows with models only (Holland, 2020). It became a must-have in endless COVID-19 pandemic. Noteworthy, some brands had similar experience in the remote past. For example, archives keep *Yves Saint Laurent's* video of 1960 collection (fig. 1) (Evelina Khromtchenko, 2020).



Fig. 1. Yves Saint Laurent 1960

Of course, elegance and exclusiveness are stunning though the video is not as multimodal as *Valentino 2020* performance (fig. 2) in terms of visual effects, music, focus on correlation of clothes details and nature shapes (Stig, 2020).



Fig. 2. Valentino 2020

In autumn of 2020, in the attempt to keep business afloat and adapt to the crisis and new normality some brands arranged fashion shows without rich aristocracy, celebrities, glamorous fashion elite and fashionistas. Some fashion houses announced shows in empty theatres to observe strict sanitation norms like Armani, Fendi, Dolce & Gabbana, Etro and others did (*That prompted Armani to announce it would present its collection behind closed doors—a first in fashion history*) (Matera, 2020; Fashion Files, 2021) or moved their shows to the fields like JACQUEMUS with SS21 show “L’AMOUR” (fig. 3) (Vimeo, 2020).



Fig. 3. JACQUEMUS with SS21

Fashion shows became socially distanced and then...went digital. When fashion shows moved into virtual realm it became clear that they had some advantages for the public as everyone had a chance to be simultaneously in the first row and on one’s sofa when the models catwalked on one’s home screen. Statistics proved the audience favored digital fashion shows that might take place not twice a year but all year round. Quite unexpectedly the new format triggered the discussion about the end of physical fashion shows and catwalk. As distinguished guests of fashion shows like to be in the first row the catwalk is expected to reign in the post-pandemic world again (Adegeest, 2020). Luxury brands and even minor agents went further with their experiments bringing ‘*phygital*’ shows as 3D designers began to mix two realities to focus on details as *Valentino* did in his 2020 show. Pragmatic and emotional impact of those fashion shows innovations was based on wow effect predetermined by their unusual format and adaptation to COVID-19 normality.

During the coronavirus pandemic, brands began to exploit actively and intensively diverse social media. Before that, brands positioned themselves in the Internet in quite different ways (Greco & De Cock, 2021). After 2010, luxury brands, for instance, *Hermès*, *Louis Vuitton*, *Chanel*, began to produce videos about the company history, traditions, and technologies. Due to the coronavirus pandemic communication within all discourse types and genres shifted online. Fashion brands had to offer exceptional promotion videos of their shows similar to movies, not to confine those shows to a catwalk in empty palaces or some famous historical places. Some luxury fashion brands selected storytelling as a major strategy for the videos as through their history humans were buying goods... and stories behind them.

Some years ago, *Hermès* offered a new strategy—*The Story Behind*—for new silk scarf designs. The design might be not brand new (for example, *Le Timbailer Scarf* was designed in 1961) but its advertising fits the storytelling strategy. One of the first cases of implementing the strategy was the *scarf* depicting *The Berlin carriage*—one of the great masterpieces of the Musée

de la Voiture's Board of Friends (including Mr. Hermès himself) and French National Collection. Now *The Story Behind* is offered for every scarf (fig.4, 5) in the official website:



Fig. 4. Le Timbalier scarf 90



Fig. 5. Le Timbalier scarf 90 OrangeKakiGris

The story behind

Until the end of the Second Empire, the role of the timpanist was to provide the drum beat for French cavalry regiments. The drummer in full dress featured in the center of this scarf, designed in 1961 by Marie-Françoise Héron, plays his instrument with panache. The royal coat of arms with two interlaced L's seen on his drum evokes the 18th century. The horse, too, is exuberantly dressed. The ceremonial saddle and bridle, like the surround, are ornamented with sumptuous decorative trimmings: lanyards, braids, fringes and twisted cords, not forgetting cartisanes—wooden discs adorned with silver, gold or silk threads. (Hermès Paris, 2021b)

Unique object of historic value, some historical episode or prestigious event as inspiration for the scarf design emphasize civilization continuity, eternal esthetic principles, promote the feeling of belonging to global culture heritage wrapped in exclusive beauty, trigger and strengthen emotional connection with the brand. Lately storytelling as a marketing strategy was used by Hermès to visualize the history of the brand in *L'Épopée Hermès* shawl with the story (fig. 6, 7) about the fashion house:



Fig. 6. *L'Épopée Hermès* shawl 140



Fig. 7. Shawl in cashmere and silk with hand-rolled edges

The story behind

Six generations of the same family have written the story of Hermès, which is built around encounters and nourished by innovations. The seventh generation continues to uphold its founding spirit of boldness and elegance, while looking firmly to the future. Designer Jan Bajtlík composed a game of snakes and ladders illustrating this rich adventure, which began in 1837 when Thierry Hermès established his harness-making and saddlery business in Paris.

The founder, placed at the center of this joyous carnival, is surrounded by characters who have marked the history of the house. Charles-Émile Hermès, who in 1880 set up the family saddlery at 24 Faubourg Saint-Honoré, rides his rocking horse with childlike joy, while, further on, a spaceship launches on a mission to undiscovered planets, echoing the house's ongoing quest for new horizons. (Hermès Paris, 2021a)

Concise texts of stories balance visual components of advertising and contribute to the atmosphere of luxury, style and elegance the website creates.

CHANEL initiated more noticeable projects in the official website to make brand voice more audible. In her lifetime, Gabrielle Chanel was an expert of multimodal marketing using colors, symbols, geometrical shapes to create exclusive outfits, installing numerous mirrors in her fashion house to exert the magical effect on the clients. Karl Lagerfeld, employed to revive of 'near-dead brand' in the 1980s did a lot for CHANEL, multimodal marketing and brand narrative. Since 2010 the House of Chanel is among world leaders in multimodal storytelling in advertising and marketing. Karl Lagerfeld directed spectacular fashion shows millions of people admired worldwide. To celebrate the centennial of the brand, close to 2013 CHANEL released a number of biopics on Coco Chanel which were imagined, written and directed by Karl Lagerfeld and started 'writing' the online book *Inside Chanel*—the brilliant sample of multimodal and multisemiotic storytelling.

The black and white movie *Once Upon A Time...* starring Keira Nightley was designed in 2013 to mark 100 years of Chanel Fashion Empire (Chanel, 2013). The first line of a fairy tale text which makes it recognizable as a genre was selected as a title to show Cinderella's type metamorphosis of Gabrielle Chanel. The story is settled in 1913 in provincial France but all characters (with minor exceptions) speak English. Gabriel opens her first shop and sells elegant hats but the ideas about tweed jackets for ladies and new hairstyles are in the air.

Fairy tale plots are used in other films with storytelling as a strategy, for example, *The Tale of a Fairy*, the 21st century re-interpretation of human relationships (Lagerfeld, 2011, 25:37). *Reincarnation* (2014) is another fairy tale based on mixing of Cinderella image and the legendary image of Empress Elizabeth of Austria, Sisi (Lagerfeld, 2014, 7:47). The girl employed to clean rooms in a luxurious hotel imagines she is Sisi. Against the background of the official portraits of the Emperor and Empress she is dancing with the bellboy who behaves like Emperor Franz Joseph...until the clock strikes twelve. History and fairy-tale mingle with imagination and reality when Gabrielle Chanel in her iconic jacket and Karl Lagerfeld appear in the hotel. Some biopics premiered presentation of new CHANEL collections and might be considered a significant contribution to CHANEL advertising campaign. *Reincarnation* proves that any narration is a story with some historical background.

Online digital book *Inside Chanel* (Levero, 2020) is a perfect example of retrospective multisemiotic storytelling. One can trace back the history and evolution of the brand, Coco Chanel's lifeline, and her hobbies, sources of inspiration for the collections, outfits and perfume. Now the virtual book *Inside Chanel* comprises 32 chapters accessible in the official website and YouTube. Every chapter ends with the phrase *To be continued...* thus opens unlimited perspective. Every chapter is a multimodal story about a facet of Coco Chanel's talent, about the phenomena, advance of science and technologies, facts, events, personalities she used as inspiration, re-interpreted in her collections and shows. Every chapter glorifies Coco Chanel who revolutionized the world of fashion. 2-4-minute videos are superb samples of remarkable creativity within multimodal and multisemiotic approach, with dynamic and exquisite play of colors, characters, fonts, geometrical shapes, nature forms, and technologic innovations, kaleidoscope of arts, media and modes. Every chapter is a dynamic and fascinating story visualizing Chanel's experiments and achievements with concise and information saturated narration that leaves any viewer astonished. The correlation of verbal information and other modes is balanced as narrative is essential for every video though in

Chapter 5 *Marilyn and No5* the focus is on the documentary and retro and the verbal part is reduced to a couple of the actress's original remarks.

In Chapter 32, dedicated to the centennial of CHANEL No5, the brand looks back at the 100-year-history of the iconic perfume presented in 1921. This chapter is the story of turning a new item into a global symbol, the story about the role of the sign in the society. The legend of the perfume absorbed famous art trends, artistic innovations, incorporated successfully into the changing social and cultural landscape. Celebrities (Marilyn Monroe, Catherine Deneuve, Nicole Kidman, Brad Pitt and many others) changed one another as the brand ambassadors and megainfluencers contributing to the legend. Chapter 32 is a unique sample of multimodality, of intertextuality and interdiscursivity as it appeals to previous chapters and stories.

Mercedes-Benz made an attempt to join the historical narrative too and implemented storytelling in videos about Bertha Benz (Mercedes-Benz USA, 2018); Mercedes-Benz, 2019). In line with the legend, 4 August 1888 Bertha became the first female driver when she went on the first long-distance (100 km) journey in the concept car. Though many years later Bertha Benz claimed her son was driving the vehicle that day the episode triggered a number of visualizations including full-fledged movie *Carl & Bertha* (Horyna et al., 2011, 1:29:58). In 2018 Mercedes-Benz launched black and white silent movie to remind that once nobody believed there was a car on the road, there was a woman behind the wheel: “*She forged the road ahead to pave it for us all. She drove more than a car*”. The 2019 color video is a new story about the brand, re-interpretation of the same historic trip (Mercedes-Benz, 2019). It is a brief historical movie with short dialogues in English though the scene is settled in provincial Germany in 1888. Texts and dialogues in English in these historical videos prove the movies are shot for international audience in the era of global English. For a small curious girl in the village, within a couple of hours Bertha's image transformed from a witch to a brave and resourceful woman: “*She believed in more than a car*” (Mercedes-Benz USA, 2018). The story is not about the automobile and the brand history only. It is more about the emancipation and empowerment of women, the inspiring example an outstanding woman can set, about strong women who support their husbands in great projects and innovations. The 2019 video is an indirect story-like argument in favor of the well-known idiom *Behind every successful man, there is a strong woman*. Repetition of the cluster *more than a car* in black and white and color movies unites these two narrative ads and stresses the significance of the automobile invention and brand achievements.

Since 2011 Mercedes-Benz has accumulated a number of memorable samples of storytelling encompassing commercials based on stories of various genres. *Apparition*, the romantic fairy tale (Highway Star Mercedes-Benz, 2013) makes obvious reference to a fairy with three wishes she might grant, the wishes which are quite often ridiculous. The video has another version—business-like, macho and extremely rational—which breaks the charm and the enigma of the fairy. In Christmas Eve fairy tale, Goose survives thanks to Mercedes despite of all Christmas Feast traditions popularized in literature. *Super Bowl* commercial (Wall Street Journal, 2015) is an animated fable where ultramodern Mercedes get mixed with Aesop's fable characters, famous Hare and Tortoise. In line with the fable the latter managed to outperform fast Hare ... driving Mercedes. *Decision* is a modern story with Michael Schumacher and Nico Rosberg, famous Mercedes-Benz pilots, starring (Motor1, 2011). During the accidental encounter with super pilots on the road, the pregnant woman in labor gets astonished and forgets about physical pain while arguing with her husband and selecting the best pilot out of the two. Positive emotions suppress pain and fear and establish emotional connection with the brand.

In COVID-19 era, other companies produced some storytelling masterpieces. LE CHÂTEAU DU TAROT was described as a *lookbook* of the new collection, interpretation of medieval costume. Exclusiveness and luxury, superb imagination and unique design connect all these stories into a narrative of DIOR new collection (Christian Dior, 2021).

DIOR offered *Le Mythe Dior* based on temptation strategy wrapped in a story. The 14-minute film (Christiane Dior, 2020) begins in a fashion house where designers and tailors are making exclusive dresses for miniature tailor's dummies. But the film is mostly a fairy tale about an idyllic forest inhabited by elves and forest spirits where two young men in old-fashioned pageboy uniforms appear with the box full of those tailors' dummies draped in luxurious outfits. The mythical forest inhabitants are seduced by unique textile and design and get clothed in DIOR. Communication is minimized, it is non-verbal but the plot and the message are clear—DIOR can offer unsurpassable collections on any occasion to any personality. Noteworthy, puppets were used as tailor's dummies by MOSCHINO, another famous fashion house in Spring Summer 2021 marionette fashion show video (Moschino, 2021b). Some puppets are copies of the regular guests at fashion shows, for example, Anna Wintour. The designer appears in paper crown and the T-shirt "*I DO NOT SPEAK ITALIAN BUT I DO SPEAK MOSCHINO*". The inscription is more than a brand voice; it is the brand language, an example of fashionspeak, fashion discourse. It reminds about famous works of Roland Barthes on fashion as a semiotic system.

Jungle Red, another 2021 Moschino video of FW 2021/22 with multiple semiotic resources (Mochino, 2021a), is staged at several locations (the countryside, city, the jungle, museum, theatre) (fig. 8).



Fig. 8. *Jungle Red* by Mochino (5:52)

It is inspired by old Hollywood movie *Women* and directed by Jeremy Scott. Maye Musk, Elon Musk's mother, makes an introduction to a new part of the show. Dita von Teese as one of the 36 distinguished top models puts full provocative stop to the fashion show. In the theater models acting as spectators observe social distance in the parterre in line with COVID-19 requirements and then catwalk along the passage (fig. 9).



Fig. 9. *Jungle Red* by Mochino (9:14)

The outfits and accessories fit the environment at different locations and look absolutely glamorous in the theatre. *Jungle Red* as a digital fashion show differs completely from the previous MOSCHINO puppet show making brand voice amazing and unanticipating.

4. Conclusion

Analysing new approaches to marketing in fashion industry, one can draw analogy with safety videos of the world best airlines (Belova, 2016). Safety videos became perfect examples of infotainment, a marketing innovation, an attractive branding instrument. *New safety instructions* (Air France, 2021) prove the videos turned out effective in terms of marketing. Videos the international companies shot within marketing strategies attract attention due to stories they tell and, thus, contribute to the legend and the image of the brand. COVID-19 opened new opportunities for fashion designers in terms of their collections presentation, new format of fashion shows. Fashion houses produced masterpieces and paved the way for multimodal marketing and multimodal storytelling.

Multimodality is expanding in modern world and conquering new fields and genres. Multimodality becomes a challenge in marketing and communication and a must-have in terms of skills for future-proof citizens. Undoubtedly, multimodal communication will provide new absorbing and glamorous data for sophisticated linguistic and multisemiotic analysis which will contribute to Multimodality Theory.

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