

THE EFFECTIVENESS OF NARRATIVE ADVERTISING
UNDER CONTEXT EFFECT

By

XUAN YE

A THESIS PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ADVERTISING

UNIVERSITY OF FLORIDA

2010

© 2010 Xuan Ye

To my family, the source of my inspiration and energy

ACKNOWLEDGMENTS

I would like to acknowledge the incredible support and guidance provided by the best committee a graduate student could hope for. To my chair, Michael Weigold, and committee members, Debbie Treise and Robyn Goodman, the quality of this thesis was greatly elevated by your insight.

I thank my parents for their loving encouragement, which motivated me to complete my study. I also must thank my boyfriend, Kaleb. You have offered nothing but love, support and encouragement throughout my graduate education.

TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGMENTS.....	4
LIST OF TABLES.....	7
ABSTRACT	8
CHAPTER	
1 INTRODUCTION.....	10
What is Narrative?.....	10
Narrative Advertising.....	11
What Do Narratives Do and How They Work	12
2 REVIEW OF LITERATURE.....	16
Narrative Theory and Narrative Processing	16
How Does Narrative Processing Work?	16
The Influence of Media Context on Processing Advertisement.....	20
Context Effect: Program Involvement & Program/Commercial Consistency.....	20
Program Involvement	20
Program/Commercial Consistency	21
Program Type.....	23
Hypothesis Development.....	24
3 METHOD	27
Design	27
Subjects.....	27
Stimuli Development	27
Pretest.....	29
Procedures.....	31
Independent Variables	31
Program type: narrative versus facts-based	31
Program-commercial consistency	32
Dependent Variables.....	32
Transportation level	32
Ad attitude	33
Ad message recall.....	33
4 FINDINGS.....	34
Result of Pretest.....	34
Manipulation Checks	35

Reliability of Scales	37
Test of Hypotheses	39
5 DISCUSSION	42
APPENDIX	
A QUESTIONNAIRE OF THE PRETEST	48
B QUESTIONNAIRE OF THE EXPERIMENT	50
LIST OF REFERENCES	55
BIOGRAPHICAL SKETCH	60

LIST OF TABLES

<u>Table</u>	<u>page</u>
4-1 Means (and standard deviations) for manipulation checks (Pretest)	34
4-2 Means (and standard deviations) for manipulation checks (Experiment)	36
4-3 Transportation Scale Items	38
4-4 Summary of Reliabilities for Scales (Experiment)	38
4-5 Summary of ANOVA for Responses to Commercial as a Function of Program Type, Program/Commercial valence congruency	41
4-6 Simple Effects Analyses for Transportation Level and Ad Attitudes by Program Type and Program/Commercial Valence Congruency	41

Abstract of Thesis Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Master of Advertising

THE EFFECTIVENESS OF NARRATIVE ADVERTISING
UNDER CONTEXT EFFECT

By

Xuan Ye

August 2010

Chair: Michael Weigold

Major: Advertising

Narrative processing is different from normal information processing system; processing narrative leads to transportation which encourages the viewer to be immersed into the story rather than to analyze brand attributes and critique the ads, thereby resulting in more favorable brand or ad attitudes. However, people do not view advertisements in isolation. Context effects will influence the effectiveness of advertisements. Program involvement and program/ad congruency were incorporated into this study as the factors that interact with the narrative processing mechanism.

Therefore, it is argued in this study that the effectiveness of narrative advertising varies under different context effects. Previous studies suggested that the effectiveness of narrative advertising would not emerge if viewers' cognitive capacity was exhausted by media content. However, incongruent valence between the program and the commercial might stimulate more internal cognitive thinking, thereby counter-balancing the negative effects of high involvement and consumption of cognitive capacity by processing programs. Hence, the hypotheses in this study predict interactions of program/commercial congruency and program type on each of the dependent variables: transportation level, brand name recall and ad attitude.

The findings indicated that in general, a main effect of program type emerged on each dependent variable. However, the interaction effect between program type and valence indicated that narrative programs induce higher level of transportation and more favorable ad attitudes only when the valence is incongruent.

CHAPTER 1 INTRODUCTION

Story is a powerful way to transmit information. People create stories to organize their experience and communicate with each other; people understand the world around them through stories. Movies, TV shows, radio talk shows, interviews and novels are all around us. Various proofs exist demonstrating the effectiveness of story: for example, one of the reasons product placement works is because people feel that advertising is less intrusive when it is placed in a story context. Moreover, a story can endow products and brands with symbolic meaning through the use of characters or plots to result in a positive advertising effect.

Narrative advertising uses the story archetype to make the process of selling gentler and less noticeable by transporting consumers into the story portrayed in the advertisement. Narrative advertising generates a positive impact, changing consumers' beliefs (Green & Brock, 2000), as well as getting consumers transported (Escalas, 2004; Green & Brock, 2000). These benefits of narrative advertising have been demonstrated in previous studies.

However, as far as advertising is concerned, is the narrative archetype always the superior choice? If not, under what conditions is narrative advertising most effective? What factors will affect the effectiveness of narrative advertising? These are the questions that will be explored in this study. It is argued in this paper that the effectiveness of narrative advertising varies under different context effects.

What is Narrative?

Escalas (1998) defined narrative as that which involves one or more episodes consisting of actors. These actors engage in actions to, ultimately achieve goals. The cause and effect archetype is typical, whereby some event causes the actors to take action, and these actions result in an outcome. The causality, however, is usually implicit or inferred, as opposed to being

opaque or obvious. Narratives are generally temporally linear; there is an established timeline consisting of a beginning and an end. It is not uncommon for the narrative to focus on the particular and unusual, as opposed to the general and bland (Escalas, 1998, p. 273; Chang, 2009). Story is defined as being synonymous with narrative.

Narrative Advertising

Many advertisements tell stories. Escalas (1998) conducted a content analysis study which found that one quarter of advertisements contain well-developed stories. No matter which product category it is, or the level of the product involvement, the narrative approach is widely employed. Advertisements show couples getting married subsequent to a creative proposal made by a man taking pictures through his cell phone; people suffering from the pain of arthritis finally smile after taking a pain reliever; families get in touch with each other through the use of a telephone service; girls become more attractive after using a specific type of contact lens in lieu of glasses. In these narrative advertisements, advertisers use the stories to create the scenarios, thereby helping viewers to experience the product.

People utilize these stories to understand and communicate with the world around them. Narrative advertising is an important medium for transmitting information to consumers (Escalas, 1998). Moreover, as Adaval and Wyer (1998) stated, “much of the social information we acquire in daily life is transmitted to us in the form of a narrative.” (1998, p. 207) Hence, the effectiveness of narrative advertising has drawn increasing research interest in the past decades (Chang, 2009). The use of narrative advertising has received considerable attention regarding its impact on the consumers’ attitude toward the ad attitude, toward the brand, advertising message recall and brand image building (Chang, 2009; Escalas, 2004; Escalas, 2003; Padgett & Allen, 1997; Mattila, 2000).

What Do Narratives Do and How They Work

Previous studies suggested that narratives in advertisements play an important role in affecting consumers' response to the advertisement and the brand, as well as in shaping consumers' knowledge of the product and service. Kim and Lennon (2008) stated that because consumers are unable to physically evaluate and experience products, the way product information is presented in advertisements has a critical degree of impact in satisfying consumer needs for adequate product information. Moreover, narratives present not only the physical features and characteristics of intangible products in a vivid scenario, but also transmit the symbolic connotation of brand in a meaningful way (Chang, 2009; Mattila, 2000; Padgett & Allen, 1997) while still getting consumers hooked (Escalas, 2004a; Green & Brock, 2000).

Chang (2009) concluded that normal information-processing theories and models cannot be applied in understanding viewers' processing of narrative advertising. There is a different processing mechanism which occurs, a mechanism that is triggered by processing narrative advertising (Chang, 2009; Green & Brock, 2002). People create stories to "organize their experiences, create order, explain unusual events, gain perspective, and make evaluations" (Bruner, 1986, 1990; Escalas, 2004). The structure of narratives is an important reason why narrative processing is capable of creating meaning. Escalas (2004) concluded that this structure provides "temporal and relational organization and a basis for causal inference" (this will be discussed later in the literature review). Normally, in a narrative, "the characters develop goals that lead to courses of action, which then result in certain outcomes" (Escalas, 2004). Goals, actions and outcomes are three basic and fundamental aspects of a story.

According to Escalas (2004), story understanding consists of three possibilities: "One possibility is that the new story matches an already established story in the viewers' memory, reinforcing their beliefs about that story. The second possibility is that aspects of the new story

will be used to update missing aspects of the story which it most closely matches. The third possibility is that the new story will provide further evidence for stories only tentatively understood previously” (Escals, 2004; Shank and Abelson 1995).

The structure of narratives provides the framework for causal inferencing about the meaning of brands and the meaning of consumers’ experiences with brands. Prior research suggests that existing narrative knowledge is very important for narrative processing (Chang, 2009). People try to “comprehend incoming narrative information by relating it to the prototypes or structures they have previously developed from their personal experiences” (Chang, 2009; Shank and Abelson 1995). That is why prior research concludes that narrative processing leads viewers to engage themselves in the scenario, which could increase the amount of affective reactions.

However, previous studies show that television commercials are not perceived by consumers in isolation; McGrath and Mahood (2004) suggested that “viewers process commercials under the context of the program in which they are embedded”.

A large body of studies suggests that consumer involvement in a program or in editorial content can diminish the effectiveness of embedded advertisements. These studies have found that consumer involvement in programs interferes with the consumer’s recall of subsequent advertisements because a consumer’s cognitive capacity is limited. “When an individual’s cognitive capacity is consumed by processing a program, less capacity is available to process advertising.” (Lord & Burnkrant, 1993; Chang, 2009). Studies supporting this viewpoint have found that when the commercials are placed in the context of highly arousing programs, they generally receive weaker responses for attitudes and recall. However, there is an important exception to the findings above - studies supporting a “positive effects hypothesis” (Lloyd &

Clancy, 1991, p. 61). The authors of the positive effects hypothesis have demonstrated that the impact of arousal does not stop after the cessation of the source of the arousal, the residual arousal period will emerge after the cessation of the source of the arousal, which can impact subsequent emotions.

However, previous studies that have been mentioned before have excluded narrative advertising. In addition, those studies failed to differentiate the program type (narrative/fact-based), whereas this study will concentrate on researching the effectiveness of narrative advertising under different context effects.

There is another element, other than context, capable of influencing the effectiveness of narrative advertisement. Involvement was defined as “an individual level, internal state variable whose motivational properties are evoked by a particular stimulus or situation.” (Mitchell, 1979) A series of studies established the premise that consumers’ level of involvement with the type of product being advertised will induce different response to advertising message. (McGrath & Mahood, 2004).

Celsi and Olson (1988) further suggested that “the essential characteristic of product involvement is the perceived personal relevance that a brand offers to consumers”. Once consumers’ associations with a product is “activated” by a situation, which is often generated in the form of narratives by advertisers, they find connections between the product’s image or attributes and the product’s potential in helping them to achieve their personal objectives and values, thereby enhance the personal relevance.

This point of view is also supported by research conducted by Escalas. Escalas’ study shows that “narratives are likely to relate brand experiences to people’s self-concepts because people tend to create their self-identity through self- stories”. When incoming information is

processed as a story, consumers will try to map that information on to their existing story memories. Escalas demonstrated that self brand connections that was induced by narrative processing, have positive relationship with the brand and behavioral intentions.

This study will focus on the effectiveness of narrative advertising under various context effects. This investigation has practical value for the advertising industry as a whole. The results of this study will be beneficial for advertising media planners, especially in their efforts to buy media spots for their clients. It could potentially help planners to select an optimal programming environment for their clients according to different advertising objectives. It also could provide further knowledge regarding the effectiveness of narrative advertising.

The following is composed of three main sections of literature review regarding narrative processing, influence of programming context effects and influence of involvement on the effectiveness of narrative advertising as mentioned above. The hypothesis development will be discussed afterwards. Next, the research method section will be presented, followed, finally, by the result analysis and discussion section.

CHAPTER 2 REVIEW OF LITERATURE

Narrative Theory and Narrative Processing

Narrative processing is different from normal information processing, (Chang, 2009) General information processing and advertising response models have an implied assumption that advertisements have an argumentative form (for example, the Elaboration Likelihood Model – Petty, Cacioppo and Schumann 1983). Chang (2009) concluded that it is true that many advertisements in the U.S employ an augmentative form, and therefore, in general, they can be explained and analyzed by the traditional models of advertising response. However, when it came to narrative advertisements, the limitation of these models emerged (Wells 1989). Along with the increasing number of narrative advertisements in the past decades, new theories of narrative processing have been introduced.

How Does Narrative Processing Work?

Early research indicated that viewers generally process narrative advertisements by building empathic relationships with the advertisement characters because “the characters, as they respond to events in a story, could convey experiential meaning” (Boller & Olson, 1991). Theorists (Boller & Olson, 1991; Trans, 1987; Booth 1961, Martin 1986) suggested that in order for viewers to fully appreciate and understand the experiential perspectives provided by story characters, “imaginative processes of ‘participation’” is necessary. To effectively “grasp the meanings portrayed in a story, audience members had to, in a sense, partially assume the experiential identity of a character in the advertisement” (Katz, 1963).

Most researchers now consider empathy “an emotional response that stems from another’s emotional state or condition and that is congruent with the other’s emotional state or situation” (Escalas & Stern, 2003). An empathy response has been defined as a person’s “absorption in and

of the feelings of another” (Escalas & Stern, 2003). Empathy is a participating process, whereby consumers try on the story character’s identity in the narratives and then experience what they do and feel with the brand.

Researchers argued that “consumers’ empathy, in response to a narrative ad, can be persuasive in that they learn about the self-relevance of the advertised brand” (Boller & Olson, 1991). During the “participating process”, consumers indirectly share similar interests and objectives with the characters in the story, and then experience the consumption process and consequence from the perspective of a character. In this way, the consumer comes to understand how to achieve their goals by the product or brand in the story. This concept later was supported by Escalas (2004), who claimed that narrative processing would create or enhance self-brand connections, “which, in turn, have a positive relation with brand attitudes and behavioral intentions.” (Escalas, 2004)

Stout and Leckenby (1986) have found that even though recognized emotions (sympathy) have a significant effect on positive attitudes to an advertisement, personally felt emotions (empathy) have an even greater influence.

Padgett and Allen (1997) suggested that through a natural propensity, people organize information and experience in story format; this is the basic premise of narrative psychology. For example, customers must organize a complex sequence of consumption processes and their reactions to the experience into a meaningful whole. Narrative theory also suggests that “people relate their interpretations of experience to others by narrating, or telling stories” (Padgett & Allen, 1997).

Narrative processing is able to create meaning because of the structure of narratives. Padgett and Allen (1997) concluded that two modes of cognitive functioning were provided by

Jerome Bruner (1986, 1990) to explain how people understand experience. People use either the paradigmatic or the narrative modes of thought to order their experiences. These two modes function differently and provide different outcomes. The paradigmatic mode takes a rational or logical path. In contrast, “narrative deals with the vicissitudes of human intention” (Bruner 1986, p. 17), implying self-relevant reflection on experience.

The narrative mode of thought is based on the goals of understanding and the construction of meaning. The narrative mode of thought constructs stories; this story structure “provides temporal and relational organization and a basis for causal inferencing” (Escalas, 2004). First, narrative thought organizes events by chronological order - the events occur over time (Bruner, 1986, 1990). In narrative, time is configured into a beginning, middle, and end. Next, a causal relationship between the story’s elements will be established; narrative mode of thought connects them into an organized framework to allow causal referencing. A beginning might be some physical or psychological response to the initial event, such as the motivation to get thinner after seeing a model. As a result of these responses, the characters develop objectives that lead to a series of actions, such as buying a running machine, which results in certain outcomes – getting thinner and beautiful. Escalas (2004) suggested that the narrative mode of thought “does not necessitate that individuals form elaborate, complex novels in their minds. Rather, when engaged in narrative processing, people think about incoming information as if they were trying to create a story – for example, imposing a beginning, middle, and attributing causality”.

Narrative advertisements structure information in a story format, which leads viewers to think in a narrative mode by focusing the advertisement on story elements. These advertisements might get a prime effect because viewers are drawn into the story instead of analyzing brand attributes, critiquing the advertisement, or even tuning out the advertisement. Sometimes,

viewers will try to match the incoming story to existing stories in their memory. In some cases, narrative advertisements use a plot which their target market has been through or is familiar with; this kind of story will encourage viewers to think in a narrative way about their own story or experience, thereby resulting in a better advertising effect.

Research shows that narrative processing leads to self-referencing. Escalas (2004) concluded that studies in psychology have demonstrated that learning and the recall of information can be enhanced by self-referencing. In consumer research, self-referencing has been found to affect persuasion. However, too much self-referencing, like too much elaboration, leads to critical thought processes that hurt persuasion, leading to inverted-U relationships.

The narrative mode of processing leads viewers to a cognitively and affectively involved stage; this experience was defined as “transportation - immersion into a text” (Green and Brock 2000, p. 702). Viewers in the elaboration mode might generate more cognitive thinking utilizing logic or analyzing arguments which lead to attitude change, whereas the transportation process leads to persuasion through “reduced negative cognitive response, realism of experience, and strong affective responses” (Escalas, 2004; Green & Brock 2000, p. 702).

Personal opinions, previous knowledge or other experiences might be playing important roles when a person is engaging in an elaboration mode, but under high transportation, a person might “lose access to some real-world facts in favor of accepting the narrative world that the advertisers have created” (Green & Brock, 2000). When a person is engaging in a narrative, he or she might be less aware of real-world facts that contradict assertions made in the narratives, and apply less critical thinking on the evaluation of arguments, thereby leading to a more favorable attitude.

This paper exams what conditions of context effect will enhance or inhibit the emergence of the superior effectiveness of narrative advertising.

The Influence of Media Context on Processing Advertisement

Context Effect: Program Involvement & Program/Commercial Consistency

A line of existing studies suggested that involvement in media content has a great impact on consumers' response to advertisements. Nevertheless, previous studies did not differentiate between program types (narrative/fact-based). Since narrative information processing differs from normal information processing, it is worth discussing this differentiation in further detail.

Program involvement and ad/program consistency are two variables that are commonly discussed and explored in literature to explain the effects of advertising context. Feltham & Arnold (1994) found that increased program involvement and consistency between the program and the advertisement had a positive effect on ad attitudes, brand attitudes, and purchase intent. Feltham & Arnold (1994) also suggested that program involvement has a positive effect only when the advertisement is inconsistent with the program context. An inconsistent advertisement is more easily remembered.

Program Involvement

McGrath and Mahood (2004) believed that when the viewer is highly involved in a program, he or she is paying attention in order to process the information which consumes his or her cognitive capacity. Therefore, when the advertisement begins, the advertisement may only receive litter attention capacity and might not be fully processed, thereby leading to an incomplete linking relationship between advertisement information and other information in the consumer's memory. Thus, McGrath and Mahood (2004) suggested that increased program involvement has a negative impact on advertisement learning and may lower recall and recognition.

However, according to the carry-over effects hypothesis (Hoffman & Batra, 1988), when viewers are highly involved in a program, their interest and involvement may be carried over to the subsequent commercials. This assumes that although the advertisements themselves may receive limited processing and not be fully processed, a positive general evaluation can still be generated by greater involvement, leading to more liking, whereas, under low program involvement, the viewer has “extra attention capacity to focus on the advertisements and to generate their own thoughts about the advertisements, as opposed to accepting advertiser supplied thoughts”. Consequently, this might result in more critical thoughts or attitudes toward the advertisement or product.

A similar conclusion to that reached in the carry over effects hypothesis has been established when specifically dealing with narrative advertisements. Chang (2009) believed that “a high degree of involvement in media content will constrain viewers’ cognitive capacities and reduce their ability to process subsequent advertisements”. When viewers’ cognitive capacity is consumed by media content, the superior effectiveness of narrative advertising, such as getting the viewer transported and leading to better ad attitude, will be attenuated according.

Program/Commercial Consistency

Feltham & Arnold (1994) concluded that consistency or congruency between an advertisement and its context has been studied by many researchers. Two lines of definition for consistency between advertisement and its context have been presented in previous studies. Several studies see consistency as “a matching of advertisement and vehicle content” (Feltham & Arnold, 1994; e.g., Horn & McEwen, 1977), whereas other studies believe that an affective matching such as emotion or tone consistency is the criteria to define the consistency between advertisements and its media vehicle (Feltham & Arnold, 1994; Gardner & Wihelm, 1987; Kamins, Marks, & Skinner, 1991; Schumann & Thorson, 1990). This view of consistency refers

to “a similarity in the pattern or structure of the creative execution of an advertisement and the surrounding media context” (Felthan & Arnold, 1994). In other words, the advertisement and program consistency should be similar in the following aspects: style, tone, color, and sound level (Felthan & Arnold, 1994).

Schumann and Thorson (1990) provide insight into the interaction between affective consistency and the program context effects. The authors defined consistency as a “continuity of moods between the program and commercial” (Schumann & Thorson, 1990). This consistency between a program and an advertisement would have positive impact on the ad attitude rating.

There are two bipolar findings on the effect of context/advertisement similarity on advertisement processing. One opinion suggested that consistency between context and advertisement has positive impact on the attitude toward the advertisement and ad recall. For instance, Cannon (1982) shows that “congruency between the values expressed in the advertisement and the context have a positive influence on advertising effectiveness”. Pelsmacker, Geuens & Anckaert (2002) believe that similar context may make processing of messages easier. For example, “a rational context can serve as a primer to make the consumer more susceptible to a congruent ad style (in which rational arguments are used), as a result of which the advertisement is processed more intensively” (Pelsmacker, Geuens & Anckaert, 2002).

In contrast, some other studies indicate that a message style that is different from the nature of the context may lead to positive advertising effects. Viewers’ information processing generated by watching a program does not stop when a commercial begins. Felthan and Arnold (1994) believed that it is natural for viewers to expect that “similar attributes” appear. If unexpected attributes inconsistent with the program appear, it may stimulate viewers to generate more internal processing and, thus, enhance the memory of the advertisement. For instance,

Meyers-Levy and Tybout (1989) observed that “congruent objects are not very noteworthy and therefore are unlikely to prompt extensive cognitive elaboration.” This opinion is further explained by the contrast effect from Meyers-Levy and Tybout (1997), Feltham and Arnold (1994) stated that “the novelty of ads and the unexpectedness of the information given its context often lead to increased attention because the ad is perceived as innovative and interesting.” Similarly, Houston, Childers, and Heckler (1987) concluded that ad recall was superior when the advertisement and context were incongruent because the incongruence stimulates more elaborate internal processing.

Program Type

As discussed before, narrative advertising has its own superiorities. For example, Escalas (2004) found that narrative processing leads to the creation of self-brand connection, which has a positive relation with brand attitudes and behavioral intentions; Escalas (2007) further studied the effectiveness of narrative transportation and found that persuasion that was induced by transportation into the narratives was not negatively affected by weak ad arguments, whereas “analytical self-referencing was enhanced by relating incoming information to one’s self or personal experience resulting in a differential persuasive effect of strong versus weak arguments”. However, Chang (2009) stated that these superiorities of narrative advertising only emerged when perceivers’ cognitive capacities had not been exhausted by contextual media content. Previous researchers believed that program type (narrative/fact-based) has a strong impact on the processing of subsequent advertisements.

According to the narrative processing theory, Chang (2009) believed readers can cognitively and affectively involved in the editorial content, in other words, being transported in the editorial content. This point of view was demonstrated by Escalas (2004). When processing narratives, “individuals engage in mental simulation and feel transported or hooked”. Therefore,

viewers will have less cognitive capacities to process incoming information in a systematic way, thereby induce less critical thinking about the advertisements. Moreover, according to Furnham, Gunter, and Walsh (1998), a drama program can elicit more affective involvement and response than a news program, which indicates that narratives can not only cognitively involve viewers, but also evoke affective responses. Hence, processing narrative media content will result in a reduced cognitive and affective involvement in the subsequent advertisements. In contrast, non-narrative processing mode which features facts-based information processing, demands less cognitive capacity; therefore, the viewer might have a higher capacity to attend to the subsequent advertisements and thus generate more thoughts or critical thinking.

Hypothesis Development

As stated before, narratives can induce transportation. Transportation leads to persuasion through the following three mechanisms. First, transportation can reduce negative cognitive responses because transported readers have less cognitive capacity to processing incoming information in a systematic way, thereby generate less critical thinking, which in turn, are less likely to disbelieve or counter-argue story claims, and thus, their beliefs will be influenced (Green & Brock, 2000). Second, through mimicry of real experiences, viewer may feel the narrative experiences more like a real experience through transportation. Since Fazio and Zanna suggested that “direct experiences can be a powerful means of forming attitudes” (Green & Brock, 2000; Fazio & Zanna, 1981), transportation may have a greater impact than non-narrative modes. Third, transportation was demonstrated to be more likely to evoke affective responses from readers and viewers with the characters in the story. “The experiences or beliefs of those characters may have an enhanced influence on readers’ beliefs” (Green & Brock, 2000).

However, narrative commercials are not perceived by viewers in isolation. A context effect is going on at the same time as the narrative processing. Program involvement and

program/commercial consistency are the two variables which will be studied in this paper. As discussed before, program involvement and program/commercial consistency both have impacts on the effectiveness of subsequent advertisements. Therefore, the influence of the interaction between context effect and narrative processing is the main issue which will be studied in this paper.

Chang (2009) assumed that the effectiveness of narrative advertisements would be better when viewers have plenty of cognitive capacity to attend to the advertisements. In other words, “the effectiveness of narrative ads in getting message perceivers cognitively and affectively involved will only emerge in situations where perceivers’ cognitive capacities have not been exhausted by contextual media content” (Chang, 2009). The author stated that high involvement with the media content will constrain viewers’ capacity to process the subsequent advertisement and then attenuate the effectiveness of narrative advertising.

However, inconsistencies between programs and advertisements may counter-balance the negative effects of high involvement because an inconsistent context will stimulate more cognitive thinking. The effectiveness of narrative advertising may still emerge in an inconsistent context even when viewers are highly involved with the program, whereas a consistent context may not be able to generate enough cognitive thinking to process subsequent advertisements.

Therefore, I hypothesize:

H1: Under the consistent context, the narrative advertisement will induce lower levels of transportation (H1a), ad message recall (H1b) and less favorable ad attitudes (H1c) after a narrative program as opposed to a fact-based program.

H2: Under the inconsistent context, the narrative advertisement will induce higher levels of transportation (H2a), ad message recall (H2b) and more favorable ad attitudes (H2c) after a narrative program as opposed to a fact-based program.

Taken together, these two hypotheses predict interactions of program/commercial congruency and program type on each of the dependent variables.

CHAPTER 3 METHOD

Design

This study employed 2x2 between subjects design. The following were the main factors considered: program type (narrative versus facts-based) and program-commercial consistency (consistent versus inconsistent). Program involvement was manipulated in the experiment by asking subjects to carefully watch the program. In addition, this study is based on the premise of high involvement; in order to ensure high involvement conditions, the advertised product category is mobile phones. This category was chosen on the premise that mobile phones will be relevant to the subjects. This assumption was also being examined in the pretest.

Subjects

Participants (n=89; 60 female and 29 male) were recruited from the advertising class of the University of Florida and received class credits for participating. The mean age of the participants was 21.5 years old. The distribution of the race of participants was white (n=51), white non-Hispanic (n=11), African-American (n=10), Hispanic (n=13), and Asian-Pacific Islander (n=4).

Stimuli Development

Four sets for stimuli were created using Adobe Premiere. The video clips which the stimuli were composed of were all from YouTube. The narrative commercial, aired in Australia, is for a Vodafone cell phone. The narrative depicts a man who is demonstrating the convenience that the use of a Vodafone cell phone has brought him in daily life. The main idea - the impetus of the ad - was to suggest that the right cell phone, in this case, a Vodafone, could make one's life much easier. Delight, brightness, and a general sense of ease are the tones utilized by this narrative commercial.

The overall consistency between the program and the commercial was measured by the consistency of valence between the program and the commercial in this study.

The inconsistent fact-based program consists of a BBC documentary named “How Many People Can Live in Planet Earth”. This program documents the negative effects of an increasing population all over the world; it raises the energy crisis issue that is caused by the excessive consumption of the resources on our planet. This clip was intended to be incongruent with the commercial. I chose this program due to its darker tones: worry, urgency, and the overall sense of crisis.

The congruent facts-based program was an introductory video that is about laugh yoga. The main idea presented by the video is that laughter can be the best medicine for your body. The video clip is full of laughing and people in the video are constantly smiling and talking with an encouraging tone of voice. I chose this video due to its positive tones: optimism, brightness, and encouragement.

The incongruent narrative program was excerpted from a movie called “A Time to Kill”. The scene depicts a lawyer making his closing argument. He asks for equality between white people and black people and then he tells a story describing the rape and attempted murder of a little black girl. The video is sad and disturbing.

The congruent narrative program was excerpted from a movie called “500 Days of Summer.” The scene depicts a conversation among three young people in a bar. The female talks about the importance of being independent as a woman. She believes that women can enjoy themselves without being in a relationship and dependent on a man. She thinks true love is a fantasy. The man, who begins to have feeling for the female, makes a counter-argument. He insists that true love is real - one just needs to wait for the right person. There is singing and a

dance at the end of the excerpt. The tone of the video is alive, relatively positive, and a little bit funny.

Pretest

The purpose of the pretest was to get the evaluation of the manipulation checks for each program, thereby ensuring that the four programs shared a similar level of comprehensibility, arousal, program involvement and program involvement type; different valence between incongruent programs and congruent programs were expected to emerge.

Participants (n=31) were recruited from the media planning class of the University of Florida and received class credits for participating in the first pretest. Participants were divided into two groups (n1=15, n2=16); each group was assigned to watch two programs and one commercial. They were required to come to a classroom and watch the programs and the commercial. Participants were required to fill out the manipulation check items for each program and the commercial they watched.

Before the pretest starts, participants were told: “You will watch three video clips which are from a TV show, a movie, and one commercial. You will have 3 minutes to finish one questionnaire after each program and commercial. I would like you to indicate your response and feelings toward the programs and commercial by making the appropriate checks on the scale. Any questions will be answered after the pretest. Thank you.”

Participants watched the programs. After each one (around 3 minutes), the video was paused and participants had 3 minutes to finish the questionnaire.

The pretest questionnaire consists of four sets of questions which were designed to examine participants’ response toward the programs and the commercial. The valence of the programs and the commercial was examined by asking about the participants’ feelings towards the programs and commercial (i.e. “sad-happy; not pleasant- pleasant”). The program

involvement level was examined by five items that are from Sharma (2000): unimportant/important; irrelevant to me/very relevant to me; means nothing to me/means a lot to me; doesn't matter to me/matters to me; uninteresting/interesting. These following three items are designed to examine the cognitive involvement: insignificant/significant; nonessential/essential; informative/uninformative; the other three items are designed to examine the affective involvement: appealing/unappealing; made me think/didn't make me think; exciting/unexciting. These items are also from Sharma (2000). The arousal level of the program was examined by the following six items: stimulated/relaxed; excited/calm; frenzied/sluggish; jittery/dull; wide awake/sleepy; aroused/un-aroused.

All video clips were similar in length – roughly five and half minutes long. They were chosen based on their comprehensibility, all being roughly equal in their level of comprehensibility. There were no significant differences in terms of the extent of their comprehensibility. This was examined in the pretest as well.

The results of the first pretest indicated that there was one program (the congruent narrative program) which did not perform as well as expected, hence, the second pretest was conducted in order to choose an appropriate congruent narrative program which could best match the other three programs.

Participants (n=15) for the second pretest were recruited from those in the media planning class who did not participate in the first pretest and they received class credits for participating in the second pretest.

In the second pretest, participants were required to come to one classroom and they watched three congruent narrative programs. Then, they filled out the manipulation check items

for each program. The same procedures and questionnaire which were employed in the first pretest were employed in the second pretest.

Procedures

Participants were randomly assigned to one of four groups. Four colors of scrip were mixed together and then randomly given to participants when the researcher was walking around in the classroom; each participant got one colored scrip indicating what group he or she was assigned to. Four corresponding colors of sign-up sheets were created and the participants were asked to sign up on the sheet which had the same color as the scrip they received.

Each group watched one of the following conditions of stimuli on the screen:

Group 1: Incongruent fact-based + commercial

Group 2: Congruent fact-based + commercial

Group 3: Incongruent narrative + commercial

Group 4: Congruent narrative + commercial

Participants were told:

“Please carefully watch the following program. You will see one part of a program which is from a TV program/movie, and one commercial. They are around six minutes in total. It is important that you pay attention to watch them carefully and give detail-oriented answers to the questions afterwards. Any questions can be answered after the experiment.”

Participants were required to rate their level of transportation, ad attitudes, filled out the manipulation checks and then answered the questions for evaluation of the ad message recall.

Independent Variables

Program type: narrative versus facts-based

One of the implications of the hypothesis is that a narrative context and a fact-based context will have different impacts on the dependent variables. In this experiment, different

programs were employed; therefore, participants' cognitive as well as affective involvement was examined with manipulation checks to ensure that the programs consume viewers' cognitive and affective capacity on a similar level. In order to ensure that narrative and fact-based will be the only major difference, confounding variables such as the extent of comprehensibility, quality of the video clips and arousal level of the programs were controlled. Even so, due to variation of the TV program such as sound, color and motions, differences still exist. This is a major limitation of this study. However, as long as the difference is not too dominant, the program type is the major fact that affects the participants' response.

Program-commercial consistency

Consistency between program and commercial were manipulated by the valence. Participants rated the items which evaluate the valence of the program and of the commercial in order to ensure that they perceived the context as consistent or inconsistent.

Dependent Variables

Transportation level

The scale that measured participants' degree of narrative transportation from Green and Brock's (2000) were employed to measure the degree of transportation.

The scale consists of the following: "While I was watching the narrative, I could easily picture the events in it taking place"; "While I was watching the narrative, activity going on in the room around me was on my mind"; "I could picture myself in the scene of the events described in the narrative"; "I was mentally involved in the narrative while watching it"; "After finishing the narrative, I found it easy to put it out of my mind"; "I wanted to learn how the narrative ended"; "The narrative affected me emotionally"; "I found myself thinking of ways the narrative could have turned out differently"; "I found my mind wandering while reading the narrative"; "The events in the narrative are relevant to my everyday life": "The events in the

narrative changed my life”; “While watching the narrative, I had a vivid image of the ad character” and “While watching the narrative, I had a vivid image of the scene.” Reliability of the scale was satisfactory based on previous research (Green & Brock, 2000).

Ad attitude

Five factors - good, likable, favorable, pleasant, and interesting - adopted from Chang (2005), measured ad attitudes. Reliability was satisfactory according to Chang’s conclusion. (Chang, 2005)

Ad message recall

Ad message recall was measured by two items: brand name and product category. Participants were asked to recall the product category, brand name, and claims for as many of the commercial as possible.

CHAPTER 4 FINDINGS

Result of Pretest

The result of the first pretest showed that the mean responses of the congruent story program for manipulation checks were not satisfactory compared to the other three programs, hence, the second pretest was conducted. An appropriate congruent story program which had the closest mean responses compared to the other three programs was chosen. The statistics of the incongruent story, incongruent fact-based program and congruent fact-based program were from the first pretest; the statistics of the congruent story was from the second pretest. These two sets of statistics were from different dataset; therefore, analysis of variance was not applicable. The final mean responses to the manipulation check items for each program are shown in Table 1. The statistics indicate that, in general, the manipulation checks were successful.

Table 4-1. Means (and standard deviations) for manipulation checks (Pretest)

Item	Programs			
	Incongruent Story (n=16)	Incongruent Fact (n=15)	Congruent Fact (n=16)	Congruent Story (n=15)
1. Comprehensibility	11.5 (1.51)	13.07 (1.33)	13.56 (0.81)	13.00 (1.22)
2. Valence	2.69 (1.01)	6.20 (2.00)	12.69 (1.35)	9.54 (2.57)
3. Arousal	23.31 (3.86)	20.80 (5.2)	27.19 (5.37)	24.31 (5.57)
4. Involvement level	23.94 (5.47)	25.87 (6.39)	26.31 (5.92)	26.00 (5.73)
5. Involvement type	29.69 (4.39)	30.57 (7.18)	30.75 (5.67)	29.46 (4.03)

To reduce confounding due to comprehensibility, the four programs were examined as to their similarity in comprehensibility. The four programs seemed similar in terms of comprehensibility, $M_{\text{Incongruent story program}} = 11.5$, $M_{\text{Incongruent Fact program}} = 13.07$, $M_{\text{Congruent Fact program}} = 13.56$, $M_{\text{Congruent Story program}} = 13.00$.

The perceived valence of the programs differs as expected. The statistics indicate that there are bipolar differences among the four programs, higher numbers indicating a positive

valence and lower numbers indicating a negative valence, $M_{\text{Incongruent story program}} = 2.69$, $M_{\text{Incongruent Fact program}} = 6.20$, $M_{\text{Congruent Fact program}} = 12.69$, $M_{\text{Congruent Story program}} = 10.00$.

The results indicate that the difference in the arousal level among the four programs is minimal, $M_{\text{Incongruent story program}} = 23.31$, $M_{\text{Incongruent Fact program}} = 20.80$, $M_{\text{Congruent Fact program}} = 27.19$, $M_{\text{Congruent Story program}} = 24.31$. The congruent fact program appeared to have a relatively higher level of arousal; this might be due to the sound effects of the program. Therefore, the sound effects in this program were adjusted to a lower level.

The involvement level of the four programs was expected to be similar; however, it was also expected that there were differences due to people having different levels of concern regarding different topics. The results indicated that the numbers were similar. $M_{\text{Incongruent story program}} = 23.94$, $M_{\text{Incongruent Fact program}} = 25.87$, $M_{\text{Congruent Fact program}} = 26.31$, $M_{\text{Congruent Story program}} = 26.00$.

The important manipulation of this study is the involvement type - whether viewers were cognitively and affectively involved with the programs. The results reveal a small difference. It is reasonable that the difference exists since the content of the four programs are completely different. However, as expected, the numbers of the involvement type level were similar. $M_{\text{Incongruent story program}} = 29.69$, $M_{\text{Incongruent Fact program}} = 30.57$, $M_{\text{Congruent Fact program}} = 30.75$, $M_{\text{Congruent Story program}} = 29.46$. Therefore, the manipulation checks were satisfactory.

Manipulation Checks

Program valence, arousal level, involvement level and involvement type were examined in this experiment. The mean responses to the manipulation check items for each program are shown in Table 2.

Table 4-2. Means (and standard deviations) for manipulation checks (Experiment)

Item	Programs			
	Incongruent Story (n=21)	Incongruent Fact (n=25)	Congruent Fact (n=22)	Congruent Story (n=21)
1. Valence of Program	2.48 (0.81)	5.52 (1.42)	13.32 (0.89)	11.95 (1.16)
2. Arousal	28.62 (6.03)	27.24 (6.17)	28.82 (3.85)	24.00 (5.13)
3. Involvement level	26.67 (4.31)	29.32 (4.70)	29.09 (3.61)	24.00 (5.40)
4. Involvement type	30.33 (5.55)	32.72 (4.57)	33.59 (3.81)	27.30 (6.18)
5. Valence of Commercial	12.71 (1.71)	11.80 (2.16)	12.36 (1.50)	12.67 (1.35)
6. Commercial Involvement	31.29 (5.51)	29.00 (7.06)	32.86 (6.77)	34.48 (9.70)

As desired, the perceived program valence differed. As the results show, the negative valence programs received a significantly lower rating than the positive valence programs received, $F(1, 89) = 1.33, p < .001, M_{\text{Incongruent story program}} = 2.48, M_{\text{Incongruent Fact program}} = 5.52, M_{\text{Congruent Fact program}} = 13.32, M_{\text{Congruent Story program}} = 11.95$. The results indicate that there is no significant difference in the perceived commercial valence, $F(1, 89) = .692, p > .40, M_{\text{Incongruent story program}} = 12.71, M_{\text{Incongruent Fact program}} = 11.80, M_{\text{Congruent Fact program}} = 12.36, M_{\text{Congruent Story program}} = 12.67$. The commercial valence was perceived to be as positive as the congruent programs (see Table 2). Therefore, the manipulation checks for the program/commercial valence were successful.

To ensure that program type and program valence were the only two main effects and no other dominant effects existed in this experiment, the arousal level, the involvement level and the involvement type of the four programs were examined as manipulation checks. In this experiment, due to the nature of TV programs, there was an expected range of differences in the manipulation check items. However, because the differences were not dominant, the two main effects are ensured.

The results show that the interaction between program type and program valence affected the arousal level significantly. No other main effect was significant. Participants reported a

similar level of program arousal on the following three programs, $F(1, 89) = 7.63, p < .008$, $M_{\text{Incongruent story program}} = 28.62$, $M_{\text{Incongruent Fact program}} = 27.24$, $M_{\text{Congruent Fact program}} = 28.82$. The arousal level of the congruent story was relatively lower, $M_{\text{Congruent Story program}} = 24.00$, however, the arousal level of this program was satisfactory in the first pretest.

The involvement level of the four programs was expected to be similar. Consistent with the results of the pretests, there were differences among the four programs because people had different levels of concern regarding the different topics. The results indicate that the program type significantly affected the involvement level. $F(1, 89) = 17.88, p < .001$. The fact-based program received a relatively higher rating than the narrative program did. $M_{\text{Incongruent story program}} = 26.67$, $M_{\text{Incongruent Fact program}} = 29.32$, $M_{\text{Congruent Fact program}} = 29.14$, $M_{\text{Congruent Story program}} = 24.00$. However, the numbers indicated that involvement levels of the four programs were within a similar range.

Program type significantly affected the level of involvement type. The results indicate that the fact-based program received a relatively higher rating than the narrative program. $F(1, 89) = 16.25, p < .001$, $M_{\text{Incongruent story program}} = 30.33$, $M_{\text{Incongruent Fact program}} = 32.80$, $M_{\text{Congruent Fact program}} = 33.59$, $M_{\text{Congruent Story program}} = 27.30$. The congruent story appeared to have a relatively lower rating among the four programs, however, the rating in the pretest was satisfactory. In general, the numbers indicate that the level of involvement type of the four programs were within a similar range, therefore, the manipulation checks were successful.

Reliability of Scales

The Transportation Scale was adopted from Green & Brock (2000). The reliability of the whole scale was not ideal, Cronbach's Alpha = .694. Hence, a factor analysis was conducted to determine subscales. According to the reliability analysis, the combination of subscale one (item

2, 4, 5, see Table 3) and subscale two (item 6, 7, 8, 9, see Table 3) showed a better reliability, Cronbach's Alpha $>.72$. Other subscales did not perform as well as these two subscales; therefore, other subscale items were dropped. Green & Brock (2002) suggested that the subscales generally did not differentially predict relevant outcomes. Therefore, the transportation level was reported with results using the two subscales as a whole. The reliabilities of the manipulation check items and the ad attitude items are shown in Table 4. Cronbach's Alpha $>.75$, therefore, reliabilities were satisfactory.

Table 4-3. Transportation Scale Items

	Item
1.	The commercial related to me personally.
2.	While I was watching the narrative, I could easily picture the events in it taking place. (R)
3.	While I was watching the narrative, activity going on in the room around me was on my mind.
4.	I could picture myself in the scene of the events described in the narrative.
5.	I was mentally involved in the narrative while watching it.
6.	After finishing the narrative, I found it easy to put it out of my mind. (R)
7.	I wanted to learn how the narrative ended.
8.	The narrative affected me emotionally.
9.	I found myself thinking of ways the narrative could have turned out differently.
10.	I found my mind wandering while reading the narrative. (R)
11.	The events in the narrative are relevant to my everyday life.
12.	The events in the narrative changed my life.
13.	While watching the narrative, I had a vivid image of the ad character.
14.	While watching the narrative, I had a vivid image of the scene.

Note. (R) = reverse-scored.

Table 4-4. Summary of Reliabilities for Scales (Experiment)

	Cronbach's Alpha	N of Items
Valence of Program	.973	2
Arousal Level of Program	.753	6
Involvement Level of Program	.815	5
Involvement Type of Program	.758	6
Valence of Commercial	.858	2
Involvement Level of Commercial	.933	7
Transportation Level	.716	7
Ad attitude	.948	5

Test of Hypotheses

Test of H1a: When Program/Commercial Valence Is Congruent, Narrative Program
Reduce the Level of Transportation.

Test of H2a: When Program/Commercial Valence Is Incongruent, Narrative Program
Increase the level of Transportation

ANOVA showed that no effect of valence was found. However, a main effect of program type emerged, $F(1, 89) = 7.34, p < .009$, M narrative programs = 35.69, $SD = .987$, M fact-based programs = 32.01, $SD = .935$. The results indicate that the narrative program induced a higher level of transportation regardless of the program/commercial congruency. The interaction between the program type and the valence on the transportation level approached significance, $F(1, 89) = 3.42, p = .06$. For participants who watched the congruent program, program type did not affect the transportation level, $F(1, 43) = .48, p = .49$, M narrative programs = 34.67, $SD = 5.37$, M fact-based programs = 33.50, $SD = 5.62$. Therefore, H1a was not supported, when program/commercial valence is congruent, narrative did not reduce the level of transportation.

However, participants who watched the incongruent program reported a significantly higher level of transportation after the narrative programs as opposed to after the fact-based programs. $F(1, 46) = 8.62, p < .006$, M narrative programs = 36.71, $SD = 6.47$, M fact-based programs = 30.52, $SD = 7.63$. Therefore, as expected in the hypothesis, when the program/commercial valence is incongruent, the narrative program leads to a higher level of transportation; H2a was supported.

Test of H1b: When Program/Commercial Valence Is Congruent, a Narrative Program
Reduces the Degree of Message Recall

Test of H2b: When Program/Commercial Valence Is Incongruent, a Narrative Program
Increases the level of Message Recall

The results showed that no effect of valence was found, nor was there any effect due to the interaction between the program type and the valence. However, the main effect of the program type on brand name recall evoked by exposure to the narrative commercial was significant, $F(1, 89) = 11.63, p < .002, M_{\text{narrative programs}} = .36, SD = .07, M_{\text{fact-based}} = .70, SD = .07$. Participants rated a significantly lower level of brand name recall after the narrative programs as opposed to after the fact-based programs, regardless of the program/commercial congruency. As expected in hypothesis 1b, watching the narrative programs led to a lower level of ad message recall; however, no interaction between the program type and the valence emerged, therefore, H1b was not supported.

Contrary to the expectation in hypothesis 2b, an incongruent context did not stimulate more cognitive capacity allowing participants to have enough capacity to attend to the following commercial. The narrative program led to a lower level of ad message recall; therefore, H2b was not supported.

Test of H1c: When Program/Commercial Valence Is Congruent, Narrative Program Reduces the Level of favorable ad attitude

Test of H2c: When Program/Commercial Valence Is Incongruent, a Narrative Program Increases the Level of favorable ad attitude

The main effect of valence on the ad attitude was found, $F(1, 89) = 11.39, p < .002, M_{\text{incongruent programs}} = 29.08, SD = .56, M_{\text{congruent programs}} = 31.82, SD = .58$. The incongruent programs evoked a significantly lower level of favorable ad attitude than the congruent programs. The effect of the program type on the ad attitude emerged as well, $F(1, 89) = 6.15, p < .02, M_{\text{narrative}} = 31.45, SD = .59, M_{\text{fact-based}} = 29.45, SD = .56$. The narrative programs evoked a significantly higher level of favorable ad attitude than the fact-based programs.

The interaction between the program type and valence on the ad attitude was significant, $F(1, 89) = 5.64, p < .02$. For those who watched the congruent programs, the effect of the program type on the ad attitude was not significant, $F(1, 43) = .011, p > .92, M_{\text{narrative}} = 31.86, SD = 2.03, M_{\text{fact-based}} = 31.77, SD = 3.21$. Therefore, H1c, which hypothesized that when Program/Commercial valence is congruent, narrative program reduces the level of favorable ad attitude, was not supported.

For those who watched the incongruent programs, the effects of the program type on the ad attitude was significant, $F(1, 46) = 8.3, p < .007, M_{\text{narrative}} = 31.05, SD = 4.35, M_{\text{fact-based}} = 27.12, SD = 4.81$. Therefore, H2c, which hypothesized that when Program/Commercial valence is incongruent, narrative program increases the level of favorable ad attitude, was supported.

Table 4-5. Summary of ANOVA for Responses to Commercial as a Function of Program Type, Program/Commercial valence congruency

	Transportation Level		Brand Name Recall		Ad Attitude	
	F	p	F	p	F	p
Valence (V)	.12	.73	.22	.64	11.39	.001
Program Type (P)	7.34	.008	11.63	.001	6.15	.015
V * P	3.42	.068	.000	.999	5.64	.02

Table 4-6. Simple Effects Analyses for Transportation Level and Ad Attitudes by Program Type and Program/Commercial Valence Congruency

	Congruent Programs				Incongruent Programs			
	Narrative		Fact		Narrative		Fact	
	M (SD)	M (SD)	F	p	M (SD)	M (SD)	F	p
Transportation Level	34.67 (5.37)	33.50 (5.62)	.483	.491	36.71 (6.47)	30.52 (7.63)	8.62	.006
Ad Attitudes	31.86 (2.03)	31.77 (3.21)	.011	.919	31.05 (4.35)	27.12 (4.81)	8.3	.006

CHAPTER 5 DISCUSSION

The findings reported in this study indicate that processing narrative programs induced a higher level of transportation than processing fact-based programs, but only when the program/commercial valence is incongruent. The findings extend the transportation theory by using real television programs and commercials in the experiment instead of the editorial content and print ads that were used in the previous study (Chang, 2009). The results under the congruent context were not significant and, contrary to the stated expectation in the hypothesis, the means showed that the narrative program led to a higher level of transportation. This might be due to the fact that the congruent story program did not perform as well as expected (as the manipulation checks indicate). Participants' cognitive capacities might not have been consumed enough by the congruent narrative program, in turn allowing them to process the subsequent commercial, and ultimately resulting in a higher level of transportation. However, the findings suggest that, in general, the narrative programs lead to a higher level of transportation.

The results of the ad message recall showed that, contrary to expectations, incongruency between the program and the commercial did not stimulate more cognitive activity - results which were expected. The findings showed a lower level of brand name recall after watching a narrative program as opposed to after watching a fact-based program, regardless of the program/commercial congruency. This was likely due to the fact that processing narrative programs demanded more cognitive activity, therefore, viewers had less capacity to attend to the commercial afterwards. According to this finding, assuming important variables such as the time slot are similar, advertisers, in order to attain better effect on brand name memory, might want to choose fact-based programs rather than narrative programs when deciding where to place commercials that have incongruent valence with the program context.

The findings on ad attitude indicate a higher level of favorable ad attitude after watching a narrative program as opposed to after watching a fact-based program, but only when the program/commercial valence is incongruent. One explanation is that perhaps processing narrative programs exhausted viewers' cognitive capacity if they were highly transported into the program (as stated before, under an incongruent context, the narrative program led to a higher level of transportation). The commercial that was employed in this study did not focus on argument strength to persuade viewers; the commercial was more catchy than convincing. Given these conditions, perhaps viewers used less critical thinking during the commercial, thereby leading to a more favorable ad attitude. When choosing where to place their commercials, there could be potential benefits for advertisers to consider choosing a narrative program environment when their product is in the maintenance stage of its product life cycle, when reminder messages are crucial.

Traditional information processing models, such as the Elaboration Likelihood Model (ELM), and theories which are commonly explored in advertising literature cannot be applied to explain the processing mechanism which occurs during narrative information processing. As discussed in the literature review, narrative processing is a unique mode of information processing which is different from systematic processing. According to Green and Brock, transportation will be evoked by processing narratives (Chang, 2009; Green & Brock, 2002). In this study, consistency of valence between the program and the commercial was taken into account when participants watched programs and commercials. This created a more complex context situation for information processing. This study intended to examine the effectiveness of the narrative commercial under combined effects induced by different program types and evoked by different congruencies.

One of the assumptions in this study was that program/commercial congruency would have an impact on the consumption of cognitive capacity which would result in different levels of transportation, ad message recall and ad attitude. However, according to the result stated above, the effect of program/commercial congruency on transportation level and brand name recall was not significant. Program type was the main effect which induced the differences among the four groups of stimuli.

There are many elements in a program-viewing context that can constrain a viewer's cognitive capacity, such as the distraction of others talking in the viewing environment. While these factors are not typically under the control of advertisers, this study explored high-involvement program content as a possible limitation on a viewer's cognitive capacities. Since advertisers can determine on what types of program to place their commercials, such explorations will have important implications for advertisers.

Chang (2009) suggested that it is not necessarily true that fewer constraints on cognitive capacity always improve the effectiveness of narrative advertising. People do not watch commercials in isolation and there are many effects on viewers' cognitive activities which could be evoked by multiple other factors.

One of the assumptions of this study is that an incongruent context will induce viewers' cognitive activity, thereby counterbalancing or even outweighing the decrease of cognitive activity which results from processing narrative programs. Although this study failed to demonstrate the impact of this variable (valence congruency), it is worthwhile to further study the interaction influence of other factors on viewers' cognitive capacity. People watch television for the program content they are interested in, not for commercials. It is possible that the program content can induce a high level of cognitive thinking by viewers which could then

carry-over to commercial processing, thereby generating more critical thoughts towards the commercial which would result in less favorable attitudes. For instance, different types of narratives such as romance and horror might have different impacts on the same dependent variables. Such possibilities could be explored in future research.

Another point raised by Chang (2009) is the structure of the narratives. As stated in the literature review, the definition of narrative contains clear statements about the structure. Moreover, Escalas et al (2004) demonstrated that narrative structure completeness has significant impact on the degree to which participants are transported. Chang (2009) also suggested that incomplete structure and underdeveloped plot due to time or space constraints may “deter participants from full enjoyment of the narrative and result in less motivation to process the ad.” Hence, the structure of the narrative should be taken into account in future research.

The limitation of this study is that there are differences among the four programs that were employed. Though this study intended to control as many confounding variables as possible through manipulation checks on arousal level, personal involvement level and cognitive and affective involvement level, it was impossible to entirely eliminate the differences among the four programs. This mainly resulted from the fact that real television programs were employed in this experiment – the sound, music, color, tone and shooting styles of the programs were not under control, though they might have had an influence on viewers. Future research should take these variables into consideration and attempt to control these variables to reach a more solid and reliable conclusion. While this might be a limitation on the theory presented in this thesis, in the real world, outside of experiments conducted in vacuums, it is highly unlikely for one to encounter two programs which are the same or even similar to the degree for which this experiment requires. Therefore, the findings in this study are still applicable to the industry.

Another limitation of this study is the fact that only college students were recruited to participate, and they watched the program and the commercial in the environment of experimentation instead of at home, so the findings might not be accurate when applied to subjects of different education levels. Gender difference was not discussed in this study because Green and Brock (2000) suggested that although women were more transported than men, transportation and gender did not interact in affecting dependent variables. Second, the sample in this study is not ideal; there were far more female participants than male participants (Female = 60; Male = 29). Therefore, the result might not be accurate. Moreover, due to technical difficulties, the quality of the programs and the commercial were not great. The sound effects and the quality of image were not ideal. The conditions of the quality could have constrained full enjoyment, further exhausting the viewers' cognitive capacities. Any future study should avoid this problem if possible.

In this study, high involvement programs and product were employed; low involvement programs and product were not discussed because Chang (2009) suggested that "if high involvement product could not encourage participants to attend to narrative advertising after their exposure to a cognitively consuming program, products of low involvement should be even less able to draw them in." However, there are still several factors of narrative advertising, even for a low involvement product, which could increase viewers' participation. For instance, an intriguing story plot, creativity, and strength of story might catch viewers' attention even if their attention has been occupied by the previous program. Therefore, various situations can be explored in a future study. In this study, only one commercial (positive valence) and one program for each instance were employed. If possible, different types of commercials on the

same product, or various types of programs for each instance should be explored in the future to reach a more comprehensive conclusion.

Another point to take into consideration for further study is that commercials will be broadcasted to consumers repeatedly in certain time slots. Viewers will often have the opportunity to watch the same narratives more than one time. Whether the repetition effect enhances the superiority of narrative advertising and influences ad/brand attitude or purchase intention are subjects worth exploring in the future.

APPENDIX A
QUESTIONNAIRE OF THE PRETEST

Questionnaire for program:

Please mark your answer on the scale by “X” according to your response.

Please indicate how strongly you agree or disagree with the following statements:

1. It is easy to understand the program I have just seen.
Strongly Disagree ___ : ___ : ___ : ___ : ___ : ___ : ___ Strongly Agree
2. It is easy to comprehend what the program is about.
Strongly Disagree ___ : ___ : ___ : ___ : ___ : ___ : ___ Strongly Agree

You found that the program is:

- | | | |
|-----------------|---|------------|
| 3. Sad | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Happy |
| 4. Not Pleasant | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Pleasant |
| 5. Stimulated | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Relaxed |
| 6. Excited | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Calm |
| 7. Frenzied | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Sluggish |
| 8. Jittery | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Dull |
| 9. Wide awake | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Sleepy |
| 10. Aroused | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Un-aroused |

You found that the program is:

- | | | |
|--------------------------|---|----------------------|
| 11. Unimportant | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Important |
| 12. Irrelevant to me | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Very Relevant to me |
| 13. Means nothing to me | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Means a lot to me |
| 14. Doesn't matter to me | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Matters to me |
| 15. Uninteresting | ___ : ___ : ___ : ___ : ___ : ___ : ___ | interesting |
| 16. Insignificant | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Significant |
| 17. Nonessential | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Essential |
| 18. Informative | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Uninformative |
| 19. Appealing | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Unappealing |
| 20. Made me think | ___ : ___ : ___ : ___ : ___ : ___ : ___ | Didn't make me think |

21. Exciting _____ : _____ : _____ : _____ : _____ : _____ : _____ Unexciting

Questionnaire for the commercial:

Please mark your answer on the scale by “X” according to your response.

You found that commercial is:

- 1. Sad _____ : _____ : _____ : _____ : _____ : _____ : _____ Happy
- 2. Not Pleasant _____ : _____ : _____ : _____ : _____ : _____ : _____ Pleasant
- 3. Irrelevant to me _____ : _____ : _____ : _____ : _____ : _____ : _____ Very Relevant to me
- 4. Means nothing to me _____ : _____ : _____ : _____ : _____ : _____ : _____ Means a lot to me
- 5. Doesn't matter to me _____ : _____ : _____ : _____ : _____ : _____ : _____ Matters to me
- 6. Uninteresting _____ : _____ : _____ : _____ : _____ : _____ : _____ interesting
- 7. Insignificant _____ : _____ : _____ : _____ : _____ : _____ : _____ Significant
- 8. Unimportant _____ : _____ : _____ : _____ : _____ : _____ : _____ Vital
- 9. Nonessential _____ : _____ : _____ : _____ : _____ : _____ : _____ Essential

Please indicate how strongly you agree or disagree with the following statements:

- 10. There are characters in the ad
Strongly Disagree _____ : _____ : _____ : _____ : _____ : _____ : _____ Strongly Agree
- 11. There is a plot in the ad
Strongly Disagree _____ : _____ : _____ : _____ : _____ : _____ : _____ Strongly Agree
- 12. There is time shift in the ad
Strongly Disagree _____ : _____ : _____ : _____ : _____ : _____ : _____ Strongly Agree
- 13. The ad reads like a story
Strongly Disagree _____ : _____ : _____ : _____ : _____ : _____ : _____ Strongly Agree
- 14. The ad directly addresses product attributes
Strongly Disagree _____ : _____ : _____ : _____ : _____ : _____ : _____ Strongly Agree

APPENDIX B
QUESTIONNAIRE OF THE EXPERIMENT

Informed Consent

Protocol Title: THE EFFECTIVENESS OF NARRATIVE ADVERTISING UNDER CONTEXT EFFECT

Please read this consent document carefully before you decide to participate in this study.

Purpose of the research study:

The purpose of this study is to examine the effectiveness of narrative commercials in 4 conditions of context effect.

What you will be asked to do in the study:

Participants will be randomly assigned to one of four groups. Each group will watch one condition of stimuli on the screen in one classroom. The experiment stimuli are video clips which consist of one TV program and one narrative commercial for either a mobile phone or a digital camera.

Participants will be asked to fill out a questionnaire after watching the program and commercial.

Any questions will be answered after the experiment.

Time required:

20 minutes

Risks and Benefits:

There are no direct benefits or risks to you for participating in the study.

Compensation:

Participants will get 2 course credits for participating

Confidentiality:

Your identity will be kept confidential to the extent provided by law. Your information will be assigned a code number. The list connecting your name to this number will be kept in a locked file in my faculty supervisor's office. When the study is completed and the data have been analyzed, the list will be destroyed. Your name and UFID will be only used to give you the course credits.

Voluntary participation:

Your participation in this study is completely voluntary. There is no penalty for not participating.

Right to withdraw from the study:

You have the right to withdraw from the study at anytime without consequence.

Whom to contact if you have questions about the study:

Xuan Ye, Graduate Student, Department of Advertising, College of Journalism and Communication.

1000 SW 2nd Ave. Gainesville.Fl 32607

Michael F. Weigold, Professor, Department of Advertising, College of Journalism and Communication

Email : mweigold@jou.ufl.edu

Whom to contact about your rights as a research participant in the study:

IRB02 Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; phone 392-0433.

Agreement:

I have read the procedure described above. I voluntarily agree to participate in the procedure and I have received a copy of this description.

Participant: _____ Date: _____

Principal Investigator: _____ Xuan Ye _____ Date:
_____ 2010/3/23 _____

You just watched one program and one commercial. Please read the following questions carefully and mark your answer on the scale by “X” according to your response.

I found that the **program** is:

- | | | |
|--------------------------|---|----------------------|
| 1. Sad | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Happy |
| 2. Not Pleasant | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Pleasant |
| 3. Stimulated | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Relaxed |
| 4. Excited | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Calm |
| 5. Frenzied | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Sluggish |
| 6. Jittery | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Dull |
| 7. Wide awake | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Sleepy |
| 8. Aroused | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Un-aroused |
| 9. Unimportant | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Important |
| 10. Irrelevant to me | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Very Relevant to me |
| 11. Means nothing to me | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Means a lot to me |
| 12. Doesn't matter to me | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Matters to me |
| 13. Uninteresting | _____ : _____ : _____ : _____ : _____ : _____ : _____ | interesting |
| 14. Insignificant | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Significant |
| 15. Nonessential | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Essential |
| 16. Informative | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Uninformative |
| 17. Appealing | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Unappealing |
| 18. Made me think | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Didn't make me think |
| 19. Exciting | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Unexciting |

I found that the **commercial** is:

- | | | |
|--------------------------|---|---------------------|
| 20. Sad | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Happy |
| 21. Not Pleasant | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Pleasant |
| 22. Irrelevant to me | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Very Relevant to me |
| 23. Means nothing to me | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Means a lot to me |
| 24. Doesn't matter to me | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Matters to me |
| 25. Uninteresting | _____ : _____ : _____ : _____ : _____ : _____ : _____ | interestin |
| 26. Insignificant | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Significant |
| 27. Unimportant | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Vital |
| 28. Nonessential | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Essential |

Please answer the following questions regarding the **Commercial** you just watched.

29. The **commercial** related to me personally
- | | | |
|-------------------|---|-----------------|
| Definitely untrue | _____ : _____ : _____ : _____ : _____ : _____ : _____ | Definitely true |
|-------------------|---|-----------------|

30. While I was watching the narrative, I could easily picture the events in it taking place
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
31. While I was watching the narrative, activity going on in the room around me was on my mind
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
32. I could picture myself in the scene of the events described in the narrative
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
33. I was mentally involved in the narrative while watching it
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
34. After finishing the narrative, I found it easy to put it out of my mind
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
35. I wanted to learn how the narrative ended
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
36. The narrative affected me emotionally
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
37. I found myself thinking of ways the narrative could have turned out differently
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
38. I found my mind wandering while reading the narrative
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
39. The events in the narrative are relevant to my everyday life
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
40. The events in the narrative changed my life
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true
41. While watching the narrative, I had a vivid image of the ad character
 Definitely untrue ____ : ____ : ____ : ____ : ____ : ____ : ____ Definitely true

LIST OF REFERENCES

- Adaval, R., & Wyer Jr, R. (1998). The role of narratives in consumer information processing. *Journal of Consumer Psychology*, 7(3), 207-245.
- Boller, G., & Olson, J. (1991). Experiencing Ad Meanings: Crucial Aspects of Narrative/Drama Processing. *Advances in Consumer Research*, 18, 172-175.
- Bruner, J. (1986). Actual minds, possible worlds. Cambridge, MA: harvard University Press.
- Bruner, J. (1990). Acts of meaning. Cambridge, MA: Harvard University Press.
- Celsi, R.L., & Olson, J. C. (1988). The role of involvement in attention and comprehension processes. *Jornal of Consumer Research*, 15, 210-224.
- Chang, C. (2002). Self-congruency as a cue in different advertising-processing contexts. *Communication Research*, 29(5), 503.
- Chang, C. (2009). " Being Hooked" By Editorial Content: The Implications for Processing Narrative Advertising. *Journal of Advertising*, 38(1), 21-34.
- De Pelsmacker, P., Geuens, M., & Anckaert, P. (2002). Media context and advertising effectiveness: The role of context appreciation and context/ad similarity. *Journal of Advertising*, 31(2), 49-61.
- Deighton, J., Romer, D., & McQueen, J. (1989). Using drama to persuade. *The Journal of Consumer Research*, 16(3), 335-343.
- Escals, Jennifer E. (1998), Advertising narratives: What are they and how do they work? In *Representing Consumers: Voices, Views, and Visions*, Barbara Stern, ed., New Your: Routledge & Kegan Paul, 267-289.
- Edson Escalas, J. (2004). Narrative processing: Building consumer connections to brands. *Journal of Consumer Psychology*, 14(1-2), 168-180.
- Escalas, J. (2004). Imagine yourself in the product: Mental simulation, narrative transportation, and persuasion. *Journal of Advertising*, 33(2), 37-48.
- Escalas, J. (2006). Self-referencing and persuasion: Narrative transportation versus analytical elaboration. *Journal of Consumer Research*, 33(4), 421-429.
- Escalas, J., & Stern, B. (2003). Sympathy and empathy: Emotional responses to advertising dramas. *Journal of Consumer Research*, 29(4), 566-578.

- Fazio, R. H., & Zanna, M. P. (1981). Direct experience and attitude-behavior consistency. In L. Berkowitz (Ed.), *Advances in experimental social psychology* (Vol. 14, pp. 161-202). San Diego, CA: Academic Press.
- Feltham, T., & Arnold, S. (1994). Program involvement and ad/program consistency as moderators of program context effects. *Journal of Consumer Psychology*, 3(1), 51-77.
- Fiske, J. (1990). Popular Narrative and Commercial Television. *Camera Obscura: Feminism, Culture, and Media Studies*, 8(2-3), 132.
- Furnham, A., Gunter, B., & Richardson, F. (2002). Effects of product-program congruity and viewer involvement on memory for televised advertisements. *Journal of Applied Social Psychology*, 32(1), 124-141.
- Furnham, A., Gunter, B., & Walsh, D. (1998). Effects of programme context on memory of humorous television commercials. *Applied Cognitive Psychology*, 12(6), 555-567.
- Gardner, M.P., & Wilhelm, F. O., Jr. (1987). Consumer responses to ads with positive vs. negative appeals: Some mediating effects of context-induced mood and congruency between context and ad. In J. H. Leigh & C. R. Martin, Jr. (Eds.), *Current issues and research in advertising* (Vol. 10, pp. 81-98). Ann Arbor: The University of Michigan.
- Goldberg, M., & Gorn, G. (1987). Happy and sad TV programs: How they affect reactions to commercials. *The Journal of Consumer Research*, 14(3), 387-403.
- Green, M., & Brock, T. (2000). The role of transportation in the persuasiveness of public narratives. *Journal of Personality and Social Psychology*, 79(5), 701-721.
- Green, M., Brock, T., & Kaufman, G. (2004). Understanding media enjoyment: The role of transportation into narrative worlds. *Communication Theory*, 14(4), 311-327.
- Houston, M. J., Childers, T. L., & Heckler, S. E. (1987). Picture-word consistency and the elaborative processing of advertisements. *Journal of Marketing Research*, 24, 359-369.
- Horn, M., & McEwen, W. (1977). The effect of program context on commercial performance. *Journal of Advertising*, 6(2), 23-27.
- Hoffman, D. L., & Batra, R. (1988). Program involvement is not unidimensional (Research Working Paper No. 88-AV-10, The Avis Rent a Car System, Inc. Working Paper Series in Marketing). New York: Columbia Business School.
- Katz, Robert L. (1963), *Empathy: Its Nature and Uses*, London: The free press of Glencoe.
- Kamins, M., Marks, L., & Skinner, D. (1991). Television commercial evaluation in the context of program induced mood: Congruency versus consistency effects. *Journal of Advertising*, 20(2), 1-14.

- Kennedy, J. (1971). How program environment affects TV commercials. *Journal of Advertising Research*, 11(1), 33-38.
- Kincaid, D. (2002). Drama, emotion, and cultural convergence. *Communication Theory*, 12(2), 136-152.
- Lang, A., Dhillon, K., & Dong, Q. (1995). Effects of Emotional Arousal and Valence on Television Viewers' Cognitive Capacity and Memory, The. *J. Broad & Elec. Media*, 39, 313.
- Lord, K., & Burnkrant, R. (1988). Television program elaboration effects on commercial processing. *Advances in Consumer Research*, 15, 213-218.
- Lord, K., & Burnkrant, R. (1993). Attention versus distraction: the interactive effect of program involvement and attentional devices on commercial processing. *Journal of Advertising*, 22(1), 47-60.
- Lloyd, David W. and Kevin J. Clancy (1991), Television Program Involvement and Advertising Response: Some Unsettling Implications for Copy Research. *Journal of Consumer Marketing*, 8 (Fall), 61-74.
- Mattila, A. (2000). The role of narratives in the advertising of experiential services. *Journal of Service Research*, 3(1), 35.
- Mitchell, A. A. (1979). Involvement: A Potentially Important Mediator of Consumer Behavior. *Advances in Consumer Research*, Vol. 6, W. L. Wilkie, ed. Ann Arbor, MI: Association for Consumer Research.
- McGrath, J., & Mahood, C. (2004). The impact of arousing programming and product involvement on advertising effectiveness. *Journal of Current Issues and Research in Advertising*, 26(2), 41-52.
- Meyers-Levy, J., & Tybout, A. (1989). Schema congruity as a basis for product evaluation. *Journal of Consumer Research*, 16(1), 39.
- Moorman, M., Neijens, P., & Smit, E. (2005). The effects of program responses on the processing of commercials placed at various positions in the program and the block. *Journal of Advertising Research*, 45(01), 49-59.
- Norris, C., & Colman, A. (1993). Context effects on memory for television advertisements. *Social Behavior and Personality: an international journal*, 21(4), 279-296.
- Norris, C., Colman, A., & Aleixo, P. (2003). Selective exposure to television programmes and advertising effectiveness. *Applied Cognitive Psychology*, 17(5), 593-606.

- Olney, T., Holbrook, M., & Batra, R. (1991). Consumer responses to advertising: The effects of ad content, emotions, and attitude toward the ad on viewing time. *Journal of Consumer Research*, 440-453.
- Padgett, D., & Allen, D. (1997). Communicating experiences: a narrative approach to creating service brand image. *Journal of Advertising*, 26(4), 49-62.
- Pavelchak, M., Antil, J., & Munch, J. (1988). The Super Bowl: An investigation into the relationship among program context, emotional experience, and ad recall. *The Journal of Consumer Research*, 15(3), 360-367.
- Peracchio, L., & Meyers-Levy, J. (1997). Evaluating persuasion-enhancing techniques from a resource-matching perspective. *Journal of Consumer Research*, 24(2), 178-191.
- Petty, R. E., John T. Cacioppo, and David Schumann (1983). Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement. *Journal of Consumer Research*, 10 (September), 135-146.
- Petty, R., Schumann, D., Richman, S., & Strathman, A. (1993). Positive mood and persuasion: Different roles for affect under high-and low-elaboration conditions. *Journal of Personality and Social Psychology*, 64, 5-5.
- Schumann, D., & Thorson, E. (1990). The influence of viewing context on commercial effectiveness: A selection-processing model. *Current Issues and Research in Advertising*, 12(1), 1-24.
- Shapiro, S., MacInnis, D., & Park, C. (2002). Understanding program-induced mood effects: Decoupling arousal from valence. *Journal of Advertising*, 31(4), 15-26.
- Sharma, A. (2000). Recall of television commercials as a function of viewing context: the impact of program-commercial congruity on commercial messages. *The Journal of general psychology*, 127(4), 383.
- Singh, S., & Churchill Jr, G. (1987). Arousal and advertising effectiveness. *Journal of Advertising*, 16(1), 4-40.
- Slater, M., & Rouner, D. (2002). Entertainment-education and elaboration likelihood: Understanding the processing of narrative persuasion. *Communication Theory*, 12(2), 173-191.
- Stern, B. (1991). Who Talks Advertising? Literary Theory and Narrative" Point of View". *Journal of Advertising*, 20(3), 9-22.
- Stern, B. (1994). Classical and vignette television advertising dramas: Structural models, formal analysis, and consumer effects. *Journal of Consumer Research*, 601-615.

- Shank, R. C., Abelson, R. P. (1995). Knowledge and memory: The real story. In R. S. Wyer, Jr. (Ed.), *Knowledge and memory: The real story* (pp. 1-85). Hillsdale, NJ: Lawrence Erlbaum Associates, Inc.
- Tavassoli, N., Schultz, C., & Fitzsimons, G. (1995). Program involvement: Are moderate levels best for ad memory and attitude toward the ad? *Journal of Advertising Research*, 35(5).
- Wang, J., & Calder, B. (2006). Media transportation and advertising. *Journal of Consumer Research*, 33(2), 151-162.
- Wells, William D. (1989), Letures and Dramas. In *Cognitive and Affective Responses to Advertising*, Patricia Cafferata and Alice Tybout, eds., Lexington, MA: D. C. Heath, 13-20.

BIOGRAPHICAL SKETCH

Xuan Ye enrolled in the master's program in advertising at the University of Florida after completing her BA in mass communications at Beijing Normal University, Zhuhai Campus. While enrolled in the masters program, she developed an interest in narrative advertising which eventually led her to the research which she conducted.

Xuan spent her undergraduate years in Zhuhai, China, developing her communication skills and exploring creative outlets for her talents with both the written word and digital photography. It was during this time that she developed an interest in advertising, both as a creative outlet and a scientific field of study.

After receiving her BA in mass communications, Xuan decided to come to the United States to further her education. This decision was fueled, in part, by her desire to intimately experience another culture and broaden both her academic and secular exposure. In addition, she was impressed with the state of advertising in the United States, both on a theoretical and artistic level.

After graduating from the master's program in advertising at the University of Florida, Xuan plans to find employment with an advertising firm within the United States.