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The Brand Purpose of Educational Institutions: When the Resilience Story Does Matter

Cel marki instytucji edukacyjnych: kiedy historia odporności ma znaczenie

ABSTRACT

Since its inception, corporate social responsibility has been associated with the corporate world: a socially responsible company. This concept has evolved and is now applied to brands; brands with a purpose have emerged. To continue having a positive impact on society, these brands must build a story, a narrative, that transmits and demonstrates these values. We are moving from storytelling to storydoing, from words to deeds. This model is applied in many sectors, but we focus on the field of education. Therefore, we analyze how educational centers, like companies, have a narrative purpose and explore the values that dominate their story. Can the value of resilience be found in the construction of the narrative of educational centers?

ABSTRAKT

Od samego początku społeczna odpowiedzialność biznesu kojarzona jest ze światem korporacji – firmą odpowiedzialną społecznie. Koncepcja ta ewoluowała i jest obecnie stosowana w odniesieniu do

KEYWORDS

corporate social responsibility, resilience, brand purpose, storytelling, social media

SŁOWA KLUCZOWE

społeczna odpowiedzialność biznesu, odporność, cel marki, opowiadanie, media społecznościowe

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marek: pojawiają się dziś marki mające określony cel. Aby nadal wywierać pozytywny wpływ na społeczeństwo, marki te muszą zbudować opowiadanie, narrację, która przekazuje pewne wartości, a także je demonstrować: przechodzimy tu od opowiadania do tworzenia, od słów do czynów. Model ten ma zastosowanie w wielu sektorach, my jednak skupimy się na obszarze edukacji. Dlatego przeanalizujemy, w jaki sposób centra edukacyjne, podobnie jak firmy, mają cel narracyjny i zbadamy wartości, które dominują w ich narracji. Czy wartość odporności (*resilience*) odnajduje się w konstruowaniu narracji przez ośrodki edukacyjne?

From Corporate Social Responsibility to Brand Purpose

Evolution of corporate social responsibility

Corporate social responsibility (CSR) is a concept that dates back to the 19th century, when a number of companies became concerned about the welfare of their workers. However, it was in the 1950s that the term “social responsibility” started to be used more frequently. One of the main authors to study this term academically was Howard R. Bowen in *Social Responsibilities of the Businessman*.

Bowen defines CSR as “the obligations of businessmen to pursue policies of action, make decisions and adopt desirable courses of action in terms of the goals and values of society” (Bowen 1953: 6). CSR is thus understood to be the responsibility of the company and those who control it—a control that, over the years, has been diluted by the introduction of stakeholders. Stakeholders are groups or individuals who can be impacted by or affect the achievement of business objectives (Donaldson, Preston 1995). In this sense, companies can no longer operate in isolation, as their actions affect not only their inner circle, but also society at large. Therefore, the company goes from being an entity separate from society to being part of an ecosystem that will be affected by the decisions made by the company.

In the early 1990s, Carroll (1991) created the CSR pyramid by dividing corporate responsibility into four dimensions:

1. *Economic Responsibility*: The aim of business is to generate maximum profit from providing customers with goods or services that meet their needs in exchange for a fair price.

2. *Legal Responsibility*: The company must obey and act in accordance with the principles, rules, and laws that regulate the functioning of the market and the society of which it is a part.
3. *Ethical Responsibility*: This groups together the aspirations of stakeholders (shareholders, workers, customers, and society in general) regarding companies' conduct under the criteria of justice and the moral principles that govern the society in which they operate.
4. *Philanthropic Responsibility*: It is society's desire that companies act as good citizens, committing part of their resources to improving the welfare of others.

Figure 1. Corporate social responsibility pyramid



Source: Carroll (1991).

At the top of the CSR pyramid is philanthropic responsibility, by which Carroll states that a company has to act for the welfare of others, thus confirming that companies have to be good corporate citizens.

In this way, CSR has evolved and become a concept that is not only part of the business universe, but also an integral part of society—which, according to the 2015 Forética Report on the state of CSR in Spain, “for the first time in history, ... states that it values CSR attributes (employees, ethics, environment, etc.) above market

attributes (quality, customer service, or economic results) when considering a company “a good company” (Silos et al. 2015: 7). Supporting this idea, the Organization of Consumers and Users, in collaboration with the NESI Forum for New Economy and Social Innovation, claims that 73% of the Spanish population takes into account ethical and ecological aspects in their consumption decisions (OCU 2018). Therefore, companies must address the economic, social, and environmental challenges of today’s society and must not forget that they have a responsibility toward all related stakeholders (De la Cuesta González 2004).

CSR was established to impact internally on the company and, thanks to the penetration of stakeholders, it has expanded, impacting fully on society. This evolution means that CSR has moved beyond the strictly corporate (company) arena into the brand (society) arena, creating a new category: brands with a social conscience.

Brand purpose

The evolution of CSR has enabled, and at the same time forced, companies to become not just a profit-making bodies, but companies that have come to have a name with a voice of their own. We are entering the realm of brands—not just any brands, but brands that want to and must change or improve the world: we are talking about brands with a purpose.

Brands with purpose are a key trend in the world of marketing and advertising. According to Kotler and Keller (2009), a purposeful brand is one that goes beyond simply selling products and services and seeks to have a positive impact on society and the world at large. Purposeful brands can have multiple social and environmental objectives, such as reducing their carbon footprint, promoting gender equality, or supporting marginalized communities. According to Montague (2013), a company’s purpose refers to its higher goals, which go beyond mere profit generation. Montague argues that, by properly defining its purpose, a company can seek to make an economic difference while making a relevant difference in people’s lives. In other words, the purpose is to create value for both the company and society at large.

In a recent study, San Miguel (2020) found that purpose-driven brands are increasingly popular among consumers, especially Generation Z and Millennials. These consumers are looking for brands that align with their own values and social concerns and they are willing to pay more for products and services that support a cause they care about (Sicilia et al. 2022).

Another point to emphasize is the importance of authenticity in purposeful branding. Brands that simply try to capitalize on a social cause without a real commitment to it run the risk of being perceived as opportunistic and manipulative, which can damage their reputation in the long run (Tran et al. 2020). It is important that brand communication conveys the company's CSR commitments and values (Corredera, González 2011), but it must also show that what they say is genuine and that they do not pretend to want to improve society just to benefit their brand image. To demonstrate this real involvement, brands have used different communication tools, but one in particular stands out: storytelling.

The Story in Brand Purpose – Storytelling

As concepts such as CSR and the role of brands in society have evolved, so has brand communication. External factors have led brands to adopt new ways of communicating. In fact, a recent study by Meaningful Brands (2021) revealed that 75% of brand content lacks meaning. As communication in the Internet era is saturated with messages, brands have had to develop new strategies to stand out. We are talking about storytelling. Storytelling is comprised of two components: the content or story and the process of telling or narration. "Storytelling is the art of communicating ideas, emotions and knowledge through the telling of stories" (McKee, Fryer 2003: 51). Furthermore, according to Scolari (2014), storytelling can be used for a variety of purposes, from entertainment and education to the promotion of cultural identity and brand building.

This art of storytelling has made it possible, since its inception, to connect different worlds and achieve the longed-for cultural unity (Snowden 1999), thus allowing brands to rebuild their connection with the human essence (Costa Sánchez 2014), a human essence that is defined in consumers who are evolving and who have a different

relationship with brands, as Marcos and Fernández (2018) argue. It is worth noting that today's consumers are much more demanding with brands, as they are aware that brands must have a responsibility to the world in general and to them in particular. Consumers are thus moving from being mere spectators to being protagonists of change: demanding that brands engage.

Once the brand identity and brand story is established, its transmission both internally and externally must be addressed (Cavender, Kincade 2014). Scolari (2014) defines transmedia storytelling as the process of creating and sharing a story across different media and platforms, which may include elements such as text, video, images, sounds, etc. These elements work together to immerse the audience in the story and to create a participatory, interactive experience.

Today, what characterizes the communication process is the multitude of platforms and channels on which brands can interact with their customers. In order to achieve effective transmission, channels need to be integrated. As Lara (2015) points out, omni-channeling seeks to eliminate differences in the relationship with customers across all channels. The goal is to engage the customer in the brand universe, telling the same story consistently across all channels. Jenkins (2010) coined the term "transmedia storytelling" to describe this phenomenon, which he later defined as "a transmedia narrative that unfolds across multiple media platforms with the specific, valuable contribution of each new message" (Jenkins 2006: 95–96).

Scolari (2009) clarifies that transmedia storytelling is not about adapting a story from one medium to another, but that each medium contributes to the construction of the narrative universe with its own language. It is important to stress that this phenomenon should not be confused with cross-media communication, which consists of directing the user from one channel to another to complete the message.

This omni-channel approach has allowed brands to generate myriad content in line with their brand objectives. The increasing ineffectiveness of conventional advertising has prompted the creation of strong narratives that can be delivered through transmedia storytelling. Different market reports highlight certain guidelines to achieve differentiation and audience loyalty, such as social involvement and coherence between discourse and action (Castelló-Martínez 2018).

Given this reality, there is general agreement on the need to unify approaches to brand storytelling.

The art of storytelling has become widely used by brands. Brands have moved toward storydoing, where they aim to carry out what they tell in their stories, i.e. from storytelling to action. Advertising, like storytelling, uses this technique to raise awareness of brands and to demonstrate their importance in society. In this chapter, in light of the above, we focus on the education sector.

Brand Commitment of Schools

Storytelling in education

From an early age, our parents introduce us to the world of stories through characters in specific spaces with a plot and resolution. However, we long for these stories to contain our own reality as well, so that we can identify with them. Bettelheim and Furió (1977) corroborate that when a child identifies with the various characters in stories, they begin to experience for themselves feelings of justice, fidelity, love, courage, etc.—not as an imposed lesson, but as a discovery, as an organic part of the adventure of living.

According to Herranz (2005), stories are a useful tool for those seeking self-knowledge and learning about vital issues such as power, loss, envy, death, illness, family relationships, sexual identity, fear, and complexes, among others. Reading children's literature in childhood allows children to explore fictional worlds that present diverse realities and emotions and to work through fictional characters. Therefore, reading children's literature can contribute to children's emotional and social development. For this, a "mediated reading" technique can be used (Riquelme, Munita 2011), in which the educator acts as a mediator between the emotions of the characters in the narrative and the children's lived experiences. Since its beginnings, storytelling has been linked to the world of education. Thanks to it, children learn about the values that prevail in society. As we have seen, storytelling is present as a technique of advertising as well as education. Therefore, bringing these two universes together is not counterproductive, but rather synergistic.

Private companies have a commitment to society and, in fact, have the power to improve it. To communicate this global commitment, institutions use storytelling techniques, thus making a more positive impact on consumers. When it comes to the academic world, it is also necessary to understand that educational institutions have this responsibility toward society because they are no longer centers that educate new generations, but are also companies that play an important role in society. Therefore, it is legitimate to require them to be consistent with their actions and to implement CSR. Educational centers can not only achieve changes from the inside (education), but also from the outside (being socially responsible). In line with what has been stated above, CSR has evolved and has turned companies into organizations committed to the planet in terms of equality or environmental issues. We understand that when we talk about companies we are talking about companies from all sectors and, of course, the education sector cannot be ignored. According to a CSR report called “Sustainable Development and the Education and Training System” (CERSE 2010),

the environmental education initiatives promoted by universities and by the Working Group for Environmental Quality and Sustainable Development created in 2002 by the Conference of Rectors of Spanish Universities (CRUE) must also be evaluated with the global perspective provided by the paradigm of sustainable development and the requirements of corporate social responsibility (CSR). (CERSE 2010: 15)

The integration of CSR in the field of education is considered a priority objective. In this respect, one of the most important long-term goals of the CRUE (2023) is to promote lifelong learning in order to foster the acquisition of values, knowledge, and skills that enable people to find innovative solutions to the social, economic, and environmental problems that affect them.

If we look at the 2030 Agenda set out by the UN, this commitment is reflected in the goal of “global education for sustainable development: ensuring that all learners acquire the knowledge and skills needed to promote sustainable development” (UNESCO 2023).

Therefore, educational institutions are positioned as brands with purpose because, as previously explained, a committed company is a body that must be aware of the economic, social, and environmental

challenges posed by today's society. It must be aware that it has a responsibility toward all stakeholders related to it (De la Cuesta González 2004). In order to communicate and involve society, educational centers have also made use of the storytelling technique that allows brands to rebuild their connection with the human essence (Costa Sánchez 2014).

Schools – The value of resilience in their narrative

If we follow what the authors of storytelling defined as storytelling (Vine, Richards 2022) as a combination of story and tale, we must first look at who the protagonist of the narrative is. In the educational universe, the protagonist is the student, who, as we will see below, is at the center of the narratives created by educational institutions. Indeed, the student is the main focus of attention and reflection in all educational activity. The fundamental motive that drives the development of any educational project is the recognition of the student as a protagonist in school capable of learning and developing their personality. Below, we analyze how the San Pablo CEU University Foundation, known as CEU, positions itself through Instagram as a committed brand focused on the value of resilience in its narrative.

In this study we focus on social media communication because in recent years, higher education institutions have become increasingly aware of the importance of social media platforms in strengthening their institutional identities. The fact that virtually all of the world's top-ranked universities have an active social media profile reflects this (Valerio-Ureña et al. 2020). These social networks are presented as allies for universities, as they enable interaction with different stakeholders regardless of their geographical proximity. From the students' perspective, they follow this type of account to check whether they fit in with the university environment they are shown. To focus the study more, we concentrate on Instagram. This social network is an important communication channel for universities due to its visual and audiovisual nature. Instagram has become an important tool for brand construction and management (Góngora Díaz, Lavilla Muñoz 2020) and is positioned as the fifth most used social network by international universities in the QS World University ranking (Valerio-Ureña et al. 2020).

The Instagram profile of the San Pablo CEU University Foundation (@fundacion_ceu) has 12,000 followers. Next, we analyze some of the campaigns that the CEU Foundation has carried out, to establish whether they meet the objectives of purposeful branding: the value of resilience in the story. First, it is important to define what resilience is in order to know whether these stories meet their objective: to be more resilient. For some researchers, such as Wolin and Wolin (1993: 65), the seven factors that characterize resilience are as follows:

1. the ability to observe oneself and one's surroundings simultaneously, to ask difficult questions and give oneself honest answers
2. the ability to maintain physical and emotional distance from problems without becoming isolated
3. the ability to create strong, intimate bonds with other people
4. the capacity for the self-regulation and personal responsibility necessary to achieve autonomy and independence
5. humor and creativity, understood as the ability to see the funny side of tragedy and to create order, beauty, and purpose out of chaos and disorder—usually a manifestation that adversity has been overcome
6. the ability to wish others the same good that one wishes for oneself and to commit oneself to specific values
7. the ability to give meaning to one's own life.

Resilience is thus defined as the “capacity of a living being to adapt to a disturbing agent or an adverse state or situation” (RAE 2023). Therefore,

the school builds resilience in pupils by creating an environment of caring personal relationships Adults working in schools must look for the strengths of individual pupils as carefully as they look for their problems, and show them. (Henderson, Milstein 2003: 26)

Case studies

Methodology

The methodology chosen to approach the research problem, in correspondence with the nature of the object of investigation, follows a qualitative methodological perspective through the analysis of content published on Instagram. The qualitative method is popular and effective when it comes to analyzing media content through concrete applications (Berelson 1952). For this analysis, we have used different authors to establish a relationship between the content that is published and the story that is told, based on what McKee and Fryer (2003), Scolari (2014), and Jenkins (2010) understand by *storytelling*. In order to achieve the proposed objectives of determining whether resilience forms a part of the narrative of educational centers, we followed the seven factors of resilience identified by Wolin and Wolin (1993) and analyzed whether they are present in the publications of the CEU Foundation.

Campaign #MiradasAtentas

#MiradasAtentas is a campaign that the San Pablo CEU University Foundation launched in April 2023 to raise awareness of the problem of bullying in Spain.

According to the World Health Organization (WHO) and the non-governmental organization Bullying Without Borders, bullying is any form of physical, psychological, or sexual intimidation or aggression against a person of school age repeatedly in such a way as to cause harm, fear, and/or distress to the victim or victims (2023). The latest data provided by the WHO and the Bullying Without Borders show that bullying leads to around 200,000 suicides of young people between the ages of 14 and 28 every year; in Europe up to 24 million children and young people are victims of bullying and bullying-related abuse every year (World Health Organization 2023). In Spain, between January 2021 and February 2022, 11,229 serious cases of bullying were identified; suicide in Spain is the leading cause of death from external causes in minors.

Image 1. Screenshot from the #MiradasAtentas campaign against bullying



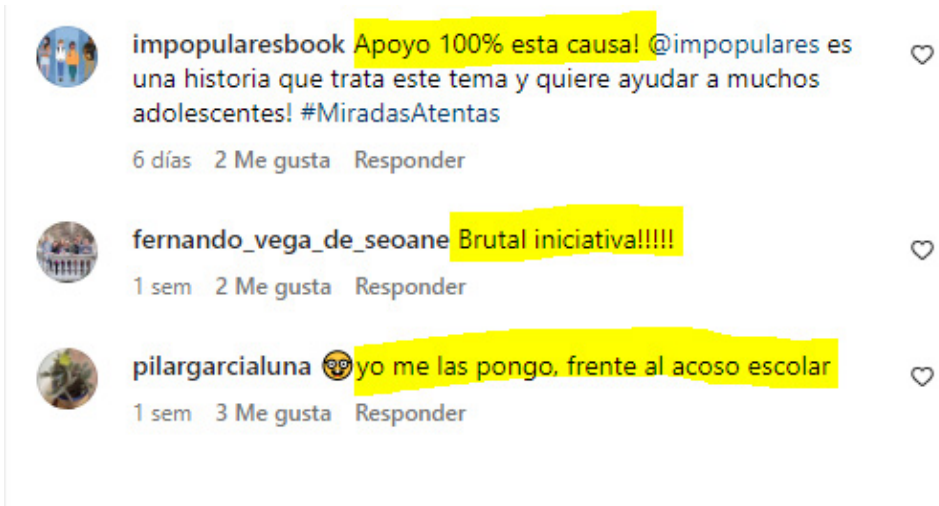
Source: San Pablo CEU Foundation's Instagram account (April 2023).

As can be seen, the CEU Foundation is positioning itself as a purposeful brand with a resilient story, as it uses Instagram to communicate its concern for a problem in society using messages of overcoming (resilience).

Additionally, in this campaign, the institution invites different personalities to be protagonists of its story: Vicente Vallés, Toni Nadal, Ángeles Blanco, Antonio Resines, and others have joined this campaign to amplify the message of the CEU Foundation.

As pointed out by Mangold and Faulds (2009), human communication primarily seeks to establish connections with people who share similar interests. In this respect, social networks have become the ideal channel to achieve such a connection, as they provide greater connectivity and opportunities to build strong, lasting relationships between brands and their customers. This type of campaign achieves this union that Mangold and Faulds studied, because an analysis of the comments of this post shows that the followers of the CEU Foundation praise this initiative, thus getting the user to empathize with the communication of the educational institution.

Image 2. Screenshot of users' comments on the #MiradasAtentas campaign against bullying



Source: San Pablo CEU Foundation's Instagram account.

Campaign "CEU Talks, el valor de los valores"

Another section worth highlighting is "CEU Talks, el valor de los valores" ["CEU Talks, the value of values"], a space where journalist Marta Barroso talks about values with different personalities. In this section, the protagonists explain their personal stories of self-improvement or share their vision of life. To shed light on this, we analyzed the content of this section in order to determine whether the CEU Foundation also, in this case, has a clear purpose of storytelling and resilience. For this reason, we studied three campaigns: the first, in which the protagonist is an example of overcoming, the second, where the protagonist is a prominent member of the CEU community, and the third, where the protagonist is a public figure.

Image 3. Screenshot of “CEU Talks, el valor de los valores” with Andrés Marcio



Source: San Pablo CEU Foundation’s Instagram account (March 2023).

An example of self-improvement: This time, the protagonist in this section is Andrés Marcio Olona. Andrés is a football coach and high school student. He suffers from laminopathy, a very rare disease that affects about ten people in Spain. In the course of the video, Andrés recounts what it is like to live with his illness. We identify in his story signs of resilience when he declares: “I have never had the feeling of being sick, I lead a very normal life” and “I am in my chair without being able to be physically independent, and as I can’t change anything, I have to be happy.”

According to Wolin and Wolin (1993), resilience is “the capacity to give meaning to life.” According to Andrés’ story, he searches for that meaning day by day: “I’m more afraid of not living than dying.” In this piece, Marta Barroso, who acts as a journalist and spokesperson for the CEU, also uses a discourse based on the values of resilience by assuring the audience that “you are the smile in the face of challenge and the sense of humor that you have” and that a symbol of resilience is “humor and creativity, understood as the capacity to find the funny side of a tragedy, and to create order, beauty, and objectives from chaos and disorder. They are usually a manifestation that

adversity has been overcome.” The values in this piece are palpable in every second of the story, which is why giving a voice to Andrés is sharing with the world the values of the CEU Foundation—an institution that is committed to effort, resilience, and family. These values can be summed up in the protagonist’s words: “my parents have taught me to make an effort, to overcome, to be happy no matter what happens without them nothing would be impossible.”

Image 4. Screenshot of “CEU Talks, el valor de los valores” with Rosa Visiedo



Source: San Pablo CEU Foundation’s Instagram account (April 2023).

Protagonist of the CEU: To give visibility to those who are part of the educational group, in this section they also give a voice to people who make up the CEU group. This technique makes it possible to put the employee at the center of the communication, which is technically known as *inbranding* (Cabré, Trepát 2021: 15).

The employees of the brand, not of the company, are the company’s first customers. When we talk about the employee customer, we mean that he/she must understand and share the essential values of the brand, feel proud of it, and finally, be predisposed to recommend it to his/her friends and family; a fact that, paradoxically, does not occur in most companies.

Rosa Visiedo is the rector of San Pablo CEU University, and appears in this piece to talk about education and values. Here, the protagonist becomes the voice of the institution, managing to convey messages through narrative. “One of our missions is to take care of our students,” declares Rosa Visiedo, who states that “educating is also caring.” The rector shares the values of the institution during this talk, making these values penetrate the viewer’s mind. In fact, according to Castelló-Martínez (2018), the loyalty of audiences in relation to companies is based on seeing coherence between discourse and action. The rector’s story is reinforced in the consumer’s mind because what the protagonist explains is felt every day in the classroom. Therefore, what the institution does inside (in the classroom), of course, has educational implications for outside (society).

Image 5. Screenshot of “CEU Talks, el valor de los valores” with Tomás Páramo



Source: San Pablo CEU Foundation’s Instagram account (April 2022).

A public voice: On this occasion, the protagonist of the section is Tomás Páramo, an influencer and entrepreneur who has more than 365,000 followers on Instagram. Tomás says that on this network “we transmit what we are, our way of seeing life, we transmit

what we feel.” On his profile he talks about values and his faith. As he says, “to speak of faith is to speak of love.” As in the case of Rosa Visiedo, Tomás acts as a spokesperson for the institution by sharing the same values. It is worth highlighting the definition that the San Pablo CEU Foundation gives on its website, which is linked to the influencer’s discourse. The San Pablo CEU University Foundation was created with the intention of contributing

... to the improvement of society through teaching at its facilities, by offering an educational model consistent with Christian principles, the values conveyed by the Gospel, and playing a role in public life that defends justice and the human being.

The institution’s goals include the search for academic and professional excellence, innovation in educational projects, and the education of its students in the values and virtues. (CEU 2023)

With Tomás Páramo as the protagonist of this episode, the San Pablo CEU Foundation brings its values closer to young people (Tomás is 26 years old) and, in addition, manages to amplify its message due to the impact of this influencer. In this campaign, the CEU Foundation’s objective of transmitting its values is achieved thanks to the fact that the influencer has the necessary credibility to bring its values closer to users, which—according to Martín García (2021)—allows the influencer to become an interesting prescriber for the brand.

This content from the San Pablo CEU Foundation is a clear example of communicating a brand committed to society. The educational center aims to offer a quality education to its students, while at the same time assuming its obligation to improve society, or at least to be a brand that uses its platforms to offer a story of resilience that we can identify with.

Conclusions

Brand purpose is a mission that concerns and occupies companies. Thanks to their CSR actions and their communication channels, they have the power to change and improve society. Educational centers have a dual mission: being responsible for education, they must educate with awareness and, as a company, they must be a brand

with purpose. Among different communication and marketing techniques, this chapter has focused on storytelling as a way of communicating. Examining the subject in greater detail, we have analyzed how the CEU Foundation communicates on its Instagram channel. From the case studies we have detailed above, we have created the summary in Table 1.

Table 1. Summary of the presence of Wolin and Wolin's (1993) seven resilience factors in the stories of the San Pablo CEU University Foundation campaigns

	Capa- city for personal responsi- bility	Humor and creativity to create order	Wishing others well	Giving meaning to life	Observing oneself and asking difficult questions	Maintain- ing physi- cal and emotional distance	Creating connec- tions with other people
Campaign (#Mirada- sAtentas)	×		×	×	×		×
Campaign CEU Talks Overcom- ing)	×	×	×	×	×	×	×
Campaign CEU Talks (Protagonist CEU)	×		×	×	×		×
Campaign CEU Talks (Public voice)	×		×	×	×	×	×

Source: own elaboration.

According to Wolin and Wolin (1993) and as shown in the summary table, the seven resilience factors are present in the campaigns we selected for this study. We can thus confirm that the San Pablo CEU University Foundation is committed to a narrative that highlights the values of resilience. These values, as we have analyzed, form part of the discourse of purposeful brands. This is why, through the content analysis of the campaigns, we have been able to define whether the San Pablo CEU Foundation uses storytelling as a technique to reach its public.

Table 2. Content analysis related to storytelling in the campaigns of the San Pablo CEU University Foundation

	Brand purpose: to change the world	Presence of a protagonist	There is a story behind	Action is taken
Campaign (#MiradasAtentas)	×	×		
Campaign CEU Talks (Overcoming)	×	×	×	
Campaign CEU Talks (Protagonist CEU)	×	×	×	
Campaign CEU Talks (Public voice)	×	×	×	

Source: own elaboration.

In relation to the previous summary table, we see that the San Pablo CEU University Foundation uses the storytelling technique in its communication on Instagram, since one can observe the presence of a protagonist telling their story to convey the brand's values—values linked to resilience that travel and reach users through the story, because without a story there are no values and without values there can be no resilience. This table also reveals that this educational center acts as a spokesperson for powerful stories, but in its communication we can observe that they do not take action. Today, brands from different sectors are putting storydoing into practice, a concept that does not conflict with storytelling, but is part of its own strategic evolution.

Storydoing strives to ensure that the stories told become reality, i.e. that brands do what they say they do (Argency 2015). It is not enough to merely comply with what is said; storydoing also consists of adapting a coherent story to the brand's praxis (Freire 2017) so that, according to Barrio Fraile (2019), this evolution in advertising narrative models achieves engagement on the part of the digital audience.

Nevertheless, the San Pablo CEU University Foundation acts as a purposeful brand with a clear resilience story that, in the future, could carry out actions that highlight its values, thus becoming a brand that counts and acts in equal parts.

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