



Turun yliopisto
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NARRATIVE TRANSPORTATION IN GLOBAL BRAND CONTENT

Content analysis of Cannes Lion grand prix winners in film category

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Author:
Iiro Romppanen

Supervisor:
D.Sc. Elina Pelto
M.Sc Riikka Harikkala-Laihin

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1 INTRODUCTION

“Given the implications of stories for the narrative persuasion of consumers, nothing is less innocent than a story.” (Van Laer et al. 2014)

The rise of Internet and social media, have made consumers more aware of their surroundings. Consumers have become bulletproof for all the little pieces of information thrown at them every day in huge numbers (Dahlen et al. 2010; Wortmann 2006; Fog et al. 2005). Companies have to come up with new strategies and methods in order to reach and engage with the consumers of their brands.

Information is processed either through narratives or by analytical processing (Chang 2012, 241-242; Escalas 2007, 421). Narrative processing means that the consumer understands or visualizes the content in sequential events tied to the brand or the product. On the other side, analytical processing means that the consumer examines closely the features and attributes of the product or brand in a list form. (Adaval & Wyer 1998) The key difference between the two is that narrative processing can trigger transportation in the consumers of the narrative. Furthermore, and most interestingly for marketers, transportation has power to change beliefs and produce positive perception of a brand or product by influencing and affecting the consumer of the narrative. An example of narrative processing is demonstrated below, in order to illustrate how information about a brand is conveyed to people in narrative format.

In 14.10.2012 an Austrian base-jumper Felix Baumgartner made history by jumping from the edge of space in the highest free fall jump ever made by man. The event was broadcasted live and more than eight million people were watching Baumgartner jump. The mission was called Red Bull Stratos, in which Red Bull was the main organizer and financier of the whole operation. Red Bull Stratos was possibly the biggest marketing stunt ever done in marketing history, and without question, Red Bull gained a huge amount of attention to its brand (Heitner 2012). Red Bull is a company, which basically has only one product, an energy drink, and few variations of it. What is interesting about the Red Bull Stratos marketing stunt is that the audience of the event never saw a single beverage can of Red Bull or the main character Felix Baumgartner ever to consume one. Yet after the event, many people felt strongly connected to the Red Bull brand, because as audience, they felt as part of the Red Bull Stratos mission. The transported audience of the story will perceive the Red Bull brand in positive light. With the Red Bull Stratos mission, Red Bull told a story about their brand narrative, which it has been telling for many years in many same kind of stunts and events.

The above case is an example of a brand story. It is one story that is an interpretation of the main brand narrative. The example shows how a company can connect to its con-

sumers on many levels, some being deep, emotional levels of connection. This connection enables the brand to reach out to the consumers in new type of manner, where the brand is not only considered as a product of a company sold to the consumer, but rather a joint experience between the consumers and the brand. Another aspect of this type of story is that the people feel connected to other people experiencing the same event, thus making them feel a sense of belonging. The story of the Red Bull Stratos will be used in other parts of this thesis in order to demonstrate how different theories of narratives and stories can be implemented to a brand.

1.1 The importance of storytelling

Adaval and Wyer (1998, 207) state that most of the every day social information we acquire is transmitted to us in the form of narrative. They established that presenting information to consumers in narrative format is more advantageous to understand the product more favorably than when presenting the information in a list. Furthermore, narratives are a more advantageous way of communicating information about the brand to consumers with little to none previous information about the brand (Mattila 2000, 43). These users have easier time to understand the story format because it is coherent and often presented in a way that the user can relate their own experiences to it. Narrative format relates to more positive and favorable attitudes towards advertising rather than list format. The likelihood of future purchases increases when advertising is in story format. The story format enables the consumers to imagine and picture the situation where the brand is used or experienced. (Mattila 2000.)

People of today are “bulletproof” against all the pieces of advertisement and bits of information they receive every day. Because of the huge number of the little pieces of information received every day, people have adapted to filter it well or completely block it. To get the information contained in the little pieces and bullets through to people, they need to be united with emotion. In order to achieve the level of emotion with the audience, the pieces of information need to be formed into a compelling story. (Wortmann 2006, 22)

Dahlen et al. (2010, 254) recognize the same issue about the amount of information consumers face today. In order for the consumers to make sense of the vast amount of information and numerous different brands, they need to have associations, experiences and emotions connected to a specific brand. Brand stories enables consumer to see differences and create meaning around a specific brand.

When values are presented in a bullet point form (e.g. key words on a power point presentation or key benefits of a product on a banner advertisement), they become anonymous and irrelevant, speaking to the mind but not the heart. Story, on the other

hand, places those same values in a dynamic, more understandable context that speak to both reason and emotions. (Fog et al. 2005)

Using narratives and storytelling is a method for companies to create and manage their brands. With consistent narrative it is possible for brands to penetrate the message through to the bulletproof users of today as mentioned above.

1.2 Defining brand narrative

One of the most used basic definitions by the marketers in literature for brand is Bennett's (1988, 18) variant of the definition which is: "*A brand is a name, term, design, symbol or any other feature that identifies one seller's good or service as distinct from those of other sellers.*" When talking about brands, the marketing literature uses the word brand equity as the way to define brands and its relationship to the consumer.

According to Aaker (2002) a strong brand has to have a rich and clear brand identity, which represents the organizations core values. The consumer should be able to connect with the brand identity. Aaker explains that brand identity's goal is to establish a relationship between the consumer and the brand. A successful, strong brand connects emotionally with its consumers and creates meaning for them. A well-managed brand can communicate and provide important meaning to consumers (Keller 1998, 666).

Brands exist mostly in the mind of the consumers (Dahlen et al. 2010). Consumers form stronger bonds with brands that are meaningful for them, captivate them, and compellingly enrich their lives (Mertz et al. 2009, 8). Thus, the creation of a strong brand is about influencing people and their perception of the brand. Keller (1998, 667) suggests that creating strong brands in the future require new methods to capture the attention of the consumers. One such method could be the use of narratives in branded content to capture the attention of the consumers.

Narrative is a cognitive process that gives meaning to temporal events by identifying them as a part of a plot (Polkinghorne 1991, 136). Through narrative people organize and make sense of their experiences and evaluate their actions and intentions (Cunliffe and Coupland 2012, 66).

Boje (2008, 7) argues that narratives are different from stories. According to him narratives are pre-set, have beginning, middle and end. Narratives are easier to identify and they change little. Stories, on the other hand, are more individual and comprehended differently by the listeners. Stories leave room for listener's imagination. Boje (2008) separates the two, because he believes that they are connected, and through their interplay, can have effects yet to be researched. However, many scholars studying the world of business and marketing do not separate stories and narratives (e.g. Huang 2010, Denning 2006).

Narratives are synchronic and polyphonic (Cunliffe and Coupland 2012, 67). Synchronic means that narratives are continuously alive and people interact with them and modify them. Narratives are not necessarily always deliberately created, but created in interactions with self and others responsively and spontaneously. The polyphonic aspect of narratives means that narratives are not told by a single entity only, but they are open to many different interpretations (Cunliffe and Coupland 2012, 67). Polyphonic stories are collectively generated by different stakeholders (Boje 2008, 97). In other words, narratives are constantly alive, and under the influence and interpretation of the voice who is telling it at the moment. There can be many different voices, which all have their own interpretation of the narrative.

This study defines narratives and stories as different entities that are closely tied to each other. In regard of this study narrative and story are defined in relation to brands. First, every brand has one consistent narrative, which can be identified, has identifiable characters, meaning and emotion (Tolkki 2014). Second, a story is one instance of the brand narrative, where narrative guides the story, but the story can have different characters, point-of-view, plot and other elements that are unique to the story. In other words, a story is an interpretation of a narrative.

1.3 The purpose, relevance and structure of research

Narratives are still somewhat unknown mechanism for managers to use with their brands, and yet to be fully researched, particularly in the field of marketing. They have been researched as a part of life and self-interpretation in psychological and philosophical point of view. Only recently, more awareness has been directed to narratives as part of marketing efforts of the company and as a tool for branding. Narratives are something that is difficult to comprehend at first, but when understood they can be seen in many different occasions (Mathews and Wacker 2008, 11). Marketing literature has also noticed the meaning of narratives in marketing and in branding efforts of the company, but it is still a very new topic for managers. Thus, to study narratives as part of the communication activities and brand building is justified.

Creating meaningful and quality content has become the most important factor of telling the story of the brand. The core principle and the goal of content creation is the same, but the delivery of the content in an effective manner does not have a ready blueprint. Since the need for delivering brand messages and values in other formats that preferably do not trigger analytical processing, which support narratives and storytelling, the role of narrative and its core mechanic narrative transportation as a tool in brand storytelling is an interesting topic to research.

Considerable research has been done to identify the affect of narratives on story consumers and how it impacts their beliefs through transportation. For example, the research of Green (1996), Zheng (2010) Chang (2012), Van Laer et al. (2014) have studied narrative transportation and its affects on beliefs and attitude changes by studying the receivers of the story. Little research about narrative transportation has been done directly in the marketing field. Fog et al. (2005) have studied storytelling directly linked to brand building, yet they have not included the important concept of transportation in detail in their research. The research done has been more concentrated on the side of the receiver of the narrative and studying how narratives affect the individual. Less research has been dedicated to study the narrative content itself. Consequently, narrative content in marketing context has not been research to fullest.

In this study, the connection between the brand and continuous and consistent storytelling will be explored. The aim is to identify how a company can communicate its message, brand values and product arguments through brand narratives and stories. Thus, the research determines characteristics of branded audio-visual content that can trigger narrative transportation in the consumer of the narrative influencing their beliefs and attitudes towards the brand or their product.

Based on the preceding discussion the following research question is proposed: taking into consideration the new trends in marketing communication and the power of narratives, *what is the role of brand narratives and narrative transportation in influencing consumers?*

The main research question can be further broken down into the following questions:

- How is brand narrative identified?
- Why narratives can be powerful influencers in marketing?
- How marketers can create content that triggers narrative transportation?

The study is conducted using a qualitative content analysis as the data collection method. The study will identify and analyse the brand narratives of existing, successful videos or video campaigns. The successful videos will be chosen from the film-category winners of the Cannes Lions International Festival of Creativity, which is the most well-known and established event in the creative and advertising industry. The chosen winners will be the videos of the brands that received the Grand Prix Lion in the Film category of the Cannes Lions competition.

This thesis concentrates on analysis of the advertising content itself in regard of narratives and transportation. The factors about individuals will be studied in the theory section of the research for better understanding on how narrative transportation works overall and how it can affect people. However, the focus of the study remains on the content itself and its narrative transportation enabling qualities. This logic will be ex-

plained further in the thesis, but the main reason for this is that in narrative advertising (in audio-visual format), advertisers have little power, if any at all, to influence the individual qualities of the viewer itself. For the advertiser, modifying the content is the only way to affect the viewer and trigger narrative transportation.

2 NARRATIVE MARKETING AND TRANSPORTATION

What is the reason that the consumer chooses a certain product even if there are many others exactly like it and have the same attributes? The consumer choice moves beyond the physical aspects of the product and is influenced by brand values, which has been communicated to the consumer by a story behind the brand. The stronger the narrative, the more loyal the consumer is to the brand. Companies create distinction to other products with their brand narratives. (Fog et al. 2005.)

Narrative is increasingly recognized as a key element in branding (Denning 2006, 45). Dahlen et al. (2010) define narrative marketing as the on-going connecting dialogue between a company and a consumer. The field of marketing has started to view stories and narratives as a way to communicate with consumers and connect the brands and the products with consumers on an emotional level (Huang 2010).

Narratives and stories are vital part of self-identity and making sense of life. Life and narrative work in a two-way affair: narrative imitates life, and life imitates narrative. What this means is that the understanding of life comes from narratives. When someone tells about their life, they tell it with narrative. There is no understanding of “life itself” without narrative interpretation of it. (Bruner 1987, 3.)

2.1 Narratives at the foundation of brands

Stories are a common part of life. Individuals understand themselves and the world around them through narratives and stories (Polkinghorne 1991). Narratives and stories can also be used to generate meaning in brands (Escalas 2004).

Narrative marketing, better known as stories and storytelling, in marketing communications and brand building has been a rising trend. More marketing professionals have recognized the need to build lasting images and impressions about their brands in new ways to stand out from the loud and vast field of ‘noise’ generated from conventional marketing activities (Dahlén, Lange & Smith 2010, Sumi 2010, 98). They have acknowledged that having a sustainable and consistent narrative implemented deep in the foundation of their brand house is a one way to stand out from the competition and create unique value to their brand. Telling successful stories is a central activity for many brands today. More marketers have realized the potential of a successful story in their marketing communication and the major impact it can inflict in the understanding of the brand in peoples’ minds.

Narratives have been studied extensively in various different associations. Narrative is a field of study on its own, where narrative is used as an analytical tool to understand phenomena or explain human behaviour.

Narratives have been explored and studied in the context of explaining consumer behaviour (Stern, Thompson & Arnould 1998) and how character narratives influence word-of-mouth marketing (Kozinets, de Valck, Wojnicki & Wilner 2010). Narratives and storytelling can be used as tool for leaders to increase performance by influencing people (Denning 2006; Wortmann 2006) and in organization strategy, development and learning processes (Boje 2008). Narratives are a part of human self-concept and self-identity (Polkinghorne 1991; Bruner 1987). They are used in psychology and psychotherapy (McLeod 1997) and in field research and as a teaching method (Carter 1993). Narrative has recently caught more interest as a method or a tool in many different fields of study. It is no longer only a region of interest to specialized literature scholars, but has now become a source of understanding for all human and natural sciences (Carter 1993, 5).

Because the field of study of narratives is highly derived from behavioural studies and human psychology, the research made in those fields will not be overlooked in this research. Especially the creation of meaning, and how people understand themselves and the world around them through narratives, are key concepts, which are extensively researched by experts in field of psychology such as Donald Polkinghorne (1991) and Jerome Bruner (1987), whose research will be used in this study to define and understand narratives.

2.2 Identifying narratives in brands

Sometimes it can be challenging to identify the narrative of a brand. Narrative and brand story are not to be confused with a concrete and traditional story that has a beginning and an end. They can be that, but are not limited to such a limited view on brand story. Narrative and story are often interlacing each other in spoken language (Torkki 2014).

For example, a traditional “brand story” would be any origin story of a brand where the story tells how a company was originally founded, who were the ones founding it and what was its mission. Narrative of a brand or a company should not be confused with its history. History is a story (Torkki 2014, 18), but it does not necessarily define the brand narrative. For example a brewery, which produces premium pilsners can create a back-story for their business, which determines their brand by telling the origins story of their brewery and their product. The story follows a very linear path, where a beginning and an end can be defined easily. This type of story is very easy for marketers and the audience to perceive as a ‘brand story’ and to call it storytelling. But the storytelling and narrative marketing goes beyond the simple and concrete single story that defines the brand history. Brand narrative is a constant element that is always present in

all marketing communications of a brand and does not limit itself to a single story (Fog et al. 2005, Wortmann 2006).

To demonstrate how brand narratives can be identified, this study will look at different ways to recognize certain narrative elements in a brand. The transformation from bits of information to a brand story is illustrated in the following figure. The case example used earlier in the introduction about Red Bull Stratos marketing stunt is used in the following figure as an example.

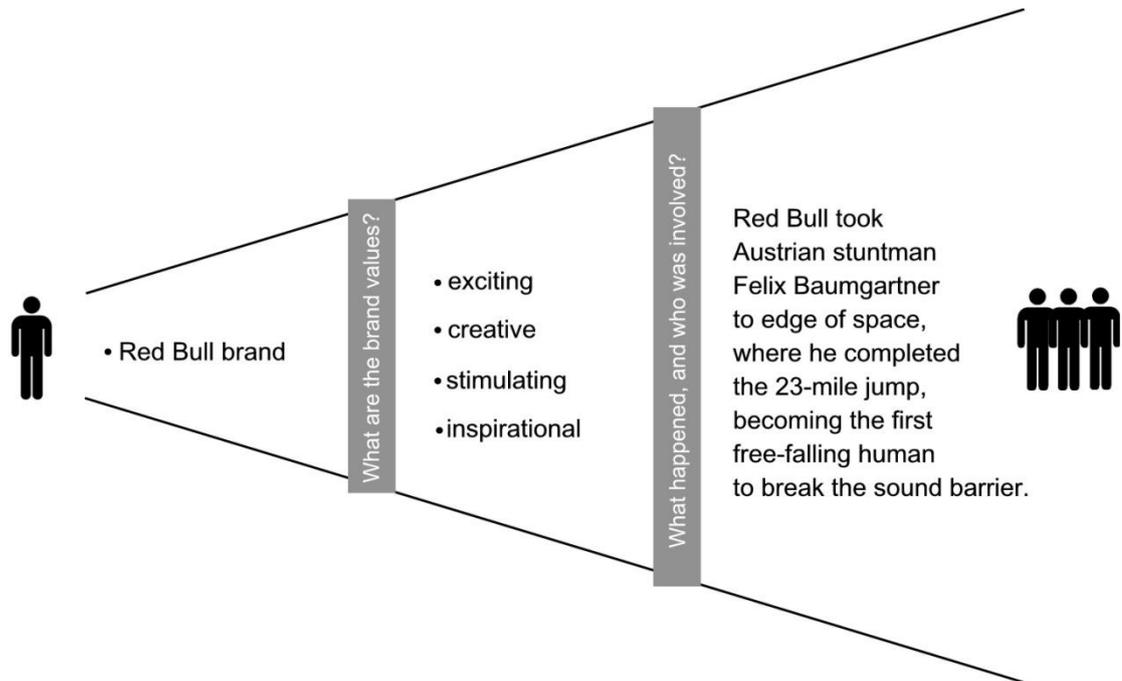


Figure 1 The Story Generator with brand example (adapted from Wortmann (2006, 62)

The figure illustrates how brand values are transformed into a story. Some of the brand values of Red Bull are excitement, creativity, stimulus and inspiration. These values are all presented when the brand is involved in a story as demonstrated in the figure. When people watched Felix Baumgartner jump from the edge of space in the live broadcast, they could feel closely connected to the whole event and the story. Furthermore, all along the story it was clear that it is the brand of Red Bull, which is making it all possible. Thus, it is easier for the viewer to understand the values behind the Red Bull brand. The story is a more compelling way to present the brand values. The story generation presented in the figure works both ways: the story can also be filtered and as result the values of the brand or a message it tries to convey can be discovered from the story. What this means is, that after viewing the Red Bull Stratos story, the viewer could easily name few values he or she believes that Red Bull stands for. The above story is also a good example of the difference between a story and a narrative, which was dis-

cussed briefly before: the story about Felix Baumgartner's jump is only one instance that is derived from the narrative of the Red Bull brand.

Brand values on their own are little more than just empty words. With little effort and creativity, it is possible to create a story by adding context, situation and characters around those empty words (Wortmann 2006, 61). A story puts those values into a perspective and gives it a human context. Presenting the values in a story form transforms them into a single, more easily digested message. This way those values do not only speak to reason, but to emotion as well. (Fog et al. 2005, 67.)

Wortmann (2006) discusses stories as a tool for leaders to influence people under them. The same theory applies to marketing efforts and branding of a company, because they too try to influence people. In order to create a strong brand, the company has to connect to the consumers on deeper, emotional level (Dahlen et al. 2010; Aaker 2002). Stories can be used to reach that kind of stronger connection with the consumer.

Storytelling is a tool that companies can use to communicate its values and create meaning for their brand (Fog et al. 2005; Muniz and O'Quinn 2001). A brand with a story connects to the consumer and is a way for the individual to define himself. Brand stories help the individuals to tell their own story and define who they are, which creates a bond between the company and the consumer. This is how branding and storytelling fits together. (Fog et al. 2005.)

Brand stories are a way of communication for companies who want to reach their consumers efficiently. Brands make more sense and are easier for the consumer to understand through the brand stories. (Huang 2010, 309.) It is possible to identify certain basic story elements behind every strong brand. Every story has four elements: the message, a conflict, characters and a plot (Fog et al. 2005, 31). When creating a story around a brand, identifying the characters of the narrative works as one starting point. Fog et al. (2005, 38) introduce a method for companies to begin the story generation process. They call the model a *Fairy-tale model*, because like every common fairy tale, same elements and character roles can be discovered in every brand story.

First, the Fairy-tale model will be illustrated in the following figure. After explaining the basic elements and their roles in Figure 2, the Red Bull example, which has been used along this thesis before, will be used and implemented into the same model in Figure 3. This makes it clearer to understand how brand narrative can be identified in a real-life brand example.

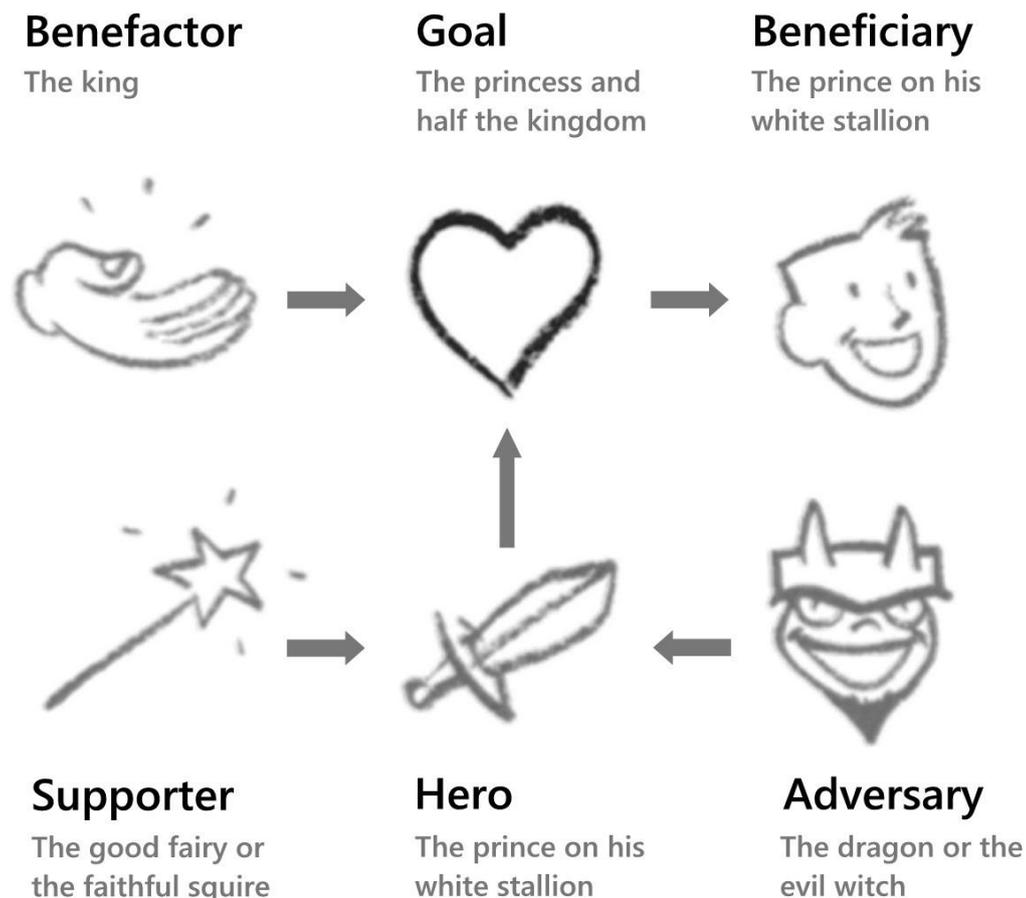


Figure 2 Fairy-tale model (adapted from Fog et al. 2005)

In Figure 2, a typical fairy tale story with characters is established, which is familiar to anyone who has ever heard a typical bedtime story told to children. A typical story usually starts with a main character or a *hero* pursuing a *goal*. In the figure the hero is the prince on his white stallion and his goal is to save the princess and end the tyranny of his *adversary*. The adversary in a common fairy tale is a dragon or an evil witch. For the company, in real life, the adversary could be a consumer who lacks the confidence in the company's product or a brand that has opposing values to the company's brand (Fog et al 2005, 87). The *supporter*, like a good fairy in a common story, is in contact with the hero, helping him to reach the goal. *Benefactor* is also pursuing the same goal as the hero and he can be a motivator or enabler for the hero or provide him with something that helps him reach the goal. Once the goal is reached the *beneficiary* are the ones who benefit from resolving the conflict. Often the hero can take the role of the beneficiary as well as he obviously benefits from the goal.

A successful story has a conflict, which the hero and the adversary create because they have opposing agendas. The conflict is what makes a good story captivating. The resolution of the conflict includes the message of the story. This message, in a real life brand story, displays the core values of the brand (Fog et al. 2005, 79). A captivating story is authentic, has a clear plot (Huang 2010, 313) and, in order to get personally

involved with the story, the listener has to be able to identify the characters and the conflict and relate to them (Fog et al. 2005, 49).

With the core elements and character of a story explained, the Red Bull example will now be used in Figure 3 to illustrate how the Fairy-tale model can be implemented into a real life brand.

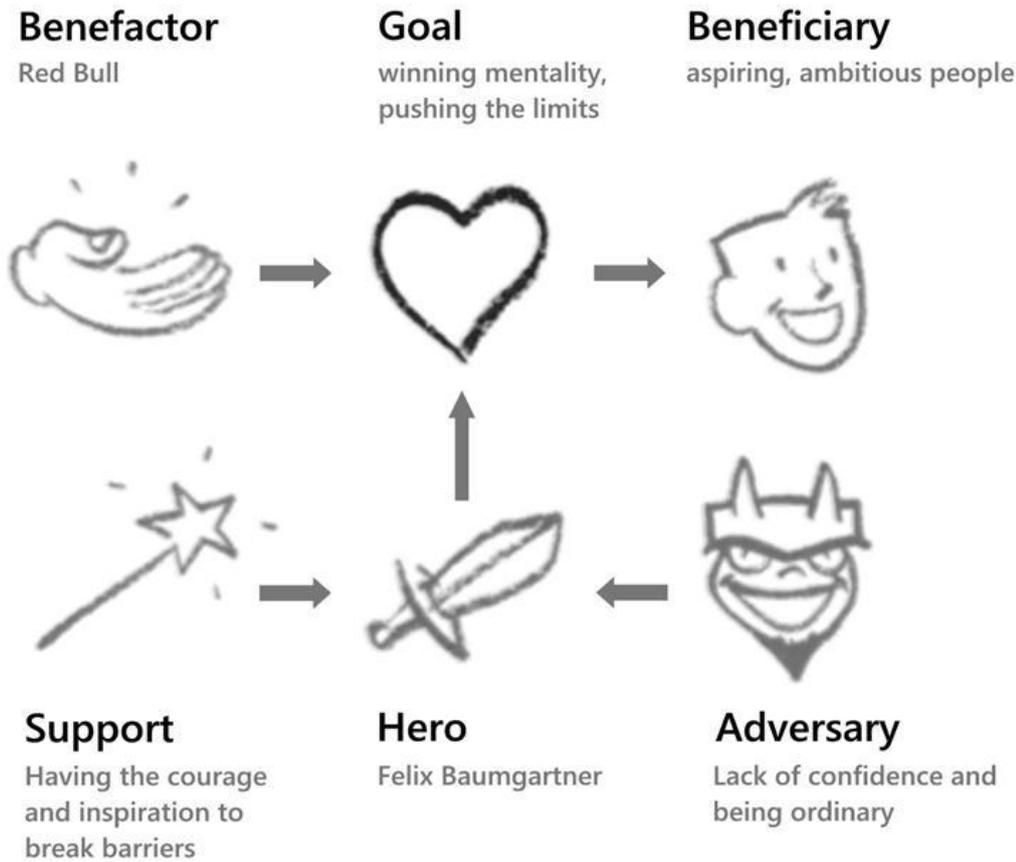


Figure 3 Fairy-Tale model with brand example (adapted from Fog et al. 2005)

Figure 3 demonstrates Fog's et al. (2005) character elements in Red Bull Stratos story. The hero, in this case, is Felix Baumgartner whose goal is, by jumping from the edge of space, to go beyond and push the human limits. His role as the hero is easy to understand as he was at the centre of the whole marketing stunt, even though there were number of people needed in the team to make the jump possible. However, for the viewer of the story, it is easiest to relate to Baumgartner than anyone else. Fog et al. (2005, 87) describe how the adversary of a company brand can take on many forms. It can be found externally (e.g. competition) or internally (e.g. lack of innovation). In the figure, the lack of confidence and being ordinary are represented as the adversary in the Red Bull Stratos story. The tools and means are the factors, which count as the support in the Fairy-tale model and help the company defeat the adversary. (Fog et al. 2005, 87.) In the Red Bull Stratos marketing stunt, the role of support is filled with factors, which

enable the hero Felix Baumgartner to jump. In Figure 3, the role of the benefactor is the brand of Red Bull itself, as Red Bull made the whole event possible by financing it. The figure illustrates how, after reaching the goal, people watching the live stream or the ones reading about it afterwards are in the role of the beneficiary, because they were inspired and motivated by the whole story. Typically, in real life, consumers take on the role of the beneficiary, as they benefit from company's efforts to reach the goal (Fog et al. 2005, 87).

By understanding the impact of story's structure, a compelling brand story can be created, which can impact the consumer's perception of the brand (Huang 2010, 308). A brand that has a strong story is more meaningful for the consumer (Escalas 2004). Huang (2010) describes how the importance of a clear and well-arranged plot in the brand story makes the consumer perceive it in more positive light. A clear brand story helps the consumer to understand the information and meaning, such as brand values, embedded in the brand. This enhances the connection between the brand and the consumer.

The above case is only one example of a brand story. Every brand has a core brand narrative (Fog et al. 2005). Around the core brand narrative are countless of other stories, which may or may not reflect the core brand story. These stories are not always created only by the company, but by other stakeholders of the brand, like the consumers.

Torkki (2014) describes how many companies fail in telling about their products or brands in a successful way. Many company leaders often only concentrate on their own doings and tell stories about the company's strategy by using first person plural. He makes a comparison of two storytelling styles between Steve Jobs when he talks about a new iPod-device in 2001 and Nokia CEO Stephen Elop in 2012 who describes the new Lumia phones. The latter fails to create meaning and value for the listener as he does not speak about the products themselves and how they would benefit the customers, but rather speaks in first person plural about the company strategy, partnerships and everything else than the product. In comparison Steve Jobs is successful in storytelling, when he describes the new iPod as a magical device that is there to solve problems that people had about music listening before. Jobs is successful because he focuses on the listener and tells the story on their perspective; he uses pronoun "you" (as the customer) more than "we" (as Apple). (Torkki 2014, 82-85.)

Here, this study relates successful storytelling to the ability for the brand to reach out to its users, its customers. Successful storytelling creates meaning and value for the listener. Successful story is often in the point of view of the customers, thus marketers and leaders of the brand should be able to view their brand in the eyes of the customer. Torkki (2014) summarises that successful storytelling should follow five guidelines. First, the message of the story should be concentrated to target the emotional appeal of

the audience. Secondly, it should offer solutions for concrete problems of the consumer as every story has a challenge or a problem that must be overcome. Third, the story should have a drama-arc, which has characters like the protagonist, has different turns in the story and a final ending. Fourth, arc types of stories should be used, which are for example David versus Goliath –type of a story with the underdog overcoming a bigger obstacle, the Cinderella story where the protagonist rises from rags to riches or the rebellion arc type where protagonist character defies the system around him. Fifth, the story should be told by the people by making a role for them in it. This creates fans for the story, who take part in telling it. (Torkki 2014, 91-111.)

The rest of this chapter discusses further how narratives are important for a brand in order to influence their audiences. The study explores the mechanics of narratives, how they work and what is their effect on people. Furthermore, transportation as the core-mechanic of narratives and how transportation is the main factor that makes narratives so powerful is explored.

2.3 Narrative transportation

Transportation is the key concept of how narratives affect consumers (recipients of narratives). Transportation explains how narratives enhance the positive persuasion by reducing the analytical and critical thinking process. Similar to narratives being still a relatively unexplored topic in advertising and marketing communications, transportation is also yet to fully be researched in this area. The Transportation-Imagery model (Green, 1996), which is the essential concept of narratives, has been developed in the field of psychology and has not yet been researched thoroughly in a marketing context. Previously, customer persuasion in advertising has been described extensively with the Elaboration Likelihood Model (ELM) and it has been the most frequently used approach to explain the phenomena. (Zheng & Phelps 2012, 259.) This chapter examines the newer transportation theory to explain narrative advertising persuasion and how it is the central component of narratives.

Transportation means the way in which a person is taken into a highly involved mental state and becomes immersed or absorbed in a story. In this state mental images are formed, affection is created, and attentional focus is assumed (Chang 2012). Transportation is a convergent process where the mind becomes fully focused on the events occurring in the narrative (Green & Brock 2000, 701). What this means is that the narrative recipient must perform some action in order for the transportation to occur. At a minimum, the recipient needs to pay attention to the narrative (Green & Brock 2002, 313.)

Green and Brock (2000) explain that transportation can happen no regard if the narrative is fiction or reality. Most importantly transportation reduces negative and critical

thinking lessening the power of counter arguments. For example, the person who is immersed in the story can neglect some facts of the real world that would contradict the story. (Green & Brock 2000, 702.)

Green and Brock (2000) have based their discovery of the transportation theory and its conceptualization on Gerrig's (1993, 10-11) analogy of physical travel:

Someone (the traveler) is transported, by some means of transportation, as a result of performing certain actions. The traveler goes some distance from his or her world of origin, which makes some aspects of the world of origin inaccessible. The traveler returns to the world of origin, somewhat changed by the journey.

Another characteristic of transportation is that it often influences thoughts and beliefs. In transportation the 'traveller' is transported into a narrative world, taking distance to the origin world and making some aspects of the original world inaccessible, but finally comes back to the original world changed somehow by the experience (Green & Brock 2000). In other words, transportation can have a significant influence on beliefs because the narrative is not bound to real world obstacles and counter-arguments. This belief change is one of the aspects that differentiate the Transportation-Imagery theory from the ELM-model; the ELM-model fails to explain how the beliefs of the customer are changed in the narrative thinking process (Zheng & Phelps 2012, 255).

Furthermore, marketers can use the influence of narrative transportation to their advantage when telling stories about the brand narrative. In advertising, a well-presented narrative, which is immersive (transportation occurs more easily), can enhance persuasion much further than advertising in a list format could. A narrative separated from a series of sentences (list format) leads to affective, cognitive and belief changes in the recipient of the narrative such as consumers, which eventually can affect their attitudes and behaviours regarding the brand in question (Adaval & Wyer 1998, Van Laer et al. 2014). Persuasion is enhanced because transportation reduces the amount of counter-arguments (Chang 2012, 250) and the immersed person is less aware of them and more willing to accept the reality of the narrative than that of the real world (Green & Brock 2000, 702).

The difference between narrative information processing and analytical processing is that narrative self-referencing leads to positive and favourable evaluation of the advertised product regardless of argumentation strengths in advertising (Escalas 2007, 427). In other words, narrative information processing is more forgiving as regards weak or poor arguments about the product. If the information does not trigger narrative processing, transportation does not occur, and the individual will use analytical information

processing, which facilitates critical evaluation of the advertising arguments. In that case, only the strong advertisement arguments are persuasive (Escalas 2007, 425).

The effect of being transported and immersed by narratives can be moderated by certain factors. Escalas (2007, 427) discovered that the likelihood of narrative transportation could be reduced by factors such as advertisement scepticism. Other scholars have found that the success of transportation is affected by factors such as narrative focus, vividness of product description, mental imagery ability and need for cognition (Zheng 2010), artistic craftsmanship or the writing quality of narrative (Green & Brock 2000) and the medium in which the narrative is presented (Green et al. 2008). Many of these aspects are still to be fully researched and most of the research has been focused on explaining the individual factors and the message factors that affect transportation in general. There are several message- and individual factors still unexplored and most of all the environmental factors are unknown.

Green et al. (2008) discovered that people are more transported when they are first presented with the narrative in a written format and then in a film format. Their research showed that those who were least transported were the ones who watched the same narrative twice with out reading the narrative. Note here that the research of Green et al. (2008) concentrated on written novels and film version of the same written story. While this research was not executed in the advertising domain it still offers interesting insight and possible practical usage for marketing professionals. Zheng and Phelps (2012, 266) argue that these findings might be equivalent to practical use. For example, if it is true that narrative transportation is stronger when a consumer is first exposed to written narrative like print advertisement and then to visual advertisement of the same narrative, the advertising professionals could be able to plan their media exposure accordingly to maximize the effect of narrative transportation.

Green et al. (2008) also discovered that the need for cognition (NFC) affects the level and success of transportation. NFC is an individual quality in every person (Zheng 2010, Green et al. 2008) meaning that people with high NFC are more transported when reading a narrative and people with low NFC are more transported when watching a narrative. The degree of transportation depends on the exposure to the medium that matches his or her preferred level of need for cognition (Zheng 2010, 89). This information can have implications for the work of marketing professionals indicating the right type of medium for different types of NFC individuals. Zheng explains that print media might not serve as the ideal channel for low NFC individuals while audio-visual narrative might work better for them.

2.4 Transportation-Imagery Model

Green (1996) was the first to present the Transportation-Imagery Model (TIM) in order to explain narrative transportation and its effect on belief change. It has been empirically demonstrated that narrative transportation is the core mechanism, which affects belief change (Green 1996, Green & Brock 2002). The Transportation-Imagery Model was conceptualized to answer some of the questions that the Elaboration-Likelihood Model (ELM) was not able to explain. Mainly, ELM fails to explain the nature of narrative transportation and its affect on individuals (Zheng 2012).

This chapter discusses Green's Transportation-Imagery Model in greater detail to further explore transportation and follows up with the Extended Transportation-Imagery Model (ETIM), which has been conceptualized by Van Laer et al. (2014). Subsequent to the discussion, the parts of the model that are most relevant for the focus of this thesis are identified, thus particularly focusing on analyzing the narrative nature of the story content itself.

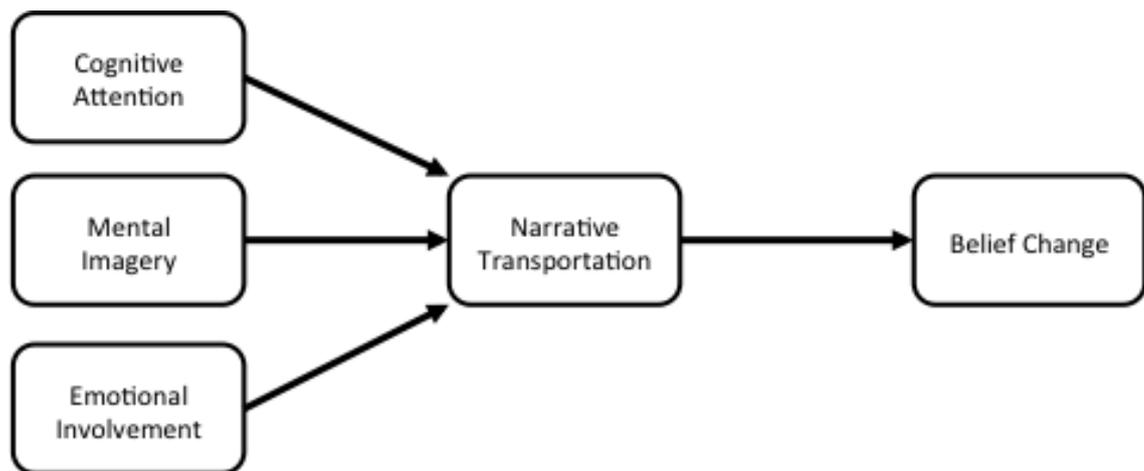


Figure 4 Transportation-Imagery Model (adapted from Zheng 2012)

As can be seen in Figure 4, narrative transportation has three antecedents, including cognitive attention, mental imagery and emotional involvement. These three antecedents, and the synergies between them, account for narrative transportation that triggers belief change. All three antecedents are affected by number of factors, which include environmental, individual and message factors (Zheng & Phelps 2012). Some of the factors have been identified and examined by previous studies, while some remain unexplored.

Cognitive attention compels the consumer of the story to become concentrated on the unfolding of events in the story (Green & Brock 2000). Cognitive attention has the effect on the consumers that they tend to ignore the physical world around them (Zheng & Phelps 2012, 258). While a person is immersed in a story he or she loses access to some

real-world facts in favor of accepting the reality and the world in the narrative. This loss of access can occur in either physical level but more importantly it occurs in psychological level. (Green & Brock 2000, 702.) A person immersing himself in reading a novel or watching a movie for example is simple way to illustrate this process. Zheng and Phelps (2012, 262) explain that three environmental factors have been found to have impact on the cognitive attention; these are editorial content of the print narrative advertising, distraction, and poor lighting. These factors are environmental and are the result of research based on editorial narrative content, which is not in the scope of this thesis. Nevertheless, it is important to note that all the research of narrative editorial content support the fact that narrative advertising is more persuasive and effective than argument advertising. No other research on other possibly existing individual or message factors on cognitive attention has been made (Zheng & Phelps 2012, 262).

In addition to cognitive attention, the consumer of the story who is immersed tends to create mental images of the events unfolding in the narrative. Mental imagery refers to the forming of images in individuals mind (Zheng & Phelps 2012, 259). Narrative transportation through mental imagery can be influenced by instructing the story recipient to imagine them in a consumption situation. In advertising context this could mean that the advertiser uses phrases like: "Imagine yourself..." to invite the consumer to form mental imagery of themselves in the consumption process (Chang 2012, 244). This type of mental imagery about the consumption process constitutes a higher transportation level in the consumer (Adamal & Wyer 1998). Zheng and Phelps (2012, 262) describe that it has been found that there are two message factors and one individual factor that affect the mental imagery antecedent of transportation. The two message factors are adherence to narrative structure (Green 1996, Green & Brock 2002) and vividness of product description (Zheng 2010). The individual factor is mental imagery ability (Zheng 2010).

The structure of the narrative evokes mental imagery (Green and Brock 2002). Narrative account requires a story that raises questions, unresolved conflicts or depicts not yet completed activity. It has an identifiable story line with a beginning, middle and end. In advertising context a story is either fictional or a true account where something (a person as the consumer or a product) is first opposed or otherwise in doubt and further in the story they somehow prevail or succeed. (Green & Brock 2002.) These findings about the narrative structure of the message have been proposed to have an impact on the mental imagery antecedent (Zheng & Phelps 2012).

In addition to the narrative structure, the vividness of the product description also has an impact on the mental imagery antecedent. More vivid product descriptions stimulate better narrative transportation in the receiver than the non-vivid ones (Zheng 2010). In other words, the more vivid the narrative is, the easier it is to form mental imagery that elicits better transportation. Vividness of product description and the earlier mentioned

narrative structure are both considered as message factors for the mental imagery antecedent. Zheng (2010) also discovered that the mental imagery ability of a person tends to affect transportation, which is identified as an individual factor of mental imagery.

The third antecedent preceding transportation is emotional involvement. Zheng and Phelps (2012) discuss that emotional involvement remains the most unexplored antecedent of the transportation-imagery model. Emotional involvement can be illustrated by an example of thinking of a consumer of a story creating an emotional attachment to the characters in the story. With this emotional link, the consumer of the story creates positive attitudes toward the characters of the story. One individual factor that affects the emotional involvement antecedent has been identified as the persons need for affect. In other words, the more emotional the receiver is or how he has stronger tendency to approach emotions, the more transported and emotionally involved he becomes than the individuals with lower need for affect. This individual factor has not been fully researched in advertising context. (Zheng & Phelps 2012.)

The Transportation-Imagery Model is the first of its kind to explore and identify the narrative transportation, its antecedents that have impact on it and the consequences it has. However, the model also marks the limits of the model and its limited scope (Van Laer et al. 2014, 801). Zheng and Phelps (2012) discussed the current understanding of the model and more importantly discovered the critical voids in it that are yet to be addressed. Van Laer et al. (2014) have recognized the limitations of the Transportation-Imagery Model and have further developed a more comprehensive model to advance the knowledge on narrative transportation and moreover the persuasive nature of transportation.

2.5 Extended Transportation-Imagery Model

Van Laer et al. (2014) illustrates the antecedents and effects of transportation through their Extended Transportation-Imagery Model (ETIM). Similarly to Green and Brocks (2002) model, ETIM comprises attributes related to the story and the consumer of the story as storyteller and story-receiver antecedents.

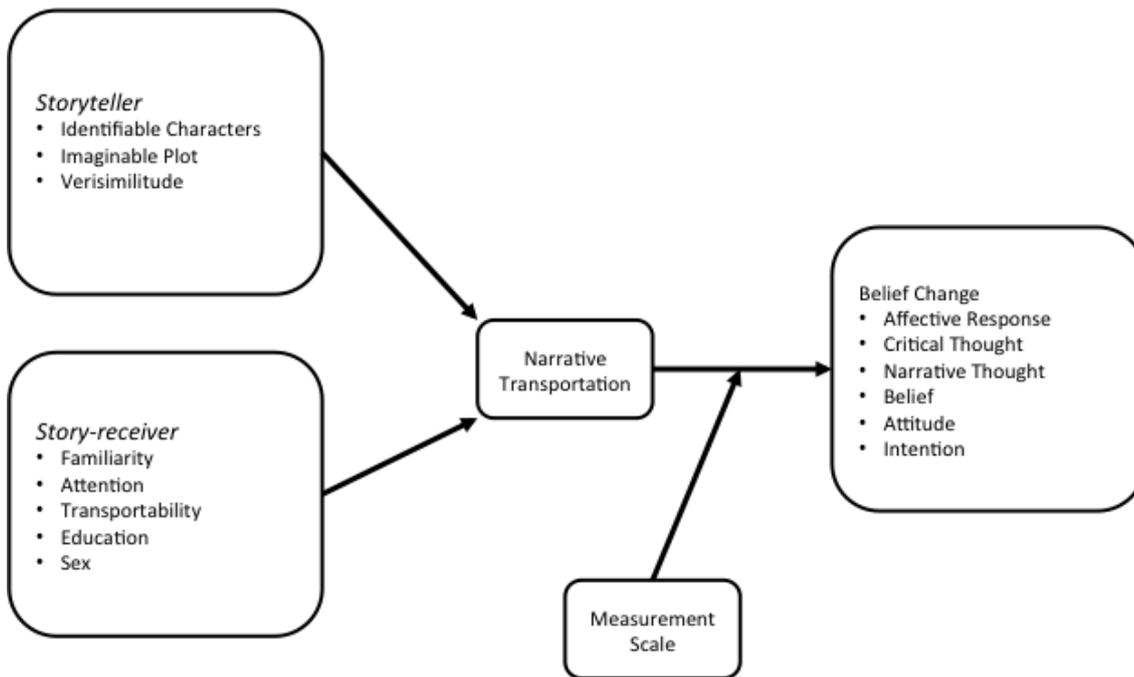


Figure 5 Extended Transportation-Imagery Model (adapted from Van Laer et al. 2014)

The story receiver antecedents are not in the scope of this research as it concentrates only on the narrative content itself in advertising context. In advertising context, the advertiser can rarely, if at all, affect the individual qualities of the receiver, thus the story-receiver antecedents are out of the range of influence for an advertiser. However, it is necessary for an advertiser to still identify them and realize their affect on narrative transportation. These story-receiver antecedents are identified as familiarity, attention, transportability, education and sex (Van Laer et al. 2014). All the above relate to the individual qualities of the story-receiver: familiarity with the topic or genre of the story, his capability to direct enough attention to the story, his degree of ability to be transported into a story, his education and sex. Van Laer et al. (2014) also identified age as one of the potential demographic story-receiver antecedents, but they did not found enough empirical evidence for age to have enough impact on narrative transportation.

Van Laer et al. (2014) highlighted three main storyteller antecedents each of which affect narrative transportation. In advertising context three antecedents can be influenced by the advertiser directly, thus they are considered as the most interesting antecedents for narrative transportation in the scope of this thesis.

Identifiable characters are invented personas, which the story receiver can clearly specify from the storytellers use of context-driven assumptions (Van Laer et al 2014). Van Laer et al. (2014, 802) explain that to accomplish higher transportation, the storyteller is responsible of clearly communicating who are they talking about and specifying the characters from the beginning. In this way higher transportation can be achieved

because the receiver of the story can identify with the characters and have potential empathy for them.

Characters can always be found in a story because it is one of the basis of storytelling (Fog et al. 2005). It is good to note here to not misinterpret the term 'character' as only the concrete humanoids or living creatures in a story for example. Character can also represent something other than a visible entity. This is especially true in advertising context where, for example, brands can take roles of typical story characters or the adversary of a story can be an intangible thing such as a flaw of human mentality like the lack of confidence (Fog et al. 2005). This means that identifying the characters of a narrative, especially in advertising context, can be challenging.

The second storyteller antecedent to narrative transportation is Imaginable Plot. Every narrative is formed of sequential events that occur to the characters in a defined setting (Polkinghorne 1991). Narrative requires a story that has some type of a dilemma in it, whether it means an unanswered question, unresolved conflict or uncompleted activity, in other words something to overcome (Green & Brock 2002, Fog et al. 2005). Narratives usually are structured to have a plot, meaning that they have sequential events that occur to the characters in a defined setting (Polkinghorne 1991, Escalas 2004). Through these imaginable events the narratives can evoke transportation (Green et al. 2008). Every narrative that is captivating has a clear identifiable plot (Huang 2012, Fog et al. 2005). Huang (2010, 310-314) describes how a well arranged plot accounts for more positive view of the brand narrative in the eyes of the viewer. Imagery of a story plot is an essential part of narrative transportation and without it the recipient of a narrative will have a hard time to relate the narrative into their real-life experiences (Van Laer et al. 2014, 802). People who are not able to mentally form an imaginable plot are less able to experience narrative transportation (Green and Brock 2002).

Van Laer et al. (2014, 802) explain that every story could always be regarded as fiction to some extent because the storyteller is always in the dominant position, which means they can determine what they leave out of the story and what they keep in it. Thus, the dominant position of the storyteller means that any story should not be regarded as purely truthful and nonfiction. This means the fiction versus non-fiction in narratives do not affect narrative transportation (Van Laer et al. 2014, 802). What is more important for the realism in the narrative is verisimilitude.

Fictional narratives are versions of reality, which are not constrained by facts and truths of the real world, but can have verisimilitude, or lifelikeness (Bruner, 1987). Narratives can break the rules and norms of the real world. The focus of verisimilitude is on believability and not on consistency and contradictions (Bal, Butterman & Bakker 2011, 362). Bal et al. (2011) explain that people can understand issues of the real world, even complex matters such as human behavior, through the fiction in narratives. This presents a verisimilitude in the narrative that people can perceive comprehensible.

Bruner (1987, 11) explains that verisimilitude is the core difference between a good story and well-formed argument. He determines that people judge analytical information based on truths and stories based on their verisimilitude, which he relates to the stories ability to be 'lifelike'. What this means in practice is that verisimilitude does not count for the overall realism of the story in relation to the real world, but the perceived realism within the story genre itself. Green and Brock (2002) found that more transported individuals tend to consider the elements in the narrative, such as events, setting and characters and their actions to be more believable. It is good to note that the establishment of verisimilitude in a narrative can be dependent on the view of the receiver of the narrative. The receiver constructs a subjective interpretation of the fictional narrative, which affects how the receiver approaches and experiences the narrative (Bal et al. 2011, 362). This means that the people can have many different interpretations of the same narrative, and because of this it may vary how much they establish verisimilitude in it.

The antecedents described above lead to higher narrative transportation, which consequently leads to belief change (Green and Brock 2002, Van Laer et al. 2014). Narrative transportation considers affective and cognitive responses, beliefs, attitudes and intentions as consequences of it. Van Laer et al. (2014) further extended the Transportation-Imagery Model to explain the belief changes it triggers in more detail. Higher narrative transportation can influence generation of affective responses and can cause the story receiver to perceive the story as more realistic, which means they express more intense affective response. This response can generate more warm feelings and positive attitude towards the narrative (Chang 2009). Narratives can evoke cognitive responses such as narrative thought and critical thought (Van Laer et al 2014, 804). Critical thought can be generated when the story contradicts or claims something that differs from the beliefs of the recipient of the narrative. Though, it has been argued that narrative transportation may reduce critical thoughts (Green and Brock 2000) and it has been found that narratives have a positive relationship with narrative thinking process (Chang 2012).

Narrative transportation can induce belief change in the receivers of a narrative, as the more transported they become the more they disconnect from existing beliefs (Van Laer et al. 2014, Green and Brock 2002). This means that the more transported story receivers are, they perceive the story more believable even if they know that it is not realistic or true. Attitude refers to the evaluation of the story plot. The story receivers perceive the story positively or negatively depending on how desirable they find the plot of the narrative to be. The more transported people are more likely to perceive the narrative more desirable meaning their attitude towards it is more positive. Lastly, intention refers to the story receiver's willingness to perform a certain action. In advertising

world this would mean the purchasing intention, which consequently is higher when the story receiver is transported. (Van Laer et al. 2014, 804-805.)

Understanding the concept of transportation, the real-world separating immersion that it incorporates and the changing power of ones beliefs can be a powerful tool for marketers who tell stories about the brand narrative.

2.6 Theoretical framework for identifying narrative transportation

Because this study concentrates on the Cannes Lion grand prix film category winners, as in the narrative content itself, some of the elements of the transportation-imagery model cannot be applied directly to the research. Thus, a new framework derived from the explored theory will be established for this study.

Because the study focuses on the content itself, only the message factors that have influence on narrative transportation are taken into consideration when performing the content analysis. Individual factors influencing transportation will not be studied in this study. In advertising, the advertiser rarely has any change to have an effect on the recipient of the advertisement, thus the logic is sound to leave the individual factors outside of the scope of this study.

Figure 5 demonstrates the process of identifying narrative transportation in narrative content through message factor antecedents of narrative content. The framework is derived from the Extended Transportation-Imagery Model by Van Laer et al. (2014) and it uses models such as Fogs et al. (2005) Fairy-Tale Model and Wortmann's (2006) Story-Generator model to complement the framework in order to identify the narrative transportation antecedents easier.

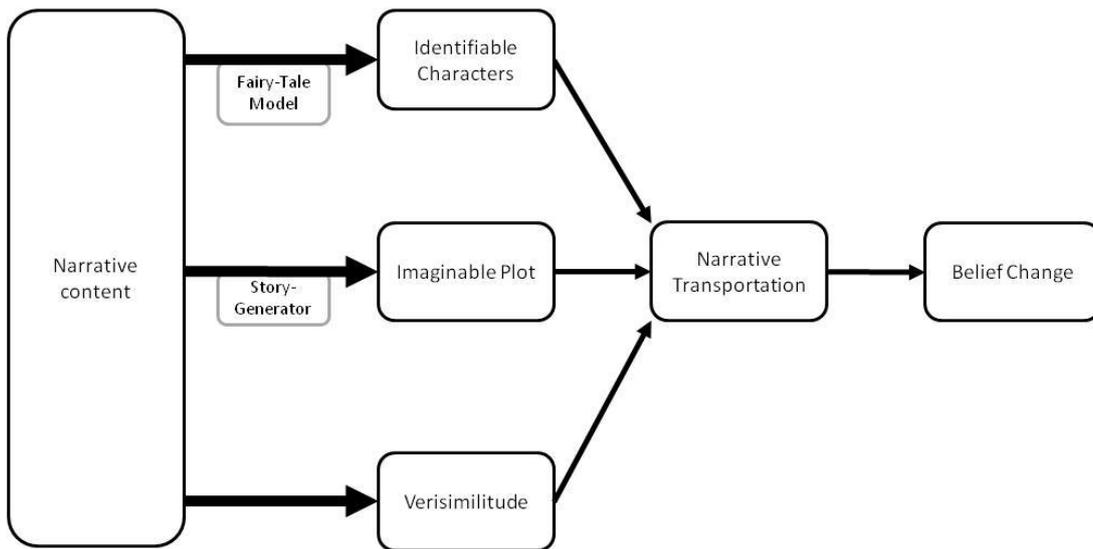


Figure 6 Process of identifying narrative transportation through message factor antecedents in narrative content

The three antecedent of narrative transportation were discussed in detail in the previous chapter. In the beginning three narrative transportation antecedents are identified from the narrative content. The Fairy-Tale model and Story-Generator are used to assist in finding the identifiable character and imaginable plot antecedents. Fairy-Tale Model aims to recognize common story characters in any brand (Fog et al. 2005) making the character identifying in brand narratives more comprehensive. As discussed before, identifying characters in brand narratives can be challenging because they are not always displayed as concrete characters in the story.

The Story-Generator has similar purpose in constructing the plot of a brand narrative. Sometimes, the plot is not laid out in a traditional story-format but is more hidden among the values of the brand or product in the narrative. Thus, the Story-Generator helps to construct an imaginable plot from the narrative content, which is the second antecedent of narrative transportation. The Story-Generator also helps to form bits and pieces of information in the content into a more comprehensive narrative (Wortmann 2006).

The third antecedent of narrative transportation is verisimilitude, which was explored in detail in the previous chapter. Verisimilitude can be established in the narrative content on various levels and in many different aspects. All three message factor antecedents account for higher transportability in narrative. When the narrative content is able to trigger narrative transportation, belief change can be achieved through the content.

3 METHODOLOGY AND RESEARCH DESIGN

This chapter introduces the methodology used for collecting and analyzing the research data. This study analyses brand narratives in well established branded content to see if they can trigger narrative transportation. The study identifies the different narrative elements, which have been discussed before, to see if the narratives of the branded content can trigger transportation. The focus is on the content itself and the message factors of the narrative, which means that the individual factors of the audience that affect transportation are outside the scope this study.

3.1 Content analysis as a qualitative research method

The study uses qualitative research approach to build an understanding of narratives and transportation in the analyzed branded content. Qualitative research aims to understand the meaning people have constructed (Merriam 2014, 13), which means how people make sense of the experiences and the world around them. Qualitative research finds and defines meaning in the collected data. This type of research deals with symbolic material, which includes verbal data, visual data and artefacts, which leave room for interpretation (Schreier 2012, 20). In this research the data consists mainly of visual data in the form of audio-visual branded content. In qualitative research the researcher is the main instrument of data collection and analysis. (Merriam 2014,19.) This means that the researcher possesses a lot of power over the research results, and as such has responsibility to stay objective throughout the research. Because qualitative research involves interpretation and the role of the researcher as the data collector and analyser is emphasized, many interpretations of the same material can be derived, yet they can all be valid with emphasize given to different things.

In this research content analysis is used to analyse the video content of brands that have been awarded the Cannes Lion grand prix in the film category. Qualitative research always requires content analysis at least to some extent (Merriam 2014), and furthermore it requires active interpretation effort from the researcher (Schreier 2012, 20).

Qualitative content analysis is systematic and replicable examination of symbols of communication (Riff, Lacy and Fico 2007, 19). It is systematic in the sense that the research approaches the knowledge in a systematic way, meaning the explanations of phenomena, relationships, assumption and presumptions are not accepted without criticism but are systematically observed and verified. On the other hand systematic means that the research has a certain design to it, a frame that it approaches the study with.

Objectivity, reliability and clarity are key issues to qualitative content analysis and thus replicability or reproducibility is something that content analysis should always have. This means that the procedure and operations of the research should be carefully explained in order for readers to understand and for other researchers to be able to reproduce the research in same manner. (Riff, Lacy and Fico 2007, 20.)

Content analysis as a research method that describes phenomena, observe their interrelationships and make predictions about these interrelationships. Its goal is to systematically describe the meaning in the content material (Schreier 2012, 3). Content analysis has been used in mass communication and other field to describe their content and to test hypotheses derived from theory. Qualitative content analysis is key to any theory that deals with the affect or antecedents of content. (Riff, Lacy and Fico 2007.)

This research uses content analysis in data analysis, because when the theory is applied to the data of this research, a lot of interpretation is required from the researcher. Content analysis is a suitable method for research that requires interpretation in at least some degree. Usually, the data collected from the qualitative research requires some interpretation. (Schreier 2012.)

In this thesis the interpretation comes from analyzing the data, which is explained further in chapter 4.2. Because the data consists of different branded content in video format, interpretation becomes a key concept in analyzing the data. Viewer of the video can have different interpretations of the content, similar how different people can derive different meaning from a movie for example. Thus, researcher has the responsibility to remain objective and not let any personal feelings or experiences influence their interpretations. The goal is to try to discover the message, the values and meanings the creator of the content has intended to convey. In the scope of this thesis this means deriving the meanings and messages the advertiser (the brand) has intended to communicate to their target audience.

3.2 Data collection and analysis

The data in this research is collected from the winners of the Cannes Lions grand prix winners of the film category from year 2005 to 2015. The Cannes Lions international festival of creativity is the biggest gathering of creative and advertising professionals in the world, and the jury, that selects the winners, consists of senior creative professionals who are recognised for their achievements, valued for their vision, admired for their passion on their field and trusted for their integrity (Cannes Lions 2016). Thus, this study uses the winners of the festival due to their high regard and praise given in the field of advertising and creativity.

The film category in Cannes Lions consists of traditional TV and cinema advertisements and film content produced for online content and other screens (Cannes Lions 2014).

The definition of the film category and its requirements to succeed is defined by Cannes Lions in following:

“The definition of Film for the purpose of Cannes Lions is traditional TV and cinema advertising and film content produced for online airing and other screens. The jury will be looking for ideas which display a strong synergy with the brand, a dynamic and creative approach to the brief and exceptional execution. Film Lions will reward creative ideas and the quality of execution in film advertising.”

The film category in Cannes Lions competition is divided to five sub-categories, which are TV/Cinema Film (A), Online Film (B), Viral Film (C), Branded Content & Entertainment Film/Series (D) and Screens & Events (E). The above sub-categories have been changed since 2014, when there were only three sub-categories in film: TV/Cinema Film, Internet Film and Other Screens. Furthermore, the five sub-categories are divided even further into another level of sub-categories describing the industry and the product where the film competes in. For example category A has twenty-three categories such as Savoury Foods (A01), Pharmacy (A07) and Commercial Public Services (A19) to name a few (appendix 1). (Cannes Lions 2014.)

For the purpose of this study, the film sub-categories are not separated or compared to each other between different brands. It is an appropriate approach for the study as after the shortlists have been published in all sub-categories, the jury picks the gold, silver and bronze winners without any regard to the sub-category. Only the shortlists (as in getting to be considered for a gold, silver or bronze lion) are published with regard of the further sub-category, thus only the shortlist position can be considered as a victory over the other films in the further subcategory.

After the shortlists have been made, all the films in any shortlist in any category are judged on the same basis and the sub-category or the further sub-category does not affect the jury’s decision. The jury then can, but does not have to, award gold, silver and bronze lions to the films on the shortlists. There is no limit to the amount of lions that can be awarded; the only basis is that the jury deems the worth of the film and awards it the eligible lion. Once the gold, silver and bronze lions have been awarded, the jury then pick the winner or winners of the grand prix lion out of the gold lion winners. Thus, the grand prix lion is the most highly praised award in the Cannes Lions competition.

It is good to note at this point that there is no need for the jury to pick any winners at the certain stages of the competition in Cannes Lions Film-category competition. There

is no requirement for the jury to have any film on categories shortlist if they see that there are no films qualified to get on the shortlist. The same applies to the next judgement round, where the jury is not required to award gold, silver or bronze lions if they deem that a film on the shortlist is not eligible for one. The only exception to this process is the grand prix lion award: if at least one film received the gold lion in the film category, the grand prix lion must be awarded.

This study analyses the grand prix winners starting from 2005 to 2015. This sums up to total of fifteen advertisements during those years, as there were two winners in years 2008, 2013, 2014 and 2015. Table 1 lists the grand prix winners and displays their brand, advertisement name, country, advertiser and the advertising agency that created the advertisement. The grand prix winners represent a good variety of diverse brands and products in different industries. Furthermore, the winners span across a decade, which means that the study will get a good look into the possible changes that has happened throughout the years in narrative storytelling in video content. Additionally, as the jury of Cannes Lions awards changes every year, it makes the results of the study more valid.

Table 1 List of Cannes Lion Grand Prix winner in film category 2005-2015

Year	Agency	Country	Advertiser	Brand	Title	Campaign
2015	The Martin Agency	Unites States	Geico	Geico	Family	Unskippable
2015	F/NAZCA SAATCHI & SAATCHI	Brazil	Leica Camera AG	Leica	100	100
2014	Forsman & Bodenfors	Sweden	Volvo	Volvo Truck	The Epic Split feat Van Damme	Live Test Series
2014	adam&eveDDB	United Kingdom	Harvey Nichols	Harvey Nichols	Sorry, I Spent It On Myself	Sorry, I Spent It On Myself
2013	McCann Erickson Melbourne	Australia	Metro Trains Melbourne	Metro Trains Melbourne	Dumb Ways to Die	Dumb Ways to Die
2013	Pereira & O'Dell	United States	Intel Corporation	Toshiba Laptop with Intel inside	The Beauty Inside	The Beauty Inside
2012	CAA Marketing	United States	Chipotle	Chipotle Mexican Grill	Back to the Start	Cultivate a Better World
2011	Wieden + Kennedy Amsterdam	Netherlands	Nike	Nike	Write the Future	Write the Future
2010	Wieden + Kennedy	United States	Procter & Gamble	Old Spice	The Man Your Man Could Smell Like	Smell Like a Man
2009	DDB & Tribal Amsterdam	Netherlands	Philips	Philips	Carousel	Carousel
2008	McCann WorldGroup & T.A.G.	United States	Microsoft	Halo 3 (Xbox 360)	Enemy Weapon	Halo: Believe
2008	Fallon London	United Kingdom	Cadbury	Cadbury	Gorilla	A Glass and a Half Full
2007	Ogilvy & Mather	Canada	Unilever	Dove	Evolution	Evolution
2006	Abbott Mead Vickers BBDO	United Kingdom	Diageo	Guinness	NoitulovE (Evolution)	NoitulovE (Evolution)
2005	Wieden + Kennedy	United Kingdom	Honda Motor Co., Ltd	Honda	Grr	Honda Power of Dreams

The winners of the Cannes Lion film grand prix will be analysed using the content analysis method to investigate their narrative features. In addition, the link between the advertisement and the main brand narrative of the advertiser is investigated. Previously discussed narrative antecedents that influence higher transportation are used in the content analysis and the theoretical framework established in chapter 2.6. will be used to process the narrative content of the Cannes Lion advertisements. The purpose of this research is not to measure the effectiveness of the advertising videos. The study investi-

gates the following three storyteller antecedents, which have been discussed in more detail in chapter 3:

- 1) Identifiable characters
- 2) Imaginable plot
- 3) Verisimilitude

The theory has identified three storyteller antecedents that affect narrative transportation. These storyteller antecedents are message factors, which means that the creator of the narrative has power to influence them.

First, *identifiable characters* will be investigated in the winning advertisements. Fogs et al. (2005) Fairy-Tale model will be used to discover the different roles and characters in the advertisement. The role of the brand and the consumer will be compared between all the winning advertisements to find any similarities or trends. It is possible to identify different roles and characters in every brand narrative (Fog et al. 2005), thus this study will compare the found characters of the advertisement to the ones in the main brand narrative to see if they are consistent or not. The role definition of brand narratives are based on the information that is available about the brand on its own medias, like official website, and on the judgement of the researcher and his proficiency to identify brands and their narratives.

Second, the advertisements will be analysed to find an *imaginable plot*. Narratives usually are structured to have a plot, meaning that they have sequential events that occur to the characters in a defined setting (Polkinghorne 1991, Escalas 2004). Through these imaginable events the narratives can evoke transportation (Green et al. 2008). In this study the plot will be identified with the help of Wortmann's (2006) Story Generator Model discussed before. After analysing the advertisement, its plot will be described and put into words with few sentences. In this way the bullet points of the advertisement are put into a form of a story plot if a plot can be imagined in the first place. Based on that workflow, the study defines if a plot is indeed identifiable from the advertisement or not.

Third, the *verisimilitude* of the advertisement is investigated. As discussed in chapter 3, all stories can be considered fictional to some extent and it is verisimilitude that defines the lifelikeness and truthfulness of a story. Verisimilitude can be established in fully fictional stories too. The data of this study, which consists of the Cannes Lions grand prix winners in the film category, can often have several elements of fiction or exaggerations of reality because they aim to be memorable and significant for the audiences by shocking or having vivid creative appeals in them. In several cases the content of the advertisements can be purely fictional not trying to imitate real world whatsoever. As discussed before, verisimilitude can still be established in these type of content by

finding the links to real world in messages they try to convey, their characters, their goals or other elements of the narrative that people can relate with.

This analysis concentrates on identifying the narrative elements of the advertisement through these elements and to determine if a recognizable narrative exists. In addition, the study briefly investigates the connection of the advertisement narrative to the main brand narrative to determine if they are consistent with each other. All the above narrative antecedents factor for possible higher transportation. As discussed before, higher transportation leads to more favourable perception of a product or a brand, which in regard of this thesis is the most appealing topic for marketing professionals. Identifying all three antecedents in an advertisement count for higher transportation, thus leading to more favourable brand or product perception.

As mentioned before, the winners of Cannes Lions are considered as the best that the field of advertising at the time of their respective years of winning. Thus, it is also interesting, if the research finds no clear narrative in the advertisement or no link to the main brand narrative. This would raise questions about the purpose and goal of the advertisement, the consistency with the advertisers brand and the effect of the advertisement towards the recipient.

3.3 Trustworthiness of the study

The credibility of the qualitative research should be evaluated in similar manner as any other research. Evaluating the quality of the information is a method to understand the context of the research better and to understand the results and conclusions derived from the research. Qualitative research should be evaluated by the objectivity of the performed research. Researchers own subjectivity about his beliefs, attitudes and expectations is likely the most important thing to evaluate. Often, the researcher can and has developed his own perception of the research topics even before the research is conducted, thus sometimes affecting his ability to be as objective as possible towards the research results. The researcher should try to convey his own thoughts throughout the whole research to ensure the reader understands the mind flow of the researcher and his possible subjectivity towards the topic. (Merriam 2014, 210-213.)

Validity of the research explains how well the results of the research depict reality, and if the selected methods were able to measure the subject in the right way. Validity explains the connection between the research question and the conducted research. It explains whether these two have a good connection. As explained before, the data analysis is reliant on the interpretation of the researcher due to the nature of the data, which is audio-visual content of different brands. The research is reliable when the interpretations of the research data have no contradictions in them (Grönfors 1982, 174).

In other words, it means that a reliable research can be repeated with same end results (Hirsjärvi, Remes & Sajavaara 2007, 226). Researcher will aim to stay objective throughout his interpretations.

In the Cannes Lions winner advertisements, identifying the characters and the plot in some cases can require some interpretation. The plot is likely to be the least challenging to identify compared to recognizing the characters of the narratives. As mentioned before, the characters of a brand narrative can sometimes be something intangible and not typical visible and obvious humanoid characters of a story. For example identifying the role of the brand in the narrative can require interpretation.

Similarly verisimilitude in the advertisements is almost always interpretative and can be established differently and in many ways by various people. It is possible that while other viewers of the narrative establish verisimilitude in certain aspects of the story others do not. For example one recipient of the narrative can relate to a message of a fictional narrative, while other recipient does not have the same experiences or point of views in order to make the connection with the fiction and real world.

4 BRAND NARRATIVES IN CANNES LIONS FILM CATEGORY WINNERS

This chapter explores the narratives and the possible narrative transportation that is identified in the message factors of the Cannes Lions grand prix lion winners from years 2005 to 2015. The following chapter first describes the advertisements in detail to give the reader a coherent and full description on the advertisements. Then, the advertisements are analyzed with the help of the framework established in the theory of this study. The study aims to identify three narrative transportation antecedents in each advertisement: the characters, the plot and the verisimilitude in the narratives of the advertisements.

The chapter, and the Cannes Lion grand prix winners analyzed in this study, is divided into two: first in chapter 5.1 the study presents the Cannes Lion grand prix winner advertisements that have a narrative in them that can be identified in relation to the main brand narrative of the advertiser. Subsequently, chapter 5.2. presents the advertisements that have no clear link to the main brand narrative of the advertiser.

4.1 Winners with clear representation of brand narrative

There were two grand prix lions awarded in 2015. The first one of them (in no particular order) was awarded to Geico, which is a US based insurance company. Geico launched an advertising campaign titled 'Unskippable' designed specially to utilize the unskippable five seconds of pre-roll advertisements on YouTube. The campaign was designed to hook the watcher within the first five seconds. First of the advertisements titled 'Family' begins with a family at the dinner table, while the voice-over narrator states: "You can't skip this Geico advertisement because it's already over." Then the frame appears to freeze while the Geico logo appears and the brand music cues in. The specialty is that the supposed ending of the logo appearing and actors freezing is not the real end of the advertisement but marks the beginning of this one. The family tries to keep their frozen poses while the advertisement keeps going while the family dog comes in to mess up the dinner table eating away the food awkwardly for the rest of the advertisement, which is about 45 seconds.

Geicos brand values, which it is committed to, are excellent coverage, low prices and outstanding customer service (Geico 2016). The brand identifies by being the hero that provides support for all people in the US, by helping them to save money, time and worry. The adversary can be identified in Geicos brand narrative as the need to worry, high prices and complicatedness. Goal is to save money and get rid of the worry related to insurance policies and the US customers are the beneficiaries in this context. These

roles can be identified from the winning advertisement too. Geicos advertisement ‘Unskippable’ is consistent with the Geico core brand narrative. The advertisement displays a scenario where the beneficiary (the family with Geico insurance) has beaten the adversary (the worry) with the help of the hero (Geico) and is living in a situation where the goal (security, savings) has been achieved.

While the action that happens story wise in the advertisement is relatively short, the viewer is still able to imagine the plot that exists around it: the family is happy and without a worry, because they have previously signed up with Geico insurance, which has brought them help and serenity in insurance and money savings. The comedic aspect of the advertisement is not so much related to the brand narrative as it is to create appeal for the advertisement. Geico is known for its creative and comedic advertising nature, thus it is almost always present in every advertisement they create. The advertisement is aiming to mimic real life, but the scenario in it seems unrealistic and impossible due to the fact that the family seems to be, or want to act out that they are bound by the rules of a still frame of an advertisement. This does not count for high verisimilitude in the eyes of the receivers of the narrative.



Figure 7 Geico “Unskippable”

The other winner of 2015 grand prix lion is Leica and its spot ‘100’, which at the same time promotes the opening of a Leica photography gallery in Sao Paulo and celebrates the 100th anniversary of Leica photography. Leica has had a big impact on the photography industry by being one of the first brands to enable consumers to truly be free with photographing what they want and where they want. Leica’s video was created by F/Nazca Saatchi & Saatchi -advertising agency in Brazil.

Leica's video is a tribute to Leica and the users of Leica cameras. The film recreates scenes from multiple famous and iconic photographs into a seamless 2-minute video, which describes the impact Leica has had in photography. The video is a story about the users behind the camera and the Leica brand as the enabler of the users of the product. In the video Leica also takes credit for not only pictures taken by the Leica camera itself, but others too, because of their impact on the industry as a whole.



Figure 8 Leica "100"

Leica brand takes the role of benefactor, enabling the customers as the heroes to achieve the goal of capturing memorable and important moments in their lives through their masterfully engineered products. Like with many other brands, the role of the adversary is not so obviously present in the advertisement, but can be seen as the things that oppose reaching the goal. With Leica, the adversary would be the factors repelling the freedom to create and be creative. Similarly, the same roles can be identified in the main Leica brand narrative (Leica 2016). The plot of the advertisement is a grand one in its scale compared to traditional advertisement where something happens in a certain point of time of the product usage or the effects of it. In Leica advertisement, the plot is on bigger scale in the sense that it is a plot that runs through several centuries and several moments in the history of photography. The plot tells a story of photographers and show how they have made history with some of the moments they have captured with their cameras. However, the plot of the Leica advertisement is not linear and does not follow all the definitions of a traditional narrative plot because it is more abstract, thus it is not easily recognizable for non-photographers or fans of photography. The advertisement can be described as a montage of famous photographs. The target audience

though (e.g. photographers), as the receivers of the narrative, can identify the main characters of the story and identify the plot more easily. Because of the non-linearity of the advertisements plot and its grand scale of showing photography through time, the advertisement does not have high verisimilitude to it. Moreover, the advertisement aims to be more of a piece of art on its own merits than to tell a clear linear plot further decreasing its verisimilitude.

In 2014 there were three grand prix lion winners. One of them was Volvo Trucks' 'The Epic Split' –video, which was one stunt among many others in Volvo's stunt-series campaign. The idea of the campaign was to demonstrate the masterful engineering and leading edge technology that is put into Volvo trucks. In the grand prix winning video, the stability and precision of Volvo Dynamic Steering feature of the Volvo trucks is portrayed. In the video, actor Jean-Claude Van Damme, performs a split between the wing mirrors of two Volvo trucks, which are backing up at a precise speed and distance from each other towards the setting sun. In the spot, Van Damme also acts as the narrator describing how he has perfected his mind and body with the challenges of life, and continues to state that what the viewer sees is "a body crafted to perfection, pair of legs engineered to defy the laws of physics and the mind set to master the most epic of splits". As the speech is over, song 'Only Time' by Enya cues in and the Volvo trucks start to slowly slide apart, making Van Damme perform the split.



Figure 9 Volvo Trucks "Epic Split"

Interesting fact about this video is, that opposed to what many initially believed, the stunt is real and was really performed without any special effects. The video is a clear portrayal of a story that is in line with Volvo narrative. The story generated from the

video is as follows: a famous actor Van Damme performs a split between two Volvo trucks, which are so precise in their movement and steering that Van Damme is able to perform the split without any harm to him. Volvo narrative describes the Volvo as the provider of technological and leading edge engineering skill and precision, which provides safety, reliability and effectiveness for the Volvo drivers (Volvo Trucks Global 2016). Thus, the description of the narrative in the advertisement is relatable to the main narrative of the Volvo brand.

The characters of the advertisements narrative can be identified. The Volvo trucks fill in the role of the hero, because the stunt man Van Damme is merely a human prop that the stunt is performed to. But it is clear that the trucks are the ones in control of the action and the stunt, thus making them the heroes of the narrative. Another point of view can be that Van Damme acts as a metaphor to something that is perfectly engineered (his ability to make a perfect split) and is reflected to the ability of the Volvo trucks to perform perfect maneuvers while backing up. The visual aspects of the advertisement portray the trucks as the heroes while at the same time hiding the drivers of the trucks leaving them anonymous. The role of the drivers in this advertisement is closer to the role of beneficiary than the hero. The goal of the ads narrative is to be the best, to be perfect, thus the adversary is everything opposing those goals. The advertisement takes place in the real world, though while it does, the viewer will most likely not initially believe the stunt performed in the advertisement to be fully real because it is easy to make the mistake to believe it is made by computer generated imagery. In relation to the advertisements narrative, it does hold verisimilitude because the stunt is real and doable, even if the viewer thinks it to be difficult.

The second grand prix lion winner in 2014 was Harvey Nichols with its 'Sorry, I Spent It On Myself' campaign advertisement. The campaign is about a Harvey Nichols product line, which encourages customers to spend money on themselves rather than their loved ones. The gift products are cheap and unnecessary things ranging from paper clips to gravel. The winning video takes the viewer to several different Christmas morning scenes where people are giving these cheap and unwanted presents to their relatives and close ones. It is clear that the people giving these cheap presents have spent the money on something luxurious and expensive for themselves. For example, in one of the scenes a mother of a child is admiring herself from a mirror in her brand new dress while at the same time the dad is explaining to the child that what he just received for his Christmas present is a sink plug. The advertisement makes fun of greed of these people.

Harvey Nichols is a UK based luxury fashion retailer, which sells designer brands. The message of the advertisement is in line with the Harvey Nichols brand narrative. Harvey Nichols main narrative can be described as luxuriousness, the feeling of owning something expensive and exclusive. It is good to note that Harvey Nichols is an umbrel-

la brand for different designer brands so it is possible that the customers of Harvey Nichols sometimes relate more to the designer brands than the Harvey Nichols brand itself.



Figure 10 Harvey Nichols “Sorry, I Spent It On Myself”

The heroes of the advertisements narrative are the people who spent their money on themselves rather than giving out proper presents. They are the heroes because the advertisement wants people to spend money on themselves at Harvey Nichols, and the advertisement displays them as a bit selfish but happy people. Harvey Nichols plays the role of the beneficiary who enables the hero to reach the goal of treating oneself, achieving a luxurious feeling with new things. The plot is identifiable in the advertisement. In every scenario of the advertisement, it is clear what has happened with the characters: during the annual Christmas shopping spree, they have went to Harvey Nichols to spend money on themselves to treat themselves and relief the Christmas shopping stress rather than spending money on their relatives and close ones, leaving them without proper gifts. This situation does not count for very high verisimilitude in the eyes of the viewer, because the situation is very unrealistic, even a little absurd. Not many parents would buy a sink plug for their children for a present while spending the gift money on something for themselves. Thus, while the world of the advertisements narrative is very believable and close to the real one, the situation and the actions of the characters are not.

The following advertisement is for Chipotle Mexican Grill, which won the only film grand prix lion in 2012. The advertisement was part of Chipotle’s ‘Cultivate A Better World’ campaign, which promotes Chipotle as a sustainable company who makes sure all the ingredients to its products come from natural sources and not from processed

foods. The plot of the narrative is recognizable. The film tells a story about a farmer who grows his small natural farm into a big industrial machine, which treats the animals poorly, processes them for mass consumption and pollutes. Next, the farmer suffers from bad conscience and feels bad from what he has done. This leads him to go back to his roots to being a small time farmer and starts from the beginning this time making his farm more sustainable. The film ends with Chipotle truck leaving from the farm and with the end title that delivers the punch line: “Cultivate a better world”. The film is made more appealing with its heartwarming animation style and on the background a cover of Coldplay’s song “The Scientist” is performed by Willie Nelson.



Figure 11 Chipotle “Cultivate a Better World”

The characters of the advertisement are quite easily recognizable. The hero of the story is the farmer, who undergoes a classic story arc where he grows as the story progresses. The adversary of the advertisement can be defined as greed for wanting for more and taking the easy route to reach the goal with the expense of nature and the wellbeing of animals (processed food). Beneficiary can be defined as the animals for receiving better conditions to live when the hero reaches its goal to make food growing and processing more sustainable. Thus people too, as the consumers of the products that come out from the farm, are also beneficiaries in the narrative. The brand has the role of benefactor, because Chipotle is the one who supports the farmer in his decision to cultivate a better world and provides the infrastructure and logistics for him to do so.

Besides the fact, that the advertisement is fully animated, its verisimilitude is lacking and the advertisement does not offer high realism within the advertisements narrative. This is mainly because the narrative is told in a type of montage imagery, where time jumps forward, often long periods of time. In addition to that, almost everything is im-

aged through metaphoric elements and sort of info graphical way. For example, amount of pigs in a pig house is defined as a certain number, but it only is portrayed as typical info graphic stating that 'there are countless pigs in this pig house'. Proportions and measures like that are shown only through this type of imagery. The info graphical nature of the narrative is emphasized even further when buildings are appearing from thin air, houses are built around the animals and so on. These factors, and the jumping time, do not count for high verisimilitude while the actions of the main character does.

The advertisement is an example of brand storytelling which does not push the values of the brand in a bullet point form to the audience, but tells a story which is in line with the brand narrative. As discussed before, this way the audience understands the values of the brand better. As in other similar examples before, this type of story does not rely on the branding in the film itself, the brand and the logo are only shown in the end of the film, yet the brand can be recognized much earlier.

In 2011 Nike was awarded the grand prix lion for its 'Write the Future' spot, which was made for the 2010 World Cup. In the spot world's most famous soccer players are facing each other in a soccer game and the audience is shown how the world and the fans all over react to everything what happens on the soccer field. The reactions are positive when the athletes succeed and they are adored in various ways. The spot also shows what happens around the world then they fail. For example, when Wayne Rooney misses a pass, the audience sees flashes of the outcomes of his poor performance which range from stock market plummeting in the UK, Wayne Rooney's posters are torn from the wall of his fans and Rooney himself goes poor and reverts to go living in a small trailer park. After this, the audience is shown how Rooney wants to write a different path for himself and goes on a heroic sprint on the soccer field to get the ball back finally getting it. Again, we see the effects of this new path: Rooney is knighted by the Queen of England, magazines write about him on the covers and new born babies are repeatedly given the name Wayne. The example about Rooney is only one part of the video and there are several in the 3-minute video.



Figure 12 Nike “Write the Future”

Nike brand narrative usually depicts customers as the hero, the goal as achieving success and winning mentality and the adversary as failing and being unable to improve oneself. In this, Nike brand fills in the role of the support. Nike is aiming to support and help athletes around the world to achieve their goals and passion through their products, services and experiences. Nike puts the customer in the center and aims to serve him. (Nike 2016) These same roles are identified in the ‘Write the Future’ advertisement, thus they are in line with the overall company brand narrative. Although the famous superstar athletes are not easily seen to be comparable to a normal Nike customer, they too fill in the same role as the hero who is supported by Nike.

The plot of the advertisement is not easy to recognize. It does not have a clear chronological timeline with a beginning, middle and an end. The advertisement plays with the notion of writing ones future, thus everything that happens as a cause of the athletes’ actions are imagined outcomes of the future. The advertisement is a portrayal of different scenarios of cause and an effect, which is not a recognizable plot of a narrative. The same factors, the cause and an effect and the timeline jumping nature of the advertisement, do not establish much verisimilitude in the advertisement. Furthermore, the things that happened as the effects of the actions of the athletes are exaggerated to the point where they serve the purpose of entertaining the audience instead of trying to be believable. It can be argued though, that the concept of person’s actions affecting their future is a relatable one for the audience, thus establishing some verisimilitude.

The 2010 grand prix film winner is Old Spice’s spot ‘The Man Your Man Could Smell Like’. Old Spice is an old brand and with the new spot it took new direction for the brand. The spot features former NFL player Isalah Mustafa who addresses women

that their men are “sadly” not him, but they could smell like him by using the Old Spice body wash product. Mustafa is first presented in a shower, constantly talking to the camera, but as he speaks the background and his surroundings keep changing. The shower lifts up, goes away and suddenly Mustafa is on a boat holding an oyster with two tickets to the “thing you love”. Then the oyster morphs into a handful of diamonds and with no clear scene transition Mustafa is now riding a horse. The spot ends with Mustafa stating to the women audience: “Anything is possible when your man smells like Old Spice and not a lady. I’m on a horse.”



Figure 13 Old Spice “The Man Your Man Could Smell Like”

Old Spice is an old brand dating back to 1937, and it has gone through many changes throughout its history. Now, the brand narrative speaks more to the younger generations of men (previously older men). The brand narrative of Old Spice is about men looking to smell good and to feel confident. (Old Spice 2016) The grand prix winning spot, while addressing women, is targeted to men. It is consistent with the Old Spice brand narrative with the main character depicted as the ideal man who is confident. Old Spice acts as the benefactor to the hero of the story, which is the consumer, whose goal is to achieve the goal of confidence and good self-esteem. The adversary in the narrative is the lack of confidence and self-esteem. The advertisement displays more as informational statement and proposal from the brand to the consumer, rather than telling a story with a recognizable plot. There is no recognizable beginning, middle or an end to any plot in the Old Spice advertisement.

Verisimilitude in the advertisement narrative is hindered by the rapid changes that happen to Mustafa and his surroundings. They are impossible in their nature in the eyes

of the audience (note that the most effects of the advertisement were really done in the production) and act only as effects to create creative appeal for the advertisement.

In 2008 two grand prix lions were given out in the film category. One of the winners was Cadbury's spot 'Gorilla'. The spot begins with a close up on a gorilla, whose facial expression is that of concentrated and anticipating. The beginning of the song "In the Air Tonight" by Phil Collins plays on the background of the advertisement. The camera stays close up on the gorilla, which is breathing heavily seeming like it is waiting for something in full concentration. Just before the drum beat drops in the song, the camera moves backwards to reveal that the gorilla is sitting behind a drum set with drumsticks in its hands. Then, the gorilla starts the drum beat with along the song and the level of passion and joy in his maneuvers and expression can be seen. The manner the gorilla waits for the drum part of the song, and the way he plays the drums shows the audience that the gorilla is enjoying the moment to the fullest and that he is passionate about it. Towards to the end of the video the camera backs up even further and it can be seen that the gorilla and his drum set is set in a studio without anyone there, which tells that he came there alone just to enjoy this one moment himself.



Figure 14 Cadbury "Gorilla"

The spot is aligned with the Cadbury brand narrative. Cadbury brand values are similar to those of other chocolate brands' values, which are joy, pleasure, optimism and having one's own secret delight (Cadbury 2015). The way the gorilla acts in the Cadbury spot playing drums, and situation where he is in (alone enjoying the moment of an empty studio), tells a story, which is derived from the main brand narrative. It can also

be related to the action of enjoying chocolate as a secret pleasure for someone. Having a gorilla in the video instead of a human portrays the primal nature of the pleasure involved in enjoying chocolate or some other delight.

The characters in the Cadbury narrative can be recognized. The gorilla is the hero of the narrative, who has a goal of enjoying the moment and treating himself with his favorite activity. Cadbury brand takes the role of benefactor who wants the hero to achieve the goal. Adversary can be described as things that oppose the above goal, such as negativity, dullness and worrying. The narrative of the advertisement has a clear plot even if the action that happens in the advertisement itself is short and simple. The gorilla has made effort to get him in the situation where he can be all alone, and enjoy this one moment and one thing for himself without anyone else. The viewer can identify and relate to a similar situation in their lives, making the situation of the advertisement believable, thus adding to its verisimilitude. Because the gorilla is a clear metaphor for the primal need for the human nature, the viewer can still relate to it even if they are looking at a gorilla and not a person. Because of this, the consumer can be considered to fill in the same role with the gorilla, which is the hero of the story.

The other grand prix winner of 2008 was Microsoft's Halo brand with its 'Enemy Weapon' spot, which promoted the upcoming Halo 3 game release. The grand prix winning spot was part of a campaign that included several spots all revolving around one theme. The spot shows two war veterans (in Halo universe) reminiscing the war between the humans and the covenant (adversary in Halo) in a war museum titled "The Museum of Humanity". The veterans describe to the audience about their role as soldiers in the war. The interviewer asks them to tell about an enemy weapon, which is in front of them on of the pedestals in the museum. One of the veterans picks the weapon up and describes how it was used and who used it. He tells – clearly distressed and saddened by the memories it brings back – that he does not like to hold it. Then he proceeds to express his admiration about being able to be alive today and stand in this very museum. He explains that: "If there's one reason why we are here, I would say that it's – it's um – because of the Chief." The way he delivers the line shows that he is deeply moved by it and struggles to talk about it. At the same time his admiration and thankfulness to the Chief is very clear. The Chief he refers to is the main protagonist 'The Masterchief' in the Halo narrative and the Halo games. The spot ends with a title "Believe" and after that the Halo 3 logo is shown with its release date.



Figure 15 Halo "Enemy Weapon"

The spot was designed as online content to support the campaign's main spot 'Believe', which aired also on television. There were other similar war veteran memoirs spots, but the 'Enemy Weapon' spot was the one awarded the grand prix lion in the film category (Nick Parish 2008).

Master Chief character is a brand of its own in the Halo universe and among fans of Halo. Comparable to Harley Davidson for example, the fans are possessive over it and are part of the creation process of the Halo brand in this way. (Thomas Kohnstamm 2015) The spot can be described as life-of-like type of narrative, where the recipient does not see the main story itself unfolding, but rather gets a peek into it through the memories and description of characters that were part of the plot. It can be argued that the reminiscing style evokes higher mental imagery in the viewer, because it works similarly to pre-given instructions to a narrative (Green & Brock 2000, Escalas 2004), where the recipient is prepared to form mental imagery. Thus, an imaginable plot can be identified in the Halo spot, which enhances transportation.

The veterans and the Chief fill the role of the hero. While players (the consumers) themselves might not be directly part of the advertisement's narrative, they will fill in the role of the hero too, because they have experienced the same war that the veterans have in the other Halo games. Therefore, the players relate to the veterans the most. In this world the goal is to free humanity from the covenant, which is the adversary of the narrative. In the role of the beneficiary is humanity who is saved if the goal is achieved and the adversary is defeated.

The narrative focus of the advertisement is in the process of consumption, not on the end result. Process in the case of Halo would mean the act of playing the game, living in

the world of Halo. Therefore, the spot describes the narrative process, when the recipient is invited to the Halo universe through the memoirs of the fictional war veterans. The verisimilitude of the spot is two-fold: on one side, the whole narrative is obviously fictional as is the whole brand narrative of the Halo universe, yet the way narrative is presented offers a realistic view on the fictional world. It could be argued that an already transported individual will be further transported because the narrative is presented in very realistic fashion. On the other side, a person new to the Halo world might not be so easily transported due to the recognizably fictional narrative presented in the spot.

The grand prix lion in film category in 2007 went to Dove and its viral hit spot titled 'Evolution'. The spot illustrates how the perceptions of beauty are distorted in the modern society and how an average looking woman is made up to present the image of beauty of modern day. The spot begins with a woman sitting in front of the camera and next a time-lapse commences which shows her given a full makeup and her hair done. She is given a full makeover and then photos of her are taken. One of the photos stays on the screen and we see the post-work done to the image in a photo editing software: all the faults in her face are covered up, the proportions of her face are altered to be more symmetric and more elegant and the placing and the size of her eyes is changed. Then the camera pans out further out and we see the image being displayed on a street billboard with two young girls walking past it while checking it out. The spot ends with a statement: "No wonder our perception of beauty is distorted." followed by a call to action statement: "Take part in the Dove Real Beauty Workshop for Girl. Visit campaignforrealbeauty.ca". In the very end of the spot the Dove self-esteem fund logo is shown.



Figure 16 Dove “Evolution”

Dove brand values center around natural beauty and the vision that beauty belongs to everyone. The brand's goal is for women to have a stronger self-esteem and confidence and that they should understand their own value and feel themselves beautiful. (Dove – Visiomme 2015) This brand narrative, and all its aspects can be discovered in the grand prix winning spot, which tells a story of the modern beauty distortion happening in front of the viewers' eyes. The story shares the same elements, roles and values that of Dove brand narrative.

The characters in the advertisement narrative are similar to the brand narrative. Women (customers) are the hero in the narrative, where the goal is to defeat low self-esteem, the pressure to look beautiful and the distorted beauty standards, which all fill in the role of the adversary. Thus, the goal women pursue is to achieve better self-esteem, more confidence and to feel beautiful. Dove is the benefactor in the narrative, who gives means and support to women, who in addition to being the hero, are also the beneficiaries with the rest of the society, who benefit from achieving the goal. The plot of the advertisement's narrative is a very broad one showing the general situation of modern beauty alterations what people see every day. It acts out more like an announcement or a statement than a sequential story. The advertisement's narrative portrays the adversary, the distorted beauty standards of the modern society, and reveals how women are made to look beautiful by distorting the truth. The plot is one example of the general situation in the beauty industry, but in the case of this advertisement, is still identifiable and easy to follow. Because the world of the narrative tries to portray the real world as closely as possible, it feels realistic and true, which accounts for higher

verisimilitude. Yet, it can also be argued that the beauty distortion of the advertisement is highly exaggerated, and the advertisement is trying to convey a message by showing an extreme example, which lowers its verisimilitude.

The 2006 film grand prix was awarded to Guinness's 'noitulovE' spot. The 60-second spot begins with three male pub goers standing in an English-styled pub having a freshly poured Guinness draft in their hands. The men take a savoring sip of the Guinness, but then time starts to go backwards as the men begin making a reverse journey through time walking backwards. Through the journey the men devolve to Neanderthals, get frozen in ice age, further devolve to monkeys, to little dinosaurs and finally to tiny mudskippers at the end of the journey. As the mudskippers, they take a sip from a muddy puddle and one of the mudskippers gives a testifying "yuck" –sound in clear disgust. The spot ends with three glasses on the screen one of them Guinness branded and the title above says: "Good things come to those who wait."



Figure 17 Guinness "noitulovE"

The title in the end refers to the famous manner how the perfect Guinness is poured and served; it takes time and must be done with patience. Guinness brand distinguishes itself from other beers and lagers by being the most unique in taste. The brand considers Guinness drinkers to be above the average lager drinkers being more sophisticated, more controlled and more mature. (Guinness 2016, Tungate, M. 2008, 183)

The story in the Guinness advertisement is presented in a reverse order, but the plot is still recognizable from it. Because good things come to those who wait, the whole grand scheme of evolution itself is considered as a long wait up to the point where we can enjoy fine things, such as a Guinness draft with our friends. The reverse order is a

creative choice that aims to make the impact of the message greater for the audience. The story could be told either way, and in both cases the plot is still the same and equally identifiable. The three guys who appear to be the main characters of the story fill in the role of the beneficiary, who at this point in evolution are able to benefit from the goal of the narrative, which is enjoying the moment and enjoying something that is perfected by patience. Thus, the Guinness brand takes the role of the hero, who is the one who makes the product that aims to reach that goal. The adversary is everything opposed to that, such as imperfection and rushed poor quality.

The narrative focus of the spot is on the process of the consumption of the product, which counts for higher transportability. The product consumption process is presented in two phases in the Guinness advertisement. First, there is the process of waiting, which is iconic for Guinness, as you always have to wait a long time when it is poured in the right manner. Thus, the wait itself is part of the product consumption. In the advertisement, the evolution process all the way from the mudskippers to the modern man represents this long wait. Second, the consumption of Guinness itself, as in taking the first sip, is represented in the beginning of the advertisement (the end chronologically) when the three pub goers take their sip of Guinness in the bar. When the pub goers are still in the bar, the advertisement is true to real life accounting for high verisimilitude. When the story unfolds (backwards) and we see the main characters travel through time backwards and devolving through different phases of human evolution all the way back to mudskippers, the verisimilitude of the advertisement suffers. It becomes clear for the audience that it is a display of effects and an exaggerated and unrealistic portrayal of evolution. Thus, the timeline aspect and the exaggerated visuals of the advertisement do not count for high verisimilitude. The message of the advertisement, however, establishes verisimilitude in the audience because they are familiar with the concept and saying from the real world: “Good things come to those who wait.”

Honda’s spot ‘Grrr’ won the grand prix lion in film category in 2005. The 90-second spot is fully animated and features a song about hate written by the advertising agency Weiden & Kennedy (who designed the campaign and the spot) and performed by Garrison Keillor. The spot starts off with an animated scene of a blue pond and grassy hills with topiary shrubs describing the word “HATE” in the background. The setting is peaceful and vibrant with various Disney-movie-like-animals playing around the green fields. Suddenly a crude looking and very noisy diesel engine flies into view and at the same time the singer Garrison Keillor states: “Here’s a little song for anyone who’s ever hated, in the key of – *Grrr*”. Then, a diesel engine flies through the grassy world fouling its air with the smoke it release, which is making the animals and flowers cough and disrupting the peace with the noise it makes. The habitants of the animated world take the presence of the engine very negatively. Other similar engines join the original engine and they now form a flock of polluting and noisy trespassers. The world around

them reacts to them though, and they are picked off one by one by the animals and by the landscape itself. As the last of the engines is destroyed, the spot shows the messages of the song and the theme during a colorful patterns display: “Hate something, change something, make something better.” After the last of the disrupting engines is gone, a new and clean diesel engine is presented which is much quieter than the previous ones. Just before this presentation the song says: “Oh, isn’t it just a bliss, when a diesel goes like this.” The new diesel engine is well accepted by the world around it and is greeted with joy by the animals and the landscape. As the new diesel engine flies off the screen, a flower formed title “Diesel i-CTDi” is presented and finally the spot cuts to white background with the Honda logo and their tagline: “The Power of Dreams”.



Figure 18 Honda “Grrr”

The advertisement's narrative has a clear, identifiable plot where a newcomer, the dirty and old engine, is trespassing into a world where it is not accepted. The world and its inhabitants begin to react and repel the trespassers, defending their ideal clean and pure environment. Eventually, the trespassers are defeated, and a better alternative for the engine is found, which fits the world around it better than its predecessor. It is a plot that is easy to imagine as it is presented very clearly in the advertisement. The old engine plays the role of the adversary to the Honda's brand narrative, or at the very least it represents all the things that the adversary stands for. The hero of the story is not the new, clean engine, but the Honda engineers who push for innovations that enhance human mobility and benefit the society in general (the goal). This is also in line with the Honda main brand narrative. In addition, Honda emphasizes forward motion in the industry, which is built upon dreams (Honda 2016). The advertisement states a similar

goal: one must dream in order to create something new and better. The engineers are not presented in the advertisements narrative, but it is clear for the audience that the new engine on its own does not fill in the role of the hero. The engine represents the goal that is achieved by the hero – the Honda engineers. The animated world and its inhabitants act as the beneficiary in all this, while the Honda brand itself can be considered as the benefactor.

The narrative focus of the advertisement displays the outcome and the end-benefits of the product usage because we see what the effect of this newly designed product is on the world around it. On the other hand, it can be argued that the new engine, which is presented to run much more silent, describes the process of product consumption (driving a car). The Honda advertisement portrays an animated world, which is a Disney-like fantasy world. Everything that happens in the advertisement plays along the rules of this world. Furthermore, the concept of getting rid of the unwelcome noisy polluter from otherwise peaceful environment is something that people can relate with from the real world, which adds to the advertisements verisimilitude.

4.2 Winners without clear representation of brand narrative

In 2013 one of the grand prix lions in film category was awarded to Metro Trains Melbourne, whose campaign about train safety won several other categories too. The advertisement was designed as an online video, which eventually went viral and gathered a major attention worldwide. In the video, cute and colorful little creatures are singing a song about dumb ways to die, while we see the same creatures die in various manners. The different ways they die are all very obvious situations in which people would not act the way the little creatures do, and eventually die from it. The overall tune of the video is joyful and happy. The message is that there are many dumb ways to die, but getting hit by a train should not be one of them as a train only moves in one straight line.

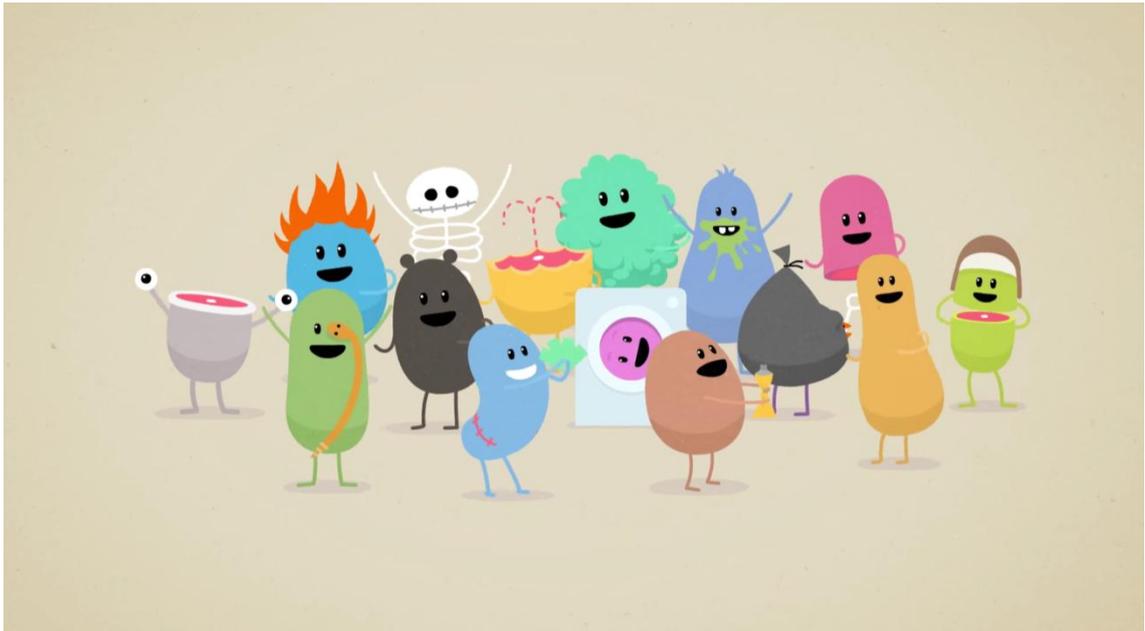


Figure 19 Metro Train Melbourne “Dumb Ways To Die”

Metro Train Melbourne’s advertisement is not designed to tell a story, which is in line with the Metro Train Melbourne brand’s narrative, but rather serve as a public announcement about train safety. The announcement is presented in a unique way to gain more attention to it. (McCann 2015) Thus, the video is not trying to present the Metro Train Melbourne brand narrative.

Because of the nature of the video, which is being more of an announcement than a narrative that tries to portray any product or brand, the plot and characters of it are harder to recognize and identify. The hero in the video’s narrative is Train Melbourne brand, who is making the announcement and reminding people to not die in stupid ways, which represents the goal in the narrative. Being ignorant, and not thinking of the consequences of one’s actions fills the role of the adversary. The people, more accurately the ones that use trains, take the role of the beneficiary.

Though the video is fully animated and fictional, it has an amount of verisimilitude to it conveyed through its message. The viewers of the video can link the stupidity of the animated characters and their actions to reality where they think that they would never do such a thing. They are all quite obvious statements, to which people can relate to by agreeing with them thinking they would never do such a thing. Thus, the verisimilitude in the video is found in its portrayal of exaggerated stupid human behaviors.

The other film grand prix in 2013 was awarded to Intel and Toshiba’s ‘The Beauty Inside’ episodic film about a character that wakes up as a different person each day. The story explains how the inside of a person is more important than the outside. The main character Alex falls in love with a girl and struggles to find the way to tell about his feelings to her because he looks like a different person each day. Alex wakes up every

morning looking completely different from a female to male and from old to young. Finally he finds the strength to reveal his secret to the love interest and succeeds to get together with her. Unlike many other advertisements, the Intel and Toshiba film is not so much of an advertisement than it is a true short film with an emotional appeal to it. The campaign is designed to gather big audiences to follow the story throughout and get hooked on it while the companies benefit from the publicity to have the story distributed through their media channels. The product itself, the Toshiba laptop, which runs on Intel processor, is not promoted in other way than just positioned in the film as product placement. The laptop is mainly seen when Alex uses it daily to record himself in order to keep a journal of his different personas and appearances. Thus, the product itself does not take a huge role in the story and the brand does not make any impact on the story.



Figure 20 Intel & Toshiba “The Beauty Inside”

Because of the filmic nature of the advertisement, the characters and the plot are effectively identified by all viewers. Alex as the main protagonist fills the role of the hero in the story, whose goal is to get the girl. The adversary preventing this goal is the human nature of being shallow and not being able to see the inner beauty of a person. In the story, it takes time for Alex to be able to convince the girl to see the true Alex inside, which is his main struggle in the story. The characters are very traditional from any love story, which makes it easy for the audience to relate to them. Equally, the plot is very recognizable as it has clear beginning, middle and an end. In addition, viewers are familiar with the concept of the hero having issues at one point and in the end achieving his goal, which increases the transportability of the story. The story aims to simulate real world with the exception of the main character Alex’s secret, which makes him change appearance every day. This fictional aspect serves as fiction through which

viewers can relate to the main message of the story of seeing the inner beauty. Viewers are familiar with this concept from the real world, thus being able to relate with it through the fiction of the story. This establishes verisimilitude even in the fictional aspect of the story. Other aspects of the story also establish verisimilitude and lifelikeness in the story because the plot is clear and viewers are able to relate to the characters, their situations and actions.

In 2009 Philips won the film grand prix with its spot ‘Carousel’, which promotes their Cinema 21:9 -line of television products. The 3-minute spot is designed in a way that it loops around itself endlessly. In the spot time is completely frozen and the camera is moved through the frozen action scene where clown-masked criminals are fighting a police force in a hospital. The camera starts from the street level showing the police on the streets. It then moves into the building where several fight-scenarios are taking place between the police and the criminals. There is action everywhere: bullets are flying, both sides are taking casualties and explosions are everywhere. Towards the end of the video the camera hovers back to the street level from a window in the building and the same scene with a screaming police officer is revealed, which was the exact same scene where the video started. In the official advertisement, which won the award, the whole video is shown on a Philips 21:9 cinema television screen with a black background. In the beginning of the video on the television screen the audience is shown credits to the video like in an actual movie. In the end the word “Carousel” is displayed and the website address for Philips cinema is shown.



Figure 21 Philips “Carousel”

The video is designed to show off an impressive action scene that is made more remarkable because of the Philips 21:9 cinema screens. The video is designed to showcase the product and its features. Thus, the video is not a story, or a slice of one, that can be identified with the Philips brand narrative. Philips brand associates itself with the goal of solving problems, improving technology and innovation that matters to people (Philips 2016). Taken out of the context, as in viewed without the branded content (the brand logo), viewer would not be able to recognize the Philips brand narrative from this advertisement.

The plot can be imagined to some extent from the Philips advertisement but the characters of the narrative are not identifiable. Because the viewer only sees one slice (one frozen moment) of the story it is hard to imagine the plot to its fullest. Viewer can make guesses such as armed and masked robbers have come to a hospital pursuing wealth or something similar and as consequence the police force is trying to fight them off from achieving their goal. There are many things in the plot that are missing and cannot be answered from the advertisement. Why are the robbers there? What are they after? What is the purpose of the location? There are too many unanswered questions to define the plot or the character roles accurately. These factors do not account for high transportability in the advertisement. In addition there are no clear characters in the story; even the roles of the robbers and police are unknown as the advertisement shows that one of the police seems to be on the robbers' side. Because the plot and characters are so difficult to identify, it can be deduced that the advertisement does not trigger much transportation in the viewer. In similar fashion, the verisimilitude of the advertisement is not established because of the issues mentioned above.

4.3 Identified narrative transportation antecedents among the winners

The following table (Table 2) portrays the collected results of brand the narratives analysed in this study. The table shows all the fifteen Cannes Lions grand prix advertisements analysed in this study from year 2005 to 2015, and it shows the findings of the three antecedents of narrative transportation. The finding of an antecedent in the advertisement is represented in the table as simple 'yes' or 'no' answers. Understandably, as clarified multiple times before in this study, the identification of a narrative transportation antecedent is rarely that simple or straight forward, but in this way it is possible to present the findings in a comprehensible way. Furthermore, in this way it is possible to compare the transportability of the advertisements and further on draw conclusions from the data.

Table 2 Identified narrative transportation antecedents in the Cannes Lions Grand Prix winners

Brand	Identifiable Characters	Imaginable Plot	Verisimilitude	Total
Intel / Toshiba- The Beauty Inside	Yes	Yes	Yes	3
Chipotle - Back to the Start	Yes	Yes	Yes	3
Halo - Believe	Yes	Yes	Yes	3
Cadbury - Gorilla	Yes	Yes	Yes	3
Honda - Grr	Yes	Yes	Yes	3
Volvo - Epic Split	Yes	No	Yes	2
Dove - Evolution	Yes	No	Yes	2
Geico - Family	Yes	Yes	No	2
Harvey Nichols - Sorry I spent it on myself	Yes	Yes	No	2
Guinness - noitulovE	Yes	Yes	No	2
Nike - Write the Future	Yes	No	No	1
Leica - 100	No	No	No	0
Metro Train Melbourne - Dumb Ways to Die	No	No	No	0
Old Spice - Smell Like a Man	No	No	No	0
Philips - Carousel	No	No	No	0

The table shows whether the three antecedents of narrative transportation were found in the analysed advertisements of a brand. It then shows the how many antecedents were identified in total, thus being able to rate the transportability of the advertisement compared to each other to some extent. For example a ‘Yes’ –answers on identified verisimilitude in an advertisement means that verisimilitude can be established relatively easy in the advertisement and without deep and long analyzing of the advertisement in question.

In eleven of the Cannes Lions winner advertisements the character of the narrative were identifiable and in eight of the advertisements the plot was imaginable. Verisimilitude was established in seven of the advertisements. Five of the Cannes Lion grand prix winners had all three narrative transportation antecedents recognized in them, thus these five advertisements can be argued to trigger the most transportation for the recipients of the narrative among all the Cannes Lions grand prix winners analyzed in this study. On the contrary, there were four winners that did not have any of the narrative transportation antecedents identified in them, which accounts for very little transportation or none at all. These advertisements are Leica’s ‘100’, Metro Train Melbourne’s ‘Dumb Ways to Die’, Old Spice’s ‘Smell Like a Man’ and Philips ‘Carousel’.

It was defined earlier in this study that character identifying in advertising context is challenging because the roles and characters can take role of intangible entities as well. Identifying the role of the brand, or the role of the customer, can be such roles that are harder to identify. Using the Fairy-Tale Model by Fog et al. (2005) makes it practical to

identify the role of such challenging characters to be identified. The brand itself can be among the intangible things that may be difficult to identify in the advertisement.

In this study the brand was mostly identified in the role of the benefactor. As the benefactor, the brand acts as a support, enabler or helping party to the hero of the narrative (Fog et al. 2005). Brand was identified as the benefactor in seven advertisements in the study. The role of the brand was identified as the hero of the narrative in four Cannes Lion grand prix winning advertisements (Geico, Volvo Trucks, Guinness and Metro Train Melbourne). The advertisement 'Write the Future' by Nike was the only one which identified the brand as in the role of the support, which is usually the role of Nike in their brand narrative. It can be argued though, that the role of the support for the brand is very similar to the role of the benefactor for the brand. In three advertisements the role of the brand was not identified in any role (Halo, Toshiba & Intel, Philips).

The role of the customer in the brand narratives was also noted as one of the interesting factors for marketers in the scope of this study. In the Cannes Lion grand prix winning advertisements the customer takes the place of the hero or the beneficiary the most. In seven of the advertisements the customer was depicted as the hero of the narrative and in six of them the customer was depicted as the beneficiary. In two of the advertisements the customer was not identified in any role (Toshiba & Intel, Philips).

5 CONCLUSIONS

The primary purpose of this study was to gain understanding on narratives and narrative transportation in audio visual content of different brands. Instead of focusing on the individual factors that affect narrative transportation in the receivers of the narrative, which has been the main focus of several previous studies on narrative transportation, this study focused on analyzing the message factors of narrative transportation of the content itself. Thus, the content was analysed in order to first identify the narratives in them and then to make comprehending assumptions whether the narratives have qualities in them that trigger transportation. The conclusions of this study will be explored in this chapter, with limitations of the study and suggestions for future research. The following two subchapters will explore and describe factors of the analysed data that supports narrative transportation and the factors that do not.

As explained before, analyzing narratives of different advertisements of brands and identifying the message factors that account for higher transportation in them is somewhat interpretive. Different people can make several different interpretations from the same content. For example, in the case of this study, transportation antecedents such as identifying characters can vary from individual to another. Though, characters of in the narratives were identified following the framework established in this study and based on the explored theory. Identifying the characters and the plot of a narrative, or the lack there of, can be defined mostly objectively and with comprehensive proof. The most challenging, in regard of amount of interpretation required, antecedent of narrative transportation is the verisimilitude. As stated before, verisimilitude can be established in various ways in a narrative, and it does not limit itself on just identifying whether the story of a narrative is realistic or not, thus verisimilitude is highly interpretive and can vary between individuals. Verisimilitude, or lifelikeness, means the realism within the narrative genre (Bruner 1987). For example, one receiver of the story can establish verisimilitude in the message of the narrative, because he or she can connect that message to real life through his or her own experiences. At the same time another person may not be able to do the same because he or she does not have the same experiences to make the connection to real life of simply does not interpret it the same way in order to establish verisimilitude. Thus, the reader of this study should keep in mind that the verisimilitude, that has been identified and established in the data of this study is one interpretation of it. This study conclusions aim to give comprehensive explanation and reasoning for the verisimilitude established in the data.

In the previous chapter fifteen Cannes Lions grand prix winner advertisements of different brands were analysed. The aim was to identify three antecedents to narrative transportation in each of the advertisements, which were identifiable characters, imaginable plot and verisimilitude. These antecedents were chosen based on previous studies

on narrative transportation, as the ones that have been identified as message factors that account for higher transportability of a narrative. Furthermore, these antecedents explore the narrative content itself rather than the individual factors that affect narrative transportation.

Given the results of this study, it can be determined that the presence of the brand itself in any role of the narrative does not affect the transportation of the narrative. In broader sense, especially for marketers who create the narratives, it is an interesting question to discuss what type of effect the presence of the brand has on narrative transportation. Does it have affect on transportation if it is not present? Furthermore, does the advertisement serve the brand in any way if it triggers transportation but the brand is not present in any role in it? Obviously, the brand usually is communicated to the audience in some way even if it does not take part in the narrative in any role, such as a visual logo in the end of the advertisement (e.g. Halo in this study data) or as a product placement (e.g. Toshiba & Intel in this study data).

5.1 Identified factors that support narrative transportation antecedents

The aim of this study was to identify the three antecedents of narrative transportation: the roles and characters, the plot and verisimilitude of the narrative. There were several similarities discovered in the Cannes Lion winning advertisements that supported the identification of these antecedents, thus consequently supporting the advertisements ability to trigger narrative transportation.

In eleven of the Cannes Lion winner advertisements the characters were able to be identified in the narrative. It was clear that human-like characters were usually easier to identify in the narrative and to relate to. Having a visually relatable humanoid characters in the advertisement can be thought of as the first step to identifying the characters, but it seems that more important than just the visual identity of the characters is the actions of the said characters that makes them easier to identify. For example, in many of the advertisements there are clear human-like characters but their role might remain unclear for the viewer in some instances if their actions or motives behind them are unclear. For example, in both Cadbury's and Honda's advertisements the characters are not human as such, but their actions are recognizable and relatable making them easy to identify and place to a certain role in the narrative. Furthermore, in some of the advertisements, such as Chipotle's 'Back to the Start', the role of the hero is identified in an animated farmer character. The fact that the character is animated, meaning he is not displayed as a live person, does not account for worse identifying than a live-imagery of a real life human because his actions, thoughts and motives are clearly humane and relatable.

Thus, it can be deduced that the actions and motives of the characters have more importance in regard of narrative transportation than their visual appearance.

Furthermore, clear goal and clear adversary were factors that clearly accounted for better identification of characters in the narrative, which arguably also account for better identification of the plot of the narrative. Once a goal can be identified in the advertisement, the adversary can be derived from that identification if it is not clear before that. The adversary is always something or someone who opposes the goal of the narrative (Fog et al. 2005). In advertising context the adversary might not be something visible or concrete but an intangible thing as described before. For example, in the Chipotle advertisement 'Back to the Start' the adversary is not a person or anything that is clear from the beginning. But as the goal of the narrative is established and identified (sustainable food producing) it becomes clear that the adversary is everything opposing that goal. From the Chipotle advertisement it can be identified that the adversary is a state of mind or a philosophy that wants to take the easy way to produce food meaning processed food, which pollutes and is not sustainable. Thus, adversary becomes often easy to identify once the goal of the narrative is established meaning that identifiable goal in the narrative has high importance regarding the character role identification and subsequently the transportation it may trigger.

In eight of the Cannes Lion winner advertisements the plot was imaginable. Linearity and a clear chronological timeline of the narrative accounted for better identification of the plot. In advertisements that the viewer can clearly comprehend where certain events expire, or have expired, on a chronological timeline made it easier to recognize the plot in the narrative. Even if the advertisements nature is to display only a certain point of the story, the plot is still clear in some of the advertisements (e.g. Halo, Geico and Harvey Nichols). The viewer can deduct the beginning of the story from this certain point or the end results which follows from it. For example, Harvey Nichols or Halo advertisements both depict only a certain point in the timeline of the story, but the viewer is easily able to recognize what has happened before. In the Halo advertisements, the war veterans are remembering the events of the war, thus the viewer is able to reconstruct the timeline on his own without actually seeing the beginning of the story. Similarly, in the Harvey Nichols advertisement the viewer only sees the end result of the story, but is able to understand that the people who are giving the worthless gifts to their relatives have spent the present money on themselves some time before. The viewer deducts this information from the visual cues presented in the advertisement such as one of the gift-givers wearing a newly purchased piece of clothing. Thus, it can be argued that the advertisement does not need to display all the events on timeline of the narrative in order for the viewer to understand and identify the plot. The plot was easier to identify in the advertisements which has a linear timeline with imaginable beginning, middle and an

end, which is one of the criteria for a comprehensive narrative (Boje 2007, Green & Brock 2002).

As mentioned earlier, the identification of the goal in the narrative also helped to define the plot. When the actions of the characters in the advertisement were clearly heading to a certain goal, the viewer can establish the timeline easier and the plot becomes easier to imagine. For example, in Intel & Toshiba advertisement 'The Beauty Inside' the main character has a clear goal to achieve from the beginning (the love interest), thus the viewer identifies the plot of the narrative quickly from the beginning. Even if the advertisement depicts the end result of the narrative (e.g. Geico) and the goal is clearly identified (e.g. security, saving money, not having to worry) the viewer is able to deduct the events that have happened before which have led to this goal. Thus, recognizing the goal of the narrative leads to better identification of the plot.

In regard of the verisimilitude of the narrative, several factors were recognized which helped the establishment of verisimilitude in the narrative. Verisimilitude was established in seven of the advertisements analyzed in this study. The actions and motives of the characters establish verisimilitude if they are things that are relatable to the viewer or they can relate them to real world. People can understand issues of the real world through the fiction in narratives (Bal et al. 2011). It was seen that the nature of the character or their visual look regarding real world realism did not matter so much for verisimilitude as did their actions, thoughts and motives. For example, in the Cadbury advertisement the situation, where the main character is a gorilla, who plays a drum set while listening music on earphones, is clearly an unrealistic scenario and as such depicts an unrealistic character which alone is hard to relate to. However, the gorilla shows emotions of passion and concentration of enjoyment in the advertisement that is something that the viewer can relate to. This means that the viewer is able to relate to the emotions of the character even though the character is a gorilla and not a human. Other examples of the human emotions that were relatable, thus establishing verisimilitude in the narrative, were e.g. in the advertisements of Honda (hate for disturbance), Halo (horror of war), Intel & Toshiba (love) and Chipotle (regret, making amends).

In addition to the human emotions, also the message that the advertisement tries to convey could establish verisimilitude in the narrative. If the viewer is able to understand the message of the narrative and relate it with his real life experiences, verisimilitude can be established (Bal et al. 2011, Green and Brock 2002). Verisimilitude was established in some of the messages conveyed in the advertisements analyzed in this study, which accounts for higher perceived realism. If the message in the advertisement was something that had relation to real life it was easier to comprehend the narrative and see the lifelikeness, or verisimilitude, in it. Examples of these type of messages in the advertisements analyzed in this study were such as Honda's message to believe and dream for something better, or Guinness' brands message of saying that good things come for

those who wait, or Intel & Toshibas and Dove both had the message about the fact that the inner beauty is what matters. These type of messages are relatable because they can be connected to one's own experiences in real life, thus they establish verisimilitude in the advertisement no matter how fictional or unrealistic the premises of the world in the advertisement are.

Furthermore, the visual look of the advertisement accounted for the easiness to establish verisimilitude in the advertisement. The visual portrayal of the world of the advertisement narrative is evidently the first thing the viewer takes notice of when watching the advertisements. Lifelike visuals were in the advertisements which were not animated nor had any other animated or computer generated imagery in them. The more lifelike characters, events and actions were in the advertisement, the easier it was to establish verisimilitude in them. The perceived realism within the fictional world of the narrative accounts for higher verisimilitude (Bruner 1987). The elements such as events, characters and their actions are more believable the more transported the individual is (Green and Brock 2002). It was noticed though that the visual imagery of the advertisement did not factor as much as the other verisimilitude establishing issues mentioned above for the overall lifelikeness of the advertisement. For example, Harvey Nichols advertisement is visually very true to real life, but the actions of the characters in it make the verisimilitude very hard to establish. These type of examples are explained in further detail in the following subchapter, where factors that did not support the three narrative transportation antecedents is discussed.

5.2 Identified factors that did not support narrative transportation antecedents

On the contrary of finding the support for the antecedents of narrative transportation, there were several factors in the Cannes Lion advertisements that clearly contradicted or hindered the advertisements ability to trigger transportation. Similarly to the findings discussed in the previous subchapter, the same factors had the opposite effect on the narrative transportation antecedents if they were not discovered. For example, the lack of relatable human emotion or the actions of the characters played a key role in establishing the believability and identification of the antecedents of narrative transportation.

Characters and their roles were not identified in four of the Cannes Lion winning advertisements analyzed in this study. Like discussed earlier, the actions and motives of the characters played more important role in their identification than their visual identity. If the character in the narrative did not have a clear motive or their actions were not understandable in the sense that the viewer could not relate to them, their role in the narrative was difficult or impossible to identify. For example in the advertisements of

Philips or Old Spice there are visible character portrayed in the narrative, but their role is unclear because their actions or motives are not relatable. The man in the Old Spice is a central character but his role in the narrative is unclear because his actions or motives are not something the viewer can relate to. Similarly, in the Philips advertisement there are several character but the viewer never finds out why are they doing what they are doing or what are motives behind their actions. Both advertisements feel as showcases or promotions to the viewer than a comprehensive narrative with identifiable characters.

Furthermore, unclear goal of the characters was something that hindered the identification of their role in the narrative. The goal identification has a connection to recognizing the adversary in the narrative like discussed before, meaning that when the goal was unclear so too was the adversary, the problem or hardship opposing in the narrative. For example, in Leica's '100' there is no adversary to be identified as the goal in the narrative is unclear. Subsequently, the same advertisement lacks of portraying clear character roles of a narrative that the viewer can relate to.

In four of the Cannes Lion grand prix winner advertisements the plot was not imaginable. Like previously discussed factors of linearity and clear chronological timeline accounting for easier identification of the plot, the lack of them resulted in difficulty of recognizing the plot of the narrative. Some of the advertisements clearly did not make an effort to display a chronological timeline with an beginning, middle and an end. Such advertisements seemed to have the purpose to showcase something than tell a consistent story. For example, Leica's '100' acts as a montage of imagery than a chronological story, with a voice-over addressing the audience while imagery of famous photographs are displayed. Thus, there is no plot easily imagined in the Leica's advertisement.

Similarly, in another example, the Old Spice advertisement 'Smell Like a Man' did not have a plot that is imaginable. Again, the advertisement plays like a showcase of the product that the presenter in the advertisement shows and tells about to the audience. There are no clear events that expire in the advertisement that could be argued to form a plot that is imaginable. As explored in the theory of this thesis, an understandable and relatable narrative requires events that expire in certain order and have an beginning, middle and an end (Boje 2007). The importance of identification of the goal in the narrative was discussed in the previous chapter where it was established that a clear goal helped to identify the plot of the narrative as well. An unclear goal or the lack of a point of achievement that the main character or characters are heading to, clearly affected the identification of the plot in the narrative. For example, it is difficult to pin point the goal of the narrative in the advertisements of Old Spice or Philips.

Volvo Trucks and Dove advertisements also have the same characteristics mentioned above, thus they feel like an showcase or a demonstration than a sequential events that occur. The demonstration factor was something that separated these advertisements from the ones that clearly had established a narrative with identifiable characters and

plot. When the purpose of the advertisement was to speak to the audience directly demonstrating the product or showing off something related to the product, the plot was difficult if impossible to imagine. These advertisements were most likely never designed to have a comprehensive narrative which could lead to narrative transportation.

Following from the above discussion about the demonstrational aspect of the advertising, it was noticed that it also had impact on the perceived verisimilitude in the advertisements analyzed in this study. When the advertisement broke the fourth wall, as in addressed the audience directly, either by a person on-screen or by a voice-over, the verisimilitude was harder to establish. This type of dialogue did not allow for a lot of room to imagine or identify the narrative on one's own judgment because all the information is given directly to the viewer. This type of dialogue contains analytical information first and foremost, thus it most likely triggers analytical processing in the viewer than narrative processing. Analytical processing is used to process analytical information when the information is in bullet point format where the benefits or features of the product is presented (Chang 2012). Analytical information is presented to the viewer for example in the advertisement of Old Spice, where the viewer is presented the product and showed its benefits. Similarly, in Leica's '100' advertisement the voice-over explains to the viewer the history of photography and Leica brands role in it. Thus, it presents information (about history of photography) in analytic format to the viewer triggering analytical processing.

Another example of analytical processing, which is quite different in its own style, is Metro Train Melbourne's advertisement 'Dumb Ways to Die'. This advertisement too triggers more analytical processing than narrative processing because it presents information (in a comic fashion) about things people should not do in order to not die. It does not have a clear narrative where any other verisimilitude, other than in its message, can be established. Furthermore, it does not have a clear plot or identifiable characters which the recipient can relate to. All these factors further explain why analytical processing is triggered rather than narrative processing.

Another factor that made the establishment of verisimilitude difficult in Cannes Lion grand prix winning advertisements was when they tried to convey and display the real world but in some way broke the lifelikeness of it. Some of the advertisement begun by establishing a real world imagery, but then partially or fully broke this reality by presenting some effects or visuals that are clearly not relatable to the real world. Examples of this happening in the advertisements of this study are, for instance, Guinness' 'noitulovE' spot where the real world visuals are broken by introducing a reverse warping through time or Old Spice's 'Smell Like a Man' spot where real life visuals are broken by showing off effects that could not happen in the real world. Verisimilitude does not concentrate on contradictions or consistency of the real world, but rather the lifelikeness and believability within the world established by the narrative (Bal et al. 2011).

However, in the above mentioned examples the advertisement initially established to mimic the real world, which means that when it breaks the lifelikeness of it, it denies verisimilitude to be perceived in it.

5.3 Other findings and suggestions for further research

Similar to some winners of Cannes Lions advertisement films, that do not clearly display the brand narrative, are other advertisements created for a big entertainment events. One example are the yearly Super Bowl advertisements, which aim more to entertain than be analytical and consistent with the brands narrative. These advertisements are only created for that event alone, and are rarely if at all shown anywhere else. (Kelley & Turley 2004) This is where Super Bowl and other similar events, like the World Cup for one, differ from Cannes Lion winners. The Cannes Lions winners are always advertisement that are created to be shown at their respective and chosen media outlets and not only for the purpose of winning a Cannes Lions award. But the advertising phenomena in the annual Super Bowl resembles some of the flashiness of the Cannes Lions winners too. As the results of the study showed, in some cases the brand narrative is not always clearly represented in the video content of the advertisements. In these cases the creative appeal of the video plays more important role for high perception and persuasiveness it has achieved (Ambler & Hollier 2004). Being 'wasteful' in advertising can achieve better results when the brand differentiation is lacking (e.g. brands like Coca-Cola vs. Pepsi). The term wastefulness by Ambler and Hollier (2004) stands for the perceived expenses used in advertising and the overall 'flashiness' of the advertisement. Perception of advertising expense by the audience can achieve more awareness to better brand quality and reliability. In this study, the above theory can be connected with some of the Cannes Lion grand prix winning advertisements. For example, Volvo Trucks' 'Epic Split' may enjoy the 'flashiness' appeal and the perceived advertising expense that might account for its success.

As some of the Cannes grand prix winners in film category demonstrated, the advertisement does not always relate to the brand narrative so strongly even if it is successful in its viewer transportation. For example, in the case of Intel & Toshiba, the story of the film is very compelling and the story in it is easy to follow, yet the story is not related to that of Intel or Toshiba brand narratives. It distances itself from the traditional advertisement that clearly promotes the product or the brand. Instead, it is a well-developed story with high emphasize on the narrative, which means that the characters and the plot are recognizable and relatable. This, with the addition of established verisimilitude of the story, account for high transportation, which means that belief change can be achieved easier. If the advertisement succeeded in portraying the brand, the product,

brand messages or brand values within the story, it is likely that the viewer will see them in positive light as discussed before (Green and Brock 2002). In the Toshiba and Intel story, the Toshiba laptop is clearly visible throughout the story and the message “beauty is inside”, which ties Intel into the laptop, is clearly conveyed. Thus, it can be deduced that the transported viewers of this advertisement will perceive the Toshiba and Intel brands and their product in more positive and favourable evaluation.

On the other hand, because the Intel & Toshiba brand is seen only as product placement of the laptop in the narrative, and the logo of the brands in the end of the story, further discussion is needed whether this type of storytelling is beneficial for the brand. It is possible that the viewer becomes transported in the narrative but does not pay attention to the brand itself because they are not part of the story in any other form than just as a product placement or the logo in the end. In the case of ‘The Beauty Inside’ spot, it could be easily imagined that the brand logo in the end of the spot or the product placement of the brand could be that of any other competing brand. Thus, it could be argued that the spot might not be that beneficial for the brand comparing to other spots where the brand narrative is more clearly present and fills one of the character roles in the narrative.

Narrative transportation is influenced by the individual factors of the target audience. (Van Laer et al. 2014, Green and Brock 2002). The target audience of advertisements and its individual characteristics most likely will have affect on the success of narrative transportation. For example, in the data of this study it could be expected that some people will be more transported in the Microsoft’s 2008 Halo commercial than others. Previous brand knowledge and experience is a possible individual message factor, which influence narrative transportation, thus making it one interesting topic of further research. Prior knowledge affecting narrative transportation and the repetition of the narrative has been researched to some extent (Green 2008), but is still inadequate to explain the full affect on transportation. Moreover, in marketing context, the previous brand knowledge and experience of the brand has not been researched to identify whether it accounts for higher transportation or not. Similarly to prior knowledge and relevant experience accounting for transportation, brand knowledge and experience could be seen as similar individual factor that does have an impact on narrative transportation.

Furthermore, does belonging into the target audience of the marketing narrative account for higher transportation? It is arguably clear that, for example, two randomly picked advertisements from the ones analyzed in this thesis will trigger narrative transportation differently in different people who belong to different target groups. For instance, a 20-year-old gamer, who is a Halo franchise fan, will likely trigger transportation much easier than a 40-year-old woman who knows of the brand but has never expe-

rienced it. On the other hand, she might trigger narrative transportation easier in Dove's 2007 advertisement than the 20-year-old man.

Furthermore, why does it seem that there are some marketing narratives that trigger transportation in wide range of different people, even outside the target audience? For instance, the 2014 Volvo Trucks advertisement was a widely popular when it released, yet its target audience is first and foremost the truck drivers and logistic companies, while the grand scheme of the advertisement reaches out also to vast audiences. Is it possible that the broad audience, who are outside the business-to-business target groups of Volvo Trucks, do not experience narrative transportation, but merely the grandness and the creative appeal of the advertisement? Do people who work in logistics or people who drive Volvo trucks experience higher narrative transportation when they see the Volvo advertisement?

It could be argued that the less verisimilitude the advertisement narrative has, the more interesting it becomes for the viewer. Advertisements often want to achieve any kind of strong affect on the viewer, which can be achieved through humour, shock or some other appeal. Having something happen or having characters that do something that is off from the realistic scope of the narrative can probably achieve the desired affect. One example of this from this study is Harvey Nichols' spot 'Sorry I Spent It on Myself', where everything else but the action of the characters is relatable or believable. The characters have spent money on themselves with the expense of their loved ones. This situation is exaggerated and unrealistic to many, which means verisimilitude is not established easily in it. However, that is the exact reason is why the advertisement was so widely popular and one of the reasons why it was awarded the Cannes Lion grand prix award. The controversial action of the characters in it makes it shocking and memorable for the viewers. Similar trends were noticed in the other advertisements analysed in this study. Many of them rely on creative appeal, remarkable effects or some other shocking or surprising appeal that aims to impress the audience. In that sense it could be argued that the initial expectation to find any narrative antecedents of narrative transportation, or any narrative at all, in the advertisements is not high. Thus, it is interesting to see for marketers that narratives are present in most of the advertisements according to the data analyzed in this study. Furthermore, many of them showed characteristics which supported the identification of the narrative transportation antecedents discussed in this study. Ten out of fifteen advertisements analyzed in this study showed at least two out of the three antecedents (identifiable characters, imaginable plot and verisimilitude) of narrative transportation. It can be argued that these advertisements may trigger some narrative transportation in the recipient, thus they can affect the beliefs and attitudes of the recipient of the narrative.

As a reminder, it is good to note that all of the advertisements analysed in this study were the winners of the Cannes Lion grand prix award meaning that they were consid-

ered as the best in the business during their time. These advertisements are successful on their own merit and have achieved some positive effects for the brand to enjoy. Thus, it is arguably clear that the presence of a comprehensive narrative that triggers narrative transportation in the recipient might not be necessary for the advertisement to be successful. However, as this study has explored narrative transportation and especially the influence it can have on the recipient of the narratives, it is clear that creating immersive, compelling and relatable narratives, where the brand is present in some way or fills a role in the narrative, is something that is interesting for marketers and something possibly worth pursuing when creating advertisements for the brand.

Much of the research done on narratives and narrative transportation have been performed on literal content. Further research is not only required in the field of marketing, but on the audio-visual content of the brands. The use of audio-visual content, mainly video-format, is currently increasing constantly, thus more focus should be placed on exploring the effects of narrative and narrative transportation in video format in the marketing field. Video content, especially advertisements designed for broadcast or online mediums, are often quite short in their time span, which means that the recipient of the narrative has only a short while to be able to trigger transportation. Arguably, the transportation that short video content may produce, is not likely to be as intense when compared to written narratives or longer videos such as movies. In those, the recipient is exposed to the narrative for a longer time, thus transportation may trigger more consistently. It has been studied that previous knowledge of the narrative may support higher transportation (Green 2008). Short spanned videos of bigger international brand, especially advertisements, most likely have the positive advantage of constant repetition to the viewer, when the video or advertisement is likely displayed multiple times in multiple mediums. Furthermore, big international brands have the advantage where the recipient of the narratives are prone to be already familiar with the brand in question, thus it is likely that the narratives they produce can trigger transportation easier. In these type of short spanned narratives of videos in marketing world the transportation may happen but the question remains how intense that type of transportation really is. Is it possible that a viewer of a television advertisement can even be transported if the television spot is only thirty seconds long? Can narrative transportation occur subconsciously?

5.4 Summary

This study has explored narratives in marketing context with the focus of analyzing the narratives in audio-visual content of international brands. The theory discussed narratives as a common part of life and something that people use to understand the world around them. Narrative transportation was established as the key concept behind narra-

tives, which has the desired effect for marketers to influence the beliefs and attitudes of the recipients of the narrative.

This study limited the research to be focused on the message factors that have been previously explored to have affect on narrative transportation. What was left outside the scope of the research was the individual factors that affect narrative transportation. This limitation was done in order to complement the data used in the study, which consisted of advertisements of other audio-visual content which was awarded a grand prix award in the film category in the annual Cannes Lion international advertising festival. The limitation of the research to the message factors of the narrative transportation was chosen, because the marketers who create the content have power to influence only them and not the individual factors, and furthermore, because little research have been done on narrative transportation on the content itself.

Next, this study analysed the advertisements and their narratives in order to find and identify three narrative transportation antecedents, which consisted of identifiable characters, imaginable plot and verisimilitude. It was found that narratives were mostly be able to be found in the advertisements, and in most of them (ten out of fifteen) at least two out of the three antecedents were found.

Almost all of the advertisements had some elements in them which further enhanced the triggering of narrative transportation while in four of them none were found. It was also discovered, that most advertisements analysed in this study had a narrative which was linkable or deductable from the main brand narrative of the advertiser. Only in four advertisements the link to the main brand narrative of the advertiser was not found.

The study concluded with suggestions for further research as it is arguably clear that only little research has been done on narrative transportation in the field of marketing. Moreover, more research is required to be done on the same subject especially on audio-visual content such as branded video content.

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APPENDICES

Appendix 1 Entry categories of Cannes Lions film category (2015)

A. TV & CINEMA FILM

- A01. Savoury Foods
- A02. Sweet Foods & Snacks
- A03. Alcoholic Drinks
- A04. Non-Alcoholic Drinks
- A05. Household Goods, Home Appliances & Furnishings
- A06. Toiletries, Cosmetics & Beauty
- A07. Pharmacy
- A08. Clothing, Footwear & Accessories
- A09. Miscellaneous
- A10. Cars, Other Vehicles, Auto Products & Services
- A11. Home Electronics & Audio-visual
- A12. Retail Stores
- A13. Restaurants & Fast Food Outlets
- A14. Travel, Transport & Tourism
- A15. Entertainment & Leisure
- A16. Publications & Media
- A17. Banking, Investment & Insurance
- A18. Business Equipment & Services
- A19. Commercial Public Services
- A20. Corporate Image & Communications
- A21. Public Health & Safety
- A22. Public Awareness Messages
- A23. Fundraising, Donations & Appeals

B. ONLINE FILM

- B01. Fast moving consumer goods
- B02. Cars, Other Vehicles & Automotive Services
- B03. Consumer Products (Including Durable Goods)
- B04. Travel, Leisure & Retail (including e-Commerce & Restaurants)
- B05. Financial Services, Commercial Public Services, Business Products & Services
- B06. Publications & Media
- B07. Corporate Image and Communication
- B08. Charities, Fundraising, Appeals, Non-Profit Organisations, Public Health & Safety, Public Awareness Messages

C. VIRAL FILM

C01. Viral Film

D. BRANDED CONTENT & ENTERTAINMENT FILM & SERIES

D01. Short Non-Fiction Film (under 10 minutes)

D02. Long Non-Fiction Film (over 10 minutes)

D03. Short Fiction Film (under 10 minutes)

D04. Long Fiction Film (over 10 minutes)

E. SCREENS & EVENTS

E01. Public Screens & Events

E02. Private Screens & Events

E03. Personal Screens