



The impact of the presence of minorities in the viralization of Diesel

El impacto de la presencia de minorías en la viralización de Diesel

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ABSTRACT

In the following paper, we do a research about the relationship between content marketing and the viralization of them in the social network. To do this, we have taken a sample of 10 viral examples of the Brand Diesel in Tik Tok. This was done with the aim of understanding which are the elements in the Brand communication that make viralization possible. The investigation was exploratory in nature, with a qualitative approach, and a non-experimental transactional design. Using a pattern, the sample which takes a periodo of seven months (November 21st to Junes 22nd) was examined. The content was analyzed in detail taking into account marketing contents, social marketing, marketing viral. The Brand, its message, and the forms used to communicate were also researched. The results show an evident preference for the content that includes minority groups, with added value with emotional aspects, not for selling. The mail conclusions lead to highlight the importance of the social responsibility as the center of the publicity strategies of the Brand and how the use of minorities favors the spread of the message.

Keywords: Content Marketing; Viralization; Minoritie; Advertising; Social Networks.

RESUMEN

En el presente trabajo desarrollamos una investigación acerca de la relación que existe entre el marketing de contenidos y la viralización de los mismos en redes sociales. Para llevarlo a cabo, seleccionamos una muestra de 10 piezas virales de la marca Diesel en Tik Tok. Esto, con el objetivo de comprender cuáles son los elementos presentes en la comunicación de la marca que facilitan su viralización. El estudio fue de carácter exploratorio, con enfoque cualitativo, y con un diseño no experimental transaccional. Se utilizó una grilla de análisis para examinar la muestra seleccionada, la cual comprende un periodo de siete meses (noviembre 2021- junio 2022). Se analizó detalladamente el contenido considerando factores relativos a las teorías del marketing de contenidos, marketing social, marketing viral y, también, se analizó considerando a la marca, su mensaje, y los formatos utilizados para comunicarse con el público. Los resultados revelaron la evidente preferencia por el contenido que incluye grupos minoritarios, con valor agregado, no promocional y con aspectos emocionales. Las principales conclusiones conducen a destacar la importancia de la responsabilidad social como parte central de la estrategia publicitaria de la marca y como el uso de minorías favorece la difusión del mensaje.

Palabras clave: Marketing de Contenidos; Viralización; Minorías; Publicidad; Redes Sociales.

INTRODUCTION

In 2020, social media came to a standstill in response to Calvin Klein's new campaign "Proud In My Calvins," which incorporated the image of Jari Jone, an African American, overweight, and transgender model, putting in check the brand's hegemonic and stereotyped communication carried out until then.

It was in June of that time, the month in which Pride is celebrated (a festivity held to commemorate the self-affirmation and visibility of people who belong to the LGBTQ+ community), when the Calvin Klein brand took an unexpected turn in its communication, bringing to the streets and to people a new message: that of inclusion and pride. Praise arrived as quickly as criticism, which accused the brand of taking advantage of the Pride movement for its own economic benefit.

This was the first time that an Afro-descendant transgender model was part of a campaign for Calvin Klein.⁽¹⁾ Just a few years earlier, the inclusion of a transgender model or of real bodies in the advertisements for this brand (and, in general, in the world) was almost unthinkable. The streets were full of images that promoted sculptural and unattainable bodies as synonymous with success, happiness, and even health.

This social pressure, transmitted and perpetuated by the media and advertising, "educates", or rather persuades the population about the benefits of the image and the "perfect body", thus reinforcing social stereotypes.

Luciana Peker, journalist and author of books such as "The women's revolution was not only a pill", states that:

There is no stereotype, there is no hegemonic model of beauty; rather, hegemonic culture is the permanent frustration of all bodies, of the very thin, of blondes, of those who are not, of the voluptuous. The beauty that is imposed is that of frustration, that of always being lacking in your beauty even when there are models closer to that stereotype.⁽²⁾

The impact generated by the participation of a transsexual model in this advertisement led to the viralization of the aforementioned campaign. Social networks were filled with photos and comments from users mobilized by the inclusion of a body that did not conform to the powerful hegemonic stereotypes that were usually used. Comments ranged from criticism of the brand to messages of encouragement from users moved by an advertisement that included a real and free body.

Brian [@el_indocto]. (1/7/2020). "I just found out that Calvin Klein used a trans, Afro, curvy person for their advertising... They only needed to add that she was a feminist, animal rights activist, and vegan to have the politically correct package, 2020 version". [Tweet]. Twitter. https://twitter.com/el_indocto/status/1278348629300969479 Pandemio [@NachoBeoulve]. (26/06/2020). "She is trans, she is fat, she is Black. She is the new image of CK's advertising. They break the mold of perfect little models at a necessary moment. Good on @IAmJariJones and @CalvinKlein. I love this". [Tweet]. Twitter. <https://twitter.com/NachoBeoulve/status/1276612377220386824>

This fact undoubtedly marked a turning point in advertising and society. This would not be the first time that a trans model occupied the place of a Hollywood supermodel, nor that this type of content went viral.

Throughout the history of humanity, much harm has been done without being aware of it, and people considered to belong to minority groups were excluded from a productive society. But things changed, and laws began to strive to cover the needs of these neglected groups. Brands, as good transmitters of society, adapted to the message and forms, and groups that seemed to be forgotten gained strength and voice. Thus, social marketing began to focus on serving minorities, with visible inclusion as a central part of its advertising strategy.

Sebastian Corzo, Marketing and Business Development Leader of the Division

Kantar Insights maintains:

Consumers are demanding that companies commit to making a positive contribution to society. A more diverse and realistic perspective, reflected in brand advertising, can help not only break negative stereotypes or raise awareness of issues, but can also represent an opportunity for commercial development in underexplored markets.

Until a few years ago, companies were only concerned with meeting their objectives and increasing their revenues. But shortly thereafter, this approach changed to project itself into external businesses with a social character.

Society is in constant evolution and change; it is necessary, then, for marketing and advertising to advance along the same tracks. Audiences are no longer as influenced by aggressive campaigns and promotion as they previously used to be. Today, the main driving force behind advertisements, communication, and brand messages are the users themselves, the human being.⁽³⁾

Thus, corporate social marketing (RSE) began to play a much more important role, allowing brands not only to obtain long-term competitive advantages, but also to connect with customers and create an empathy that would allow the full satisfaction of the members of this relationship.

Kloter and Roberto mention that “social advertising is an organized effort, one led by a group (the change agent) that attempts to persuade others (the target adopters) to accept, modify, or abandon certain ideas, attitudes, practices, and behaviors.” Social advertising shares the same objective as commercial advertising: to improve the image of the entity from which it originates and to improve the positive perception of consumers by sharing its values.

Knowing the customer tells us that they are much more than one person interested in a product; they are one person who has concerns because the world is very unstable, there is doubt about whether the planet will run out of resources, poverty, lack of water; it is a context in which companies must demonstrate that they care too, that they not only want to sell what customers want in the best possible way but also want to ensure that they understand the world in which customers live; they want to demonstrate that they try to make a difference and a better world.(4)

A new IBM study, focused on analyzing global consumption trends, reveals that currently, for consumers, the importance of values associated with a brand outweighs other factors such as price or convenience. The study, developed in collaboration with the National Retail Federation (NRF), includes surveys of 19 000 consumers from 28 countries, including Spain, belonging to all demographic groups, from Generation Z to Baby Boomers, from 18 to 73 years old. The objective is to understand how individual purchasing decisions are evolving, and to obtain conclusions that help companies succeed in this new context.

Among the conclusions drawn from the study is that a third of all consumers would stop buying their preferred products if they lost confidence in the brand and, in fact, another third of consumers state that during 2019 they have already stopped buying some of their favorite brands for this reason.

Consumers add that, when making a purchase decision, they prioritize sustainable, transparent brands that are aligned with their values. Therefore, they state that they are willing to pay more, or even to change their purchasing habits, for those brands that fit their priorities.

We can affirm, then, that companies, in their function of producing goods and services to satisfy people's needs, must set objectives that go beyond the sale of said product or service and aim to connect with and address consumer demands, which ultimately are the expressions of unmet social needs.(5)

The strategic importance of the commitment to Corporate Social Responsibility is conceived as actions by the company that allow it to increase its competitive position in relation to its industry rivals (6).

It is reaffirmed that social responsibility is becoming increasingly decisive and influential, as mentioned by García, Palacios, and Espasandín.(7) “Social responsibility is becoming an increasingly necessary component for organizational success.” Like these authors, Ethos (8) mentions that “social responsibility is becoming increasingly a factor in business success, which creates new perspectives for the construction of a more economically prosperous and socially just world”.

In this decade, changes with reference to equality begin to become visible through regulations regarding groups considered minority, and minorities are seizing the interest of majorities.

Taking advantage of the capacity—often turned into a necessity—of the social individual to share and comment on whatever draws their attention, brands made use of this resource to give rise to a new type of marketing, which uses social networks, emails, websites, and everything that the internet has placed before us over the last decade to massify ideas, businesses, or other types of content in a way that would not be possible to replicate in traditional media.

The great marketing theorists envisioned, from the origin of the Internet, a new medium through which brands could establish a relationship with their consumers. Every marketing agent must be attentive to the evolution of communication media, understand its new dynamics, and recognize that, in a digital global society and reality, Marketing 2.0 is a fundamental tool in the development of market strategies and business plans of companies.(9)

Social networks are an inseparable element of our lives; daily we scroll, share, click, like, save, or send content that interests us. Every day. At the moment when these impulses are repeated frequently and with a differential magnitude, on the same content or series of ads in a short period of time, we can say that we are in the presence of something “viral”.(10)

To establish a first notion of what the concept of Viral Marketing is, it could be said that it is a term used in Marketing to describe those activities carried out by a company to try to generate recommendations and positive references toward its products or services among its consumers and potential customers.(11)

Talking about virality, in the context of commercial communication, means referring to the multimedia and multipersonal interaction and distribution of promotional products with the aim of generating social interaction (12). Virality represents an opportunity for brands to obtain greater reach, penetration, and positioning. The key to viralization lies in the content and is manifested through views, comments, likes, shares, among others.

Indeed, an interesting and challenging area of research involves understanding how and why some messages become viral, which is addressed through investigations of the diffusion process and the role of the various factors that come into play for that process to be successful.(13)

Why do people share content on the Internet? This is due, to a certain extent, to their need to integrate into their communities through the distribution of information, information that they consider valuable to their peers. But it is also due to a need for differentiation, self-expression, or social validation that occurs through the dissemination of cultural consumption choices (14).

Therefore, a highly valuable resource comes into play: content marketing. Juanjo Ramos (15) states:

The increasingly widespread concept of content marketing can be defined simply and straightforwardly as the creation, publication, and distribution of content of exceptional value and interest for your customers and user community. In other words, it involves generating content so extremely valuable that it earns us the unconditional trust of our potential customers, while differentiating us from the competition. This high-quality information should under no circumstances be advertising in nature or be designed to sell directly; rather, it must provide knowledge and resolve users' doubts or problems. (p. 3)

The marketing agency Increnta (16) states that for brands to be heard, they must offer added value to their messages through stories that captivate and engage consumers. Added value works to induce consumers to modify their purchasing habits in the long term.(17)

Some authors have examined in depth the main aspects that contribute to the viralization of content, proposing emotions as a main factor, because they can promote social transmission, considering that positive news is shared much more than negative news, with the emotions of surprise and joy predominating.(18)

The emotional and sensory elements that create relationships attract consumers.(14)

It is important to identify whether there are recurring resources in the message that favor the viralization of content generated by one brand. In this manuscript, we seek to better understand the phenomenon of viralization and its relationship with content marketing. To carry out this work, we analyze a specific case, Diesel, and seek to discover what elements the brand uses for its viralization on the Tik Tok platform.

To this end, we ask ourselves: What are the factors that favor the viralization of Diesel content on Tik Tok? How does the presence of minorities affect its communication? Is using these topics really fuel for the brand's viralization?

Having mentioned all this, and understanding the key aspects for the conceptualization of the topic, it is necessary to define what will be sought with the development of this work.

The general objective is to understand the role of minority inclusion in a viral content marketing strategy, through the Diesel case.

Regarding specific objectives, we mention:

- Select 10 brand posts on TikTok that show different viral outcomes and identify which are the most recurrent elements among them.
- Identify the key elements that make content generated by Diesel go viral on TikTok and, in particular, the effectiveness of the presence of minorities.
- Analyze which of the elements highlighted in the brand's most shared publications positively influence the phenomenon of viralization.
- Define a series of recommendations on the use of viral resources and the effective use of minorities in communication.

METHODS

Design

The following work was exploratory in nature, since, as Karina Batthyány and Mariana Cabrera maintain, "Exploratory studies are usually carried out when the objective is to examine a research topic or problem that is little studied or has not been addressed before".

In the present case, the relationship between viralization and content marketing will be stu-

died, fields that have not been linked previously. We seek to better understand the relationship between them through a qualitative approach, focusing on the search, collection, and interpretation of theoretical and scientific information. This methodology was used because it provides alternatives for gaining a deeper understanding of a specific situation, which allows the researcher to solve a problem.

Regarding the characteristics of qualitative research, Mason points out three important features: first, that it is a philosophical position, highly interrogative, interested in the ways in which the social world is interpreted, understood, and produced; second, that the data studied are flexible in nature and sensitive to the context in which they are produced; and third, that the data must be approached with methods that also allow understanding the complexity and detail of the context.

The design is non-experimental, cross-sectional. This is because researchers study the phenomenon as such and as it occurs naturally, without intervening in its development.

Participants

The research population consisted of all publications made by the Diesel brand on the social network Tik Tok, within a period of 7 months. Within this existing availability of posts, 10 viral posts exceeding 100 thousand views were selected. The participants were those same publications, already defined in terms of the variables that justify their selection in the sampling. In detail:

- (First sample: draws on emotional elements)
- Strange talents. (119 k). 26/11/2021. https://www.tiktok.com/@diesel/video/7034851464619117830?is_from_webapp=v1&item_id=7034851464619117830o/7125461389677743365?is_copy_url=1&is_from_webapp=v1&lang=es
- The most modified body in the world. (474 k). 15/12/2021. https://www.tiktok.com/@diesel/video/7041955362144128261?is_from_webapp=v1&item_id=7041955362144128261
- First gay K-Pop idol, Holland. Promotes a message of love and hope. (2.3 m) 22/06/22. https://www.tiktok.com/@diesel/video/7112069585544744198?is_from_webapp=v1&item_id=7112069585544744198
- Trans photographer who seeks to make trans bodies visible and endow them with eroticism. (853.5 k) 27/06/2022. https://www.tiktok.com/@diesel/video/7113979647053925638?is_from_webapp=v1&item_id=7113979647053925638
- Queer artist. (407.5 k) 30/06/2022. https://www.tiktok.com/@diesel/video/7114970489784683781?is_copy_url=1&is_from_webapp=v1&lang=es
- You too might someday be a @guinnessworldrecords holder" (281.1 k) 09/12/2021. https://www.tiktok.com/@diesel/video/7039738108534918405?is_copy_url=1&is_from_webapp=v1&lang=es
- (Second sample: uses promotional elements)
- Diesel Fashion show clip. (4489). 24/02/2022. https://www.tiktok.com/@diesel/video/7068314687502372101?is_copy_url=1&is_from_webapp=v1&lang=es
- T-shirt Unboxing (13.1k). 12/04/2022. https://www.tiktok.com/@diesel/video/7085751558574591237?is_copy_url=1&is_from_webapp=v1&lang=es
- Unbox Diesel wallet. (8015). 19/04/2022. https://www.tiktok.com/@diesel/video/7088365087253105925?is_copy_url=1&is_from_webapp=v1&lang=es
- Diesel Sneakers. (3235). 10/12/2021. https://www.tiktok.com/@diesel/video/7040100795521518854?is_copy_url=1&is_from_webapp=v1&item_id=7040100795521518854&lang=es

Instrument

The data collection and organization instrument that was used was an analysis grid, which contains different variables that were necessary for

define the observation criteria for each publication. They are detailed below:

The research began with an observation process on the online platform TikTok of the Diesel brand, with the aim of collecting information linking content marketing with viralization. Based on what was proposed by Segarra et al.(12), regarding important metrics (reproductions and interactions) in matters of viralization, data collection was carried out for the proposed variables (temporality and interactions) with their respective indicators.

It is appropriate to mention that the social platform chosen to conduct the study was Tik Tok because a) it shows the statistics of each publication and b) its content goes viral with great ease.

Figure 1. Analysis grid

Categoría de análisis	Unidades de análisis	Post 1	Post 2	Post 3
Balance del contenido	Elementos promocionales presentes (productos o servicios de la marca)			
	Elementos no promocionales presentes			
	Elementos de responsabilidad social presentes			
Temática de las conversaciones				
Modelo de comunicación	Unidireccional			
	Participativa (invita explícitamente una respuesta) (Horizontal, ascendente o descendente)			
Indicadores de elementos que favorecen la difusión del contenido por parte de los usuarios	Aspectos emocionales			
	Aspectos sensoriales			
	Valor agregado (historias)			
Formato				
Textos (titulares, diálogos, captions, etc)				
Videos o animaciones				
Links o contenido vinculado				
Duración				
Contexto				
Fecha de publicación				
Engagement (Interacciones)				
Reproducciones				
Like				
Comentarios				
Compartidos				

Analysis

The collected data were analyzed 100% qualitatively, taking into account the theoretical framework compiled in the introduction, as well as the research objectives themselves.

The aim was to focus on the creation of Diesel content and how the presence of minorities influences users to share it.

The process began with the selection of 10 viral posts by Diesel. With the sample already selected, we proceeded to interpret the results entered into the grid.

RESULTS

With the aim of identifying which aspects of the posts contribute to the viralization of the Diesel brand on TikTok, the selected sample was analyzed. To identify these aspects, two samples composed of different resources were used: the first relies on the use of minorities and the second is exclusively commercial. The content was examined using a grid created specifically for the occasion, observing the results objectively, analytically, and comparatively. Taking a period of 7 months (November 2021-June 2022) as the time frame, the following was observed:

General aspects

The focus of the content is on showing testimonials from people under the concept that they are “unique”. Discourses of empowerment and expression are repeated, such as “No talent should stay hidden” (No talent should stay hidden) or “She owns her body. You own yours.” (She owns her body. You own yours). The product and its respective sale take a back seat, since the appearance of promotional elements throughout the selected sample is barely evident. The emphasis is on what is said rather than on the product itself. In fact, the only moment where Diesel products can be observed is in the clothing of those who appear in the videos, but in a very subtle, almost imperceptible way. The strength of the content lies in giving space to different people so that they talk about who they are, what motivates them, and who inspires them, always leaving a motivational

message, as we can observe in TikTok number 5 of the sample, where a queer artist in the middle of their speech mentions “Diesel an Tom of Finland Foundation capsule is a symbol to preserve our sexuality and intimacy as power” (The Diesel and Tom of Finland Foundation capsule is a symbol to preserve our sexuality and intimacy as power).

Content balance

They focus their content on telling people’s stories. The logo and promotional elements remain in the background. In the selected sample, Diesel directs its communication efforts toward providing minority groups with a sense of security. It speaks particularly to groups of queer people, transsexual people, or people who simply have a unique characteristic that differentiates them from the crowd. It moves away from typical hegemonic communication that seeks to perpetuate unattainable beauty standards and, on the contrary, approaches the “common” public, “real” people.

The message is repeated throughout the selected sample: Being yourself is winning. We can observe this in Post 2, where the woman who appears in the video, awarded by Guinness Records as the woman with the most physical transformations, after telling about her life says: “The moral of the story: be yourself and be happy” (The moral

of history: be yourself and be happy).

Even knowing that the ultimate purpose is always promotion, non-promotional content with overtones of social responsibility drastically exceeds the second sample of videos in interactions, which focuses only on promotional content, showing products without including added or emotional value.

The elements of social responsibility play a very important role in the selected sample. The aim is to represent minority communities and give them a message of support and pride. Queer artists or trans photographers show how, through their art, they defend the rights of the LGBT+ community and conclude by giving a message of inclusion, such as “Wear it proudly”.

Themes of the conversations

Throughout the selected sample, we can observe how Diesel uses people to convey its message. And not just any person, but those who represent minority groups in this society.

The stereotypes disseminated in the sample represent “ordinary, everyday” people, beings you can come across anywhere: walking down the street or shopping at the supermarket. However, these individuals are represented as iconic, singular, and powerful, emphasizing a message: we are all unique and our beauty lies in being.

In these days, when problems and uncertainty are rife, providing people with support and empowerment has been very useful for Diesel. The brand, aware of this reality, has made use of a very powerful trope: the use of minorities. Real and unique people become participants in its message, ensuring that to have a successful life, you only have to be yourself.

Transsexual people, fat people, people with skin problems become the visible face of Diesel as a major part of its advertising strategy. This not only enables its viralization and dissemination but also allows it to connect with the public in a more personal and socially fairer way. The brand seeks to create messages that adapt to the needs and interests of society, integrating and distributing valuable information that helps it create a better image of itself as key to success.

Communication model

The unidirectionality of the message is highlighted. No calls to action are found other than in the posts made during LGTB+ Pride Week, which invites people to “Dress with pride”, but rather than a participatory element, it is the claim of said campaign “Wear it proudly”.

The content focuses on delivering a message to users. None of the TikToks in the sample refer to issues such as fees, promotional aspects, or the acquisition of the products. However, despite not being participatory content in its construction, the tone invites expression.

Indicators of elements that favor the dissemination of content.

Overall, the publications that generate the most views are those that reflect emotional rather than promotional content. In fact, the second sample, which exclusively presents products of the brand, does not exceed 15,000 views in any of the cases, whereas, by contrast, those that show people and emotional aspects exceed 100,000.

Posts that use emotional content share the common denominator of possessing added value, such as fragments from the lives of artists or people belonging to the art world and representing minority communities. By contrast, content that exclusively shows promotional aspects presents the product with nothing more.

Regarding the sample that uses emotional aspects, the use of people who seek to inspire, express themselves, and invite users to raise their voice can be recognized in most of the videos. Messages of pride for the LGTB+ community, the inclusion of people with different talents, and the empowering message of being whoever you want to be “You too could someday be part of @guinnessworldrecords” are repeated, again highlighting the importance of being true to oneself.

The tone of the communication is relaxed, but without losing its elegance and eloquence.

The two most viral videos in the sample speak to the LGTB+ community and invite them to feel proud of who they are and to make themselves heard.

Overall, the brand makes use of both emotional aspects and integrative and identifying aspects, in a balanced proportion. When communicating, they use as a key resource “normal” people, or those who represent some minority group, in addition to the added value of users’ stories.

Its understanding is achieved thanks to a consensus of recognition.

Format

Regarding the format, and due to the nature of the social network itself, the entirety of the content consists of videos that do not exceed a minute.

These videos stand out because they focus mainly on the people who appear in them, leaving the context in the background.

The power of the content lies in those who appear in the video and in what they say. We will see different people telling their story, their motivations, and their inspirations. There are two specific cases in which, for one brief moment, the focus shifts away from the participant and is placed on drawings and illustrations by other artists. These drawings are not a random sample; rather, they have been used to create a collection for the brand: Diesel and Tom of Finland Foundation capsule.

Regarding texts and headlines, we can repeatedly see throughout the sample the Diesel logo accompanied by its emblematic and timeless slogan “For Successful Living” (For a successful life) and phrases that seek to encourage the public to express themselves: “No talent should stay hidden” (No talent should remain hidden), “She owns her body. You own yours” (She is the owner of her body. You are the owner of yours), “Wear It Proudly” (Wear it with pride), “You too might someday be a @guinnessrecords holder” (“You too could someday be part of @guinnessworldrecords”).

No linked content that redirects to other content or platforms is revealed, nor are calls to action. Only the reiterated message of inclusion, closeness, love, and support is evidenced.

Interactions.

Regarding interactions, we noticed that people tend to save posts more than they share them, and the number of likes is notably lower than that of the reproductions it has. Furthermore, as previously mentioned, non-promotional posts notably exceed promotional posts in interactions.

DISCUSSION

Through the research conducted during the development of this study, we were able to answer the questions posed in the introduction. Based on the exhaustive analysis of the sample, and using the aforementioned instruments, it was possible to identify some key points that could help to understand why certain brand content generates greater interest and, consequently, greater interactions and reproductions (19).

Returning to the general objective, which was to understand the role of the inclusion of minorities in Diesel’s viral content marketing strategy, we conclude that:

We can note how throughout the selected sample the same topic is continuously repeated: the use of minorities. Groups representing the homosexual, transsexual, queer community, among others, communicate their testimony under Diesel’s imprint, bringing the brand closer to the public and making it visibly more social and conscious. Furthermore, it uses “real” people for its communication, of different races, colors, and genders, setting aside the typical hegemonic communication that perpetuates unattainable stereotypes to make way for models that represent the majority of people and at the same time each individual.(20,21)

As we already know, the beauty ideals imposed by the majority of advertising messages today are very rigorous and very narrow. They classify people and make beauty a restrictive matter possible only for one select group of “privileged” people or people who, in order to belong, modify their bodies according to what beauty ideals demand. These stereotypes, which are continually perpetuated by brands and mainly by fashion, lead to generating major complexes and insecurities in people. These brands, which use almost unreal models, with qualities that do not represent the common person, to convey their messages, are falling behind.(22)

As Jaramillo mentions, companies must demonstrate that they not only want to sell what customers want in the best possible way, but also want to ensure that they understand the world in which users live and to demonstrate that they strive to make a difference and a better world.(23)

To this end, Diesel made use of social advertising, which we previously defined as an organized effort that attempts to persuade others to accept, modify, or abandon certain ideas or attitudes, seeking to improve the image of the entity from which they originate, and enhancing consumers' positive perception by sharing their values.

Throughout the videos published by Diesel, we can see how the brand makes use of this resource, attempting to disseminate messages of inclusion and pride in being oneself. By including diverse bodies, diverse genders, and diverse races, it has managed to generate great results in terms of interactions and impact (24).

We can state, then, that messages that make use of minorities and social advertising enable and favor the viralization of the brand on that platform.(25)

If we seek to respond to the second objective, which was to detect the most recurrent elements in the selected sample, we can say that the use of emotional aspects and added value is repeated a great deal. Interactions substantiate that content that makes use of these resources has a better impact than content that only seeks to promote products.(26)

Juanjo Ramos states that generating valuable content allows us to gain the unconditional trust of our potential clients, while at the same time differentiating us from the competition. This content must under no circumstances be of an advertising nature or be conceived to sell directly, but rather must provide knowledge and resolve users' doubts or problems, as we see throughout the selected sample, which mainly seeks to bring its users inspiring stories and messages of acceptance, leaving commercial matters for another occasion.(27)

As Kotler mentions, the public is no longer influenced by aggressive campaigns and promotion as it used to be. In fact, quite the opposite. They do not want to see brands selling. They want to see brands making a difference: offering a more diverse and realistic view, just as Diesel is doing.

Likewise, as Cortázar and Gómez proposed, emotional elements create relationships that attract consumers and are among the main aspects that foster content virality, since they favor social transmission.

We maintain, in this way, that companies, within their role of producing goods and services to satisfy people's needs, must set objectives that go beyond the sale of said product and connect to addressing consumer demands.

Another element that recurs and that we highlight is the unidirectionality of the message. This does not cease to be participatory, since despite not having a literal call to action, the message conveyed by the brand invites action and expression. In this way, we can verify what García, Palacios, and Espasandín said, namely that social responsibility is becoming, increasingly, a factor of business success. This creates new perspectives for building a more economically prosperous and socially just world.

Today, the main driver of viralization at Diesel is the communication it has with its users. Its messages of empowerment and acceptance allow it not only to obtain competitive advantages, but also to connect with customers and create an empathy that would allow the full satisfaction of the members of this relationship.

It is surprising to see how the impact generated by the participation of a transgender model in Calvin Klein's advertising years ago, and which led to the campaign going viral, continues to achieve the same results. Users want brands that ensure they understand the world they live in and that try to make a difference by aiming for a better world.

Calvin Klein was the pioneering brand to use Jari Jones's appearance in its campaign as a strategy to raise its name in everyone's voices, in a radical way. The firm's advertising thus began to promote the freedom of the LGBTQ+ movement by bringing together other important figures such as the Brazilian drag queen Pablllo Vittar or the transgender YouTuber Chella Man (1). Years ago, it was simply unthinkable to see a trans model in advertisements.

The inclusion of gay, elderly, or ill persons was also unthinkable.

At that time, companies were only concerned with meeting their economic objectives, but now they have changed this approach to design businesses with a social character, serving minorities, in an evident inclusion as a central part of their advertising strategy.

Taking advantage of social individuals' need to share everything that represents them and catches their attention, Diesel has used this element to create valuable content that has an impact on users, thereby achieving greater virality in its content.

As Maqueira and Bruque maintain, every marketing agent must understand the new dynamics and be attentive to the evolution of the media.

Brands must be a reflection of society's needs. And ignoring them can trigger an insurmountable lag, since, as we know, it is the user who is at the center of our communication chain, which simultaneously functions as the receiver of the message, the creator, and the medium.

Ted Coine (19) states: "Change is the result of the insurmountable pressure of the market," and we reaffirm it.

CONCLUSIONS

What is presented below must be interpreted taking into consideration the limitations inherent to the process. This is an exploratory study, which analyzes a small sample and focuses on one single case: the viralization of the Diesel brand on TikTok. This means that generalizing the results obtained would be inaccurate, since this isolated study is not fully representative of the phenomenon itself. For it to be so, the study should be expanded to a larger number of analyzed cases, so that it becomes safer to make claims that contribute to defining precise and critical results for research at a general level.

Anticipating future lines of research, a more exhaustive analysis that considers other networks such as Twitter and Instagram would be prudent. In addition, it would be appropriate to qualitatively analyze the public's responses to this resource. Does using these topics constitute a representation of the brand or merely a commercial action? How does the public interpret the use of these topics? What happens if a brand uses the minority topic in its communication but is not consistent with its actions?

As a recommendation for future research or brands on the use of the topic of minorities, I maintain:

People no longer want to see brands selling, brands claiming the unattainable. People want to see brands speaking to them, making them question themselves, breaking old stereotypes to make way for a more socially just gaze that includes real bodies and people. It is very important to be attentive to people's desires, to contribute to their well-being and to create a better world. Using "real" people helps identify the vast majority. And endowing them with confidence manifests not only a greater brand/customer connection but will also achieve the dissemination of the message: people integrate into their communities through the distribution of information they consider valuable to their peers, but also as a need for self-expression or social validation.

Now we can answer the questions posed at the beginning and affirm that the use of minorities in content published by Diesel favors the brand's reach and viralization. Their presence has a positive impact and manages to connect with the audience and their interests, thereby receiving greater interaction in said content.

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