Is more always better? The interaction of visual narrative art and country of origin markers in perfume video advertisements

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Master Thesis International Business Communication
Radboud University
June 2018

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Abstract
This research explored the consumer’s attitude towards Visual Narrative Art (VNA), the concept for telling a story visually, and Country of origin (COO) markers in video advertisements. Although contemporary commercials often contain a story and country of origin associations of the advertised product or brand, no previous study has investigated the possible relationship between both concepts. To shed light on the effect of VNA and COO, a research based on four different video types was conducted in Germany. The advertised product was a French perfume, as French cosmetics are well-acknowledged by Germans, and therefore provide a relevant country of origin and product link. In this study, the role of VNA on attitude towards the brand and consumer’s positive emotions, as well as the effect of COO on the consumer’s willingness to spend more was explored. Furthermore, it was investigated, whether a combination of VNA and COO would increase consumer’s attitude towards the brand, consumer’s positive emotions and willingness to spend more. Results showed that stories in video advertisements generate a more favourable attitude towards the brand and increase consumer’s positive emotions. There was no effect of COO on the consumer’s willingness to spend more on the product and no interaction effect between VNA and COO. Furthermore, results indicate that consumers prefer stories in video advertisements and perceive it as more natural, comprehensible and attractive. In conclusion marketers are advised to use stories as they are more convincing.

Keywords: Storytelling, VNA, COO, video advertisements.
Introduction

For several decades, markets have been defined by a constantly expanding competition and product choice (Aichner, 2014). This development can be found in almost every product category. Thus, brands need to advertise their products to stand out successfully from the mass. To be able to compete in contemporary markets, brands are increasingly incorporating PR, marketing and communication strategies to distinguish their products from the competitors’ products (Mazzei, 2014). These communication strategies can also manage, preserve and add meaning to the product (Conrad & Poole, 1998). Communication can be described as the flow of information from one person to another (Axley, 1984) and this communicated information in advertisements can add meaning to the product. If, for instance, a famous person advertises the product by informing the audience about the unique features of the product, it can improve the consumer’s opinion about the product. In result, the product can become more meaningful in the consumer’s mind with the new information of being used by a famous person and consisting of unique features. Besides meaning addition, communication strategies can also establish consumer brand relationships, which can increase the brand’s value in the consumers’ mind (Kitchen, Brignell, & Li, 2004). For a company, it is important to choose the right communication strategy (Aichner, 2014) for their product to stand out from the crowd.

A common and successful approach to persuading consumers is by employing storytelling techniques in video advertisements, which is called Visual Narrative Art (VNA). Video advertisements have a high potential to convey stories about products (Dessart, 2017). People process information in a narrative form (Woodside, 2010) and visual narrative art (VNA), telling a story visually, is the oldest and most commonly used storytelling medium (Meghee & Woodside, 2010). Brands can communicate in form of narration to increase the chance of impacting human beliefs and attitudes (Koschmann, 2005; Kodish, 2018). The difference between narrative and factual advertisement is less the content of product information, but how this information is conveyed (Peracchio & Meyers-Levy, 1997). While factual advertisement rather lists the information about the product (Adaval & Wyer, 1998), narrative advertisement has the ability to communicate the product information embedded in a story in a conversational manner (Peracchio & Meyers-Levy, 1997). This can be an advantage for consumers, as people tend to remember products, including their practical range of application, presented in a story, instead of a list of product information (Adaval & Wyer, 1998). Therefore, brands can use storytelling in their advertisement to convey information and move the audience. Although stories impact every aspect of human life (Kodish, 2018; Laer, Ruyter, Visconti, & Wetzels, 2014), it is a relatively new research field in communication
studies (Lewis, 2011). The studies that have been conducted so far show positive effects of storytelling in advertisements, such as video advertisements, on brand evaluation (Escalas, 2004a) and the willingness to pay more for the product (Lundqvist, Liljander, Gummerus, & Van Riel, 2013). Further research showed that storytelling can also minimise critical thought and create strong affective responses (Escalas, 2004b) and that stories in advertisement can generate positive feelings by the viewer (Escalas, Moore, & Britton, 2004).

Another approach that companies can employ to stand out in a market of increasing competitiveness, is by using Country-of-origin (COO) markers. COO markers are stereotypes or associations that consumers hold about a country and thus companies can communicate their country of origin using COO markers and hope to benefit from positive country associations (Aichner, 2014). If brands communicate their COO markers successfully, the consumer might link the brand or product to the country of origin, which can in return improve (or lower) the consumer’s perception of the product. If associations about the country of origin of the brand are positive for the product category, COO markers can add distinctive qualities to the function of the product (Aichner, 2014). For instance, a consumer might consider a car of a higher quality when receiving the information that the car is made in Germany, because Germany is generally considered to manufacture qualitative cars, than without receiving the knowledge about the origin of the car (Aichner, 2014). This means that although the information about the country of origin of the brand might have no direct influence on the product itself, the consumer can perceive the brand and/or their product more positively, because the brand originates from a country with a positive image. The example above shows that COO markers as a physically distinct product cue can add value and meaning to the product, if the consumer has positive associations about the link between country and product. Indeed, research confirmed that employing COO markers in advertisements can increase the consumer’s willingness to spend more on the product (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012). There are different strategies to employ COO markers (Aichner, 2014), which facilitates the combination of COO markers to different communication strategies, such as VNA.

A number of researchers have reported the positive effect of COO markers in advertisements for brands (Godey, 2012; Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012) and recent literature suggests the positive effects of the usage of VNA to advertise products (Meghee & Woodside, 2010). Although the application of VNA and COO markers is widely used by marketers, much uncertainty exists about the relation between them. Given the fact that both VNA and COO have been shown to be successful advertising strategies, the question arises whether applying both VNA and COO markers will result in the same, or an
even stronger positive effect, than applying the concepts individually. Therefore, the aim of this thesis is to investigate the possible effect of combining VNA as advertisement type with COO markers as distinctive product cue. The results of this study might also help to clarify whether the wide use of VNA and COO markers in video advertisements in practice is justified. The central research question is therefore as following:

*What are the effects of combining VNA with COO markers in video advertisements, as compared to using only VNA or COO markers?*

**Stories and Visual Narrative Art**

Stories accompany every human throughout life (Laer, Ruyter, Visconti, & Wetzels, 2014; Woodside, Sood, & Miller, 2008). People think, store and retrieve information in story form (Schank, 1999; Woodside, 2010) and find coherence in the world through a narrative (Koschmann, 2005). Stories are central to humans in explaining the world (Postman, 1999; Weick, 1995), in the impact on their beliefs (Koschmann, 2005) and in engaging people to act (Woodside, 2010). The pervasive impact of stories in human life shows that if information is communicated in a narrative form it will facilitate the analysis, understanding and memory of the information for the receiver (Woodside, Sood, & Miller, 2008).

While telling and listening to stories remains the most prevailing type of communication for people (Lien & Chen, 2013), print advertisements, for instance, have incorporated narrative as well as factual ad copy types (Polyorat, Alden, & Kim, 2007). The difference between narrative and factual ad types is not related to content, but rather concerns the way the content or product information is communicated (Polyorat, Alden, & Kim, 2007). In previous literature, factual advertisements have been described as ‘argumentative’ ads (Padgett & Allen, 1997), which list product information and features (Milton, 1974). Narrative ads, in comparison, embed the product information in a story (Milton, 1974) about its use and consumption context. A common way is to show a consumer using the product in a context, which is desired by the advertising company. The characteristic of a story has been defined in the literature as containing a time frame (beginning, middle and end), and displaying the evolution of one or more characters in a chronological order (Lien & Chen, 2013). Hereby, a product can be simply embedded into a story. For example, an advertisement might display the life of a strong and independent person, enjoying life to the fullest and using a specific perfume, which ‘refreshes the spirit’. Consequently, the viewer of the ad links the product to the user displayed in the ad and therefore the product becomes more attractive, that is, if the consumer can relate to the
attitude, or desires the attitude of the person from the ad.

There are different possibilities to communicate stories, of which Visual Narrative Art (VNA) remains the most widely used medium to tell a story until today (Meghee & Woodside, 2010). VNA consists of scenes, episodes or acts of a story including people, animals, symbols or story significant objects that establish an image in the viewer’s mind, illustrated through paintings, photographs, film or other media apart from verbal communication (Meghee & Woodside, 2010). VNA also enables brands to communicate their product in a story form. Throughout this paper, the term VNA will refer to narratives used in video advertisements.

As stories play an important role in the life of every human being, storytelling in advertisement is increasingly employed by brands (Lundqvist, Liljander, Gummerus, & Van Riel, 2013; Woodside, Sood, & Miller, 2008). An important type of stories are archetypal myths. The archetypal myth is a symbolic pattern of collective beliefs that aims to explain the world and affects our thinking, behaviour and action intentionally or unintentionally (Holt, 2003; Jung, 1959). According to Woodside (2010), an archetype is an unconscious story in the human collective’s mind concerning a symbol or narration about a person. Examples of archetypal characters that are well-known across cultures are the rebel (antihero) and his rebellion against constraints of society, or the hero and his quest against the evil in the world. If people identify an archetype in a story or an advertisement for instance, it can bring clarity because it facilitates classifying the role of the protagonist as the archetype is a well-known symbolic pattern in the human collective’s mind. Woodside, Sood and Miller (2008) propose that experiences in the form of telling and retelling archetypal myths allow people to bring clarity in unconscious thoughts, which ultimately results in more positive emotions. In line with this theory, the use of archetypal myths, in the communication of a luxury brand for instance, can enable brands to provide positive emotions to the consumer (Woodside, 2010). If the advertisement’s protagonist portrays an archetype, the consumer can link the product to the archetypal story and can experience the archetypal myth by engaging with the product, which, according to Woodside (2010), can bring happiness. In fact, empirical studies confirmed that if the advertisement consists of a story, it can generate positive emotions for the consumer (Escalas, Moore, & Britton, 2004). Escalas, Moore and Britton’s study, however, did not link the positive feelings to the archetype concept developed by Woodside (2010). Therefore, the present study wants to use a story consisting of an archetype to investigate if the results confirm Woodside’s proposition. In this context, brands can use stories, as well as the story type of the archetypal myth in their advertisements to increase positive emotions of the consumer.
Today, storytelling is a major area of interest for brands within the field of advertisements. Literature suggests that humans are shaped by the stories they are exposed to (MacIntyre, 1984). Therefore, brands can use stories to shape the consumers’ mind and, for instance, influence the consumer’s attitude towards the brand (Koschmann, 2005; Postman, 1999; Weick, 1995; Woodside, Sood, & Miller, 2008). Studies confirmed that stories in advertisement can lead consumers to a higher identification with the brand, which also affects brand attitudes positively (Escalas, 2004a). Further literature suggests that the application of narratives in advertisement increases the consumer’s positive affective response and decreases critical thoughts, which results in improved brand evaluation (Escalas, 2004b). It has been demonstrated that narrative advertisements generated more affirmative ad attitudes (Mattila, 2000) and more favourable product evaluation (Polyorat, Alden, & Kim, 2007). Previous empirical research also confirmed that the use of stories in brand communication can increase positive emotions of consumers such as warm and upbeat feelings (Escalas, Moore, & Britton, 2004) and leads consumers to a more positive evaluation of the brand (Lundqvist, Liljander, Gummerus, & Van Riel, 2013).

This demonstrates that stories can be used in advertisements to establish or increase positive brand attitudes. As brand evaluation and brand attitudes are closely related concepts, it suggests that consumers’ brand attitudes can improve if brands employ VNA, as in video advertisements for instance. A review of the existing literature thus leads to the following hypotheses:

*Hypothesis 1: VNA in video advertisements will improve the consumer’s attitude towards the brand in comparison to no VNA in video advertisements.*

*Hypothesis 2: VNA in video advertisements will increase positive emotions of the consumer in comparison to no VNA in video advertisements.*

**Country-of-origin effects**

In a growing global market, country-of-origin (COO) markers are an established concept of product cues that can influence consumer behaviour (Aichner, 2014; Al-Sulaiti & Baker, 1998; Beverland & Lindgreen, 2002). Due to the large product variety in contemporary markets, distinctive features of the product such as the positive image of the country it originates from play an important role in consumer choice behaviour (Aichner, 2014). Previous studies have reported a positive effect of COO markers on consumers’ product evaluation (Al-Sulaiti &
Baker, 1998) and buying decisions (Beverland & Lindgreen, 2002). Thus, companies can communicate their COO, hoping to benefit from positive stereotypes that consumers hold about a country (Aichner, 2014). To benefit from a positive country image, the communication strategy for COO markers plays a major role in creating awareness in the consumers’ mind.

An exhaustive overview of COO strategies can be found in Aichner’s (2014) article in which he discusses, for instance, the COO strategy of incorporating typical landscapes or famous building in advertisements. His paper suggests that famous landscapes or buildings, such as the Eiffel tower in France, permit the consumer to quickly associate the product with the country of origin. Another strategy to communicate COO markers is the use of the COO language in advertisements, such as French subtitles or a French song in video advertisements. A French song that accompanies the visuals of an advertisement can intensify associations with France, even if the consumer might not fully understand the lyrics. In practice, most companies that use COO markers combine different strategies (Aichner, 2014) to successfully create awareness of the country of origin in the consumer’s mind. Beside the importance of the strategy, the image of the country in relation to the product category is fundamental for the effect on the customer.

A key aspect of COO markers in international marketing is whether the country image or associations make the product more preferable (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012). In literature, country associations that make the product more preferable are described as strong COOs, such as German cars, Swiss watches or French cosmetics (Aichner, 2014). The positive effect of a strong COO for companies is that it signals product quality to the consumer and therefore affects the purchase probability (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012). Moreover, work by Pharr (2005) suggests that a high price signals high quality and vice versa with a product with a strong COO. Although the positive effects of COO markers have been widely acknowledged, little quantitative analysis has been done on price-related effects of COO (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012). One study confirmed that if the brand uses COO with favourable country associations (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012), customers are willing to spend more on the products, than when COO strategies with less favourable country associations are used. This shows that brands with a positive COO can use COO markers in their advertisements to increase the consumer’s willingness to spend more for their products. In view of the analysis of the existing research this study wants to test the following hypothesis:
Hypothesis 3: COO markers in video advertisements will increase the consumer’s willingness to spend more in comparison to video advertisements without COO markers.

The present study

Currently, a combination of VNA and COO can be found in various video advertisements of brands, which indicates that marketers believe in a positive effect for the brand when combining VNA and COO markers. As a matter of fact, the common approach for brands using video advertisement is to present their product embedded in a story, because narratives can get customers ‘hooked’ (Escalas, 2004b). A number of these video advertisements using a story also include COO markers (Aichner, 2014). A constant concern in international marketing is whether the origin of a product will increase or decrease the consumer’s attitude towards a product (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012). If the origin of a brand makes the product more preferable to consumers, brands commonly use different strategies to communicate their COO (Aichner, 2014). Despite the use of VNA and COO markers for advertising purposes, no previous study has investigated the effect of combining VNA and COO markers in video advertisements for brands. The aim of this paper is to develop an understanding of the effects of combining VNA and COO and thereby address this research gap.

As discussed above, research that has been conducted on both of these concepts individually showed various positive effects for brands (Delgadillo & Escalas, 2004; Dessart, 2017; Escalas, 2004a; Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012; Laer, Ruyter, Visconti, & Wetzel, 2014; Lundqvist, Liljander, Gummerus, & Van Riel, 2013). Previous studies have reported that stories in advertisements can increase the positive emotions of consumers (Escalas, 2004a) and improve the consumer’s attitude towards the brand (Lundqvist, Liljander, Gummerus, & Van Riel, 2013), while advertised COO markers can increase the consumer’s willingness to pay (Koschate-Fischer, Diamantopoulos, & Oldenkotte, 2012). Considering the results of existing studies conducted on VNA and COO markers individually and the use of VNA and COO markers in practice, this paper seeks to study what the effects of combining VNA and COO markers are on the consumers. As a number of researchers have reported positive effects for VNA and COO individually, the results suggest that combining the concepts will generate favourable results as well. Although VNA and COO are widely used by brands in practice, the extent of the positive effect of combining VNA and COO markers in video advertisements is not yet clear, because no empirical studies have been conducted yet on the effects of combining them on customers’ attitudes.
In regard to the general lack of research on the combination of VNA and COO markers, the purpose of this paper is to develop an understanding of these concepts in combination and the effect on the consumer. Moreover, this study seeks to obtain data which can help marketers using VNA and COO markers in video advertisements to understand the actual effect on consumers. Hereby, this paper attempts to study whether the effects of combining VNA and COO markers are stronger, the same or weaker than the effects of using VNA or COO markers individually. In regard to the extensive use of VNA and COO markers in video advertisements in practice and the positive effects for the brand of each concept individually, the following hypothesis can be derived:

_Hypothesis 4: Combining VNA and COO markers in video advertisements will have a larger effect on the consumers’ positive emotions, attitude towards the brand and willingness to pay than using VNA or COO markers in video advertisements individually._

Method

Materials

The different conditions (see Table 1) were tested using two videos advertising a perfume brand, one consisting of a story and one without a story. Each video was manipulated once, so that each video type had one version with COO markers and one without COO markers. The Miss Dior video advertisement used for conditions 1 and 2 describes a story, meeting all items of the manipulation check of a story developed by Lien and Chen (2013), namely ‘The ad told a story’, ‘The ad had a beginning, middle, and end’, ‘The ad showed the personal evolution of one or more characters’ and ‘The ad story had chronological order’. The product review video used for conditions 3 and 4 was tested using the manipulation check of a story developed by Lien and Chen (2013) as well, and it was confirmed that there was no VNA. The COO markers that were added or removed in the two video types were based on the COO strategies developed by Aichner (2014).

Table 1: Independent variables and conditions tested in this study.

<table>
<thead>
<tr>
<th>Condition</th>
<th>Storytelling type</th>
<th>Country associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VNA</td>
<td>COO marker</td>
</tr>
<tr>
<td>2</td>
<td>VNA</td>
<td>No COO marker</td>
</tr>
<tr>
<td>3</td>
<td>No VNA</td>
<td>COO marker</td>
</tr>
<tr>
<td>4</td>
<td>No VNA</td>
<td>No COO marker</td>
</tr>
</tbody>
</table>
For both video types (VNA, no VNA), the same strategies of COO markers were used, namely COO language in the form of a French song (“On était beau” by French artist Louane), French subtitles, and famous buildings of the COO, through displaying the Eiffel tower. Thus, condition 1 and 2 was tested using the same VNA advertisement, while condition 3 and 4 was tested using the same video type without VNA. The videos of condition 1 and 3 included the same COO strategies with COO markers such as language (French song and French subtitles) and famous buildings (display of the Eiffel tower). In the videos of condition 2 and 4 all COO markers were removed. All videos consisted of a similar length, had the same closing titles at the end of the video (see Figure 5 in appendix), were modified with iMovie and downloaded from YouTube.

For condition 1 and 2, the recent video advertisement for the fragrance Miss Dior from September 2017 was used, which is an existing video advertisement that includes VNA and COO (see Figure 1 below). The video advertisement tells the emotionally laden story of a young woman, portrayed by the actress Natalie Portman, who plays a strong independent woman. The story displays her at different locations such as a beach, a bridge, driving the car with girlfriends, in bed with her boyfriend, their flat and in front of the Eiffel tower.

For condition 1, the video contained the COO strategies described above that were developed by Aichner (2014), namely language and famous buildings of the COO. While the video already included a scene of the Eiffel tower as COO marker famous buildings, a French song and French subtitles which translated a conversation of the girl and her boyfriend (see

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2 Miss Dior video advertisement, September 2017, available on YouTube: https://www.youtube.com/watch?v=h4s0llOpKrU.
Table 2 in appendix) were added for COO marker language. For condition 2, the same video advertisement of Miss Dior was used as in condition 1, but all COO markers were removed and the video advertisement contained the original English song (“Chandelier” by SIA).

For Condition 3 and 4 an already existing product review was used (see Figure 2), which shows a woman’s hand holding the perfume Miss Dior from Dior in different angles to the camera, while she is talking about the ingredients of the perfume. The video consisted of no story and only the woman’s hand, the perfume Miss Dior and a bouquet of roses in the back were visible. As the speaker lists a lot of product information, this product review video can be seen as factual advertising.

![Figure 2: Screenshot from the product review video about the perfume Miss Dior from Dior used to test condition 3 and 4.](image)

For condition 3, the same COO markers were added to this video as in condition 1 (see Figure 3), thus a small symbol of the Eiffel tower was included next to the subtitles, the French song “On était beau” from French artist Louane was played as background music and French

![Figure 3: Screenshot from the COO condition 1 and 3, the Eiffel tower as COO marker in the VNA condition (left) and included with the French subtitles in the no VNA condition (right).](image)

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3 Miss Dior 2017 product review by Angela van Rose of which scenes from 0:37 to 1:18 min were used to create the non VNA condition, available on YouTube: [https://www.youtube.com/watch?v=2R0X_NApop8](https://www.youtube.com/watch?v=2R0X_NApop8).
Subtitle translations of the women’s review were added. For condition 4 the same product review video as in condition 3 was used, but all COO markers were removed.

Subjects
For this research 154 participants were gathered from Germany, 43 saw condition 1, 39 saw condition 2, 36 saw condition 3 and 36 saw condition 4. The mean age from the participants was 33.45 years (range 18-75). There were 104 participants in the age group 18 to 30, 21 participants in the age group 31 to 50 and 29 participants in the age group 51 and above. A Chi-square test showed no significant relation between age group and condition ($X^2 (6) = 6.31, p = .390$).

The majority of the participants were female (105 out of 154) and 4 participants did not want to provide their gender. Statistical analysis (two-sided Fisher's exact test) confirmed that significantly more male participants saw condition 2 (34.1%) and significantly fewer saw condition 3 (9.1%) than in conditions 1 (31.8%) and 4 (25%) ($p = 0.025$, Fisher's exact test).

The education level ranged from no school degree (2), main school (1), middle school (2), academic high school (21), apprenticeship (23) to university degree (104) with the latter being the most frequent education level. Statistical analysis (two-sided Fisher's exact test) confirmed that significantly more participants with a high school degree as highest education saw condition 3 (47.6%) and condition 2 (33.3%) and significantly fewer saw condition 1 (0%) than condition 4 (19%) ($p < 0.01$, Fisher's exact test). The two-sided Fisher's exact test ($p < 0.01$) also confirmed that significantly more participants with a university degree as highest education saw condition 1 (34.6%) and condition 4 (26.9%) and significantly fewer saw condition 3 (15.4%) as compared to other education groups.

Design
The experiment used a 2 (VNA/ no VNA) x 2 (COO/ no COO) between-subjects design. VNA and COO markers in the video advertisement were independent variables, and Attitude towards the brand, Consumer's positive emotions and Willingness to spend more on the product were the dependent variables. The Attitude towards the ad, Attractiveness and Comprehensibility of the ad, Transportation, Product experience, COO knowledge of the product, Effectiveness country image and Knowledge of the brand were also measured, as control variables (see Figure 4).
Instruments

A questionnaire was used to measure the following dependent variables (see appendix Table 4 for a complete list of all items):

1. Attitude towards the brand

The dependent variable Attitude towards the brand was tested with five items adapted from Garcia, Gibaja, and Mujika (2001). Participants had to answer the question “Which statements describe the brand the best according to you?” by choosing between answer options such as 1 = “unattractive”, 7 = “attractive”; 1 = “poor quality”, 7 = “high quality” on a seven-point semantic differential scale. The reliability of Attitude towards the brand comprising five items was good: $\alpha = .90$. 

Figure 4: Model overview independent variables (VNA/no VNA, COO/no COO), the corresponding dependent variables and control variables.
2. Consumer’s positive emotions
Consumer’s positive emotions were evaluated with six items adapted from Escalas, Moore, and Britton (2004), using a seven-point Likert scale, anchored by 1 = “not at all”, 7 = “very strongly”. Participants had to rate their feelings answering the question “After I watched the video advertisement, I felt …”, which included items such as “happy”, “moved” and “critical”. The reliability of Consumer’s positive emotions, consisting of six items, was bad $\alpha = .361$. After removing the item ‘boring’ the reliability was acceptable $\alpha = .70$. This item has therefore been left out of the analyses.

3. Willingness to spend more
Participants were asked to indicate their Willingness to spend by choosing from three price categories 50-60 EUR, 60-70 EUR and 70-80EUR (the actual market price of the product was 64,72 EUR).

4. Attitude towards the ad
As part of the material was created only for the purpose of this study, Attitude towards the ad was added as a control variable to check whether the material was perceived as natural. The dependent variable Attitude towards the advertisement was tested with three seven-point semantic differential scales developed by Lien and Chen (2013). Participants had to answer the question “What do you think about this advertisement?” through choosing between answer options such as 1 = “bad”, 7 = “good”; 1 = “dislike”, 7 = “like”. The reliability of ‘attitude towards the ad’ comprising three items was good: $\alpha = .96$.

4.1 Attractiveness of the ad
As part of the material was created only for the purpose of this study, Attractiveness of the ad was added as a control variable to check whether the material was perceived as natural. Attractiveness of the ad was tested with six items adapted from van Meurs, Korzilius and Bergevoet (2015). Participants had to rate the attractiveness by answering the question “Which adjectives describe the ad the best according to you?”, which included items such as 1 = “distant”, 7 = “appealing” and 1 = “boring”, 7 = “fascinating” on a seven-point semantic differential scale. The reliability of ‘attractiveness of the ad’ comprising six items was good: $\alpha = .95$. 
4.2 Comprehensibility of the ad
As part of the material was created only for the purpose of this study, Comprehensibility of the ad was added as a control variable to check whether the material was perceived as natural. Comprehensibility of the ad was tested with the question “Which adjectives describe the ad the best according to you?” adapted from van Meurs, Korzilius and Bergevoet (2015). The five items included answer options such as 1= “complicated”, 7= “simple”; 1= “structured illogically”, 7= “structured logically” on a seven-point semantic differential scale. The reliability of ‘comprehensibility of the ad’ comprising five items was good: $\alpha = .91$.

5. Transportation
Transportation expresses the feeling of being absorbed by a story and to feel closer to the story world than reality (Gerrig, 1993). Therefore, transportation was added as a control variable, to check whether the manipulation of VNA was successful. Transportation was evaluated with six items adapted from Kuijper, Hakemuldera, et. al (2014), using a seven-point Likert scale, anchored by 1= “completely disagree”, 7= “completely agree”. Participants answered questions such as “The world of the video sometimes felt closer to me than the world around me”, or “When I look back it seemed as if the beginning of the video (story) had lifted me out of the real world and at its end I returned into the real world”. The reliability of ‘transportation’ comprising five items was good: $\alpha = .92$.

6. Product experience
As only one product category was tested in this study, Product experience was added as a control variable to check whether people have experience with perfume, since having experience or not might influence people’s attitude towards the brand, their emotions and their willingness to spend. Product experience was evaluated with five items using a seven-point Likert scale, which was adapted from Koschate-Fischer, Diamantopoulos, and Oldenkotte (2012). The scale included items such as “How often do you use perfume?” (1 = “never”, 7 = “permanently”) and “How familiar are you with perfume?” (1 = “unfamiliar”, 7 = “familiar”). The reliability of ‘product experience’ comprising five items was good: $\alpha = .81$.

7. COO knowledge of the product
COO knowledge product was added as control variable to check which particular country people associate with the product, regardless of the COO condition they are in. The country of origin knowledge of the product was tested with the open question “With which country would
you associate the product?”. In total 133 out of 154 participants named France as the country of origin of the product displayed in the advertisement. Interestingly, of the participants naming France as COO, there was little difference between the groups with COO condition (72 participants) and without COO condition (61 participants), which shows that people associate the product with France even if they were not in the COO condition. The country with the second highest rating was the United States with 8 mentions, followed by Germany with 2 mentions and 11 other countries with unique mentions.

8. Effectiveness country image
To test whether the COO manipulation was successful, Effectiveness country image was added as a control variable to complement the manipulation check. Effectiveness country image was tested with three items, such as “Do you think the commercial points out that the product is from France?” (7= “completely agree”, 1= “completely disagree”) and “Do you think the commercial conveys a French image?” (7= “completely agree”, 1= “completely disagree”). The reliability of the Effectiveness Country image, consisting of three items, was bad $\alpha = .648$. After removing the item “Do you think perfume from France is of high quality?” the reliability was acceptable $\alpha = .81$. This item has therefore been left out of the analyses.

9. Knowledge brand
As the existing brand Dior was used in this study, Knowledge brand was added as a control variable to check whether people had previous knowledge of the brand, since having knowledge or not might influence people’s attitude towards the brand, their emotions and their willingness to spend. Knowledge of the brand was tested with the question “Do you know the brand Dior?” (“Yes”/ “No”); 150 out of 154 participants knew the brand.

10. Sociodemographic questions
Participants were asked to answer questions about their age, gender and education.

Procedure
The programme Qualtrics was used to set out the online survey, whose link was distributed via social media to reach participants. The research was conducted in Germany, which is interesting for market research due to its strong economy. Moreover, Germans are familiar with the positive COO of French cosmetics, because they are neighbouring countries. As motivation, a French perfume was raffled among all of the participants who filled in their e-mail address at
the end of the survey. The complete survey was translated from English to German to limit the risk of inaccurate responses due to lack of English proficiency as not all Germans, and especially older generations are fluent in English. Translation – back translation with the support of another bilingual German master student was used to ensure the accuracy of the items. An introduction, explanation about the course of the survey and the task was provided on the first page. The second page showed one of the four video advertisements, followed by the questions as discussed in the instruments section. The procedure was the same for all participants, namely to watch the video carefully and fill out the survey individually. On average, participants needed 7 minutes to complete the survey.

Statistical analysis

Two-way ANOVAs were used to analyse hypotheses 1 to 4 and to check the control variables.

Results

In Table 2 below, an overview can be seen of the mean scores and standard deviations of the dependant variables (H1, H2, H3) and control variables of condition 1 to 4.

*Table 2: Means and standard deviations (between brackets) for the persuasiveness of condition 1 to 4 (1= very negative attitude, 7= very positive attitude)*

<table>
<thead>
<tr>
<th></th>
<th>Condition 1 VNA / COO</th>
<th>Condition 2 VNA / no COO</th>
<th>Condition 3 No VNA / COO</th>
<th>Condition 4 No VNA / no COO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitude towards brand (H1)</td>
<td>5.30 (.90)</td>
<td>5.40 (1.14)</td>
<td>4.96 (1.48)</td>
<td>4.51 (1.62)</td>
</tr>
<tr>
<td>Positive emotions (H2)</td>
<td>4.34 (.90)</td>
<td>3.96 (1.14)</td>
<td>2.77 (1.22)</td>
<td>2.68 (1.15)</td>
</tr>
<tr>
<td>Willingness to spend more (H3)</td>
<td>1.72 (.67)</td>
<td>1.62 (.63)</td>
<td>1.42 (.69)</td>
<td>1.53 (.69)</td>
</tr>
<tr>
<td>Attitude towards the ad</td>
<td>5.48 (1.17)</td>
<td>5.33 (1.60)</td>
<td>3.59 (1.86)</td>
<td>2.73 (1.72)</td>
</tr>
<tr>
<td>Attractiveness of the ad</td>
<td>5.05 (.88)</td>
<td>5.06 (1.33)</td>
<td>3.03 (1.86)</td>
<td>2.58 (1.59)</td>
</tr>
<tr>
<td>Comprehensibility of the ad</td>
<td>4.81 (1.38)</td>
<td>5.13 (1.29)</td>
<td>4.16 (1.64)</td>
<td>3.72 (1.72)</td>
</tr>
<tr>
<td>Transportation</td>
<td>3.60 (1.32)</td>
<td>3.89 (1.60)</td>
<td>2.02 (1.39)</td>
<td>1.85 (1.23)</td>
</tr>
<tr>
<td>Product experience</td>
<td>4.02 (1.78)</td>
<td>4.56 (1.69)</td>
<td>4.32 (1.83)</td>
<td>4.60 (1.74)</td>
</tr>
<tr>
<td>COO knowledge product</td>
<td>1.74 (2.77)</td>
<td>1.74 (2.02)</td>
<td>1.58 (2.00)</td>
<td>1.89 (2.53)</td>
</tr>
<tr>
<td>Effectiveness country image</td>
<td>5.84 (.94)</td>
<td>4.38 (1.16)</td>
<td>5.27 (1.31)</td>
<td>4.81 (1.51)</td>
</tr>
<tr>
<td>Knowledge brand</td>
<td>1.02 (.15)</td>
<td>1.03 (.16)</td>
<td>1.00 (.00)</td>
<td>1.06 (.23)</td>
</tr>
</tbody>
</table>
**Attitude towards the brand**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Attitude towards the brand’ showed a significant effect of VNA ($F(3,150) = 8.62, p = .004, \eta^2 = .54$). The participants who saw a video with VNA ($M = 5.35, SD = 1.02$) had a significantly better attitude towards the brand than viewers of the video without VNA ($M = 4.74, SD = 1.56$). There was no significant effect of COO ($F(3,150) = .71, p = .402, \eta^2 = .005$) and also no significant interaction effect between VNA and COO ($F(3,150) = 1.71, p = .193, \eta^2 = .011$) on ‘Attitude towards the brand’. Although Levene’s test was significant for VNA ($p < .001$), this does not have any consequences for the interpretation of the results since the group sizes were roughly equal.

**Positive emotions**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Positive emotions’ showed a significant effect of VNA ($F(3,150) = 64.08, p < .001, \eta^2 = .299$). The participants who saw a video with VNA ($M = 4.16, SD = 1.03$) had significantly more positive emotions than viewers of the video without VNA ($M = 2.73, SD = 1.18$). There was no significant effect of COO ($F(3,150) = 1.78, p = .184, \eta^2 = .012$) and also no significant interaction effect between VNA and COO ($F(3,150) = .65, p = .423, \eta^2 = .004$) on ‘Positive emotions’.

**Willingness to spend more**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Willingness to spend more’ showed no significant effect of VNA ($F(3,150) = 3.26, p = .073, \eta^2 = .021$). There was no significant effect of COO ($F(3,150) = .00, p = .980, \eta^2 = .000$) and also no significant interaction effect of VNA and COO ($F(3,150) = 1.00, p = .320, \eta^2 = .007$) on ‘Willingness to spend more’. See Table 2 for all mean scores.

In this study, several control variables were measured. The results of these analyses are given below.

**Attitude towards the ad**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Attitude towards the ad’ showed a significant effect of VNA ($F(3,150) = 76.26, p < .001, \eta^2 = .337$). The participants who saw a video with VNA ($M = 5.41, SD = 1.38$) had a significantly
better attitude towards the ad than viewers of the video without VNA ($M = 3.16, SD = 1.83$, see Table 2). There was no significant effect of COO ($F (3,150) = 3.84, p = .052, \eta^2 = .025$) and also no significant interaction effect between VNA and COO ($F (3,150) = 1.93, p = .167, \eta^2 = .013$) on ‘Attitude towards the ad’. Although Levene’s test was significant for VNA ($p = .001$) and COO ($p = .020$), this does not have any consequences for the interpretation of the results since the group sizes were roughly equal. The result means that participants perceived the ad as more natural in the VNA conditions.

**Attractiveness of the ad**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Attractiveness of the ad’ showed a significant effect of VNA ($F (3,150) = 93.50, p < .001, \eta^2 = .384$). The participants who saw a video with VNA ($M = 5.05, SD = 1.11$) perceived the ad as significantly more attractive than viewers of the video without VNA ($M = 2.81, SD = 1.74$, see Table 2). There was no significant effect of COO ($F (3,150) = .92, p = .340, \eta^2 = .006$) and also no significant interaction effect between VNA and COO ($F (3,150) = .99, p = .321, \eta^2 = .007$) on ‘Attractiveness of the ad’. Although Levene’s test was significant for VNA ($p < .001$), this does not have any consequences for the interpretation of the results since the group sizes were roughly equal. The result means that participants perceived the ad as more attractive in the VNA conditions.

**Comprehensibility of the ad**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Comprehensibility of the ad’ showed a significant effect of VNA ($F (3,150) = 17.86, p < .001, \eta^2 = .106$). The participants who saw a video with VNA ($M = 4.96, SD = 1.34$) perceived the ad as significantly more comprehensible than viewers of the video without VNA ($M = 3.94, SD = 1.68$, see Table 2). There was no significant effect of COO ($F (3,150) = .07, p = .798, \eta^2 = .000$) and also no significant interaction effect between VNA and COO ($F (3,150) = 2.39, p = .124, \eta^2 = .016$) on ‘Comprehensibility of the ad’. This means that participants perceived the ad as more comprehensible in the VNA conditions.

**Transportation**

The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Transportation’ showed a significant effect of VNA ($F (3,150) = 64.61, p < .001, \eta^2 = .301$). The participants who saw a video with VNA ($M = 3.74, SD = 1.46$) felt more absorbed by the
story and therefore scored significantly higher in transportation than viewers of the video without VNA ($M = 1.94, SD = 1.30$, see Table 2). There was no significant effect of COO ($F (3,150) = .72, p = .789, \eta^2 = .000$) and also no significant interaction effect between VNA and COO ($F (3,150) = 1.06, p = .304, \eta^2 = .007$) on ‘Transportation’. This means that participants were more transported in the VNA conditions, which indicates that the VNA manipulation worked.

**Product experience**
The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘Product experience’ showed no significant effect of VNA ($F (3,150) = .39, p = .532, \eta^2 = .003$). There was also no significant effect of COO ($F (3,150) = 2.08, p = .151, \eta^2 = .014$) and no significant interaction effect between VNA and COO ($F (3,150) = .21, p = .644, \eta^2 = .001$) on ‘Product experience’. This means that regardless of condition, participants were equally experienced with the product. See Table 2 for all mean scores.

**COO knowledge of the product**
The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘COO knowledge of the product’ showed no significant effect of VNA ($F (3,150) = .00, p = .984, \eta^2 = .000$). There was also no significant effect of COO ($F (3,150) = .16, p = .691, \eta^2 = .001$) and no significant interaction effect between VNA and COO ($F (3,150) = .16, p = .690, \eta^2 = .001$) on ‘COO knowledge of the product’. This means that regardless of the COO conditions, participants were equally likely to associate the product with France, which indicates that they had previous knowledge about the country origin of the product. See Table 2 for all mean scores.

**Effectiveness Country image**
The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘effectiveness COO’ showed a significant effect of COO ($F (3,150) = 23.26, p < .001, \eta^2 = .134$). The participants who saw a video with COO ($M = 5.58, SD = 1.51$) rated the video as consisting of more ‘French images’ and therefore had a higher effect of the country image than viewers of the video without COO ($M = 4.58, SD = 1.35$, see Table 2). There was also a significant interaction effect between VNA and COO ($F (3,150) = 6.26, p = .013, \eta^2 = .040$). The participants who saw a video with VNA and COO ($M = 5.84, SD = .94$) rated the video as consisting of more ‘French images’ and therefore had a higher effect of the country image than
viewers of the video without VNA but with COO ($M = 4.81, SD = 1.52$, see Table 2). There was no significant effect of VNA ($F(3,150) = .12, p = .728, \eta^2 = .001$) on ‘effectiveness Country image’. Although Levene’s test was significant for COO ($p = .024$), this does not have any consequences for the interpretation of the results since the group sizes were roughly equal. The result means that participants who saw one of the COO conditions, and especially so in the VNA+COO condition, were more likely to state that the ad conveyed a French image. This indicates that the COO manipulation was successful and even more so in combination with VNA than without VNA.

Knowledge of the brand
The two-way ANOVA with as between subject factors VNA (Yes/ No) and COO (Yes/ No) for ‘knowledge of the brand’ showed no significant effect of VNA ($F(3,150) = .02, p = .898, \eta^2 = .000$). There was also no significant effect of COO ($F(3,150) = 1.25, p = .2641, \eta^2 = .008$) and no significant interaction effect between VNA and COO ($F(3,150) = 1.06, p = .305, \eta^2 = .007$) on ‘knowledge of the brand’. Although Levene’s test was significant for COO ($p = .033$), this does not have any consequences for the interpretation of the results since the group sizes were roughly equal. The result means that regardless of condition, participants were equally likely to know the brand. See Table 2 for all mean scores.

Discussion
The purpose of the current study was to determine consumers’ attitudes towards video advertisements, by studying the effect of VNA and COO. It was hypothesized that participants viewing the video advertisement with VNA would score higher on attitudes towards the brand (H1) and consumer’s positive emotions (H2) and that participants viewing the video advertisement including COO markers would have an increased willingness to spend more on the product (H3). The fourth hypothesis in this research was that combining VNA and COO markers in video advertisements will have a larger effect on the consumers’ positive emotions, attitude towards the brand and willingness to pay than using VNA or COO markers in video advertisements individually (H4). In the literature, video advertisements, as a type of VNA, were attributed as having a high potential to convey stories about products (Dessart, 2017) and VNA is the most common type of video advertising used today. In a growing global market COO markers are an established concept of significant product cues that are often employed by marketers in combination with VNA. However, no previous study had investigated the relation
between VNA and COO and therefore the aim of this study was to shed light on the effect of combining VNA and COO.

The first hypothesis in this study sought to determine the effect of VNA on improving consumer’s attitudes towards the brand (H1). The findings confirmed that VNA increases consumer’s attitudes towards the brand, which means that H1 was supported by the results from this study. This result is in line with findings from previous studies (Escalas, 2004a; Escalas, 2004b; Lundqvist, Liljander, Gummerus, & Van Riel, 2013) that also report a positive effect of VNA on consumer’s attitude towards the brand. This means that people have a more positive attitude towards the brand, if the brand employs stories in their video advertisements, which is an interesting finding for marketers. Results also showed that the manipulation of VNA was successful, as there was an effect of VNA on ‘transportation’, an indicator of stories, suggesting that people felt more moved and touched by the advertisements including a story. Beside the positive effect of VNA on attitude towards the brand, findings indicate that participants had a better attitude towards the ad including a story and perceived it as more natural, attractive and comprehensible than the commercials without a story.

The second hypothesis in this research investigated whether VNA increases the consumer’s positive emotions (H2). H2 was supported and the findings confirmed that VNA generates more positive emotions of the consumer. This also accords with prior studies, which showed that if advertisements consist of a story, it can generate positive emotions for the consumer as a viewer (Escalas, Moore, & Britton, 2004). As the protagonist in this story could be linked to the archetype of the rebel, the result is also in line with previous literature, which has suggested that telling and retelling archetypal myths allows people to bring clarity in unconscious thoughts, which can ultimately result in more positive emotions (Woodside, 2010). When video advertisements established the link between product and archetypal myth of the rebel, engaging with the product enables consumers to identify themselves as the rebel and strong independent woman of the advertisement and have more positive emotions in return.

The third hypothesis in this study aimed to assess the effect of COO on the consumer’s willingness to spend more on the product (H3). No evidence of COO markers increasing the consumer’s willingness to spend more on the product was found, which means that H3 was not supported. The manipulation of COO was successful in this study, as the control variable ‘effectiveness country image’ showed that participants in the COO conditions perceived the ad as consisting of more French images. However, the result of this study is in contrast with previous findings of Koschate-Fischer, Diamantopoulos and Oldenkotte (2012). A possible explanation for this finding is that contrary to what was expected based on previous work, there
is in fact no relation between COO and the consumer’s willingness to spend more on the product. It could be that other factors, such as attitude towards the product, are more influential on the consumers’ willingness to spend more, than the COO information. Another possible explanation could be that although the COO manipulation was successful in this study, the advertisements needs to contain more COO markers in order to have an effect. While this study only included language and famous buildings as COO strategy, a considerable number of video advertisements for French perfume exists already in which the complete video consists of French images and not only a few scenes. Ads consisting of more COO markers, which focus on the high quality of French cosmetics could lead to a more favourable effect of COO on the consumer’s willingness to spend more. The results also suggest that the COO concept of a brand is not established with one advertisement, but with different communication strategies throughout time. Results showed that participants were equally likely to associate the brand with a particular country, regardless of condition, which means that the country association must have already existed before viewing the ad in this study. The result means that regardless of condition, participants were equally likely to know the brand.

The fourth hypothesis in this study aimed to determine whether combining VNA and COO markers in video advertisements will have a larger effect on the consumer’s positive emotions, attitude towards the brand and willingness to pay, than using VNA or COO markers in video advertisements individually (H4). As a number of researchers have reported positive effects for VNA and COO individually, it was expected that combining the concepts will generate favourable results as well. However, H4 was not supported since no interaction effect of VNA and COO was found on the consumers’ positive emotions, attitude towards the brand and willingness to pay. This can be explained by the fact that although VNA generated a better attitude towards the brand and more positive emotions of the consumer, COO had no effect on most variables and there was also no interaction effect with VNA. Although H4 was not supported on the main dependant variables, there was an interaction effect on the control variable effectiveness of the country image. This suggests that if the COO markers are embedded in a story, people perceive the COO markers better than if the COO markers are included in a video advertisement with a story.

Limitations and further research
The findings in this report are subject to several limitations. First, the findings discussed above apply to the single brand which was used for the purpose of this study. This means that we do
not know to what extent these findings can be generalised to other brands. Future research in which several brands are studied would have to be conducted to allow more generalisation.

A limitation concerning the subjects of this study was the fact that the majority of the participants were females. As the video advertisement marketed the perfume Miss Dior for women, the effects might have been stronger on females than males. Furthermore, a significant chi-square showed an unequal distribution of gender between the conditions, which means that the results could have been different, if there were as many males as females within the participants. Therefore, further research should investigate products that are either gender neutral or test video commercials in separate groups that address especially males or females. Hereby, it would be interesting to see if preferences of narrative or factual advertising differ between the gender groups, because one gender might prefer narrative over factual advertisements and the other way around.

There was also a limitation from a methodological point. As English ads are not common in Germany, the fact that all video advertisements included English as spoken language, with additional French subtitles in the COO condition, caused irritation among participants. Some participants reported that they had difficulties in understanding the English speaker in the non VNA condition, which could have influenced the results of this particular condition. While this might not be a limitation in countries which commonly keep the original language and add subtitles, in Germany however, all video advertisements are generally translated into German. Therefore, this study has limited ecological validity in Germany. Future research conducted in Germany should choose German as spoken language with additional subtitles or speakers with a French accent, when advertising a French product or brand.

Another aspect that should be taken into account is that participants might have been distracted or had limited attention, while watching the video advertisement, as the survey was not supervised. For example, there is no information whether participants in one condition were more distracted than in others, which could have influenced the results.

**Conclusion**

Despite its exploratory nature, this study offers some insight to the use of VNA and COO in video advertisements. The present study makes several noteworthy contributions on the positive effect of VNA on attitude towards the brand and consumer’s positive emotions. This is in line with the literature and previous findings, which suggests that stories have a central role in human life (Laer, Ruyter, Visconti, & Wetzels, 2014; Woodside, Sood, & Miller, 2008) and that people use stories to explain the world around them (Postman, 1999; Weick, 1995). While
several studies have investigated the effect of narratives, also in comparison to non-narrative advertisements, this is the first time that a study has been conducted on combining VNA and COO in video advertisements. There was no effect of COO on the consumer’s willingness to spend more on the product and also no interaction effect of VNA and COO. However, one of the more significant findings to emerge from this study is the extensive positive effect of stories in video advertisement on consumer’s attitude towards the brand and positive emotions. While literature suggests that stories accompany every human throughout life (Laer, Ruyter, Visconti, & Wetzels, 2014; Woodside, Sood, & Miller, 2008) and narratives are frequently employed by marketers for advertising purposes nowadays, the results provide additional evidence that consumers prefer stories in video advertisements. Hereby stories not only benefit brands by increasing the consumer’s attitude towards them, but stories also enable brands to increase consumer’s positive emotions and make consumers happy. In short, not more is always better, but stories might be.
References


Table 3: Language subtitles in video advertisement condition 1.

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Spoken language</th>
<th>Subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boyfriend of lead actress</td>
<td>I love you</td>
<td>Je t’aime</td>
</tr>
<tr>
<td>Lead actress</td>
<td>Prove it</td>
<td>Prouve-le</td>
</tr>
<tr>
<td>Lead actress</td>
<td>And you?</td>
<td>Et vous?</td>
</tr>
<tr>
<td>Lead actress</td>
<td>What would you do for love?</td>
<td>Que feriez-vous pour l'amour?</td>
</tr>
</tbody>
</table>

Table 4: Items used in questionnaire to test dependent variables and control variables.

<table>
<thead>
<tr>
<th>Dependent variable</th>
<th>Items</th>
<th>Cronbach’s α</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitude towards the brand</td>
<td>“Which statements describe the brand the best according to you?” Worthless – valuable, unattractive – attractive, would not recommend - would recommend, poor quality - high quality, would not buy - would buy</td>
<td>α = .90</td>
</tr>
<tr>
<td>(adapted from García, Gibaja, &amp; Mujika (2001))</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positive emotions</td>
<td>“After I watched the video advertisement, I felt …”, anchored by 7= very strongly, 1= not at all Happy, Energetic, Affectionate, Moved, Bored, Critical After removing the item ‘bored’ the reliability was acceptable: α = .70</td>
<td></td>
</tr>
<tr>
<td>(adapted from Escalas, Moore, &amp; Britton (2004))</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Willingness to pay

Participants are asked to indicate their willingness to pay by giving three price categories 50-60 EUR, 60-70 EUR and 70-80 EUR (the actual market price is 64,72 EUR).

### Control Variables

<table>
<thead>
<tr>
<th>Variable</th>
<th>Description</th>
</tr>
</thead>
</table>
| **Attitude towards the advertisement**                                  | “What do you think about this advertisement?”

bad–good, dislike–like, negative–positive  

$\alpha = .96$

| **Attractiveness of the ad**                                            | “Which adjectives describe the ad the best according to you?”

uninteresting - interesting, distant - appealing, uninviting - inviting, boring - fascinating, impersonal - personal, monotonous - varied  

$\alpha = .95$

| **Comprehensibility of the ad was tested**                              | “Which adjectives describe the ad the best according to you?”

easy - difficult, simple - complicated, unclear - clear, poorly organized - well-organized, structured illogically - structured logically  

$\alpha = .91$

| **Transportation**                                                      | “Something in the video stuck with me after I finished watching it.”

“When watching the video there were moments in which I felt that the story world overlapped with my own world.”

“When I was finished with watching the video it felt like I had taken a trip to the world of the video.”

“When I was watching the video it sometimes seemed as if I were in the video world too.”

“The world of the video sometimes felt closer to me than the world around me.”

“When I look back it seemed as if the beginning of the video had lifted me out of the real world and at its end I returned into the real world.”

$7 = \text{completely agree}, 1 = \text{completely disagree}$  

$\alpha = .92$

| **Product experience**                                                  | “How often do you use perfume?” (1 = never and 7 = permanently)  

“How familiar are you with perfume?” (1 = unfamiliar, 7 = familiar)  

“How well-acquainted do you consider yourself with perfume?” (1 = not at all acquainted, 7 = very well acquainted)  

“How much of an expert would you call yourself regarding perfume?” (1 = novice, 7 = expert)  

“How regularly do you use perfume?” (1 = intermittently, 7 = regularly)  

$\alpha = .81$

| **COO knowledge of the product**                                        | To which country would you associate the product? (open question)  

$\alpha = \text{not applicable}$

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| Effectiveness Country image | “Do you think the commercial points out that the product is from France?” (7=completely agree, 1=completely disagree) | “Do you think the commercial conveys a French image?” (7=completely agree, 1=completely disagree) | After removing the first item, the reliability was $\alpha = .81$

| Control Knowledge brand | “Do you know the brand Dior?” Yes/ No | |

| Sociodemographic questions | Participants are asked to answer question about their age, gender and education | |
Declaration plagiarism and fraud

The undersigned
[first name, surname and student number],

Wanders, Lea; S1013259

Master's student at the Radboud University Faculty of Arts,

declares that the assessed thesis is entirely original and was written exclusively by himself/herself. The undersigned has indicated explicitly and in detail where all the information and ideas derived from other sources can be found. The research data presented in this thesis were collected by the undersigned himself/herself using the methods described in this thesis.

Place and date:

Nijmegen, the 21st of June 2018

Signature: