Video Brand Storytelling: The Rise of Content Marketing

A qualitative study exploring the antecedents of brand perceptions
Abstract

**Purpose:** The purpose of this study is to explore video brand storytelling’s affect on the antecedents of brand perceptions.

**Design/Methodology/Approach:** This study has a qualitative and an exploratory nature. The data collection method is in-depth semi-structured interviews. The authors conducted a pre-study in order to gain more knowledge about the topic, and enhance the operationalization for the main data collection method.

**Findings:** The study concludes that video brand storytelling and its elements affect all the brand perceptions’ antecedents. Video brand storytelling is proved to be a powerful tool in content marketing since it can positively affect, even when consumers’ perceptions towards the story are negative. A new antecedent of brand perceptions is proposed. Furthermore, a new element of video brand storytelling is also created. This study goes even deeper by connecting each of the elements of brand storytelling to the brand perceptions’ antecedents.

**Managerial and Theoretical contribution:** This paper can be of great value to marketers and practitioners, since they will get suggestions about video brand storytelling’s use, in order to affect consumers as intended. The theoretical contributions of this study are also of great value since videos, brand storytelling and brand perceptions were never researched in the same context. New concepts and a new model are created, which can be a basis for future research.

**Quality:** To add quality and validity to this study the authors include detailed processes through all the paper and provide thick descriptions and explanations.

**Keywords:** video brand storytelling; brand perceptions; antecedents; emotions; brand information; consumer-brand relationship; brand meaning; brand experience; brand-story connection; qualitative.
Acknowledgments

Firstly, we thank each other for the perfect cooperation. Even under strict deadlines and pressure, we managed to efficiently work with them. Secondly, we would like to thank our families for all the endless support and great motivation during all the years of our studies.

We would also like to thank our examiner Anders Pehrsson, who gave us valuable insights for the elaboration of this paper. Last but not least, we would like to thank our classmates, whose opposition and relevant comments helped us in the very early steps of this paper.

________________   ________________
Sindi Sheri          Vyron Traoudas
# Table of Contents

1 **Introduction** ____________________________________________________________ 1  
1.1 Background _____________________________________________________________ 1  
1.2 Problem Discussion ______________________________________________________ 3  
1.3 Purpose _________________________________________________________________ 5  
1.4 Research Question _______________________________________________________ 5  
1.5 Outline of the Study ______________________________________________________ 6  

2 **Literature Review** ______________________________________________________ 7  
2.1 Brand Storytelling (BS) __________________________________________________ 7  
2.2 Brand Storytelling’s Elements ____________________________________________ 8  
   2.2.1 *The Plot* __________________________________________________________ 8  
   2.2.2 *The Characters* ____________________________________________________ 9  
   2.2.3 *The Archetypes* __________________________________________________ 10  
2.3 Brand Perceptions (BP) _________________________________________________ 10  
2.4 Antecedents of Brand Perceptions (BP) ____________________________________ 11  
   2.4.1 *Emotional Aspect (Emotions)* ______________________________________ 11  
   2.4.2 *Brand Information* _______________________________________________ 12  
   2.4.3 *Consumer-Brand Relationship* ______________________________________ 13  
   2.4.4 *Brand Meaning* ___________________________________________________ 14  
   2.4.5 *Brand Experience* _______________________________________________ 15  
3 Conceptual Framework ____________________________________________________ 17  

4 **Methodology** __________________________________________________________ 18  
4.1 Research Approach ______________________________________________________ 18  
4.2 Research Design _________________________________________________________ 19  
4.3 Data Sources ___________________________________________________________ 19  
4.4 Population and Sample __________________________________________________ 20  
4.5 Data Collection Method ________________________________________________ 20  
   4.5.1 *Focus Groups* ____________________________________________________ 20  
   4.5.3 *Procedure* _______________________________________________________ 22  
4.6 Operationalization ______________________________________________________ 24  
   4.6.1 *Interview Guide* __________________________________________________ 24
4.6.2 Operationalization In-Depth Semi-Structured Interviews

4.7 Choice of Data Analysis Method

4.8 Quality Criteria
  4.8.1 Construct Validity
  4.8.2 Internal Validity
  4.8.3 External Validity

4.9 Social and Ethical issues

4.10 Methodology Summary

5 Empirical Investigation
  5.1 Plot
  5.2 Characters
  5.3 Archetypes
  5.4 Emotional Aspect (Emotions)
  5.5 Brand Information
  5.6 Consumer-Brand Relationship
  5.7 Brand Meaning
  5.8 Brand Experience
  5.9 Brand-Story Connection
  5.10 Brand/Product Placement
  5.11 Structuring Summary (Category Creation)

6. Analysis
  6.1 Emotional Aspect (Emotions)
  6.2 Brand Information
  6.3 Consumer-Brand Relationship
  6.4 Brand Meaning
  6.5 Brand Experience
  6.6 Brand-Story Connection

7 Discussion
  7.1 The Emotional Aspect
  7.2 Brand Information
  7.3 Consumer-Brand Relationship
1 Introduction

In this chapter the phenomena of this paper are presented. Firstly, the main concepts such as content marketing, brand storytelling, and brand perceptions are introduced. The relevance of the topic is displayed in the problem discussion, followed by the research question. An outline of this research is also presented in the end of the chapter.

1.1 Background

Nowadays, content marketing is one of the biggest trends in marketing (Forbes, 2017), being considered as the present and the future of marketing (Contentmarketinginstitute, 2016). Content marketing is defined as the practice of creating and distributing relevant and valuable content to potential consumers (Contentmarketinginstitute, 2016). One of the most recent and important topics regarding content marketing, is video content (Mancuso & Stuth, 2015). Videos are considered as the future of content marketing, therefore businesses should include them in their communication strategies (Mancuso & Stuth, 2015; Trimble, 2015). Videos’ importance becomes obvious due to the rapid increase of the videos’ use over a short time (Figure 1). Cisco, a worldwide leader company in networking for the internet, has predicted that in 2017, video content will be 69% of the internet traffic (Marshall, 2015). According to another report from Cisco, online videos will make up 80% of the world's internet traffic by 2019. Cisco refers to internet videos as any kind of short and long form of content, live streaming, online rentals and purchases, webcam views and internet to tv (i.e Netflix) (Marshall, 2015).

Figure 1 Consumer-Internet Video 2014-2019 (Marshall, 2015)

According to Nielsen, 64% of marketers are aware of the videos’ importance. More than half of the companies are actually using videos that will continue to be a trend (Trimble, 2015). Marketers are trying to use videos in every field of marketing such as pricing and
advertising (Mancuso & Stuth, 2015). This tremendous growth of videos is connected to the growth of the internet and social media. This is the age of mobile videos and it is time for brands to embrace it. Most of Facebook feeds consist of videos, live-streaming is a major video trend as well, especially when Instagram integrated the live-stream option in its Stories feature (Agrawal, 2016). Snapchat, one of the most desirable applications, has 150 million daily users who share more than 10 billion videos per day. More than one billion unique individuals visit YouTube every month (Trimble, 2015). People watch on YouTube more than one billion hours of videos per day (Bergman, 2017).

Everyday, these people are being exposed to video advertisements; they are being exposed to different contents that videos share (Hemsley, 2016; Mathews, 2010). Videos can reach a large amount of people and encourage people to engage, share the video with others and interact with brands (Trimble, 2015). That can be achieved by creating compelling and memorable video stories, that captivate people through moving images, voices and music. It is stories that make videos go viral, transforming them into legends (Trimble, 2015). Indeed, stories can be a very powerful tool (DeCou, 2017). Brands that consider videos into their communication strategies, should know that storytelling is the key of a successful story (Marshall, 2015). Storytelling is one of the most ancient types of human communications that has always existed. It is the art of creating stories that convey a certain message and help people to explain their surroundings (Mancuso & Stuth, 2014). Storytelling includes communications between brands and consumers on both unconscious and conscious levels of thinking (Woodside et al., 2008). According to DeCou (2017), people are engaged in a unique, personal and modern type of storytelling, which is positive when knowing that people want to interact with brands in a more human and real way (Newman, 2015). Storytelling has an impact on consumer’s engagement, intentions and behaviors (Pera & Viglia, 2016), therefore, it is crucial to understand the significance of videos and BS strategies (Pulizzi, 2016).
1.2 Problem Discussion

Nowadays, brands have become content media providers in order to communicate better with their consumers (Pulizzi, 2012). The story of the content is the solution of creating a good marketing strategy (The Story of Content: Rise of the New Marketing, 2017). One of the biggest trends in content creation is storytelling (Forbes, 2017; Woodside et al., 2008). Storytelling was considered as unscientific until the last decade, where its importance would flower, especially in terms of management in both literature and practice (Iglesias & Bonet, 2012). Many studies support the fact that storytelling is a powerful communication tool, because the content within a story tends to be more effective (Chiu et al., 2012; Mattila 2000). However, researchers consider storytelling not only as a communication form, but as a way to enable memory, awareness, make sense of the world, recall and recognize brands (Herskovitz & Crystal, 2010; Singh & Sonnenburg, 2012), therefore storytelling becomes crucial to branding. The brand itself is a sum of communications that give consumers information about the company (Herskovitz & Crystal, 2010). Since people think in stories, when they think of a brand, they are actually thinking of a story behind it (Lundqvist et al., 2012; Pace, 2008). Storytelling is able to help people to better understand, communicate, judge and evaluate in different fields such as psychology, sociology and marketing (Chiu et al., 2012; Pera, 2017).

Consumers’ responses become crucial when considering that not all stories result in positive outcomes (Pera & Viglia, 2016; Yu & Chang, 2013). Even when the brand content is transparent, it is possible for people to misunderstand and misinterpret it (Aydlett, 2016; Kidwell & Hasford, 2014). In order to prevent any negative outcome, marketers should create a good story with a positive influence on consumers (Chiu et al., 2012). As McKee (2003) states, the best way to persuade people is by telling them a "good story". But what is a good story? It is suggested that the story elements can determine a good story (Chiu et al., 2012). Plot, characters and archetypes are often seen as the main elements that have a significant impact on the story quality (Fog et al., 2010; Lundqvist et al., 2012). According to Greg McCoy, the senior archivist at Procter and Gamble, storylines together with deep, rich characters are the elements that create an immersive story that will draw consumers (The Story of Content: Rise of the New Marketing, 2017). However, very few studies describe what good stories are, and how they should be constructed to result in compelling stories that feel real and natural.
Storytelling has the power to influence consumers towards a brand and it can create a great competitive advantage. (Chiu et al., 2012; Hemsley, 2016; Wang et al., 2016). Through storytelling, brands become unique and distinguishable in the market, which makes it almost impossible for competitors to imitate them (Cahill, 2017). That is because people do not want brands that provide only simple products or services. People want stories that they can embrace and share with others (Smith & Wintrob, 2013). They seek more meaning into everything, therefore, brands should involve more meaning through storytelling (Paton, 2015). The uniqueness of the brands can be shaped through clear and instant messages that express unique brand associations (Hjelmgren, 2016). Video storytelling makes the difference between brands as long as consumers understand the videos (Yu & Chang, 2013). In addition to that, video storytelling makes it easier for marketers to draw and engage consumers (Mancuso & Stuth, 2015; Wendt et al., 2016; Yu & Chang, 2013). Therefore, brands that do not include videos will have fewer chances to enter the content creation race (Newman, 2017). Researchers and companies acknowledge that videos and storytelling are crucial for brands (Yu & Chang, 2013), however, they have been researched only as separate phenomena. In other terms, there is a clear lack of research regarding BS and videos in the same marketing context (Megehee & Spake, 2012).

In order to create marketing strategies, marketers need to take into consideration consumers’ perceptions towards a brand, known as brand perceptions (hereafter BP) (Gabrielli & Baghi, 2016; Hudson et al., 2016; Schivinski & Dabrowski, 2016). BP can strongly influence consumers' behaviors, hence their important to branding becomes essential (Siamagka et al., 2015). Brands choose different approaches to affect consumers and promote themselves. Since there are many factors that impact BP, marketers are including them in their strategies. Some of the first studies about BP, have viewed the informational and emotional antecedents as the main factors with a major effect on consumers’ perceptions (Cutler & Javalgi 1993; Stafford & Day, 1995; Zinkhan et al., 1992). Recent research continue to consider the emotional (Pera & Viglia, 2016) and informational antecedents (Bhaduri & Ha-Brookshire, 2017; Illicie &
Webster, 2013) as important. However, other antecedents are being highlighted as well. Consumer-brand relationship is one of the antecedent with an impact on BP. It refers to an emotional or cognitive bond that is created between consumers and brands (Chiang et al., 2008; Hjelmgren, 2016; Pera & Viglia, 2016). Brand meaning is another antecedent that influences BP through specific meanings that brands create and promote (Dij et al., 2014; Iglesias & Bonet, 2012; Pace, 2008). Brand experience is also considered to be an important antecedent. It is more concerned with the relationships that consumers have with brands, rather than the brands and products’ consumption (Megehee & Spake, 2012; Pera & Viglia, 2016).

Brands are in a great need of understanding what content they should create, in order to better communicate with consumers (Odden, 2012). Even though, it is confirmed that BS influences consumers (Chiu et al., 2012), a deeper investigation and empirical evidence are needed about BS and the way it influences BP. BP is not a concept that can be measured on its own, but it is rather determined by other antecedents that influence them. Therefore, storytelling should incorporate all the antecedents that have an impact on BP, otherwise brands might risk their success in the long term (Herskovitz & Crystal, 2010; Pera & Viglia, 2016). The existing BP's antecedents have not been researched in relation to BS and videos (Gabrielli & Baghi, 2016; Hudson et al., 2015; Schivinski & Dabrowski, 2016). Based on the identified gaps in literature, this study will explore BP's antecedents in relation to the new context of video brand storytelling (hereafter VBS).

1.3 Purpose
The purpose of this study is to explore video brand storytelling’s affect on the antecedents of brand perceptions.

1.4 Research Question
How do the video brand storytelling’s elements affect the antecedents of brand perceptions?
1.5 Outline of the Study

❖ Literature Review
   o BS
     o Elements of a brand story
   o BP
     o Presentations of the antecedents of BP
     o Visualization of the literature review
     o Presentation of the research question

❖ Methodology
   o Justifications of the study’s approach
   o Pre-Study with focus groups
   o Main research with in-depth semi-structured interviews
     o Summary of the methodology chapter

❖ Empirical Data
   o Summaries of the interviews
     o Step 1: Reduction
     o Step 2: Structuring
     o Step 3: Visualizing

❖ Analysis and Discussion

❖ Conclusion
   o Summary of the findings
   o Presentation of the proposed model
   o Recommendations
   o Limitations of the study
2 Literature Review

This chapter presents the existing research about BS and the antecedents of BP. In the end of the chapter a short summary can be found with the most important facts of the literature review.

2.1 Brand Storytelling (BS)

A story is "a narrative, either true or fictitious, in prose or verse, designed to interest, amuses, or instructs the hearer or reader" (Dictionary.com). In addition to that, Denning (2016) defines story as: “... anything told or recounted; more narrowly, and more usually, something told or recounted in the form of a causally-linked set of events; account; tale: the telling of a happening or connected series of happenings, whether true or fictitious.” More than 2000 years ago, Aristotle may have been the first describing a theory about stories. He explained that a story consists of three parts: the beginning, the middle and the end; it should also include characters and a lesson that the receiver should learn (Chiu et al., 2012). Human memory is based on stories. Episodes of stories help people easily interpret and learn everything that surrounds them. When stories are told and repeated, an emotional catharsis is released, referring to unconscious memories that are brought to consciousness (Megehee & Woodside, 2010). Since consumers think in stories form, it is logical that consumers will perceive and experience brands through story processes (Escalas, 2004). Marketing literature has often referred to branding, communication and consumption as stories, connecting them to storytelling (Chiu et al., 2012; Pace, 2008). A brand itself is considered to be a story, visually presented through sounds and characters (Chiu et al., 2012; Pace, 2008). Sometimes, the brand can be perceived by consumers as specific characters in the story. This is because brand values and characteristics are better expressed through stories (Chiu et al., 2012; Lundqvist et al., 2012). People tend to value psychological and symbolic benefits of the brands. One reason for is that people relate themselves to brands as a way to complete their self/image, connect with others and present their own identity. Consumers express themselves through brands (Escalas, 2004). The self-brand connections created through mental simulations, enable consumers to understand the brand meaning (Escalas, 2004a; Schraft & Micu, 2010).

Escalas (2004b) describes that mental simulation stands for events or episodes of events that are being mentally represented in an imitative way. Mental simulations are mostly in the form of stories that make people to relate an event to their personal behavior,
imagining they are the main protagonist of the story. Moreover, mental simulations influence people’s attitudes, behaviors and brand evaluations (Escalas, 2004). According to Wyer and Radvasnky (1999), images are obligatory for mental simulations, but verbal elements are optional. The mental imagery is what connects the consumer that receives the story to the storyteller’s world. They are emotionally connected to the protagonist of the story and vivid images of the story, the same way as they would experience it (Pera & Viglia, 2016; Yu & Chang, 2013). Through storytelling it is possible for marketers to create pictures and images in customers’ minds, and in turn consumers will focus on the company’s message and information (Chiu et al., 2012; Yu & Chang, 2013). Therefore, marketers intend to impress consumers through video stories and use visual elements to demonstrate brands and products (Wang et al., 2016).

2.2 Brand Storytelling’s Elements
Considering that consumers perceive and interpret brands through stories, marketers should create and design a good brand story, which will later on influence consumers’ attitudes and their perceptions (Chiu et al., 2012; Yu & Chang, 2013). Even though BS importance is acknowledged, there is a lack of research regarding brand story’s elements that affect consumers’ attitudes and perceptions towards the brand (Chiu et al., 2012). According to Lundqvist et al. (2012), stories’ elements that have significance when creating a good story, have not been widely investigated. To measure a good story, it is needed to understand the strength of the story’s arguments and the impact that story’s elements have on consumer perceptions (Yu & Chang, 2013). Previous research has included three elements of storytelling as crucial when creating a story: plot, characters and archetypes (Fog et. al., 2010; Woodside & Sood, 2016).

2.2.1 The Plot
A story should contain a plot, which frames a sequence of events (Escalas, 2004). The plot is the skeleton of the story. Imagery is an important part of the plot. It is the visual language used in the plot, vital to the narrative transportation so the story can resemble real life experiences (Green, 2006). The plot influences this narrative transportation so it can provoke mental imagery (Escalas, 2004). A very important part of the plot is also the climax, which is an incident or a turning point in the story which creates tension or thrill (Singh & Sonnenburg, 2012). The climax can generate the involvement of the story receivers and make them feel they are a part of it (Singh & Sonnenburg, 2012). A
lot of researchers support that drama is another important part of the plot, able to create consumer experiences (Celsi et al., 1993; Wallendorf & Arnould, 1991). Finally, the outcome which is the last part of the plot and is mostly derived from the characters’ interpretation of the story. The more the storyteller is able to focus on a lesson learned, or a moral created, the more powerful the story can be (Pera et al., 2016). This moral or lesson is presented during this last part. A compelling story usually includes an unexpected twist in the end (Peracchio & Escalas, 2008). To sum up, an efficient story has a protagonist, a beginning, middle and an end. Furthermore, it includes an “unusual event” and a moral, all accompanied by suspense (Woodside & Sood, 2016). A common element within all story production is the need for authenticity (Lundqvist et al., 2012).

2.2.2 The Characters
The characters are the protagonists of the plot (Fog et al., 2010) that play a role in the story. They can create a powerful connection between consumers and the brand (Pera & Viglia, 2016; Yu & Chang, 2013). A story typically starts with the introduction of the character that has to achieve a specific goal (Fog et al., 2010). The protagonist or the hero, as usually referred as, usually faces an adversary in their journey to achieve a goal. This adversary can be another character but it can also be a lifeless object or obstacle that the protagonist has to overcome to accomplish their mission. An adversary can also have a psychological substance which influences the protagonist of the story. Therefore, the adversary can be visualised as a bad person, a mountain that the protagonist has to climb or the fear the protagonist has to overcome to succeed in achieving their goal. Identifiable characters affect narrative transportation because the story receivers vicariously experience characters’ beliefs and emotions, empathize with them, and become engrossed in the story. (Mark & Pearson, 2001). When a story is well tailored the viewers can develop strong feelings towards the characters (Green & Brock, 2002). In this way, the message can be more convincing for consumers who will relate the advertisement to their personal stories, and will have less criticism towards it (Pace, 2008).
2.2.3 The Archetypes

According to Herskovitz and Crystal (2010), storytelling should take into account brand persona since it strengthens the emotional bond between brands and consumers. Moreover, it influences consumers to memorize and recognize brands (Herskovitz & Crystal, 2010). The brand recognition aspect can be drawn on archetypal personas that highlight the brand values. When the story does not involve a specific persona, it is possible to lack the connection of the story with the audience (Herskovitz & Crystal, 2010). Archetypes are seen as a suitable strategy when creating BS. Archetypes stand for personification of behaviours which can have a powerful affect on the modern storytelling (Pera et al., 2016). This theory is quite recent in the marketing literature. However, research has showed that brands should select relevant archetypes that lie on consumers’ subconscious and affect consumers to experience the brand. Pera et al. (2016) interpret archetypes as story characters that have a cultural, social, mythological or emotional significance for both; the storyteller and the listener. Furthermore, archetypes represent different aspects of the human mind which enact the drama in their life. Archetypes influence the interests, motivations and satisfaction of people (Woodside & Sood, 2016). Marketers use archetypes in advertisements to inform consumers of the experience that the brand is offering. Archetypes in BS are used in a way to look spontaneous and natural rather than being introduced to the consumer (Wertime, 2002), which becomes crucial for authenticity. Research regarding branding has emphasized the importance of the brand story’s authenticity, which consists of the story being perceived as original (Chiu et al., 2012; Pera & Viglia, 2016).

2.3 Brand Perceptions (BP)

The brand is considered as the sum of consumers’ experiences and perceptions (Schroeder & Borgerson, 2005). However it remains a challenge for marketers to influence consumers since they cannot fully influence their perceptions (Schroeder & Borgerson, 2005). Consumer perceptions are what consumers perceive every time they come across a brand; in other words “what consumers get is what consumers see” (Smith & Wheeler, 2002). BP stand for brand attributes that are associated to consumers’ mind. Hewett (2016) states that BP are strongly related to consumers’ memory and psychologically represent brands in their minds. Researchers emphasize the importance of investigating BP since they influence consumers’ reactions to marketing activities (Siamagka et al., 2015). In addition to that, BP can also provide with information that can enable brand strengthening and development (Papadimitriou
et al., 2016). Most of the studies relate BP to brand image and associations and yet, there is a lack of research regarding BP in other contexts (Siamagka et al., 2015).

2.4 Antecedents of Brand Perceptions (BP)
It has been a major discussion on whether brands should be promoted through emotional versus rational or transformational versus informational ways (Padgett & Allen, 1997; Stafford & Day, 1995). Based on Stafford and Day’s, (1995) conclusion, this differentiation depends on the product or brand type. For example, some studies show that service advertisements usually use the informational and cognitive approach (LaBand et al., 1992; Zinkhan et al., 1992), while Cutler and Javagli (1993) show the opposite. The inconsistency in this matter moves forward with researchers valuing more the rational approach to influence consumers (LaBand et al., 1992; Stafford and Day, 1995). On the other hand, the emotional aspect’s significance is more emphasized by other researchers (Cutler & Javalgi 1993; Zinkhan et al., 1992). It can be noticed that the emotional aspect and information have been mostly considered as the main antecedents of BP (Bhaduri & Ha-Brookshire, 2017; Illicic & Webster, 2013). However, recent researches seem to include other antecedents as well: such as consumer brand relationship (Chiang et al., 2008; Hjelmgren, 2016), brand meaning (Dij et al., 2014; Iglesias & Bonet, 2012; Pace, 2008) and brand experience (Bhaduri & Ha-Brookshire, 2017). Many researchers suggest that storytelling should combine rational and emotional aspects, since they all have an influence on BP (Herskovitz & Crystal, 2010; Pera & Viglia, 2016). In fact, brands that choose to not include them all, might not survive for a long time (Herskovitz & Crystal, 2010). Therefore, this study will explore all these antecedents as crucial to BP’s influence.

2.4.1 Emotional Aspect (Emotions)
According to Pera and Viglia (2016), the emotional aspect is one of the most important antecedents that influence consumers, especially through storytelling. Similarly, Schivinski and Dabrowski (2016) state that the emotional aspect has a significant impact on BP. For this reason, marketers try to involve the emotional aspect in their marketing communications, in order to positively affect BP. (Schivinski & Dabrowski, 2016; Supphellen, 2000). A brand consists of feelings and associations about a product or service (Pera & Viglia, 2016). Companies try to create an emotional bond with consumers using all the company’s operations, from product development to marketing
communications (Siamagka et al., 2015). Many brands apply emotional branding strategy since it builds strong emotional relationships with consumers (Pera & Viglia, 2016). However, there is a lack of investigation of the emotional aspect in relation to BP (Siamagka et al., 2015).

When it comes to storytelling, companies that do not create a good brand story which demonstrates emotional and rational values, will probably not survive long term (Herskovitz & Crystal, 2010). Advertising research shows that advertisements with story content create positive emotions (Escalas, 2004a). Consumers’ interpretation of the story depends on their background, culture, knowledge and personal experiences; however they are all emotionally transported into the storyteller’s world (Pera & Viglia, 2016). When the story is immerse, captivates consumers and creates positive emotions, consumers tend to be less critical towards the advertisement and positively perceive the brand (Escalas, 2004a). The story’s ending is usually the most remembered part and it needs to be emotionally satisfying (Lundqvist et al., 2012). Video storytelling is more instant and flexible, making it easier to evoke emotions than other kinds of media content (Wendt et al., 2016). Even when the story implicates negative emotions, but the brand is the solution of the negative events that created those emotions, BP can continue to be positive (Escalas, 2004a).

2.4.2 Brand Information
The information provided about products, services and brands is defined as brand information (Bhaduri & Ha-Brookshire, 2017). Consumers evaluate brands based on specific benefits; therefore marketers try to advertise specific benefits that can differentiate a brand from other brands in the market (Ilicic & Webster, 2013). Researchers interpret storytelling as a great way to promote brands and their reputation by expressing brand values and strengths (Herskovitz & Crystal, 2010). As Padgett and Allen (1997) state, stories should convey information about the brand image and its functional services. However, when the information is not related to the brand benefits or attributes, information is perceived as irrelevant and not useful. When information is considered as irrelevant, it can influence consumers’ judgements or evaluation, further on resulting in negative BP (Ilicic & Webster, 2013). Therefore, marketers should not overload consumers with information, rather than provide them with clear, understandable and relevant information (Bhaduri & Ha-Brookshire, 2017). When
information is perceived as transparent and clear by consumers, their BP will be positively influenced (Bhaduri & Ha-Brookshire, 2017).

Regarding new information that marketers spread, consumers tend to relate it to their personal experiences that are stored in their memory. When the new information is in accordance to consumer's personal experience, they will be positively influenced and perceive the brand as familiar (Bhaduri & Ha-Brookshire, 2017). The opposite occurs when consumers perceive a conflict or a mismatch with the brand information and what they already know, leading to disturbance and negative BP (Bhaduri & Ha-Brookshire, 2017). Many studies conclude that consumers can be influenced through the information that storytelling creates (Pera & Viglia, 2016). Consumers like to get brand information through stories which they like to ‘live’. Storytelling can structure pieces of information with a specific order and create a meaning for consumers (Nguyen, 2015). This should be considered when creating a story from some simple sentences, since information can make the difference (Pera & Viglia, 2016). The most important information is the part where the main problem, that needs to be solved, is presented (Nguyen, 2015).

2.4.3 Consumer-Brand Relationship

Hudson et al. (2016) refer to relationships between consumers and brands as consumer-brand relationships. Dijk et al. (2014) conclude that BP can be strongly influenced by consumer-brand relationships. Brand-consumer relationships are also affected by consumers’ feelings and emotions towards a brand (Chen-Yu et al., 2016). When consumers have positive feelings, brand-consumer relationships will be stronger and will last longer (Chen-Yu et al., 2016). One effective manner for marketers to create long term relationships with consumers is by using modern marketing communications (Gabrielli & Baghi, 2016) such as video storytelling. Video storytelling is known for its extraordinary powers regarding the development of emotional relationships between consumers and brands (Chiu et al, 2012; Pera & Viglia, 2016; Yu & Chang, 2013).

Dijk et al. (2014) suggest that consumer-brand relationships should have human characteristics. Brands should be as active, as consumers are to their friends (Chiang et al., 2008). When brands act as humans more interactions and stronger consumer-brand relationships can be created (Chiang et al., 2008; Hjelmgren, 2016). The reason for this
is that, nowadays, the differences between consumers and brands are fading away. Therefore, brands’ reputation should be personal and engage consumers to be involved in any kind of activities (Pera et al., 2016; Üçok Hughes et al., 2016). The connection between brands and consumers has shifted from a commercial relationship to dialogues, and personal relationships with fewer boundaries (Üçok Hughes et al., 2016). Finally, it is supported that personalized communications have a positive influence on consumer engagement and their BP (Steinmann et al., 2015). This type of communication is also considered as more convincing than mass communication (Wendt et al., 2016).

2.4.4 Brand Meaning
Brand meaning is defined as what the product or the brand means (Escalas & Bettman, 2005). Brand literature considers brand meaning as one of the most important topics, and has broadly investigated the way it is created and interpreted (Iglesias & Bonet, 2012). Marketers are aware of brand meaning’s importance since it influences consumers through specific meanings that brand might create (Pace, 2008). However, consumers might perceive the message of the brand in unpredictable ways or even misunderstand it (Kidwell & Hasford, 2014; Padgett & Allen, 1997). BS can negatively influence BP, when brand advertisement is perceived as manipulative, unreal or exaggerated (Peattie et al., 2009; Richardson et al., 1994). This outcome can affect consumer’s perceptions by thinking that the brand has something to hide (Brown & Dacin, 1997). Even though marketers intend to give a certain message in a clear way, the outcome can be completely different. Marketers’ ability to control brand meaning is a challenge since they cannot completely control the outcomes of brand meaning creation. (Kidwell & Hasford, 2014; Padgett & Allen, 1997). For example, having control over a brand logo creation does not mean that BP will be controlled as well (Iglesias & Bonet, 2012). Sometimes marketers can control brand meaning and sometimes they can only observe or influence it (Iglesias & Bonet, 2012). Therefore, it is needed to investigate the brand meaning’s impact on BP (Iglesias & Bonet, 2012). In order to do that, one should understand BS (Pace, 2008), since it enables understanding different brand meanings and can positively affect BP (Escalas, 2004a).

Storytelling helps marketers to create special meaning to brands, and they are aware of its impact when communicating and entertaining (Escalas, 2004a). How consumers perceive a brand meaning depends on their background, knowledge and their personal
experiences. Therefore, marketers should be able to identify different meanings that different consumers give to the brand (Iglesias & Bonet, 2012). Storytelling gives space for different interpretations where consumers evaluate the content based on plausibility. This can be viewed as an advantage for brands to be unlimited and not force consumers to perceive the meaning in a certain way (Padgett & Allen, 1997). One manner to prevent not intended brand meanings is to create strong relationships with consumers, understanding them and speaking their language (Kidwell & Hasford, 2014). However, the creation of strong emotional bonds with consumers through brand meanings remains a challenge for companies (Hjelmgren, 2016). Storytelling might be a way to resolve this challenge, considering previous research about branding confirming that storytelling has the ability to create connections between brands and consumers, by creating meaning to the brand (Hjelmgren, 2016; Iglesias & Bonet, 2012; Pera et al., 2016).

2.4.5 Brand Experience

“Brand experience is conceptualized as sensations, feelings, cognitions, and behavioural responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications, and environments.” (Brakus et al., 2009, p.52). The brand literature refers to experience as impressions that individuals create in their minds when having a contact with a brand (Iglesias & Bonet, 2012). However, the overall brand experience can be influenced by the personal experiences that consumers have (Iglesias & Bonet, 2012; Yu & Chang, 2013). Consequently, when consumers relate their personal experiences to brands, they start to feel attached to the brand; hence BP will be positively influenced (Bhaduri & Ha-Brookshire, 2017). Consumers’ perceptions of a complex reality can be organized and arranged by storytelling. However, it might occur that the personal experience, the social and emotional aspects are missing in a story (Bhaduri & Ha-Brookshire, 2017; Katzeff & Ware, 2006; Yu & Chang, 2013). In this case, BP will be negatively influenced (Bhaduri & Ha-Brookshire, 2017). Therefore, it is of great significance to consider storytelling that enables direct and personal presentation, especially through videos which can create a better storytelling (Katzeff & Ware, 2006). Storytelling communicates expressive individuality in terms of personal beliefs, feelings and behaviours. Since consumers are sharing their personal stories through online platforms, brands should also try to build the story content and express individuality, in order to be more connected to others (Pera et al., 2016). Berthon et al. (2011) refer to videos as a manner for people to understand the world, themselves and
make sense of their lives; just like diaries used to be for people, with text as the medium. Knowing this, there is plenty of information regarding consumers’ attitudes and perceptions, which can be a valuable opportunity for companies and brands’ success (Berthon et al., 2011). This becomes crucial when knowing that video storytelling enable people can easily relate their personal experience to brands.
3. Conceptual Framework

The illustrated model below demonstrates the connection between the dimensions that will be explored in this paper. One of these dimensions is BS. Based on the literature review, it is obvious that BS is more than just a communication tool; it is an approach to influence consumers. BS’s elements (plot, characters and archetypes) will be on focus as well, since they can define what is a good story. The model shows that, BS and its elements can influence BP’s antecedents, which can later on affect BP in total. The emotional aspect, consumer-brand relationship, brand meaning, brand information and brand experience were found to have a significant impact on BP, hence, they will be treated as BP’s antecedents. Considering that there is no research about all these dimensions in the context of VBS, the researchers will explore this model and its dimensions in the new context of VBS.
4 Methodology

This chapter presents the methods used and the justifications behind the choices made in this study. At the end of this chapter, a summary of the methodology is illustrated.

4.1 Research Approach

The authors of this paper decided to conduct this research using a qualitative approach. Storytelling and its connection to BP is a rather new topic as explained earlier in the paper. Therefore, the use of qualitative research to work with such a new topic is needed (Silverman, 2014). Storytelling is a phenomenon that requires qualitative studies since researchers should investigate consumers’ inner emotions and experience. Another reason for this choice can be that stories themselves convey deeper meanings of consumers’ perceptions (Pace, 2008). As Supphellen, (2000) claims, the best and the most appropriate way to investigate BP and its associations is through in depth qualitative research. Due to the theories used in this paper such as the understanding of the story and its elements and the antecedents that determine BP, the use of words is mandatory (Silverman, 2014). Videos are a great tool when related to qualitative research. The reason is that videos make it easier for participants to speak in stories through visual and verbal communications (Berthon et al., 2011). This is another reason why qualitative approach is the proper approach for this study, especially when considering that the respondents will talk about stories and their perceptions towards them. Most of studies that research communication issues, such as VBS, use qualitative methods (Wendt et al., 2016). Videos also give space for depth and reach information, especially when investigating relationships and experiences, such as the relationship between BS and BP (Berthon et al., 2011; Pera & Viglia, 2006). Furthermore, this paper seeks meanings and understanding to further explore this phenomenon rather than explanations, correlations or numerical analysis (Justesen & Mik-Meyer, 2012). In a qualitative research the researcher is characterized by subjectivity and interest in understanding meanings, that guides them throughout the whole process (Christensen et. al, 2010; Gergen, 2001; Higgins et.al,1984; Malhotra, 2010). It is worth mentioning that stories engage consumers to think consciously and unconsciously, hence researchers should deeply explore consumers’ emotions, BP that cannot be investigated through more logical and quantitative approaches (Megehee & Spake, 2012; Megehee & Woodside, 2010; Wendt et al., 2016). This paper uses and examines existing theories (Saunders et al., 2012), therefore, the deductive research approach is chosen. The
theories used are applied to the context of VBS and BP which is another justification for the choice of deductive approach (Malhotra et.al, 2012; Bryman, 2016). Finally, the data of this research is used to answer the research questions and not to generalize the findings (Silverman, 2014; Bryman, 2016; Bryman & Bell, 2011). For all those reasons, this paper considers the choice of qualitative approach as the most suitable approach for this study.

4.2 Research Design
The research design of this study is exploratory, considering the fact that VBS is a new phenomenon and it has not been researched in relation to BP's antecedents (Aaker et al., 2011). According to Malhotra et al. (2012), exploratory studies aim deep investigation, in order to get insights about a particular marketing phenomenon, which is needed for this study. An exploratory purpose enables researchers to explore and gather rich and deep data about a phenomenon in a specific context (Aaker et al., 2011; Gray, 2009; Saunders et al., 2009). In this study, BP are considered as a new topic in the context of VBS. Therefore, deep and detailed information is needed, in order to investigate and explore it. Another reason for this study to be exploratory is its qualitative nature, which should be in line with exploratory design, as Aaker et al. (2011) suggests. Moreover, the authors of this study have created a conceptual framework that has not been applied before in the context of VBS in relation to BP and their antecedents. Therefore, the antecedents of BP will be explored and investigated to understand their connection to VBS.

4.3 Data Sources
There are two kinds of data, primary and secondary categorized as such by where it is originated from (Hair, 2003). This study will gather primary data, which is considered as reliable since it is created for the investigation of a specific topic, as it is VBS, in a specific period (Aaker et al., 2011). The collection of primary data can help researchers to find out opinions, attitudes, and feelings and have a better insight of the consumers’ thinking for a product or brand (Christensen et al., 2010). One of the drawbacks of primary data is that it can be time consuming (Malhotra, 2010). Secondary data on the other hand may be easier to gather but it consists of data already gathered by researchers for other purposes (Hair, 2013) different from this paper. Since VBS and its connection with BP is a new topic, it is very difficult, if not impossible, to find secondary data.
4.4 Population and Sample
This study investigates people who are internet users and have access to video brand content websites or applications, since the information gathered should be in accordance to this study’s purpose. Before conducting any investigation process, the participants were selected based on these requirements, in order to reduce sampling errors and irrelevant data (Malhotra et al., 2012). Since non-probability sampling gives space for good representatives of the population being investigated (Bryman & Bell, 2011), this study chose that kind of sampling approach. A combination between convenience and snowball sampling was made for all the methodology approaches. According to Malhotra (2010), the convenience sampling saves time and money, since the sample units can be easily reached, which is the reason of choosing this approach. In addition to this, the snowball sampling was chosen, which consists of relevant selected participants, who lead researchers to other possible participants who fulfil the study requirements (Bryman & Bell, 2011). In this way, it is possible to reach out to many people, who are suitable to the research investigation. The sample did not have any kind of age delimitation, hence researchers tried to select people from different group ages.

4.5 Data Collection Method
The gathering of primary data consists of two phases. The first phase is the conduction of two focus groups which serve as a pre-study. Conducting a pre-study can help the authors be more prepared and minimize the risk of the interviews’ results (Bryman & Bell, 2011). The question guide is very important for the semi-structured interviews and by conducting a pre-study the authors of this paper had the chance to make corrections and perfect it. Furthermore, to get better results the questions need to be understandable and make the respondent feel comfortable answering those (Bryman & Bell, 2011) and a pre-study can help the authors change or enhance the questions asked. Finally, according to Bryman & Bell, (2011) the data gathered from the pre-study is not supposed to be included in the data analysis but only serve as tool to perfect the procedure. Thus, the second phase is the conduction of semi-structured interviews to gather the data that will be analysed.

4.5.1 Focus Groups
The most proper definition of a focus group, given by the Cambridge dictionary, is “a group of people who have been brought together to discuss a particular subject in order to solve a problem or suggest ideas”. There are various definitions about focus groups in methodology books such as the simultaneous interviewing of people participating in a
discussion about a topic (Bryman & Bell, 2011; Christensen et al., 2010; Silverman, 2004). This one fits this paper the most, because of the use of focus groups as a pre-study to help the researchers test and enhance the questions of the semi-structured interviews and finally perfect the procedure. Since the researchers’ goal is to understand feelings, opinions and experiences, the questions to be asked need to be clear, understandable and answerable by the consumers. Focus groups fit perfectly for this goal since they help gather large data in short time and give insights of the consumers (Freitas et al., 1998; Threlfall, 1999). Focus groups are also accompanied by disadvantages. Researchers not having control on the group, participants influencing each other, the less control over the data, the difficulty to assemble the groups, the high demand for trained interviewers are some of these disadvantages (Bryman & Bell, 2011; Freitas et al., 1998). However, all these disadvantages are not going to affect this research since the authors will not rely on the data assembled by the focus groups for exploring this topic. An operationalization for the conduction of the focus groups is created and the data assembled by the operationalization will help the researchers enhance the interview guide of the in depth semi-structure interviews and have more insights about the topic. The procedure of the focus groups and the data summary for both focus groups are presented in Appendix B.

4.5.2 In-Depth Semi-structured Interviews

Since this study is qualitative and exploratory conducting interviews is the most suitable method to use (Gray, 2009; Silverman, 2014; Patton, 2015). There are various types of interviews depending on their structure and formulation: structured, unstructured and semi-structured (Christensen et al., 2010; Patton, 2015). A semi-structured interview is chosen for this study. This choice is justified because the authors want to explore in detail the topic of VBS and BP and a semi structured interview allows the interviewer to further explore answers by engaging in a conversation with the interviewee (Gray, 2009; Bryman, 2016). Furthermore, the interview questions are open-ended, and depending on interview, the questions wording can be changed and questions can be added. An interview guide is used to help the researchers to gather relevant and similar data from all interviewees (Bryman & Bell, 2011; Gray, 2009). The interview guide for the semi-structured interviews can be found in the operationalization chapter. The semi-structured interviews which are in depth were also chosen because the authors want detailed information about thoughts and behaviors or want to explore a new issue in
depth. Furthermore, in depth interviews allow the researchers to access deeper information and have a better understanding about the topic (Boyce & Neal, 2006; Bryman & Bell, 2011; Malhotra et al., 2012). Since this paper relies on deep and detailed information to reach its purpose semi-structured interviews are the most logical choice. The number of the interviews needed depends on the topic researched and changes depending on literature. However, Christensen et al. (2010) mentions that saturation can be achieved when there are not new keywords to appear or new categories to be created. The authors of this paper reach saturation after twelve interviews and gathering more data could not have an impact on the researched topic (Christensen et al., 2010; Mason, 2010).

4.5.3 Procedure
For this paper, 16 semi-structured interviews were conducted. However, four of them are not used because the answers are not helpful for the analysis. Their answers were not considered as relevant for the study; therefore, they were rolled out. It is crucial to not include “too much” data when is not significantly relevant to the study (Kylén, 2004). All the background details for each participant, such as gender, age, interview date and duration, are presented in the table below. The interviews took place in a group room at the Linnaeus University’s library, which is a quiet and comfortable place. In the beginning of the procedure, the researchers introduced themselves and explained the purpose of the interviews. Participants were assured that any other personal information, except the relevant data for the paper, would not be exposed and their anonymity was guaranteed. They were offered a drink of their preference and were thanked for participating in these interviews. All of them were asked for permission to record the process after explaining that it was important for precise data transcription, which is what Christensen et al. (2010) suggests. One of the researchers asked the questions, and the other one took notes during the whole process of interviews. Two videos with storytelling were shown to all of the participants; both of them can be found in Appendix A. The videos were shown one at a time, and the same questions were asked respectively. The authors decided to keep the brand hidden, in order to explore the topic with relevant and reliable data that is not influenced by the bias of the participants. The bias can come from previous experience with the brand (Iglesias & Bonet, 2012), that can possibly affect their answers. However, the product or brand being advertised and its purpose was carefully explained at the end of the video, in order to help participants
understand the product/brand-video connection, without giving them any clue about the brand. After watching the first video, the researchers asked general questions about the video, further on continued with the next questions in accordance to the interview guide that is presented in the operationalization table in the next chapter. However, the procedure was flexible for all the interviews, and the questions were not asked in a strict order as presented in the interview guide. They were changed along with the interview flow and new following up questions were asked as well. When all the questions were answered and the interviewees had nothing else to add, the process ended by thanking them again for their participation. The summaries of the transcriptions for all the semi-structured interviews can be found in Appendix C, Table 5. (For the original transcriptions of the interviews, please contact the authors).

Table 1 In-Depth Semi-Structured Interviews’ Details

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Gender</th>
<th>Age</th>
<th>Date</th>
<th>Length of the Interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1</td>
<td>Male</td>
<td>22</td>
<td>28/4/17</td>
<td>35’</td>
</tr>
<tr>
<td>R2</td>
<td>Male</td>
<td>27</td>
<td>29/4/17</td>
<td>36’</td>
</tr>
<tr>
<td>R3</td>
<td>Male</td>
<td>25</td>
<td>27/4/17</td>
<td>32’</td>
</tr>
<tr>
<td>R4</td>
<td>Male</td>
<td>32</td>
<td>2/5/17</td>
<td>32’</td>
</tr>
<tr>
<td>R5</td>
<td>Male</td>
<td>21</td>
<td>27/4/17</td>
<td>36’</td>
</tr>
<tr>
<td>R6</td>
<td>Male</td>
<td>26</td>
<td>2/5/17</td>
<td>29’</td>
</tr>
<tr>
<td>R7</td>
<td>Female</td>
<td>45</td>
<td>4/5/17</td>
<td>30’</td>
</tr>
<tr>
<td>R8</td>
<td>Female</td>
<td>33</td>
<td>4/5/17</td>
<td>26’</td>
</tr>
<tr>
<td>R9</td>
<td>Female</td>
<td>36</td>
<td>3/5/17</td>
<td>31’</td>
</tr>
<tr>
<td>R10</td>
<td>Female</td>
<td>27</td>
<td>28/4/17</td>
<td>33’</td>
</tr>
<tr>
<td>R11</td>
<td>Female</td>
<td>25</td>
<td>29/4/17</td>
<td>28’</td>
</tr>
<tr>
<td>R12</td>
<td>Female</td>
<td>29</td>
<td>3/5/17</td>
<td>27’</td>
</tr>
<tr>
<td>R13</td>
<td>Male</td>
<td>22</td>
<td>4/5/17</td>
<td>20’</td>
</tr>
<tr>
<td>R14</td>
<td>Male</td>
<td>25</td>
<td>27/4/17</td>
<td>21’</td>
</tr>
<tr>
<td>R15</td>
<td>Female</td>
<td>27</td>
<td>5/5/17</td>
<td>23’</td>
</tr>
<tr>
<td>R16</td>
<td>Female</td>
<td>28</td>
<td>27/5/17</td>
<td>21’</td>
</tr>
</tbody>
</table>

Overall Length of the Interviews | 460’ (8hrs)
4.6 Operationalization

4.6.1 Interview Guide

An interview guide is a list of open-ended questions that help researchers gather similar data. The wording and the order can change depending on the interview’s direction. New questions can pop up from the discourse between the interviewer and the interviewee (DiCicco-Bloom & Crabtree, 2006; Doody & Noonan, 2013; Gray, 2009). The interview guide is presented below in the 4.6 operationalization. Researchers create questions with the help of the selected theories (Bryman & Bell, 2011). Operationalization stands for the theoretical framework which has been arranged by the theoretical concepts that will be measured (Wall, 2011). One example is taken from the interview number 10 that shows how a new question could pop up after the basic question of the interview guide.

Researcher: Which connects you more to the brand: plot, characters or archetypes?
Respondent 10 (R10): I feel very connected to the characters, the kids and the mothers. Maybe this will also make me feel connected with the brand. I am not sure. I cannot tell.
Researcher: Why aren’t you sure?
R10: Well, the brand is not presented at all throughout the story. I think if it was presented more I could connect better because I would understand how this brand helps all these characters and in the end me.
## 4.6.2 Operationalization In-Depth Semi-Structured Interviews

Table 2 In Depth Semi-structured Interview Guide (owned by the authors, 2017)

<table>
<thead>
<tr>
<th>Concept</th>
<th>Conceptual Definition</th>
<th>Questions</th>
<th>Operational Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. What do you think about the video you just saw?</td>
<td>To understand their general opinion about video storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. What is the most important part of the story for you?</td>
<td></td>
</tr>
<tr>
<td><strong>Plot</strong></td>
<td>The temporal sequence of the events (Pera &amp; Viglia, 2016).</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. What do you think about the characters?</td>
<td></td>
</tr>
<tr>
<td><strong>Characters</strong></td>
<td>The characters are the protagonists of the plot (Pera &amp; Viglia, 2016)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Can you recognize any familiar roles or figures presented in this story?</td>
<td></td>
</tr>
<tr>
<td><strong>Archetypes</strong></td>
<td>Story characters that have a cultural, social, mythological or emotional significance for both; the storyteller and the listener. (Pera &amp; Viglia, 2016)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. How does the story make you feel about the brand?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. Which of the following makes you emotional: plot, characters or archetypes?</td>
<td></td>
</tr>
<tr>
<td><strong>Emotional Aspect (Emotions)</strong></td>
<td>Consumers’ feelings towards something. (Chen-Yu et al., 2016).</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7. Does the story give you any information about the brand?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8. From which of the following do you get the information from: characters, plot or archetypes?</td>
<td></td>
</tr>
<tr>
<td><strong>Brand Information</strong></td>
<td>The information provided about products, services and brands (Bhaduri &amp; Ha-Brookshire, 2017).</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>9. Does the story connect you more to the brand?</td>
<td></td>
</tr>
<tr>
<td><strong>Consumer-Brand Relationship</strong></td>
<td>The relationships that organizations create between consumers and brands. (Hudson et al., 2016)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Brand Meaning</strong></td>
<td>Brand meaning is defined as what the product/brand means (Escalas &amp; Bettman, 2005).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>--------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11. What do you think is the meaning of the video? Do you understand it? Elaborate.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12. Which of the following creates this meaning: characters, plot or archetypes?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>To see if and how VBS gives brand meaning.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Brand Experience</strong></th>
<th>Brand experience is conceptualized as sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environments. (Brakus et al., 2009)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>13. Does the story relate to you or your personal experiences?</td>
</tr>
<tr>
<td></td>
<td>14. Which of the following creates this experience: characters, plot or archetypes?</td>
</tr>
<tr>
<td></td>
<td>To see if and how VBS relates to consumer's personal experience.</td>
</tr>
</tbody>
</table>
4.7 Choice of Data Analysis Method

The challenge that comes along with qualitative research is the management of data, since it can contain rich information in large amounts, therefore researchers tried to not be captivated by rich data (Bryman & Bell, 2011). This study follows Christensen et al.’s (2010) technique for the data analysis which involves three phases: reduction, structuring and visualization. This technique is also suggested by other literature (Saldâna, 2013; LeCompte, 2000). The first step is data reduction, which should occur throughout the whole process of the data collection and analysis. Coding is the main approach of this stage, where researchers narrow down the data and identify keywords that summarize data and explain the content (Christensen et al., 2010; LeCompte, 2000). The outcome of the reduction is the memo which helps the authors to move to the next step, structuring.

For structuring, Christensen et al. (2010) suggests consulting the memo, a separate document that includes all the reduced keywords and explanations. Through this method, researchers can structure the data which can be quite dense. In this way, it is possible to check specific codes in accordance to each interview and the context they were taken from. Moreover, it is possible to identify connections between codes and group them based on their specific meanings and relations (Christensen et al., 2010; Saldâna, 2013). When structuring, patterns can be created. Once the code relations have been identified, code groups can be created, known as conceptual categories (Saldâna, 2013). Researchers start comparing and structuring conceptual categories into new categories that are called parental categories. At this point, patterns are evolved and clearly formed. In this way, it is easier to focus on specific patterns and codes that create a strong and detailed analysis of the concepts being measured in this study.

Regarding the final step, visualizing of the data, Christensen et al. (2010) considers cognitive mapping as an appropriate way to finalize the process. Reduction and structuring are to a point connected to the theoretical information, since theories influence the decision about what data is relevant for a study (Christensen et al., 2010). On the other hand, Bryman and Bell (2011) recommend that coding and categories should always be related to theories, therefore researchers should control if the connection is clear. The authors of this paper will use a combination of these methods since this is an exploratory study and creation of new categories if supported by the data.
will be valuable for the research. Finally, visualizing enables the researchers to translate data into figures and conclusions (Christensen et al., 2010).

Figure 3 Data Analysis Procedure (Owned by authors, 2017)

4.8 Quality Criteria
For a study to be trustworthy and reliable, some quality criteria need to be met (Bryman & Bell, 2011). These criteria and the choices of the authors to ensure them are presented below.

4.8.1 Construct Validity
The construct validity refers to the ability of the test used to measure the intended concepts (Bryman & Bell, 2011; Cronbach & Meehl, 1955). The tool that is used to achieve this in the current paper is operationalization for both the focus group and the semi-structured interviews. One way to ensure construct validity is the use of more than one technique to collect data (Bryman & Bell, 2011; Silverman, 2014); this method is called triangulation. As mentioned above, the authors decided to use both focus groups and semi-structured interview as a data collection tool. This is not only because the researched topic is unexplored, but also to make sure that the intended concepts are being measured in a proper way. Moreover, the focus groups which are used as a pre-study, provide with insights on BP’s antecedents. Finally, they help to adjust and reformulate the interview guide for the semi-structured interviews, in order to get more relevant data.
4.8.2 Internal Validity
In scientific research, internal validity ensures the ability of a study to reach a conclusion by minimizing bias (Silverman, 2014; Patton, 2015). The authors of this study try to remain unbiased throughout the whole procedure. In this study, the authors try to minimize the bias of the results as well; therefore the interviewees will not be introduced to the brand that advertises the storytelling video for both focus groups and semi-structured interviews. The internal validity will be reflected by presenting in details the summaries of transcriptions of the in depth semi-structured interviews and all the other stages of the analysis.

4.8.3 External Validity
A study has external validity if the results can be generalized and applied to other contexts than that of the study. First of all, sampling needs to be done carefully and purposively to ensure it is representative (Bryman and Bell, 2011). Moreover, the authors need to provide complete information and thick descriptions so the results can be applicable to future research (Patton, 2015; Silverman, 2014). The authors of this paper accumulated as much data as possible to be able to provide thick descriptions about the theories investigated.

4.9 Social and Ethical Issues
When writing a paper, it is crucial to consider some ethical issues that can be avoided when considering business ethics (Bryman & Bell, 2011). Business ethics are seen as important to researchers, since they provide with ethical guides that are helpful in business and social aspects (Brenkert, 2010). Its importance is highlighted due to its influence on researchers’ way of working (Brenkert, 2010), therefore this study takes into consideration business ethics. There are four ethical points that this study pays attention to. The first one is the harm to participants which involves both the physical, and psychological harm (Bryman & Bell, 2011; Gray, 2009). This study does not harm any participant, considering that in the beginning of data collection process, the participants are asked to speak out, if their physical and psychological states are being violated or harmed in any way. Another ethical issue is the lack of informed authorization (Bryman & Bell, 2011; Gray, 2009), which in this study is avoided, by informing the participants about the study and its purpose. They are being asked for permission before researchers take actions during the data collection procedures; such
as recording the interviews. The respondents are also told about their rights to interrupt or decline their attendance, whenever they feel it is needed. Another important issue, is the invasion of privacy (Bryman & Bell, 2011; Gray, 2009), therefore the researchers of this study respect the respondents’ privacy by keeping them anonymous and not sharing any personal information about them in the paper. Finally, the respondents of this study were introduced to the real purpose of writing the paper, which is crucial to another ethical issue, deception (Bryman & Bell, 2011; Gray, 2009). The researchers of this study are honest about all the information that they share with the respondents; therefore, this study takes under consideration all the ethical issues mentioned above.

4.10 Methodology Summary

*Figure 4 Methodology Summary*
5 Empirical Investigation
This chapter includes the collected empirical data. The elements of the story are presented first, followed by the parental categories (antecedents of BP). The respondents are referred to as R accompanied by a number (e.g. R1, R10). This is done to help the authors of this study to group the data, but also to help the reader find the specific statements in the interviews. The summary of the interviews can be found in Appendix C, Table 5. In the end of the chapter, a summary of the structuring process is included. The visualization of the structuring can be found in Appendix C, Figure 4.

5.1 Plot
Eleven respondents have positive thoughts about the story in general. They call it “interesting”, “amazing”, “beautiful”, “touching”. R1 says: “It was extremely meaningful.” R2 shows that he enjoyed watching the story: “...I really enjoyed watching it as a short movie you know.” When asked about the most important parts of the plot, the answers are very similar. Ten respondents particularly choose the end of the story. Some perceive these parts as emotional parts or that have a special meaning. R4 says: “When the kids go to their mothers when they become older and succeed. This moment is amazing. It makes me want to cry.” R6 clarifies even more why the end is important: “The most important parts are the ones where the message is highlighted even more, or the part where you feel a relief. At the end where children achieve things, and mothers are happy.” R11 also tells: “I think the most important part for me was the quote in the ending and the reactions of the mothers. When they cried during their kids’ success.” The quote at the end is mentioned by R7 as well as a very important element of the story: “The quote “thank you mom” emphasizes even more the point.” On the other side, R2 and R9 think of the same moment as important. R2 says: “The fireworks. It was an intense moment. It got my attention” and R9 comments: “When he pressed the button, the Muslim guy, that was a critical point of the story I think.” Five respondents (R3, 5, 6, 7, 8) consider the change point of the story as crucial since they find it interesting, surprising, clever, unexpected. R6 answers: “Wow I got lost at this one, things happen so fast and you fall in love with the story. The change of the plot is the most beautiful part. It’s an intense video since you don’t expect that change to happen”. R7 quotes about the change point as well: “Interesting video, I was surprised at the end. The way it started, with power, wild actions, destroyed places and then everything changed, became brighter”. Two other respondents (R1, 9) mention mothers’ sacrifices
and all the parts where they clean, wash and take care of their children. R9 states: “Mothers who clean and wash, they do everything for their children since they wake up in the morning, until they go to sleep. They encourage their children to be the best.” There is very little criticism towards the video, where two respondents think that it was too long and need focus to understand the message. R1 claims that: “This was a good story, however I felt it was too long, and you had to be focused to understand it.” Another respondent thinks in a more negative way regarding the story, as stating: “it should be more simple, because not all the time you have the time or the nerves to see what is happening. I think it is exaggerated with the peace thing for a deodorant.” Another point that three respondents talk about is the appearance of the product in the video. R5 quotes: “They could have shown the product more to understand what it is about.” R9 similarly says: “…I think they should have shown the products in the story not only at the end when presenting it.” R6 as well who wonders about the same idea: “I just wonder why don’t they even show the product in the beginning or the middle of the story. What if I do not have time to watch it till the end?”

5.2 Characters
All the respondents identify the characters in the story. Some of them analyze their characteristics and their roles. Even though there are many characters, participants could find similar characteristics between them. R7 comments: “There were several characters. All of them had sports in common, hard work and sacrifices as well.” R1 explains: “All characters had the same roles, people that seemed to start a war, but were just in love.” R2 perceives that: “...And there are women who from what I can understand care about these men.” R4 identifies that the main character in the story is the mother. R5 says: “All the mothers had the same goal, to help their children succeed” R9 finds the common characteristic among the differences that the characters have: “Characters are of different cultures and different backgrounds. It doesn’t matter if they are rich or poor, or races. They all have in common the love of the mother for her children.” R12 also shows the similarity by saying: “All the characters are very different and similar at the same time. They come from different places and have different backgrounds, but they have in common the family love and hard work.” Some respondents share their views about what characters represent. R2 quotes: “A lot of cultures are presented. Kids and mothers from a lot of cultures I mean.” R3 as well concludes what the characters show: “Soldiers with different nationalities, warlords or
dictators…”. R4 adds: “Kids who became athletes from different cultures and continents.” The differences between characters are noticed by R11 as well, who quotes: “I was interested in the multicultural presentation of the characters. Kids from all over the world. I also liked the mothers. Very strong and supportive. However, I also saw the differences presented. The rich whites and the poor blacks. I did not like that part to be honest. Very stereotypical.” One of the respondents feels connected to the characters, as R5 expresses: “The characters were all very interesting. I felt very close to each one of them in the end. I think it was because of the feeling of love. Even bad people (like the Korean leader) could feel love for a person.” Some of the respondents relate themselves to the characters. R7 tells: “I was impressed by mother who had to do everything, clean the house, cook, wash clothes. It made me think or rethink of the things that my mom does all the time, and I didn’t even think of those things as sacrifices before.” R9 justifies her answer when she picks some of the characters to talk about: “The female characters were very beautiful; the Asian girl was perfect. I identify myself with them that is why I am commenting about them.”

5.3 Archetypes
All the respondents identify archetypes in the story. Most of them (R1, 2, 3, 4, 5, 6, 9, 10, 12) see the characters’ role and figure as archetypes. R6 describes: “Is the mother I guess who can be seen as a symbol for the true and unconditional love.” R1 comments: “The mother’s role I would say would be a figure that you think of directly.” R2 as well notices the characters’ role: “I can see a lot of powerful men who have leadership roles.” R9 tells about her point of view: “The Asian girl kissed the white boy. It is not only about make love, but interracial love as well…” Then she adds about another symbol: “The Asian girl reminded me of North Korea.” “It was the characters that were Muslims, and the suitcase that reminded me of a bomb and all the messy situation that we hear every day about the Middle East countries” is another quote taken from R12. Six of the participants (R2, 3, 4, 5, 10, 11) notice some abstract or social phenomena as archetypes. R10 is one of them: “Yes. I think power is the most presented role here.” R5 answers: “Love and power, and that you should not judge someone from his appearance. The things in life are not as they look…” Some respondents (R1, 6, 7, 8) identify some specific objects that symbolize something. R7 quotes: “The doll that the tank crushed, shows that innocent kids have died because of the war.” R1 as well distinguishes an object in the story: “The heels of the girl in front of the tank, I don’t
know it was very feminine and their color was different to the sad colors that the background had.”. R8 makes a detailed explanation about the archetypes: “For me it was the part with the girl trying to keep the balance on the woody thing. The balance has a great meaning, I think, it’s like the wood is life and difficulties and the girl trying to find the balance, as everyone does in this life.”. R8 gives another example: “The suitcase is a symbol for a bomb I guess.” One of the respondents (R9) does not notice any archetype, in one of the videos. She says: “Nothing is specific I could notice. Maybe if I watch it again”. R8 tells: “…Still there were some other symbols but I think it was too many complex scenes.”

5.4 Emotional Aspect (Emotions)

Most of the respondents say that the video makes them feel sensitive and emotional (R1, 6, 7, 8, 9, 10, 12). As R1 stated, “I felt emotional, touched. I would definitely remember this story when I would see the product in a market or somewhere else.” R7 feels emotional and considers the brand as successful since: “They made me emotional, and I think they achieved their goal with this story.” Some of the respondents (R4, 5, 10, 11) have opposite feelings, such as sadness and happiness, however their general emotions towards the video and the brand are positive. R4 expresses that through these words: “I felt sad and happy. I think it makes me feel happy also about the brand. Like this brand is supportive. I feel relief. The same opinion shared R12 as well by saying: “In the beginning you have a different feeling, maybe I was sad I would say, but later you feel relief, and happy.” All the respondents (R4, 5, 10, 11, 12) that have opposite feelings about the story feel relief and happiness at the end of the story. For R3, the sad feeling at the beginning influenced his curiosity about the story: “To be honest in the beginning I feel sad but I want to see how this is going to end and I feel happy with the good ending”. According to another participant (R10) the video creates only positive feelings as quoted: “I can only think of positive emotions that are provoked from this video.” The positive feelings that the respondents have, are related to the brand as well, as M4 says: “I think it makes me feel happy about the brand also. Like this brand is supportive.” F1 also thinks that the brand is not superficial since it provokes such emotions to her, and it also gets her attention. Another participant (F6) has a similar thought by connecting the brand to the characters of the story: “It is a very emotional story and makes me feel that the brand wants to show a great message. Feels like the brand cares as mothers do.”. The majority of the respondents have positive feelings
towards the story and the brand. Only three respondents are skeptical towards the story and the brand. R8 explains that she would not trust the brand, since the story was exaggerated: “I do not feel like I trust them, I don’t really like the video. They wanted to do something unique, but they have exaggerated it. When you think it’s just a deodorant.” R5 felt that one of the videos is exaggerated as well, saying that the story should be more realistic and less idealistic. He also states: “I don’t have any feeling to be honest. I feel they try to make me have feelings but they try too much”. R11 is skeptical as well by saying: “I got the message but I know that it’s a company that just wants to sell products so no feelings.” However, she did not have any negative feelings towards the story or the brand. When asked about which of the plot, characters and archetypes would provoke more emotions, the majority of the participants say that the whole story influenced them. Some of them refer to the characters and specific parts of the plot, such as R12 who says: “The mothers that sacrifice and the joy moments when they feel proud that they’re children win. That is the most beautiful part of the story, like their sacrifices are worth it.”. Others mention archetypes such as the mother figure, power, love and war. “It is the power and love that influences me the most because even if they have a lot of power, love can make them act like normal people.” (R11).

5.5 Brand Information

Regarding brand information, participants answered if they found the information relevant and if they needed more information about the brand. Some of the respondents (R1, 8, 9) guess what the products are or what their functions and attributes are. R8 answers: “I think they sell woman clothing, kitchen tools, products that you use every day. I don’t know why but it feels they have cheap prices, that everyone can afford, or that they make discounts.” R1 comments that: “They inform it is a resistant deodorant I guess and It is enough information. It depends only on its aroma if it is that good as they say.” R1 mentions that there was this given information: “This product is used to take odors out so there is war and this product creates peace”. Six respondents think that they got enough information about the brand or the product. R9 stated: “I think the information is enough to understand the brand. And when you see the brand at the end, of course you can easily make the connection.” R11 considers the amount of information as well provided: “Honestly yes. I connect the relief I feel when the video ends with the product. So, I think that this brand relieves you.” R11 also comments: “Yes I think it’s enough information, It’s just a deodorant.” Other six respondents (R3,
5, 9, 10, 11, 12) do not consider the amount of information provided in the story as significant. R10 explains: “I did not find the story informative about the brand. The brand was not presented at all. Like the use of this brand, how it will help me.” In the same way, R12 answers: “I am not sure if I get enough information about the brand or the product. I would guess this video is for a cause rather than the product itself. However, you make the connection. Maybe would be better to show the product in the video.” R9 suggested the same thing: “They should have been focused more on the product by showing it more, instead of just showing it at the end of the video. Maybe I want to know more about its use?” R11 emphasizes that she did not get any valuable information about the product. She adds: “…I would prefer an ad to be more informative. Ok it was a good story but that’s all. If I want to watch a story I will watch a movie not an ad.” In contrast, R5 admits that he did not get a lot of information, however he says: “…i don't think i would see this advertisement to get any information. Ok, maybe i could have some information but i don't find it very important. This ad makes me want to find information.” R2 also does not think that information is important: “No i do not get any information but to be honest i do not think i care about information in an advertisement like this one.” R6 states: “As long as you make the connection between the story and the brand, it is okay. However, I think they should have placed the products within the story, instead of just waiting until the end of the story, to understand.” Only R5 thinks that none of the plot, characters or archetypes give information about the brand: “None of the parts includes any information”. All the other participants perceive the whole story and the plot as important for providing with brand information. Seven of those respondents (R1, 2, 3, 4, 9, 11, 12) say that the end of the story was particularly the most significant part. Respondents number 2, 3 and 11 express that at the end of the story they could relate the brand or product with the video. As R11 comments, “when the video ends with the product.” The quote that was presented at the end of the story was mentioned as well by respondents 4, 9 and 12. R12 stated: “The quote at the end and the product name”. R4 even repeated the quote: “It is a full-time job.”
5.6 Consumer-Brand Relationship
Most of the respondents (R1, 3, 4, 5, 7, 8, 10, 12) say that they would feel connected to the brand after watching the video. M1 stated: “You feel connected to the story, and to the brand that makes this possible”. Another participant (R3) says that he would surely search more for the brand. As he added: “…I would like to see other advertisements like this one so I would search for them online”. R5 also wants to search for the product since he felt connected to the brand. R1 was also intrigued by the story that he called interesting in these words: “The story is interesting, and makes me curious of the product.” After perceiving the brand as “humane” and “spiritual”, respondents say that they would consider the brand because of these characteristics. “It is a unique story, and seems that this brand goes deeper in the soul with this story, it is very spiritual. Therefore, I would be interested in this brand I think.” (R7). Similarly, R8 said: “They seem to be humane, they show righteous and human feelings. I think I would implicate in the beginning”. Some respondents (R7, 9, 12) feel that the story would influence them to remember the brand or consider it. “Maybe I would consider the brand, and I would have it in mind I guess.” (R12). R9 also describes: “I think It will stuck in my head, but I am not sure if I would feel more connected to it.”, “In the end I can feel the relief that I can get with this brand. Very connected indeed.” says R10. R4 as well mentions that: “I felt that this brand supports mothers. So, it supports my mother probably. I could be connected to this brand.” R1 as well thinks that the story shows that people can achieve things, and the brand can make it happen. For this reason he felt connected to the brand. However, R10 said that: “The brand is not presented at all throughout the story. I think if it was presented more I could connect better because I would understand how this brand helps all these characters and in the end me.” Only two respondents are more skeptical. R8 is very critical about one of the videos; therefore, she does not feel connected to the brand. “I do not think I would have any relationship with them. If they would give that to me for free, I wouldn’t take it.” When R8 is asked about the reason behind this answer, she says: “….a long video, and the whole story looks exaggerated, it doesn’t feel natural.” R5 as well thought that the video was not realistic, hence he could not feel connected to the brand: “I feel it is too much. Not realistic. I cannot feel familiar with it.”. R9 is not sure if she felt connected to the brand, since she was skeptical, however she emphasizes that: “I think It will stuck in my head”. R4 would also not be connected to the brand, even though he likes the story: “No I wouldn’t say I feel connected. No, I liked it but no connection. Maybe I
would like to see more videos like this.” Most of the respondents feel that the characters and the archetypes in the story were the main influence (R3, 4, 8, 10, 11) “Women, their heroism related to kids, it is the strongest love feeling.” Similarly, R4 states: “I think I feel a connection because of the mothers and their love.” R11 says that the story would improve whatever she thought about the brand because: “This is because it presents the mothers in a way that I like”.

5.7 Brand Meaning
When the respondents were asked about the brand meaning, all the answers were very similar. Regarding the first video, the brand meaning is similarly perceived by the participants. Eight participants perceive the brand as caring and supportive for their products and customers (R2, 3, 4, 6, 8, 9, 10, and 12). R8 states: “R8 also said that: “I can see that they work with their hearts, they take care of their products and their clients. They show that they do not care only about profits, but there is more than money behind their work.”. Four other participants perceive it as a brand that helps to achieve success (R1, 5, 7, 11). R5 was one of these respondents who said: “Well people who use these products are successful or using these products will help you succeed.” Another similar point of view comes from R1: “I think the brand wants to show that if you want to be successful and famous, or do great things in life, you need these small investments that are a need not a want. Their products are a part of this success.”

Regarding the second video, ten respondents (R2, 3, 4, 5, 6, 7, 9, 10, 11, and 12) have the same thoughts about the brand meaning, that was to spread or create peace and love. As R10 comments, “I think it is the relief. Make love not war. So this brand can help me be peaceful or even love find love” R3 as well added: “They are supporting love. Their product creates love.” Three respondents (R1, 7, 8) perceive the product to be “resistant”, “effective” and with a “relaxing smell”. R7 expresses: “I think it is that the deodorant has a relaxing smell like peace, the freshness of love, the feeling that you are in love. It makes you think like, oh, ok, if I use this, I will be in love in the same way with my partner.”. Similarly, R1 comments: “I think this story shows that the deodorant is resistant. In a war for example you sweat, and the deodorant is so good that works.”

Three respondents guess things about the customers of the brand such as R8: “I think the brand gives opportunities for all people of different levels.” R8 mentions the details in the characters: “People of different cultures, rich and poor. This can be seen in the contrast of the girls with heels and an Asian girl who is in the fields with a simple hat,
she looks poor?” R3 also suggests the target group of customers by saying: “I guess these products can be helpful for mothers or women in general”. The brand meaning is clear and easy to understand as some respondents state. R5 mentions: “I think the message here is very obvious and easy to understand.” Even though respondents could have some negative thoughts about the story in general, the brand meaning was clear to them. R8 comments: “The brand sounds manipulative, doing more than needed. It has to be simpler. It feels like the product has nothing and they are forced to hide something, or the weakness that it has.” Then R8 adds regarding the brand meaning: “…However it can be seen maybe that they want to show the deodorant is effective for all kinds of people.” R12 as well understands the brand meaning: “They seem to spread love and try to tell people what they stand for: against war and supporting love. A peaceful brand. Which feels a bit off when you know it’s a deodorant. I think it’s too much of a story for a deodorant. R5 states: “Even though as I said it is unrealistic the message is very clear and I get it.” All the respondents think of the characters as very important for the brand meaning. Some respondents (R1, 2, 4, 5, 8) compare the brand meaning to the characters and their roles. R2 commented: “The meaning is that this brand cares about the customers as the mother for her children.” R4 thought the same idea: “Hmm. I think the meaning here is the love of mothers for children thus the love of this company and the support for customers.” Nine of the respondents mention the plot as very important. Four of those respondents think specifically of the plot parts where the characters’ role was shown. One example is R1 who says: “You see it from the beginning where they are poor and mothers cook, until they achieve their goals at the end. The whole story.”. R7 also states: “The part of the couples in love, the end of the video.”. R7 mentions for the other video: “The whole plot, mothers’ sacrifices and children’s achievements.” R4 and R9 think of the quotes as the most crucial part of the plot. Archetypes are also seen as important such as love as R10 expresses: “The archetypes again. Love to be specific. It was everything for love in the end…”

5.8 Brand Experience
All the respondents could relate themselves to the story. Some of them put themselves in the characters’ place, and others think of another person they know. R7 remembers her mother, as she states: “I remember my mom’s sacrifices. Somehow it makes you conscious at the moment”, while R8 directly thinks of herself: “I can relate the story to myself cause I am a mother, and I value the story.” R1 as well, relates himself to the story. He claims: “Yes I related myself to the story. You know what I thought? If my
mom would be that committed to me as those mothers were, I would be someone famous today. Haha”. R10 tells that it feels familiar because she could see herself in the story: “All this supportive mood during the story reminds me my life. I feel very familiar to the brand watching this story. It gives me good messages for my life.” R11 comments that she feels related since she: “…would do anything for the person I love”. Some of them even generalize the story, as it fits to all people. R6 says: “I relate it to myself of course, and I think that all people can relate themselves to things like mothers - kid relationship, war, love, peace”. Similarly, R5 thinks: “Yes I think anyone could familiarize with this story/a and the brand of course. We all have mothers, we know how it is to grow up and get help.” “I think that everyone would relate themselves to this, it is a great message, none wants war, all want peace” is quoted by R7, who has the same point of view about this generalization. Only three respondents (R3, 4, 9) think that they could not relate themselves to one of the videos. R3 is not sure if he could relate himself to the story: “I am not sure. I don’t think so”. R4 as well hesitates when answering: “Hmm. No, not really. Well I have never been on war or willing to.” Many respondents (R1, 6, 7, 8, 9, 11, 12) claim that the story would influence their brand experience. Some of them admit that the story could improve their brand experience, that they would consider the brand or even buy its products. R7 states: “I think that it would affect somehow my experience, because the story made me sensitive.” R8 as well thinks that her experience would be influenced: “I think my experience with the brand would be improved, I would consider it.” Another respondent (R1) even considers buying the product by saying: “I think I would buy the product, really, just out of curiosity.” R9, who does not feel related to the story, admits that the story would improve her brand experience: “I have never been to war, so I do not see myself in the story. Yes, I do believe though that the story would improve my experience with the brand”. Eleven respondents mention archetypes as the most important part that influences their brand experience. R2 is one of these respondents who say: “I think it is the mother and her protectiveness towards the children.” Some of the respondents thought of the plot, characters and archetypes combined. Ten respondents identify the plot as very significant to their brand experience. Four respondents (R7, 8, 9, 12) identified particular scenes from the plot as the most important parts. R12 expresses: “The whole story, especially the love moments.”. R9 also gives an example: “The whole story, especially when mothers take care and encourage their children.” Three respondents find characters as important when experiencing the brand. R1 sees himself in one of the characters, as he claims:
“The guy that comes out of the tank. Well, I would also stop the tank for her, how can you kill her? Haha”.

5.9 Brand-Story Connection
All the respondents mention brand-story connection in their answers, even though they were asked about other concepts such as brand experience, emotions and so on. Based on the respondents’ answers, brand-story connection refers to the match of brand/product and the story that represents the brand. When asked about brand meaning, R6 compares the brand to the story by mentioning the connection between them: “The brand meaning is that their products take care of their customers as do mothers of their children. The connection is amazing I think.” The story ending is mentioned by many respondents (R1, 5, 6, 7, 9) as the part of the plot that makes the connection between the brand and the story. As R1 explains: “They are showing a strong product that makes the change as the story does at the end...” Another respondent (R5) says that: “I think the message here is very obvious and easy to understand since the connection of the story and the brand is very well showed.” Other respondents (R1, 2, 3, 8), show more negative thoughts when they do not find the brand-story connection well shown. R1 expresses his idea: “However I am not sure if the story matches the product. It’s a surprise to see that is a deodorant.” Even though R11 is interested in the brand, the connection of the respondent to the story would be better, if the brand-story connection would be better as well: “...I would like it to be more connected to the product, the connection between it and the story should be more clear...” Some respondents perceive the story as exaggerated when related to the product that the video shows. R2 describes: “This sounds a bit weird when you think of it. A deodorant could never achieve that.” R3 shares similar thoughts even though he is asked about brand experience: “…I couldn’t stop thinking that this story was too much.” When R8 is asked about the plot in general, she states: “I think it is exaggerated with the peace thing for a deodorant.” When asked about the emotional aspect she adds: “I do not feel like I trust them, I don’t really like the video. They wanted to do something unique, but they have exaggerated it...”. R6 comments: “As long as you make the connection between the story and the brand, it is okay to not show deep information.”. R11 thinks that the connection of the story to the product’s name is amazing: “It is amazing how connected the advertisement is with the name of this brand’s product.” R6, 7 and 9 make the connection of the story to the brand, at the end of the video. When other things that are
not related to the brand are highlighted, R7 feels confused: “I would guess it’s a brand about sports.” Then she adds: “…Maybe they should not highlight the sports so much, since it makes me confused.”

5.10 Brand/Product Placement
During all the interviews, respondents mention the brand/product placement theme when answering different questions regarding different antecedents. Eleven respondents think that videos should present the brand/product during the video. R6 thinks that showing the brand or the product in the story will help her to better understand the brand. R1 states why the product placement is important to connecting the video to the product: “…It would be better to visualize this connection by showing some specific products that they have.” Even though R2 was asked about brand information, she comments: “I would like though to see the product in the video, but not specific info about it.” When the brand is not visualized in the story, respondents have to guess what the products are and what their functions are. R11 states: “I would guess this video is for a cause rather than the product itself.” R9 shares a similar point of view: “I guess these products can be helpful for mothers or women in general. I guess since I do not see the products during the video” Some respondents (R6, 8, 9) think that the product should be placed not only in the end of the story but in other parts as well, such as the beginning or the middle of the story. R6 mentions: “I would like to see the product all over the story so I do not have to focus hard to understand it.” R9 is another respondent that explains that the brand should be shown during the whole video “…instead of just showing it at the end of the video.” R6 highlights the time issue when the brand is only presented at the end of the video: “What if I do not have time to watch it till the end?” Some of the respondents (R2, 7, 8, 11) state that they would like to see the brand during the video. R8 clarifies that she would like to see the product often: “I would also like to see more than once the product in the video.” R7 similarly explains: “It would make me like the brand even more if I they would have shown the products in the video.” R11 shows that she is interested in advertisements that present the product and its use as well.
5.11 Structuring Summary (Category Creation)
The table below includes the parental categories. The parental categories were created from the conceptual categories but always with the consultancy of the theory. The conceptual categories were developed from the coding phase of the analysis and are product of the in depth semi-structured interviews. All the codes are presented analytically in the Memo which can be found in Appendix C, Table 7

<table>
<thead>
<tr>
<th>Parental category</th>
<th>Conceptual category</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Emotional aspect</strong></td>
<td>The plot crucial (All the elements) Emotions Draw attention Memory Brand-story connection Interested in brand Realism</td>
<td>“sudden change”; “emotional”; “touching”; “create feelings” “attention”; “remember”; “connection”; “interesting”; “positive emotions” “interested” “check this brand”. “more realistic”; “exaggerated”;</td>
</tr>
<tr>
<td><strong>2. Brand Information</strong></td>
<td>The plot crucial (All the elements) Story ending elements Change of the plot Amount of information Product’s use information Storytelling advertisement Product placement Brand-story connection</td>
<td>“the end”; “change of story”; “quote at the end”; “product/brand present in the story”; “Enough information”; “Not in such ads”; “brand helps”; “show product”; “connection”; “more relevant info”.</td>
</tr>
<tr>
<td><strong>3. Consumer-brand relationship</strong></td>
<td>Characters and Archetypes crucial (All the elements) Interested in the brand Brand’s human characteristics Brand-story connection Brand/product consideration Product placements Realism</td>
<td>“Interesting”; “the change”; “curious”; “search the brand”; “connected”; “more videos”; “message”; “human”; “spiritual”; “exaggerating story”; “consider the brand”; “interested in the brand”; “buy the product”; “brand presented in the video” “realistic”</td>
</tr>
</tbody>
</table>

Table 3 Parental categories, Conceptual categories and Codes
| **4. Brand meaning** | The plot crucial (All the elements)  
Plot’s elements  
Brand characteristics  
Brand benefits  
Understanding  
Brand-story connection  
Realism | “whole story”; “the contrast”;  
“thrilling”; “caring”; “supportive”;  
“brand helps”; “easy to understand”; “amazing connection”; “manipulative”;  
“more than needed”; “relief”; “a bit off for a deodorant” |
|----------------------|----------------------------------------------------------------------------------------------------------|
| **5. Brand Experience** | Plot and Archetypes crucial (All the elements)  
Story ending elements  
Familiarity  
Relate to yourself  
Relate to others  
Brand/product consideration  
Experience improvement | “all of them”; “the change”;  
“happy ending”; “feel close to brand”; “curiosity”; “familiarity”;  
“relate”; “buy the product”;  
“improve my experience”; “think of someone”; “consider” |
| **6. Brand - story connection** | Story ending  
Understanding  
Story fitting the product  
Exaggeration | “not only at the end”;  
“to understand”; “should be clear connection”; “not that good connection”;  
“you make the connection”; “story doesn’t fit”;  
“not sure if story matches the product”; “no feelings when bad connection”; “I do not feel I trust them”; “exaggerated”; “story too much” |
| **7. Brand/Product placement** | Understanding  
Visualization  
Product information  
Connection to the brand  
Frequency | “better understand it”; “not focus to understand”; “better to visualize”;  
“see the product”; “like to see the product”; “I guess since I don’t see the product”; “guess what products and their functions are”; “not specific info”; “visualize the connection”; “make me like the brand”; “like to see more than once”; “during the whole video”; “instead of waiting until the end” |
6. Analysis

In this chapter, all the parental categories (antecedents of BP) are analysed based on the collected data. A new antecedent that derives from the parental categories is also introduced. All the elements of the story are connected and analysed for each antecedent separately. A new element of the VBS is also introduced.

6.1 Emotional Aspect (Emotions)

When the interviewees were asked if the video made them feel emotions most of them replied that it did. These emotions such as “happiness”, “sadness”, “sympathy” and “touch” indicate that the viewers are sensitive towards the story. Most of the participants felt positive emotions towards the story of the video. It was noticed that all the respondents that have positive feelings towards the story, tend to have positive feelings towards the brand as well. As one respondent mentions: “I think it makes me feel happy about the brand also...” Some respondents were skeptical towards the story, since they perceived it as “exaggerated” and “not realistic”. However, they did not have negative feelings towards the brand. This indicates that storytelling can implicate positive feelings towards the brand, even when consumers are skeptical towards the story.

Most of the respondents mention that, it is the plot that creates emotions, meaning that, the most important element of the story for the creation of emotions, is the plot. Negative emotions are also present during the progress of the story. However, by the end of it, the negative emotions are turned to positive ones. More specifically, the feelings become from negative to positive when “sudden change” or something unexpected in the plot occurs. All the respondents that had negative emotions towards the story, felt positive after the changing point of the story. That demonstrates that the changing point should be positive and bring back smiles after all the story’s negativity. One reason for respondents switching their emotions from negative to positive ones, can be that the twist of the story makes them curious and draws their attention. It was noticed that the twist evoked more “intense”, “thrilling” and contrary feelings. Except for the plot, the archetypes presented in the story, also help in evoking of emotions. As many interviewees mentioned, their feelings towards the story and the brand were influenced by the archetypes as well. The “caring mother” as stated by many, or the “love”, are archetypes that can emotionally influence the consumers. Finally, the
characters were mentioned only by few of the interviewees. They seem to not be as important as the plot and the archetypes, when it comes to the creation of emotions.

6.2 Brand Information
Regarding information about the brand, the opinions of the interviewees are divided into two groups. One group of the respondents believes that the amount of information that the brand presents in the story is enough. For example, one of the respondents states: “I think the information is enough to understand the brand”. Respondents were able to make connections and understand the brand, its meaning or its functions from the information given in the videos. Through the information provided in the story, some respondents could even identify those invisible attributes such as: the price (e.g. “affordable prices”, “discounts”), product category and its use. When consumers understand the brand through the provided information, the amount of information is perceived as sufficient. At this point, it can be demonstrated that the information through stories, can be used to promote and explain brands’ attributes.

The interviewees, who get information from the video, state that they do not expect a lot of information from videos with storytelling, therefore they are satisfied with the information provided in the story. This shows that VBS affect respondents to be less critical towards the brand information in the story. On the other hand, the other group of the respondents thought that the information was not sufficient. One example is respondent 10 who comments, “I did not find the story informative about the brand. The brand was not presented at all. Like the use of this brand, how it will help me.” When respondents do not get information about the brand’s features or their benefits, they perceive the information as irrelevant and not sufficient. Even when the information is perceived as not sufficient, as long as consumers can easily make the connection between the brand and the story, getting detailed information is not considered that important. When the information is not completely clear, respondents would even get engaged and search for more information about the product. This shows again, that VBS makes respondents less critical to brand information presented in the video.

All the story elements are mentioned as having significance to the brand information in videos. However, the plot was perceived as the most important element of the story. Most of the participants comment that the main part of the plot is the story ending,
where the brand, its quote and the moral of the story are presented. A simple quote such as “Make love, Not war” is able to help the consumers gather and understand the information related to the brand. Apparently, most of the interviewees think of the brand information as important, however they do not think that the story ending should be the only part that presents brand information. Respondents agree that they don’t want to spend a lot of time to understand brand information, therefore, the brand/products should be placed in different parts of the plot. In this way, brand/product placement is perceived as a significant element that enables consumers to save time while processing brand information and helps to easily understand it. However, most of the respondents were able to understand and interpret the story and the brand itself.

6.3 Consumer-Brand Relationship
Most of the respondents felt connected to the brand after watching the story, and the main reason is that they felt connected to the story. One of the respondents’ quotes: “You feel connected to the story, and to the brand that makes this possible”, which indicates that the story can create a connection between the consumer and the brand. The story is clearly perceived as “unique” and “interesting”. These story’s characteristics are the ones that seem to draw respondents’ attention and make them feel “interested”, “intrigued” and “curious” about the brand. One indicator that shows their interest in the brand is the fact that participants want to search for the brand. Furthermore, the story has the power to also influence consumers’ memory, since some participants claimed that they would remember the brand because of the story. Some of the respondents admit that, they would remember the brand because they liked the story, which makes the memory a part of the long-lasting relationship.

Another reason for consumers to build relationships with brands, is the brands’ characteristics that are presented in the story. Some of the respondents perceived the brand as having human and spiritual characteristics; therefore, they felt familiar and connected to the brands. The opposite occurs when respondents find the story as exaggerated, not natural and unrealistic, since they do not perceive the brand as human or familiar. Most of the respondents find the characters together with the archetypes as the most important elements that can create relationships with the brand. Participants felt connected when thinking that the brand would give them something in return. Some of the interviewees perceived the brand as the means to achieve a specific goal, in the same way the brand helps the characters in the story. As R4 states, “I felt that this brand
supports mothers. So, it supports my mother probably”. One reason why archetypes and characters were perceived as the most significant elements, can be due the brand characteristics represented by characters as humans’ characteristics.

When consumers do not see the brands’ benefits from characters or archetypes in the story, they might not feel connected to the brand. As one respondent stated, “The brand is not presented at all throughout the story. I think if it was presented more, I could connect better because I would understand how this brand helps all these characters and in the end me.” This indicates not only the connection of the consumer to the characters and brand’s benefits, but the brand/product placement as well. The latest, is an important element mentioned by the interviewees themselves, who agree that it can improve their relationship to the brand. The connection between the brand and the consumer becomes stronger when consumers are willing to have a stronger relationship with the brand. When that a bond was created, respondents admitted that, they would consider the brand or/and they would implicate with the brand in the future. Plot is also mentioned by the respondents; however, it does not have the same importance as the other elements of storytelling.

6.4 Brand Meaning
All the respondents had similar thoughts towards the brand meaning. Most of them perceived the brand as “caring” and “supportive” or that the brand would help customers achieve a specific goal through its products. One of the respondents quotes: “... using these products will help you succeed”. Some of the respondents even related the brand meaning to the ideologies or philosophies that the brand stands for. The brand meaning was also viewed in relation to the brand benefits provided for consumers. When thinking of the benefits, consumers tend to interpret specific characteristics of the products such as: “resistant”, “effective” or “relaxing smell”. However, respondents interpreted the same things, in different ways. When the “sacrifices” of a mother are positive for some respondents, others are more sceptic because “not all mothers act like this”. Some respondents perceived the story as unrealistic and manipulative, some thought that the brand wants to even “hide something”. Even though some thoughts can be seen as negative, the brand meaning was very clear and obvious for all the respondents. This shows the significance of VBS, that enables consumers to interpret and easily understand brand meanings. In addition to that, VBS has the ability to
positively influence the brand meaning by making it understandable, despite the respondents’ opinions towards the story.

When thinking about the brand meaning, respondents could also create ideas about the target customers of the brand. This was possible by noticing the characters’ details presented in the story, as respondent 8 mentions: “People of different cultures, rich and poor...the contrast of the girls with heels and the Asian girl who is in the fields with a simple hat”. The characters and archetypes were also mentioned when understanding the brand meaning. Most of the respondents compared the characters of the story to the brand and its functions. As one participant explains this, “The meaning is that this brand cares about the customers as the mother for her children.” However, the majority of the respondents consider the plot as the most important part in relation to brand meaning. According to them, the plot can enable them to create their own meanings about the brand. This study indicates that VBS is enabling respondents to understand and interpret the brand meanings and the lesson learned by the story. It is worth mentioning that, most of the respondents considered the plot as the most important element. They also mentioned the plot parts, where the characters and archetypes are involved as well.

6.5 Brand Experience
The majority of the respondents could relate themselves to the story. Some could relate the story to someone they knew, or generalize it by relating it to many people in a broader perspective. This indicates that VBS has successfully made the consumers experience the story. One example can be respondent 5 who clarified: “I think that everyone would relate themselves to this, it is a great message, none wants war, all want peace”. When relating themselves to the story, it is possible to connect themselves to specific characters of the story or feel familiar and closer to the brand. Many respondents thought of stories that they had experienced themselves, or other people they knew had experienced. They also related their personal stories to the characters’ stories in the video. Only three respondents were not sure if they could relate the story to themselves, however, they explained that their brand experience would still be improved by the story. Respondent 9 states: “...Yes, I do believe though that the story would improve my experience with the brand”. Some mentioned that they were curious
about the brand, would consider or even buy the products, which shows how their brand experience would be positively affected by storytelling.

Most of the respondents were influenced by the archetypes and characters when talking about the brand experience. One reason can be due to the familiarity they feel towards the brand, when they relate themselves to the story and the characters in particular. It is noticed that respondents try to understand and interpret the characters’ roles and actions by relating themselves/others to them. The plot was also mentioned as important regarding the brand experience; however, it does not have the same effect as characters and archetypes. The importance of the archetypes and the characters in this topic, can be clearly understood when respondents choose specific parts of the plot that reveal archetypes or characters. Furthermore, when consumers consider their personal experience, they try to get the whole picture by considering all the possible elements that enable them to easily make sense of the things that surround them.

6.6 Brand-Story Connection
The new antecedent presented in this study, seems to have a great significance regarding VBS. This phenomenon is mentioned by all the interviewees when answering different questions. It is very clear that the respondents find it very important whether the story fits the brand or its product. Their perceptions towards the brand become negative when finding the brand-story connection weak or not clearly shown. Respondent 1 described: “I am not sure if the story matches the product”. All the respondents, that talk about this concept, identify different problems regarding brand-story connection. It seems that this connection is depended on the product type, the product name and other product features in the story. When these issues are not taken into consideration when creating VBS, the story can be perceived as “exaggerating” and “too much of a story”. Moreover, negative perceptions can lead consumers to feel disconnected to the brand, have negative thoughts about it, or even lose trust towards the brand. Respondents want clear brand-story connection. They also want the product to be the main focus of the story, while other irrelevant subjects should not be highlighted. In this way, the participants will not be confused and will better understand the brand-story connection. When the connection between the product and the story is well achieved, consumers might have very positive reactions, as R11 said: “It is amazing how connected the advertisement is with the name of this brand’s product.” The story ending was mostly
mentioned as the part where respondents understand this connection. The reason for this, can be due to the presentation of quotes or parts at the end, where characters achieve their goals. Another element that makes the brand-story connection understandable is the brand/product placement. Many respondents suggest that brands should present their products more often during the whole video, instead of showing them only at the end. This occurs due to consumers' impatience to spend time understanding brand-story connection. They want to easily connect VBS to the brand and its products.
7 Discussion

In this chapter, the analysed information from the previous chapter will be connected to existing research, taken from the literature review of this study. A new proposed model is also presented at the end of the chapter.

7.1 The Emotional Aspect
Most of the emotions evoked by the video are positive, which comes in agreement with Escala (2004a), who claims that storytelling content can create positive emotions. That can occur even when consumers are skeptical towards the story. Plot was found to be the most important element of the story, especially the part of the story with a twist. The twist or the climax part, can switch negative emotions towards the story, into positive ones. This is obvious, when respondents that had negative feelings such as sadness, felt relief and happiness at the end of the story, which shows that unusual and unexpected events create a compelling story (Peracchio & Escalas, 2008).

The powerful influence of a compelling turning point has been supported by many researchers as well (Peracchio & Escalas, 2008; Singh & Sonnenburg, 2012; Woodside & Sood, 2016). The power of that specific part of the plot, can be explained through the intense feelings that respondents had, that is consistent to Singh and Sonnenburg (2012), who state that climax can create tension and thrill. The archetypes were also found to create strong emotions to the interviewees. According to Herskovitz and Crystal, (2010) archetypes can strengthen the emotional relationship between the consumer and the brand. On the other side, the characters were not perceived as important as the other elements. This contradicts Green and Brock (2002), who claims that consumers create strong emotional bonds with the characters in a story. Based on the analysis, it is not the characters by themselves that create emotions but the goal they achieve (plot) and the roles or figures that they represent (archetypes).

7.2 Brand Information
Consumers think that VBS can show some elements that give information about the brand’s attributes or functions. Therefore, VBS has presented the right information, as stories should involve information about brands and their attributes (Padget & Allen, 1997). Based on the analysis of this study, VBS can highlight even small details about brands and their characteristics. Consumers can make assumptions about various things from prices, to categories, or even a hidden message behind the brand information. Since they can get this kind of information, storytelling can be viewed as a great tool to
promote brands and their features (Herskovitz & Crystal, 2010). Despite the brand information’s irrelevance, through VBS, consumers may be able to assume the brand’s attributes or/and the connection between the brand and the story. In this case, they do not perceive the brand in a negative way, which contradicts what Ilicic and Webster (2013) conclude about irrelevant information that it will lead to negative perceptions towards the brand. Considering that the majority of the respondents understood the brand information, it can be stated that the information in the video is clear and not overloaded and can lead to positive perceptions towards the brand (Bhaduri & Ha-Brookshire, 2017). The plot is the element that gives the most brand information. The end of the story is specifically mentioned, since it can present a quote, a text, or a moral. Not only does the ending of the story, the quote or the moral make the story powerful (Pera et al., 2016), but also provides consumers with information about the brand and the message it shares. The visual language in the plot is crucial when it comes to narrative transportation (Green, 2006), therefore the story receiver has it easier to imagine and interpret the information. Pera and Viglia (2016) also mention that simple sentences have the power to make the difference about information. Another element that influences how consumers interpret and understand brand information, is brand/story placement. The more the brand is shown, the easier will be for consumers to understand brand information.

7.3 Consumer-Brand Relationship
Based on the analysis of this study, consumers feel connected to the story, therefore they feel closer related to the brand. This is in line with the conclusion by Chen-Yu et al. (2016), who state that consumers’ feelings can affect the consumer-brand relationship. Moreover, VBS enhances consumers’ engagement, considering that consumers like to search about the brand after watching a brand story. This shows that their positive perceptions towards the brand, affect consumers to get engaged about the brand (Steinmann et al., 2015), which leads to a better relationship. VBS strengthens BP and consumers’ brand memory, that can lead to a strong consumer-brand relationship. As Chen-Yu et al. (2016) have stated, consumers that have positive feelings towards the brand, will have long-lasting relationships with the brand (Chen-Yu et al., 2016). Dijk et al. (2014) state that consumer-brand relationships should have human characteristics, which is also found in this study. VBS makes it possible for brands to be perceived as similar to human beings. When brands act as humans and show personalized messages, consumers tend to create stronger relationships with brands (Chiang et al., 2008;
Hjelmgren, 2016). Consumers want personal relationships with brands which can strengthen the consumer-brand relationships (Steinmann et al., 2015), therefore when the relationship is not personal, it can be negatively affected.

It was noticed that consumers see the brand’s benefits represented by the characters and archetypes in the story, which according to Herskovitz and Crystal (2010), these elements emphasize the brand values. Characters are considered as having a great affect on consumer-brand relationship (Pera & Viglia, 2016; Yu & Chang, 2013). Moreover, archetypes as well can influence and strengthen the emotional relationships between brands and consumers (Herskovitz & Crystal, 2010). Archetypes as well can represent various human characteristics and aspects (Woodside & Sood, 2016). In this way, it is possible for consumers to have personal and human relationships with brands (Üçok Hughes et al., 2016). Another elements that influences consumer-brand relationship, is the brand/product placement. Consumers feel more connected to brands, when they see the brand or the product during the whole story. After creating a bond with consumers, it is possible to engage consumers to consider or implicate with the brand. This strong relationship can be created through storytelling (Gabrielli & Baghi, 2016), which can be even stronger through VBS.

7.4 Brand meaning

Iglesias and Bonet (2012) conclude that consumers perceive meanings in various ways. The story was not always positively perceived, which can be expected, knowing that the outcome of brand meaning cannot be fully controlled (Kidwell & Hasford, 2014). A story perceived by consumers as unrealistic, exaggerated or not transparent, leads to negative BP. This has been supported by many researchers (Brown & Dacin, 1997; Peattie et al., 2009; Richardson et al., 1994). Therefore, in order to avoid the negative outcome, brands should speak the “consumer's language”, in a natural and realistic way (Kidwell & Hasford, 2014).

This study clearly shows that despite the negative perceptions towards the story, as long as the brand meaning is comprehensible, VBS can still create positive BP. Similarly, many researchers have highlighted storytelling’s power that positively affects consumers (Escalas, 2004a; Hjelmgren, 2016; Iglesias & Bonet, 2012; Pace, 2008; Pera et al., 2016). In this case, as long as the meanings are obvious, different interpretations regarding brand meanings, that storytelling provides, are seen as advantages (Padgett &
Allen, 1997). Consumers relate brand meanings to their personal stories, which makes it easier for convincing consumers (Pace, 2008; Pera et al., 2016).

7.5 Brand experience
The analysis’ results show that VBS empowers consumers to relate themselves or/and others to the story and to the brand. This is in line with Katzeff and Ware’s (2006) declaration that, storytelling has successfully made the communication personal to consumers. Bhaduri and Ha-Brookshire’s (2017) found that consumers feel attached to the brand when relating themselves to brands, as happened in this study through VBS. According to Berthon et al. (2011) people try to understand and make sense of things by relating themselves to stories. They also tend to imagine their own real life experiences (Green, 2006). For this reason, consumers find characters and archetypes as the most important elements regarding brand experience. Consumers tend to relate themselves to the characters of the story, due to the connection people feel in relation to the characters’ characteristics (Green & Brock, 2002; Mark & Pearson, 2001). Archetypes’ effect on consumers brand experience seems to be positive, for as long as consumers are willing to implicate with the brand (Woodside & Sood, 2016).

Even when consumers do not relate themselves to the story, brand experiences can continue to be improved. This study’s finding contradicts another article’s finding stating that brand experiences become negative when the personal experience is missing in a story (Bhaduri & Ha-Brookshire, 2017). This indicates that through VBS, the brand is connected to consumers by the right story content (Pera et al., 2016).

7.6 Brand-story connection
Consumers can be strongly influenced by brand-story connection, which is the new antecedent of BP found in this study. When establishing a VBS strategy, it is crucial to match the story to the brand. When the connection is not adjusted properly, consumers may perceive the brand as unrealistic or exaggerated. In this case, BP can be negatively affected (Brown & Dacin, 1997; Peattie et al., 2009; Richardson et al., 1994). Consumers request well-tailored connections between the brand and the story. VBS can improve this connection, by frequently placing the brand or the product during the whole story (brand-story connection element).
7.7 The Proposed Model

Based on the discussion of the results, the new model below is created. It is very similar to the previous model presented in the conceptual framework chapter, however, it concerns the new context of VBS. When exploring the VBS context, the model has undergone some changes. The model shows exactly how VBS and its elements affect the antecedents of BP. Since this research has not explored VBS’s effect on BP as a total, BP are not included in this model. Since all the VBS’s elements (plot, characters and archetypes) proved to have an impact on BP’s antecedents, they have been included. In addition to that, the new element, brand/product placement is added due to its significance on influencing BP’s antecedents. This model includes all the BP’s antecedents that generate from the literature review. The new VBS context, revealed the brand-story connection, a new BP’s antecedent that is also added in the proposed model. The story elements in the arrows indicate which element affects the most each of the antecedents.

*Figure 5* Proposed Model (owned by the authors, 2017)
8 Conclusion

This chapter presents the conclusion which answers the purpose of this study. The theoretical and managerial contributions are also presented. The last subchapter is about limitations and further research.

The purpose of this study is to explore the VBS's affect on BP's antecedents. It can be concluded that VBS is a very powerful tool since it can affect consumers. That power lies on its ability to affect each of the BP's antecedents through its elements. It should be highlighted, that BP's antecedents are not equally affected by VBS's elements. One example can be the emotional aspect which is mostly affected by the plot, while the brand experience is affected by the plot and archetypes. However, this study shows that consumers prefer all the elements combined together in a story. This study's findings present a new element of VBS, the brand/product placement. Brand/product placements was found to have an influence on most of the BP's antecedents (information, consumer-brand relationship, brand experience and brand-story connection).

VBS affects each of the BP's antecedents in different ways. This research shows that when consumers have positive perceptions towards the story, BP’s antecedents will also be positively influenced. This study highlights some extraordinary powers that VBS has:

- VBS can positively affect consumers emotions, even when consumers feel sceptic towards the story.
- VBS makes consumers less critical towards the brand information, as long as consumers are able to guess the product’s characteristics.
- VBS is able to positively affect consumer-brand relationship when the brand consists of human characteristics.
- VBS can positively affect brand meaning, as long as consumers clearly interpret understand the brand meaning.
- VBS can positively improve brand experience, even when consumers do not relate themselves/others to the story.
- VBS can positively affect BP when considering the new antecedent of BP, brand-story connection. VBS should connect the brand’s identity, message and product type to the story.
In order to achieve a positive outcome, one should consider the elements of the VBS combined all together, due to their crucial affect on BP’s antecedents. When carefully considering those elements, even when consumers’ perceptions towards the story are negative, the VBS may have the power to positively affect BP’s antecedents.

8.1 Theoretical and Managerial Contributions

This study contributes to the field of content marketing by exploring BP’s antecedents in a new context of VBS. Based on existing research, the antecedents that have an effect on BP are proposed, and separately explored in relation to the elements of VBS. Another theoretical contribution is the strong foundations that this research sets for future qualitative or quantitative research. By proposing a new antecedent of BP (Brand-Story Connection) and a new element of VBS (Brand/Product Placement), this paper adds knowledge to the theory and also induces researchers to continue studying this topic and test the findings. Considering the new context, the study contributes with a new model of VBS in relation to BP’s antecedents. Its importance lies on the fact that BS, videos and BP’s antecedents are being investigated in one single context; therefore, this model can be applied while there are no other existing models.

This research does not contribute only in an academic level but also in a managerial one. As stated in the early chapters of this research, the content produced by the brands is very crucial for them. The world of social media and new technologies force them to be able to communicate with their customers more frequently and efficiently. This study, by finding that VBS affects all the antecedents of BP gives the companies and practitioners a very useful tool: VBS. Since this study explains how VBS can positively affect BP’s antecedents, it will orientate them towards useful information about how to produce proper content to communicate with their customers in a more successful way. Not only does this study show them the importance of VBS but also what elements they must focus on, in order to affect different BP’s antecedents.

8.2 Limitations and Further research

Considering the qualitative nature of this study, there are some limitations that this study faces. One of the limitations is generalizability. Since the findings of this qualitative study are not tested for statistical significance, the generalizability will be lower compared to quantitative studies, as it usually happens with qualitative studies.
Another reason that reduces generalizability is the age group of the sample used in this study (21-45) which is relevant to the purpose of the study; however, it cannot represent the whole population. This is the reason why it is proposed that a quantitative study to be held in the future. In that way, it is possible to test the findings of this paper and to generalize the results.

This research is the first to connect VBS with BP and its antecedents; therefore, it contributes with new knowledge to the new context. In addition to this a new model is proposed for the VBS in relation to BP’s antecedents. Moreover, a new element of VBS is created, and a new antecedent of BP. All the new contributions need to be supported by further research and more empirical data, in order to investigate these phenomena in a new context. Future research can focus specifically in BP and their exact influence by the antecedents.

Qualitative research is known for the researchers’ bias on the study, which is another limitation, however, the authors of this paper tried to minimize this issue by treating the paper in the most objective way possible. They also present a detailed analysis process in order to increase reliability and validity, which in qualitative studies tend to be weaker.
References


• Green, M. C., & Brock, T. C. (2002). In the mind's eye: Transportation-imagery model of narrative persuasion. In M. C. Green, J. J. Strange, and T. C. Brock (Eds.), Narrative impact: Social and cognitive foundations . Mahwah, NJ: Erlbaum. pp. 315–341.


• Mason, M. (2010). Sample Size and Saturation in PhD Studies Using Qualitative Interviews . Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, 11(3), Art. 8


• Threlfall, K. D. (1999) "Using focus groups as a consumer research tool." Journal of Marketing Practice: Applied Marketing Science 5, (4) 102-105


Appendices

Appendix A Storytelling Videos

Video 1

Link: https://www.youtube.com/watch?v=0ruHOaHrGnQ
Video 2

Link: https://www.youtube.com/watch?v=O2Z38VrjdE_I
Appendix B Focus Groups

Procedure

Two focus groups were conducted as a pre-study. The focus groups consisted of eight participants. Four of them were males and four females. All the participants were between the ages of 22-28. The choice of the number of the participants was done following theoretical guides about conducting a focus group. The ideal number for participants is between eight and twelve (Krueger, 2006). The focus groups were conducted on April 10th and were held in a room at the Linnaeus University Library. The environment was quiet and fika was offered to the participants to feel more welcome and comfortable (Krueger, 2006) during the discussion. To achieve better transcription of the data and thus more accurate and relevant results, the authors asked the participants for their permission to record the conversation, and all of them agreed. The participants were assured that their personal information would be anonymous as well. The focus groups initiated with the authors introducing themselves and the purpose of the focus groups. After that the participants introduced themselves as well. The authors then asked the participants general questions about videos with storytelling that brands had posted and shared in any channel. The initial questions were asked in order to warm them up and prepare them for a discussion. One BS video was shown to the participants, and the brand was hidden in order to avoid their previous experience’s influence on their answers. After watching the video, the questions from the guide followed, however the order of the questions changed depending on the discussion flow. The same process similarly proceeded for both focus groups. It was an open discussion, where the respondents were encouraged to talk as much as possible. The focus group guide can be found below.
Focus group 1 Summary

Duration: 40 minutes
Number of Participants: 8

The discussion began with participants recalling brand videos with storytelling. All of them thought of different videos and all could remember the brand that had posted them. After watching the first video, participants talked about the story in general, and thought of specific elements of the story that were more important. Regarding the plot, all of the respondents understood it and shortly described it in similar ways. Two of them thought that the moment, where the mother cries out of happiness when her child achieves her goal, is an important point of the plot. Participant 7 mentioned that the sound effect makes the story more interesting, calling it climax. Participant 8 added: “when the music goes louder and louder, the sound effect makes me more eager to know”. Another participant summarized the story in three keywords: “Impression, mother-children achievement, gratitude”. Participant 5 said that the applauding sound made her feel proud somehow. When the researchers asked the participants about the characters, they all mentioned mothers and children as the characters of the story. Participant 3 highlighted that it is the mother's’ role that is the main idea in this advertisement: “All mothers care for their children. They do the best they can to make their children happy”. Another one said that it is not about a specific country as long as you are a mother. It is “beyond borders and cultures”.

Regarding the emotional aspect, all of the participants agreed that the video was very emotional. “Since the story shows the mother's’ sacrifices, it is a very touching story”. One of them felt emotional only towards the story, not to the brand, however thought that the video would be an advantage for the brand. Another one felt that “Brand is trying to take care of something. Brand is caring.”. When asked about the consumers-brand relationship, one respondent would feel more connected after watching the video, since she was connected to it as a child, as a daughter. Then she continued: “I live away from home, and I miss my mother so it touches me a lot.”. Others agreed as well, they all would feel more connected to the
brand. One of the respondents said that the relationship with the brand, was supposed to be as the mother with child, a successful relationship. When the group was asked about the brand meaning and how they perceived it, most of them related it to the mother’s role.

“As a mother you do everything, you are everywhere, a mother has a lot of responsibility she can do everything” expressed one of them the brand meaning. Another one who had similar thoughts, said that the brand thinks of themselves as successful, somehow leading her to thinking that they are successful. “The brand positions itself as a mother, providing everything to their children” said participant 8. Participant 5 thought of the children performing their talents with confidence and the feeling of supporting them was created somehow, especially after hearing the applauding sound. When brand information was in question, most of them did not think that more information was needed. However, participant 3 suggested that it would be better to place a product in the video somewhere, or showing mothers using their product. In that way the audience could be more connected to the brand. Another one said that it was enough information, even though it is given in an indirect way. Regarding the next question about brand experience, one of the participants did not feel like the video would change his brand experience; however he could relate the story to his personal experience. All of them could relate the story to their own personal experiences. Participant 6 said: “Maybe I will have a better impression the brand, that doesn’t mean that I will buy more the brand’s product.” Participant 7 also answered that if she would have a similar product from another brand, she could just buy that, meaning that the video would not change her buying behavior.
Focus group 2 summary

Duration: 44 minutes
Number of Participants: 8

Before asking questions to the respondents, researchers asked them to think of videos shared by brands that conveyed a story. All of them could easily recall videos with stories and their corresponded brands. They briefly explained what they could recall and why they remembered the brand. Seven out of eight respondents said that the videos they remember were very emotional. After showing them the video, researchers asked about the plot in general. They all understood the video in similar ways and briefly described the story. All of them agreed on the meaning that the video story had. When asked what part of the plot was important to them, participant 2 said: “It is about people who seem to start a war, but then it turns out to be about love and happy moments. The turning point is very important to me”. Participant 6 agreed and said that the sudden change is the most important part of the story. “It seems that war is starting to happen in different places. The story becomes interesting when the guy comes out of the tank” stated participant 3. Regarding the characters of the story, most of them counted many characters. One of them after mentioning that there were many characters, she said that they all had something in common, they all were decision makers. Another one agreed and added that all of them were powerful people. Participant 4 quoted: “They can make war if they want and at the end they turn out to be caring partners, which is very interesting”. When asked if there was something special about the character's role or a symbol that could recognize, most of them mentioned leaders and power. Participant 6 said: “Everything is up to one decision, it is about leaders”. At this point, another one interrupted by saying: “Yes, it is actually about decision makings and the audience, me in this case, is also a person that decides about a lot of things in real life.”
In terms of emotions, most of them found the video as an emotional story. “It is creative, said participant 4, it is smart to use with way to play a story”. Most of the participants said that they had negative feelings in the beginning, but when the story changed, they felt happy and had positive feelings instead. “When the story changed, I felt like life is easy going” said participant 8. Another one added after agreeing to the previous respondent: “What if all the leaders would be like this? It would be easier for the world.” Both the plot and the character’s role and actions affected their emotional state. One of the respondents highlighted that the strong contrast, war-love, is the story element that touched her the most. Another one said that the quote at the end of the story was very powerful and touching. When asked about the relationship that they would have with the brand after watching the video, most of them said that they would feel connected. Participant 2 said that the story is very psychological and makes him somehow connected to the brand. However, another one said: “I understand more about the brand but not the product. If the purpose is to promote a brand it’s a good story, if it is to promote a product I don’t think it would connect me to it.” Most of the respondents thought that the story contrast and the sudden change made them feel connected to the story, hence they would feel connected to the brand as well.

When asked about their interpretation of the brand meaning, participant 5 said: “The meaning of being comfortable, to be around with the love and the caring, it can be connected to after using the product” Another one said: “It happens in reality, you feel frustrated because of the smell, and after using the deodorant, you feel better”. Participant 8 quoted: “Tries to tell the audience, you are going to have a crisis but then it comes a change”. The dramatic change as quoted by one of the respondents was the element that would give the story a meaning. The whole plot was considered as the meaning creator. Regarding the brand information, all of them said that the story conveyed enough information to understand what the brand was about. “I guess it will be something about peace, love and comfortable feeling” said participant 3. The actions of the characters were considered as giving the brand information in the story. Another one thought that both the plot and the characters give information about the brand. Participant 4 added further: “Something that brings change”. Researchers asked if the participants could relate the story to their own personal experience. Most of them could relate the story to their personal life, however participant 7 though that the relation was not in a large extent, however it was enough to feel and understand the story. “I relate to my relationship. Something good will happen, the story gives me hope.” stated participant 3.
### Focus Group Operationalization

Table 4 Focus Groups Guide (owned by the authors, 2017)

<table>
<thead>
<tr>
<th>Concept</th>
<th>Conceptual Definition</th>
<th>Questions</th>
<th>Operational Definition</th>
</tr>
</thead>
</table>
| **Initial**           |                                                                                        | 1. Do you remember any video that told/showed a story?  
2. Do you remember the brand that posted the video? | 1. To see if they are aware of VBS.  
2. To understand if the brand could impress them through video storytelling. |
| **Plot**              | The temporal sequence of the events (Pera & Viglia, 2016).                            | 3. Can you briefly explain the story?  
4. What is the most important part of the story? | To understand the plot’s significance in storytelling.                        |
| **Characters**        | The characters are the protagonists of the plot (Pera & Viglia, 2016)                 | 5. What do you think about the characters?                                | To understand the character’s significance in storytelling.                         |
| **Archetypes**        | Story characters that have a cultural, social, mythological or emotional significance for both; the storyteller and the listener. (Pera & Viglia, 2016) | 6. What impresses you regarding the characters’ figure\role? | To understand the archetypes’ significance in storytelling.                          |
| **Emotional Aspect (Emotions)** | Consumers’ feelings towards something. (Chen-Yu et al., 2016).       | 9. How does the story make you feel about the brand?  
10. Which of the following creates emotions: plot, characters or archetypes? | To see if and how VBS creates emotions.                                           |
<table>
<thead>
<tr>
<th>Brand Information</th>
<th>The information provided about products, services and brands (Bhaduri &amp; Ha-Brookshire, 2017).</th>
<th>13. Does the story give you any information about the brand? 14. From which of the following do you get the information from: characters, plot or archetypes?</th>
<th>To see if and how VBS connects with brand information.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consumer-Brand Relationship</td>
<td>The relationships that organizations create between consumers and brands. (Hudson et al., 2016)</td>
<td>7. Does the story connect you more to the brand? 8. Which connects you more to the brand: plot, characters or archetypes?</td>
<td>To see if and how VBS creates or sustains consumer-brand relationship.</td>
</tr>
<tr>
<td>Brand Meaning</td>
<td>Brand meaning is defined as what the product/brand means (Escalas &amp; Bettman, 2005).</td>
<td>11. What do you think is the meaning of the video? Do you understand it? Elaborate 12. Which of the following creates this meaning: characters, plot or archetypes?</td>
<td>To see if and how VBS gives brand meaning.</td>
</tr>
<tr>
<td>Brand Experience</td>
<td>Brand experience is conceptualized as sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environments. (Brakus et al., 2009)</td>
<td>15. Does the story relate to you or your personal experiences? 16. Which of the following creates this experience: characters, plot or archetypes?</td>
<td>To see if and how VBS relates to consumer’s personal experience.</td>
</tr>
</tbody>
</table>

| Creates experience. Don't say personal |
### Appendix C Data Analysis Procedure

#### Table 5: Summaries of the Transcripts (In Depth Semi-structured Interviews)

<table>
<thead>
<tr>
<th>Questions/Respondents</th>
<th>1. What do you think about the video you just saw?</th>
<th>2. What is the most important part of the story?</th>
<th>3. What do you think about the characters?</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1</td>
<td>I really enjoy watching it as a mother. It makes me interesting. I could say that the mothers did, was the most important to me.</td>
<td>There are several characters. All of them have in common the love of the kids.</td>
<td>When all the children managed to achieve their goals. / The part where couples feel the love from the story. It is a nice example of love.</td>
</tr>
</tbody>
</table>
The brand was not presented at all. Like the use of this experience: 

plot or archetypes? Elaborate archetypes? plot, characters or their children and sacrificed through difficulties, 

Haha. It is like with our products, a small mothers were, I would be someone famous today. mom would be that committed to me as those using the product I guess. / You see it from the resistant. In a war for example you sweat, and the I think this story shows that the deodorant is change to love. So the plot and the characters if for example they used the deodorant.  / You see it in the beginning where the product. It's a surprise to see that it is a parts. / None of the parts. /  I can't say i feel related. Maybe 

remembered how she valued products and mother and her hard job to raise me. I alsoHmm. I think the meaning here is the love of connection of the story and the brand is very obvious and easy to understand since the mothers and their love. / I for sure would look interested in this brand now, I want to look it up, 

becoming a good one. / I wouldn't say I get information about its use. / I wouldn't say I get information about the brand. Maybe they could include it more in the advertisement I couldn't stop thinking that this deodorant. / I am not sure. I don't think so. / Ok this will think. They made me feel that love. / The parts where they show and highlight the brand. / The parts that shows everyday life of the mothers. Maybe this will also make me feel connected to the story, it is very spiritual. Therefore, I would 

be interested in this brand I think. / I think I prefer an ad to be more informative. Ok it was shown that this brand can offer relief, it can to find information. / Even though the 

specific info about it. / No, no information. / No i really cant say i get any information about the peace. / I feel related through all the video, all the 

mind. It's something, a moment, that gives me a feeling that you are in love. It makes you 

say, the whole story, but the twist at the end was the twist. / I feel connected to the story and the brand. /  I can't feel any valuable information. I can't find any valuable information about the brand. / I can't find any valuable information about the product or the company. / I can't find any valuable information about the brand. / I can't feel any valuable information about the brand. / I can't find any valuable information about the brand. / I can't find any valuable information about the brand.
### Table 6 Coding In Depth Semi-structured Interviews

<table>
<thead>
<tr>
<th>Questions/Respondents</th>
<th>R1</th>
<th>R2</th>
<th>R3</th>
<th>R4</th>
<th>R5</th>
<th>R6</th>
<th>R7</th>
<th>R8</th>
<th>R9</th>
<th>R10</th>
<th>R11</th>
<th>R12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What do you think about the video you just saw?</td>
<td>Extremely meaningful; contrast war; really long/tedious to understand</td>
<td>really interesting; interesting story; message is very important; enjoyed watching short movie</td>
<td>watching a war movie, easy to understand</td>
<td>not would not really realize it was an advertisement; I was so nice; really liked it; very interesting; amazing story; not going to forget this video; very strong, very romantic</td>
<td>meaningful story; touches your heart; got lost in it; things happen fast; fell in love with the story; why don’t they show the product in the story; what if I don’t know;</td>
<td>very touching story; different cultures; rich and poor; contrast of the girls</td>
<td>story about lucky people; clever story</td>
<td>very interesting; social messages; positively affects my psychology; not quite bad for the war; really liked the end; really loved it</td>
<td>enjoyed watching; liked really well; interesting; like a movie trailer;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. What do you think about the characters?</td>
<td>Same roles; start a war; love; many characters; story went too fast.</td>
<td>lot of cultures; mother’s support; dedicated kids; army men; soldiers to leaders; women who they love.</td>
<td>I like the characters; caring mothers; children love their mothers; soldiers; nearkids, dictations; women who are related to these characters.</td>
<td>Different cultures; kids who become athletes; mothers; they all die everything about women.</td>
<td>mothers and kids; low in common; were happy at the end; man, woman, love; can make difference.</td>
<td>impressive characters; mother did everything; I thought of my mom; similar characters; army, powerful.</td>
<td>several characters; spot in common; sacrifices; lot of characters; same role.</td>
<td>Kids struggle; mother cares; soldiers; leaders; women; they all love women; everything for women.</td>
<td>Kids, mothers; multicultural; I liked them; strong, supportive; differences presented; rich-white; poor-black; stereotypes; soldiers; American is god; Kim Jong Un is bad; women.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Can you recognize any familiar roles of figures presented in this story?</td>
<td>The idea of the bomb; fireworks; interesting; feels of a girl; mother role.</td>
<td>I see obviously; mother role; power; leadership; love.</td>
<td>mother role; happiness; leadership; love.</td>
<td>caring mother; company supports the customer; mother supports kids; love.</td>
<td>very obvious; success; very important; love; power; do not judge from appearance; give a second chance.</td>
<td>mother as a symbol for true love; cultivates a symbol for a bomb; Reminds me of war and death.</td>
<td>The balance on the woolly thing; balance in life; the doll: dreams destroyed; many symbols; complex scenes</td>
<td>Nothing specific; love; interpersonal; Asian girl reminds me of North Korea.</td>
<td>role of the mother; very important; power; love.</td>
<td>role of the mother; low; rich and poor.</td>
<td>role of the mother; multicultural; serious; same role.</td>
<td></td>
</tr>
<tr>
<td>5. How does the story make you feel about the brand?</td>
<td>Emotional touched; remember story and brand; not certain if the feelings are for the brand; video creates feelings; excites me; makes me interested; felt like I woke up</td>
<td>feel sympathy; I like the brand; sad beginning; happy in the end; happy with good ending</td>
<td>feel sad and happy; feel happy about the brand; supportive brand; felt relief; in the end I feel happy; I smiled; devastating advertisement unexpected</td>
<td>felt sad and happy; feel happy about the brand; supportive brand; felt relief; in the end I feel happy; I smiled; devastating advertisement unexpected</td>
<td>feel emotions; touching story; grab my attention; feel nice; feel the love; nice feeling</td>
<td>feel emotions; touching story; grab my attention; feel nice; feel the love; nice feeling</td>
<td>the brand is not superficial; got my attention; made me sensitive; wanted to see if the end; impressed; everything twisted; happy ending; enjoyed it; smiled; lost in the story</td>
<td>emotional; achieved their goal; don’t feel like I trust them; I did not like the video; exaggerated; just a deterrent</td>
<td>emotional; thankful; tension in the beginning; after feel good; I laughed; I don’t feel like I trust the brand; the brand story was not good; helps you remember it; story not fit for a deterrent</td>
<td>only positive emotions; brand helps the family to grow; I get the message; I feel the peace; is amazing the connection; brand-story was not good; helps you remember it; story not fit for a deterrent</td>
<td>no feelings; got the message; the company wants to sell; I’ prefer to see ads that present products and its use; don’t care about feelings; more clear brand-story connection; want helpful information; feel interested; I would like more connection to the product; I feel good for the brand.</td>
<td></td>
</tr>
</tbody>
</table>

XII
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the brand?
whole story; sudden change in story; plot; creates better feelings; power and love; influences most
7. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
Whole story: war and peace; some sacrifices and love; not end of the story; quote; Elaborate understand it? video? Do you
11. What do you think connects you more to the story: characters or
9. Does the story give you any information about the product?
resistant deodorant; enough information; the products are needed in everyday life; even poor families can afford them;
end of the story; the plot; creates better feelings; power and love; influences most
6. Which of the following makes you emotional: plot, characters or archetypes?
12. Which of the following creates this meaning: characters, plot or archetypes?

<table>
<thead>
<tr>
<th>Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>war and peace; the whole story</td>
</tr>
<tr>
<td>mother role; the whole story</td>
</tr>
<tr>
<td>mother role; the characters made me feel love</td>
</tr>
<tr>
<td>characters, the plot; the plot; mother role; the all of them</td>
</tr>
<tr>
<td>the plot; mother role; the characters as well</td>
</tr>
<tr>
<td>mother role; the whole plot; parts of the couples in love;</td>
</tr>
<tr>
<td>mother sacrifices; people of quote at the end; the parts with love;</td>
</tr>
<tr>
<td>the story; thrilling; love; plot; characters</td>
</tr>
<tr>
<td>mothers sacrifices; the whole story</td>
</tr>
</tbody>
</table>

13. Does the story relate to you or your personal experiences?

<table>
<thead>
<tr>
<th>Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>relate to it; relationship; love; would definitely buy the product; curiously;</td>
</tr>
<tr>
<td>relate; feel close to the brand; the change to love</td>
</tr>
<tr>
<td>not sure; war is like the bad smell so love, deodorant stops it; story too much</td>
</tr>
<tr>
<td>connection to my mother; no not really; never been in war</td>
</tr>
<tr>
<td>familiarise; every human can feel love</td>
</tr>
<tr>
<td>related to the brand; think of my mom; this is how I want to see the world</td>
</tr>
<tr>
<td>familiarise; every human can feel love</td>
</tr>
<tr>
<td>related; calme the story; like of my experience; consider the brand</td>
</tr>
<tr>
<td>related; improve my experience; would buy the products;</td>
</tr>
<tr>
<td>related; improve my experience; would buy the products;</td>
</tr>
<tr>
<td>related; consider it; get my attention; only love;</td>
</tr>
<tr>
<td>related; improve my experience; would buy the products;</td>
</tr>
<tr>
<td>related; consider it; get my attention; only love;</td>
</tr>
<tr>
<td>related; like of my experience;</td>
</tr>
<tr>
<td>related; improve my experience; good messages; feel close to it</td>
</tr>
<tr>
<td>relate; related to the brand;</td>
</tr>
<tr>
<td>relate to it; reminded me of my mom;</td>
</tr>
<tr>
<td>relate; improved my experience; a good start;</td>
</tr>
<tr>
<td>relate; improved my experience; a good start;</td>
</tr>
</tbody>
</table>

14. Which of the following creates this experience: characters, plot or archetypes?

<table>
<thead>
<tr>
<th>Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>a character; the mother's role; mother's protectiveness; the change to love</td>
</tr>
<tr>
<td>none of the parts; the whole story</td>
</tr>
<tr>
<td>mother's role; nothing</td>
</tr>
<tr>
<td>the plot; love;</td>
</tr>
<tr>
<td>the characters and their roles; whole story; love and peace</td>
</tr>
<tr>
<td>mother's sacrifices; parts where couples kiss</td>
</tr>
<tr>
<td>the characters; all the parts about love; happy ending</td>
</tr>
<tr>
<td>mother's taking care of; characters</td>
</tr>
<tr>
<td>the whole story;</td>
</tr>
<tr>
<td>love;</td>
</tr>
<tr>
<td>mother role; love;</td>
</tr>
<tr>
<td>whole story;</td>
</tr>
<tr>
<td>love;</td>
</tr>
<tr>
<td>love;</td>
</tr>
<tr>
<td>whole story;</td>
</tr>
<tr>
<td>love;</td>
</tr>
<tr>
<td>moments</td>
</tr>
<tr>
<td>Keywords</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1. “intense” “highlighted message” “curious” “unexpected” “attention”</td>
</tr>
<tr>
<td>2. “similar”; “differences”; “interesting”; “feel close”</td>
</tr>
<tr>
<td>3. “role”; “obvious”; “symbol”; “reminds” “bomb”</td>
</tr>
<tr>
<td>4. “emotional”; “touching”; “attention”; “remember”; “connection”; “exaggerated”; “interested”</td>
</tr>
<tr>
<td>5. “create feelings”; “sudden change”; “create sympathy” “more realistic”; “interesting”</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>10.</td>
</tr>
<tr>
<td>11.</td>
</tr>
<tr>
<td>12.</td>
</tr>
<tr>
<td>13.</td>
</tr>
</tbody>
</table>
Figure 6 Structuring Visualization/Cognitive Mapping (owned by the authors, 2017)