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Taggers: Marketing 4.0 and the case of TAG

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Abstract

Marketing strategies evolve alongside new communication models led by digital platforms in an increasingly connected society. Currently, companies seek to relate to their customers based on emotional logic and recognition in relation to brands, surpassing only the rational aspects linked to products and services. In the wake of investigations linked to changes in marketing tactics, this article will address the concept and applications of Marketing 4.0 based on the business model led by the company TAG - Literary Experiences. To this end, the study analyzed the company's official digital channels, with an emphasis on Facebook, Instagram, and mobile applications, based on content analysis. It is concluded that the company is focused on new customer relationship paradigms, creating ways of identifying with its target audience as the essence of its services, based on the new challenges proposed by Marketing 4.0.

Keywords: Marketing 4.0. Experience. Tag Books. Social media. Digital Platforms.

Introduction

Marketing is not only linked to the sale of a product or service. It also involves the concern and expectation of satisfying the needs of consumers who, immersed in an increasingly connected information society, seek human and emotional experiences and values. This is the new paradigm of Marketing 4.0, a moment in which companies are reinventing themselves in the hybridism between traditional notions of marketing and digital convergence (KOTLER, KARTAJAYA, SETIWAN, 2017).

If before, the marketing perspective revolved around the product in rational aspects such as cost-benefit, currently, the user-centered experience is a decisive element for positive values added to brands and companies. For Kemp and Murray (2007), one of the strategic aspects of Marketing 4.0 is the prospect of creating exciting experiences around a brand, which will result in positive emotions linked to the brand and which will influence consumption. In summary, in Marketing 4.0, the consumer is perceived as an emotional being who consumes not only to satisfy their needs but also to belong to a social stratum for pleasure and identification. (SMILANSKY, 2009).

Searching for answers, three young university students from Rio Grande do Sul inaugurated in 2013 TAG *Experiências Literárias* (Literary Experiences). It is a company that, as the name suggests, is focused on the consumer experience based on the idea of a book club. Although the idea of the reading club is not new in Brazil, it is currently that the ground is more fertile for this business model. It is now enhanced by the changes brought about by the online environment, where, through technological advances and the rise of the digital platforms themselves, interactivity standards are high.

In this sense, the challenge becomes the construction of a brand personality that adapts to the new consumption and consumer patterns in the search for creating a brand personality that has a positive relationship with its customers. TAG *Experiências Literárias* will, therefore, be the object of study in this work, aiming to analyze the strategies adopted by the company and their relationship with the concepts and purposes of Marketing 4.0.

Platforms and Marketing: evolving parallels

Society lives in constant dynamism, and when it comes to technological aspects, this expression can have its ultimate consequences. Marketing adapts to these advances with the transformation of communication flows, speed, and possible degrees of interactivity.

The most important characteristics for the change in consumer behavior and the new Marketing 4.0 paradigms are the connectivity and interaction provided by the advancement of the Internet.

We see, for example, how at the top of the list of the most populous countries in the world is the “United States of Facebook”, with a population of 1.65 billion people. We also see how individuals now turn to Twitter to get the latest news from other citizens, whereas, in the past, a major television network like CNN would have been the trusted channel. Even YouTube surprised Hollywood with its sudden success. A survey commissioned by Variety magazine revealed that, among those aged 13 to 18, YouTube celebrities are more popular than American movie stars (KOTLER, KARTAJAYA, SETIWAN, 2017, p. 17, translated by the authors)¹.

Published in 2020, the annual **We Are Social** survey reaffirms the advancement of an increasingly connected public. Around the world, more than 4.5 billion people are using the Internet. Of these, more than 3.8 billion use social networks. ²In Brazil, the same report indicates that we have 150.4 million internet users, which means 71% of the population; of this, 66% are active on social networks. Furthermore, users spend, on average, 4 hours and 41 minutes on the Internet with their mobile devices. In this sense, it is possible to draw a parallel between the changes caused by the Internet and the evolution of marketing. If in Internet 1.0, at the beginning of the 1990s, the big discussion was around infrastructures, codes, and content repositories, without major concerns about interactivity, in Internet 2.0, the appeal to navigability and interaction became essential. In this sense, we are witnessing the advancement of digital platforms, which have a high capacity for social mediation.

Digital platforms are technological systems that function as active mediators of interactions and transactions between individuals and organizations operating on top of a connected digital technological base, especially within the Internet. They provide services based on these connections, strongly backed by the collection and processing of data and marked by network effects (VALENTE, 2019, p. 170, translated by the authors)³.

Digital platforms act on the logic of offering and exchanging services and content between agents in a peer-to-peer relationship whose center is the role of intermediation within the

1 Original text in Brazilian Portuguese: “Vemos, por exemplo, como no topo dos países mais populosos do mundo estão os ‘Estados Unidos do Facebook’, com sua população de 1,65 bilhão de pessoas. Vemos ainda como os indivíduos agora recorrem ao Twitter para saber as últimas notícias a partir de outros cidadãos, quando no passado uma grande rede de televisão como a CNN seria o canal confiável. Até o YouTube pegou Hollywood de surpresa com seu sucesso repentino. Uma pesquisa encomendada pela revista Variety revelou que, na faixa dos 13 aos 18 anos, celebridades do YouTube são mais populares do que astros do cinema americano.”

2 The **We Are Social 2020** Survey. Available at: <https://wearesocial.com/digital-2020>. Accessed on: Jan. 10, 2020.

3 Original text in Brazilian Portuguese: “As plataformas digitais são sistemas tecnológicos que funcionam como mediadores ativos de interações e transações entre indivíduos e organizações operando em cima de uma base tecnológica digital conectada, especialmente no âmbito da Internet, provendo serviços calcados nessas conexões, fortemente lastreados na coleta e processamento de dados e marcados por efeitos de rede.”

scope of the network effect. The network effect defines the business model, in which platforms are worth the same amount as the number of their users, heavily based on free services and revenue earned via advertising. The platforms sell freedom to users and, in return, offer the advertising market enormous amounts of personal data. When added to analysis systems based on algorithms and artificial intelligence, these data identify behaviors, tastes, and interests that can be translated into goods and services offered.

In the advertising model, platforms generally do not charge for user entry but serve ads. This form of advertising has a capacity for precision in defining the target audiences of a message, giving the advertiser the ability to filter recipients by a set of criteria, characteristics, interests, and behaviors. The dynamics of collecting and processing data on a large scale and in almost real-time, and the means used to achieve this, allow websites to identify segments in a very detailed way. (VALENTE, 2019, p. 184, translated by the authors)⁴.

To exemplify the nature and dynamics of this business model, the Alphabet conglomerate, owner of Google products – hegemonic on search engine platforms, video platforms, and operating systems – operates in two advertising models: “performance advertising” and “brand advertising”. The first modality involves advertisements available on search results pages, which offer links for users to access more information about the good or service. The system used was called Google AdWords. In the second modality, videos, images, and content are “offered” to potential customers.

This business model resulted in exponential growth for the company. Founded in 1998, Google had a revenue of 400 million dollars in 2002. In 2018, this value reached 136.22 billion, according to the Statista data platform, of which 116 billion came from advertising. In 2020, the ⁵Alphabet group entered the select group of 1 trillion-dollar companies⁶.

Facebook, the world’s leading social network, with more than 2 billion users with 1.37 billion daily visitors, has more than 90% of its revenues coming from advertising. In five years, Facebook more than quintupled its annual revenue, going from US\$5 billion to US\$27 billion between 2012 and 2016, and in 2017, it closed the year with revenue of US\$40.6 billion, 47% higher than in the previous year⁷.

4 Original text in Brazilian Portuguese: “No modelo de publicidade, em geral as plataformas não cobram para a entrada de usuários, mas veiculam anúncios. Essa forma de propaganda possui uma capacidade de precisão na definição dos públicos-alvo de uma mensagem, dando ao anunciante a capacidade de filtrar os destinatários por um conjunto de critérios, características, interesses e comportamentos. A dinâmica de coleta e processamento de dados em larga escala e quase em tempo real e os meios empregados para isso permitem aos sites identificar de forma muito detalhada segmentos.”

5 Data about Google. Available at: <https://www.statista.com/>. Accessed on: Jan. 10, 2021.

6 Information available at: <https://exame.com/negocios/google-se-junta-a-apple-e-microsoft-e-atinge-valor-de-us-1-trilhao/>. Accessed on: Jan. 10, 2021.

7 Facebook reaches 2.13 billion users. Available at: <https://link.estadao.com.br/noticias/empresas,facebook-chega-a-2-13-bilhoes-de-usuarios-em-todo-o-mundo,70002173062>. Accessed on: Dec. 30, 2020.

The power of these digital platforms lies precisely in a central element of digital advertising: personalization. Platforms are important gateways and filters, both through the production of content and interaction with other users. With this fertile ground, digital strategies are gaining more and more weight in the relationship between the consumer and the brand.

We believe that technological convergence will eventually lead to convergence between digital marketing and traditional marketing. In a highly technological world, people crave profound engagement. The more social we are, the more we want things tailored to us. Backed by big data analysis (the collection, processing, and analysis of big data), products become more personalized and services more personal (KOTLER, KARTAJAYA, SETIWAN, 2017, p. 10, translated by the authors)⁸.

The rise of digital platforms is part of the Internet 3.0 stage, in which the increasing possibility of personalization comes into play based on the massive collection of user data and algorithmic regulation. An experience of communication flow is created uniquely for each user (SCUDERE, 2017).

Alongside these technological advances is a change in consumer and business behavior. If in Marketing 1.0, companies were focused on the product and production lines without a concrete concern regarding brand identity and market segmentation, in Marketing 3.0, the strength of the Internet in consumer behavior is already visible. This culminates in a paradigm shift based on a more horizontal and inclusive logical vision, as experienced in Marketing 4.0, focusing on the common experience between social groups mediated by digital platforms.

At the current stage of marketing, the “Ps” equation (product, price, point, and promotion) gives way to the five “As” (assimilation, attraction, argument, action, and apology). In summary, the “As” proposed by Kotler, Kartajaya, and Setiwan (2017) is part of the path on which digital marketing strategies are based to achieve conversion at all stages of the customer journey. It is no longer a rational journey. The active and demanding customer seeks information to identify services and products.

In the digital economy, the customer relationship stages aim to create intimacy and proximity that make the consumer capable of being a “brand advocate”. This process begins with “assimilation”, the first contact with the brand, the moment when the consumer comes across its values and benefits.

The journey continues with the second stage, “attraction”, the moment in which the customer starts to consider a brand as the right choice for their needs and desires. This is the

8 Original text in Brazilian Portuguese: “Acreditamos que a convergência tecnológica acabará levando à convergência entre o marketing digital e o marketing tradicional. Em um mundo altamente tecnológico, as pessoas anseiam por um envolvimento profundo. Quanto mais sociais somos, mais queremos coisas feitas sob medida para nós. Respaldados pela análise de big data (coleta, processamento e análise de megadados), os produtos tornam-se mais personalizados e os serviços, mais pessoais.”

decisive moment for the brand to generate curiosity about the product and service. The other three stages begin to represent a funnel of choices.

In the “argument”, for example, the consumer begins to seek additional information about the company. Currently, a digital presence capable of supporting consumer choices is essential so that the next moment, that of “action”, takes effect, i.e., for the customer to choose to purchase. At this point, the relationship with the customer needs to be deepened. This is done by providing the consumer with personalized service channels and building customer loyalty so that the purchasing experience makes them an advocate for the brand at the height of the completion of the purchasing journey, in which the term apology comes into play.

The success of a company is linked to the engagement of its public with institutional and emotional values when entering the universe of the five “As”. In this context, TAG *Experiências Literárias* presents itself as a business model that offers elements of identification, personalization, and collaboration between people, products, and experiences, with an emphasis on digital strategies.

Taggers: Experience and Digital Presence

All efforts converge on promoting, as efficiently as possible, the satisfaction of those who need and use information products and services. It is the act of exchanging goods and satisfying needs (OTTONI, 1995, p. 1, translated by the authors)⁹.

TAG *Experiências Literárias* was founded in Porto Alegre by three young people who were studying Administration at the Universidade Federal do Rio Grande do Sul (UFRGS). With an initial investment of R\$10 thousand, the founders worked to deliver 65 kits in the club's first month, taking six months to reach the hundredth subscriber. At the end of 2016, TAG reached the mark of 10 thousand subscribers. In 2018, he received The Quantum Publishing Award Innovation from Excellence 2018 Innovation Award at the London Literary Fair and, in 2020, celebrated the milestone of 50 thousand active subscribers¹⁰.

In terms of service, TAG *Experiências Literárias* works as a book subscription club in two experiences: TAG *Curadoria* (Curation) and TAG *Inéditos* (All-News), with a specific subscription fee for each modality. The monthly literary kit delivered by TAG *Curadoria* contains a book in an exclusive hardcover edition chosen by an influential curator in the literary field, as well as a magazine with literary content, a bookmark, and a personalized gift.

TAG *Curadoria* was the company's flagship. The proposal is, in fact, to bring the consumer a literary experience that involves the kit itself: every month, a surprise combo

⁹ Original text in Brazilian Portuguese: “*Todos os esforços convergem em promover, com a máxima eficiência possível, a satisfação de quem precisa e de quem utiliza os produtos e serviços de informação. É o ato de intercâmbio de bens e satisfação de necessidades.*”

¹⁰ Available at: <https://www.taglivros.com/blog/surgimento-do-clube-tag/>. Accessed on: Jan. 11, 2021.

with the world’s main authors and works, from classics to the most contemporary, as well as personalized gifts. The TAG *Inéditos* kit, opened in May 2018, presents an exclusive work in a brochure. In this modality, the proposal is to discover launches around the world and bring them firsthand to Brazilian consumers¹¹.

This service mix benefits, above all, from digital strategies. In total, TAG *Experiências Literárias* is officially present on five digital platforms (Facebook, Instagram, Twitter, YouTube, and Spotify), working on different strategies and languages, as is the case with the YouTube video series and the podcasts themselves. On Spotify, in addition to the e-commerce website, there is a blog with a repository of content linked to literature and the two unpublished TAG *Curadoria* and TAG applications, which strengthen the relationship between consumers and the brand.

TAG is experiencing this new marketing paradigm. Firstly, the company’s digital presence is on most digital platforms and, significantly, on Facebook and Instagram, as shown in Table 1.

Table 1 - Follower metrics

Platform	Likes/Followers Metric
Facebook	1 million, 115 thousand followers
Twitter	10 thousand followers
YouTube	27 thousand subscribers
Instagram	630 thousand followers

Source: Own authorship, based on data provided by the company.

More than the followers metric, the important thing to understand when analyzing TAG’s digital presence is how much the company works within the Marketing 4.0 paradigm in terms of customer relationship strategies. These happen inclusively and horizontally, generating engagement and identification with the company’s values.

Content analysis: Facebook and Instagram

As a qualitative analysis, we will observe the language adopted by TAG *Experiências Literárias* on two digital platforms: Facebook and Instagram. Although the company is present on other platforms, we chose to analyze the platforms with the largest number of followers. We will resort to the content analysis technique referred to by Bardin (1977) as a set of methodological instruments in constant improvement that lend themselves to analyzing different sources of content, organized into three phases: 1) pre-analysis; 2) exploration of the material; and 3) treatment of results, inference, and interpretation.

11 Kits TAGs. Available at: <https://taglivros.com/understand-as-diferencas?z=971040>. Accessed on: Jan. 11, 2021.

In the pre-analysis, we used the 5-day time frame between January 5th and 10th on both platforms, Facebook and Instagram. The choice of this time frame is due to the search for extracting updated content in a time interval in which a continuous communication strategy can be intuited.

We also analyze interaction metrics, such as quantitative data, with the aim of demonstrating customer engagement. In the second stage of the exploration of the material, 11 contents were extracted to be interpreted, as shown in Table 2.

Table 2 - Instagram and Facebook Posts

Date	Facebook	Instagram
01/05/2021	No post	Post: Recommended books with up to 144 pages Interpretation: A banner indicating six books of up to 144 pages, a reinforcement for the reading challenge provided by the 1 book per month Challenge. The post refers to another Instagram, also controlled by TAG @desafio1livropormes, created in 2019 and which encourages the habit of reading. In 2021, he proposed the 21-day reading challenge with a website specific to it (taglivros.com/Desafio1livropormes) so that the consumer can sign up.
01/06/2021	Post: Who was the person who encouraged you to read? Interpretation: A direct question so that consumers can refer, in an emotional way, to the link in literature. The post encourages emotional interaction. Quantitative analysis: 200 likes, 246 comments, and 24 shares	The same post Quantitative analysis: 8,104 likes and 3,597 comments.

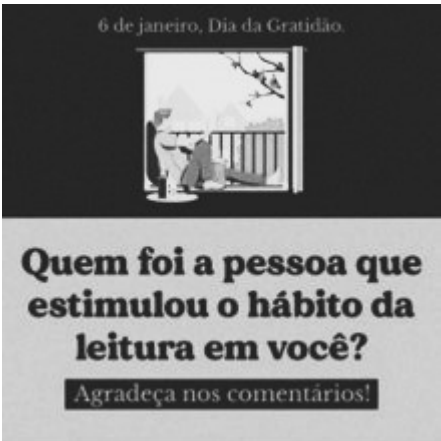
01/07/2021	Post: 5 things that only people who love books understand. Today is readers' day. Interpretation: Five cards characterize readers in real situations. The proposal is to generate identification and personalization of the content. Quantitative analysis: 133 likes, 16 comments, and 33 shares	The same post Quantitative analysis: 21,300 likes and 618 comments
01/08/2021	Post: What team are you from? Dust-free books or better not to touch the bookshelf? Interpretation: Another post that recreates the universe of readers, generating identification. Quantitative analysis: 129 likes, 58 comments, and 9 shares.	Same post Quantitative analysis: 30,600 likes and 491 comments
01/08/2021	Post: Sponsored advertisement – Report from a consumer. Interpretation: The ad sponsored by Facebook ADS refers to a text from a recent consumer who is surprised and in love with the brand. An emotional text that seeks identification. Quantitative analysis: Facebook's ad library does not contain reach information.	Post: Writers while young Interpretation: There are 10 photos of well-known writers in their youth. A way to create direct identification with young audiences. Quantitative Analysis: 26,200 likes and 372 comments

01/09/2021	No post	Post: Quote by Guimarães Rosa: “When nothing happens, there is a miracle that we are not seeing.” Interpretation: The text would be a way of showing the company’s literary knowledge to generate legitimacy Quantitative Analysis: 9,557 likes and 108 comments
01/10/2021	No post	Post: What book are you reading right now? Interpretation: The post instigates interaction with encouragement from the caption. Quantitative Analysis: 3,519 likes and 1,517 comments.

Source: Own authorship.

Under the aegis of the third stage of analysis, interpretation, the contents reveal to us, significantly, two important aspects for the analysis of the digital presence of TAG *Experiências Literárias*: focus on the experience of the universe of literature and the public’s identification with the brand. The first hypothesis (focus on consumer experience) is proven when we analyze the types of content. Of the 11 posts/contents analyzed on Instagram and Facebook, 10 focus on the consumer’s experience with the literature itself (see Figure 1), and 1 sponsored advertisement concerns the opinion of a new consumer in relation to TAG boxes.

Figure 1 – Post on Instagram



Source: TAG page on Instagram (06/01)¹².

¹² Available at: <https://www.instagram.com/taglivros/>. Accessed on: Jan. 7, 2021.

In the image above, we see the post published on both Instagram and Facebook, with the highest amount of engagement among all content posted in the analyzed time frame, with 8,104 likes and 3,597 comments. Far from just selling a product, content sells emotion by connecting with the reader's first experience of the world of literature. Therefore, it is possible to assess that TAG's digital strategies have a strong focus on producing an experience and an emotional relationship with the customer (see Figure 2).

Figure 2 – Post on Instagram



Image: TAG page on Instagram (07/01)¹³.

The image highlighted above is a content post published on Instagram and Facebook on January 7th. The relationship between the content and the appeal of the literary experience is also present in this post, creating identification with the target audience, the readers. It is possible to see that the inclination of TAG's digital presence is not due to the direct sale of the product. The product itself is sold on the company's website, where people, after going through the two "As" stages – assimilation and attraction – are targeted. On the TAG website and blog itself, all the information for the conversion to happen is available.

Regarding the identification strategy, it is possible to see that the appeal is constant. Various content is offered that encourages customer recognition in the world of reading playfully. Customers are invited to relive emotions, links, and affection with the universe of literature. Therefore, the company's strategic involvement with this new digital scenario and with the new consumer profile is clear. It is not about a random digital presence; it is about absorbing challenges and enhancing the company based on them.

¹³ Available at: <https://www.instagram.com/taglivros/>. Accessed on: Jan. 7, 2021.

Experiential connectivity and TAG applications

From the perspective of interaction processes, the digital tools that deserve special attention are TAG applications. With the motto “here at the club, there is no danger of, when we finish reading, not having anyone to talk to”, the company invests in relationships between consumers mediated by the app. In total, there are three tools offered by the company: TAG *Curadoria* (Curation), TAG *Inéditos* (All-News), and *Cabeceira* (Headboard). The first two reflect the experience of a social network in which subscribers can interact with other “taggers”, an identification used among consumers to name those who are part of the book club. The *Cabeceira* app, launched in 2019, aims to be a reading organizer that involves notification tools, reading time control, recommendations, and rewards. The central idea of *Cabeceira* is to encourage the habit of reading.

With different objectives, the TAG *Curadoria* and *Inéditos* apps invest in the relationship between consumers, reinforcing the idea of a social group and community around the brand. Among the tools offered by the application are discussion groups about books, face-to-face meeting calendars, and a social network for taggers, where consumers can exchange private messages. To access the application, you must be part of the subscriber club.

Cabeceira (Headboard) is open; there is no need to be tagged to use it. It would, therefore, be the gateway for new consumers to begin their relationship with TAG or even the strengthening of direct relationships between subscribers and the company, as the objective of the application revolves around a reading organizer with practical tools as a reading aid.

Investment in applications deepens the superficial idea of connectivity. It is not just about strengthening the digital presence; it is about deepening relationships between the brand and consumers and understanding customers within the paradigms of the digital economy.

The next level is experiential connectivity, where the Internet is used to provide a superior experience at touchpoints between customers and brands. At this stage, we are no longer just concerned with the breadth but also the depth of connectivity. The ultimate level is social connectivity, which involves the strength of connections in consumer communities. (KOTLER, KARTAJAYA, SETIWAN, 2017, p. 37, translated by the authors)¹⁴.

Through applications, TAG invests in two of the basic principles of changing consumer behavior: mobility and connectivity. As we saw in the data from the “Digital in 2020” report, carried out by **We Are Social** and **Hootsuite**, the Brazilian consumer is highly connected via

14 Original text in Brazilian Portuguese: “O próximo nível é a conectividade experiencial, na qual a internet é usada para fornecer uma experiência superior em pontos de contato entre os clientes e as marcas. Nesse estágio, não estamos mais preocupados apenas com a extensão, mas também com a profundidade da conectividade. O nível supremo é a conectividade social, que envolve a força da conexão em comunidades de consumidores.”

mobile devices. In line with the new challenges of the digital economy, the tools focus on an active consumer, who increasingly interacts with searching for compliance and identification standards.

In the digital economy, customers are socially connected in horizontal networks of communities. Today, communities are the new segments. Nevertheless, unlike segments, communities are naturally formed by consumers within the boundaries they define themselves. Consumer communities are immune to spam and irrelevant advertising. Moreover, they will even reject a company's attempt to invade these relationship networks (KOTLER, KARTAJAYA, SETIWAN, 2017, p. 75, translated by the authors)¹⁵.

Using the application allows customers to use the technological base offered by the company to communicate with other people. As a common denominator between them, the literary experiences provided by TAG.

Over time, customers can develop a sense of strong brand loyalty, which is reflected in retention, repurchase, and, ultimately, brand advocacy among their peers. This is the apology stage. Active brand lawyers spontaneously recommend brands they love, even if they are not asked to do so. They tell positive stories to others and become evangelists (KOTLER, KARTAJAYA, SETIWAN, 2017, p. 95, 2017, translated by the authors)¹⁶.

The very idea of creating an identification, while taggers, solidifies the relationship with the customer, who shares a mix of experiences, collectively, making their customers identify directly with the brand, becoming part of it, and defending it. It would be precisely the last phase of the customer's engagement journey with the brand in the digital economy: advocacy.

Between off and on

In addition to the application example, we can mention the company's encouragement of face-to-face meetings. On the TAG website, there is a specific tab with the numbers of the

15 Original text in Brazilian Portuguese: "Na economia digital, os clientes estão socialmente conectados em redes horizontais de comunidades. Hoje, as comunidades são os novos segmentos. Mas, ao contrário dos segmentos, as comunidades são formadas naturalmente por consumidores dentro de fronteiras que eles mesmos definem. As comunidades de consumidores estão imunes a spams e às propagandas irrelevantes. E até rejeitarão a tentativa de uma empresa de invadir essas redes de relacionamento."

16 Original text in Brazilian Portuguese: "Com o tempo, os clientes podem desenvolver uma sensação de forte fidelidade à marca, refletida em retenção, recompra e, por fim, defesa da marca perante seus pares. Esse é o estágio de apologia. Advogados de marca ativos recomendam espontaneamente marcas que adoram, ainda que não sejam solicitados a fazê-lo. Eles contam histórias positivas aos outros e tornam-se evangelistas."

club's meetings around the country. In total, since the company was created, there have been 1800 face-to-face meetings in more than 200 different cities¹⁷.

In addition to this quantitative information, there is content that allows the consumer to access, in their location, the tagger responsible for forming face-to-face meetings, with the address where they take place and their frequency, in addition to the link to the WhatsApp group, which gives direct access to the communication channel. In that same digital location, it is possible to find a tutorial so that any tagger can organize your in-person meeting with organization and publicity tips. The information is strengthened by the tools of the TAG *Curadoria* and *Inéditos* applications in the social network format itself, where it is possible to connect with other taggers for creating face-to-face spaces.

It is possible, therefore, to observe that while TAG invests in digital channels to expand the relationship between the brand and its customers, the company encourages that meetings are not only mediated by technology, a strategy that is fully in line with the very concept of Marketing 4.0, in which “online and offline interactions between companies and customers mix style with substance in the development of brands and, finally, complement machine-to-machine connectivity with person-to-person touch to strengthen consumer engagement” (KOTLER, KARTAJAYA, SETIWAN, 2017, p. 47).

Offline and online interactions provide the consumer with a strong relationship experience with the brand and with the communities that form the reading club in a collaborative environment. The company's connection with these communities of readers deepens the relationship between the company and readers precisely by encouraging the formation of communities and social groups that share the experience of literature through personalized content in book boxes. The intersection between traditional and digital offers taggers a complete experience – a journey that starts with customizing the product and ends with exchanging experiences. To be a tagger, and therefore, to be part of this journey that is not just about purchasing but about sensation and conformity to the universe of literature and readers.

Conclusion

When analyzing the digital presence of TAG *Experiências Literárias*, it is possible to see the company's focus on consumers and their relationship with the brand and the communities that form the reading club. Your taggers are the company's great intangible heritage, which is constantly cultivated with strategies that not only recognize the new consumer profile in the digital economy but also encouraged to experience new paradigms of interaction and relationships with companies.

TAG's focus, as the name reveals, is on experience, in line with the new challenges of digital marketing. It is not just about having an active digital presence, but about making all your

¹⁷ Available at: <https://clube.taglivros.com/encontros/>. Accessed on: Jan. 10, 2021.

platforms an instrument for strengthening the brand with its consumers, creating identification patterns, and traveling, in a resounding way, the new journey of the “As”.

In the content analysis carried out in this article, it is possible to see that the company builds customer loyalty based on emotional aspects related to the universe of literature itself. Moreover, in searching for new consumers, as is the case with the post sponsored by Facebook, despite having content focused on the product itself, communication is carried out through a testimonial that explains the feeling of receiving a personalized box. There is, undoubtedly, on TAG’s part, a direct relationship with the new paradigms introduced in Marketing 4.0 regarding the emotional and intense relationship with customers.

There is, without a doubt, on TAG’s part, a direct relationship with the new paradigms introduced in Marketing 4.0 regarding the emotional and intense relationship with customers.

Another interesting element to be analyzed as a result of the reflections in this article is the hybridism between offline and online. Although the company’s strategies are, for the most part, digital, there is also an effort to engage consumers in person through physical meetings between taggers, stimulated and implemented through digital tools such as applications and the website.

Traditional and digital marketing, therefore, coexist in the company’s strategies. The company is the market leader for subscription clubs in Brazil and has solidified itself as an innovative company. TAG was able to perceive market and consumption changes and grow based on these new paradigms of an increasingly connected society and a more active consumer. From this perspective, TAG *Experiências Literárias* is advancing in terms of customers and results, even though it is part of the publishing market, which is going through a deep crisis. It is, therefore, a case to analyze how much a business that deals with information/knowledge can benefit from the new consumption formed in the digital economy, leaving a spiral linked only to the product, that is, to the book, to sell the experience of literature.

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Authors' contribution

Westrup, A. C.: study methodology proposed in the article - investigation into the study proposed in the article - data curation – conceptualization; Paixão, P. B. S.: conceptualization - article supervision - article validation - writing – proofreading and editing.

Data availability

The authors confirm that the data supporting the research are contained in the article and/or supplementary material.

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