



Narrative Transportation and Product Involvement

*– how narrativity factors are used to enhance transportive
experience in advertising for high vs. low involvement
products*

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Abstract

This paper examines and presents how narrativity factors are used to enhance consumers' transportive experience when advertising for high and low involvement products. It specifically looks at processing experiences among Thai online consumers when viewing TV commercials available on a YouTube channel. The paper brings the theory of product involvement into a field of narrative transportation. Results show that narrativity factors should be used with the right balance across all narrativity levels, i.e. story, structure and discourse, to create relevance and story-brand connection. Moreover, brand should be well aware of their consumer's prior experience and expectation, particularly, when aiming for advertising a high involvement product. In contrast, advertising for a low involvement product should discuss as fewest product attributes as possible. Doing so allows brands to be able to correspond directly to the level of involvement that their consumers have toward the products, thus allowing the brands to enhance transportive experience among their consumers more effectively and successfully.

Keywords: *narrative transportation, brand narrative, brand storytelling, product involvement, consumer involvement, narrativity factors, high and low involvement, transportive experience, intensive processing, uncritical processing, processing experience, drama, emotion, slice of life advertisement, online consumers, marketing, YouTube.*

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– Panida Phusapan, Bergen, December 2013

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1. Introduction

One late afternoon in May 2013, while I was sitting and surfing on YouTube in a small public library in Dublin, I stumbled over one advertisement that perhaps has had a tremendous impact on the topic of this thesis. The ad depicts an old man sitting on the floor tying a jogging shoelace for an old lady who is sitting on a chair. The old lady asked the man what his name was. He answered, “*you don’t remember me, but I remember you*”, and the whole story started. It turned out that they were married and living together, but the old lady could not remember the old man because she had Alzheimer. Yet whatever she did, her husband would be there to support her and take care of her just like what he had promised her on the day that they got married. The three-minutes-long ad also reveals enjoyable moments that they shared both in the past as well as in present. When it finished, I found myself sitting on the very same chair with tears, making the person sitting next to me wonder who might have put the onions on the table.

After the moment of awkwardness, I started to realize that it was an advertisement for a life insurance company in Thailand. But somehow, I did not feel that it was an advertisement. To me, I felt more like I had just seen a great movie of somebody’s eighty years’ worth of life in about three minutes. “*This is fantastic!*” I thought. How come I cry for them even though I don’t even know them? Yet, I feel as if they were somehow closely related to me, as if they were part of my life or my family.

This is perhaps the power of narrative transportation that narrative can have on us. Narrative transportation refers to the situation when we are psychologically drawn into the world of a narrative that makes us forget about the real world and experience strong emotions, which eventually influences our attitudes. People who are transported into a narrative tend to lose sense of their physical surroundings. In addition, they may become attached to and identified with the characters in the story. In some situations, they may even imagine being the characters themselves. In the most extreme case, their values of living their lives are likely to become congruent with the values presented in the narrative. In other words, the narrative world gradually and eventually becomes the world that they think or perceive they live in.

The topic of narrative transportation involves me in two aspects. At a personal level, narrative transportation gives me a moment of epiphany as if I had experienced a moment

of some great discovery that were so exciting and appealing. As humans, we are affected by what we read, hear, and see, and being drawn into a narrative can influence how we think about the world and accounts for some reasons that make us believe and act in a certain way. Therefore, I am curious and motivated to learn more about the subject as well as what the outcome might be. Moreover, being able to immerse oneself in the world of narrative is a talented gift that every one of us was born with. Narrative transportation gives us freedom to elaborate based on our own imagination. In the world of narrative, you can be anyone you like, do anything you want, and still be able to come back from that experience to the real world. And every time we come back, we always bring something with us, i.e. the reflection and learning experience which help us learn about other people, but most importantly, it helps us learn about ourselves. In other words, it is a part of who we have become today.

Moreover, this topic also involves me at a professional level. I find it relevant to the field of marketing, particularly when it is used in advertising. This is perhaps due to a growing interest in academic research in the field of narrative transportation combined with the growing popularity and usage of social media and online advertisement in the 21st century. These growing interests in academics and social media technology have helped advance technology in narration which in turn challenges the nature of storytelling, i.e. how stories are told both from the author's side as well as from the recipient's side. Hence, it makes it possible for both brands and consumers to become a potential storyteller simultaneously.

My goal of writing this paper is not to cover everything possible about narrative transportation, but rather a specific area of the subject that interests me most. Among other researches in the field of narrative transportation, I find the ones from Green & Brock (2000), Brock, Strange, & Green (2002), Green, Brock, & Kafman (2004) and Kinnebrock & Bilandzic (2006) most inspiring. The first three authors explain the concepts of narrative transportation and its process. The latter authors study the concept more in depth and provide a better understanding of how a transportive experience can be enhanced through specific *narrativity factors*.

Previous research in narrative transportation related to marketing rely heavily on the type of media being studied, be it books, printed ads, TV commercials, online games, and other virtual media platforms, etc. However, these researches seem to neglect the type of product being studied, specifically in terms of the level of product involvement. Some products can

be more highly-involved than some other products simply because the decision to buy that product is riskier and more expensive than other products. For instance, a car is a high involvement product while an ice cream is a low involvement product i.e. consumers are more likely to put more time and effort to search for information about the car than they would have done for the ice cream.

Based on this information, one can ask: how do we know if narrative transportation works the same way for both high and low involvement product? In this paper, I would like to focus on the author's point of view i.e. the brand promoter. Specifically, how do brands use narrativity factors to engage their target audiences when advertising for high vs. low involvement products? The way I see it is that this question arises because the two theoretical fields (narrative transportation and product involvement) are being treated separately. What if we can address both fields simultaneously? What would be the outcome? In other words, if we examine narrative transportation by being aware of the level of involvement that consumers may have toward the product, be it high or low, would it reveal something different from what we have known before?

To do this effectively, I will need an analytical tool that can help me unfold how narrative can be used to enhance narrative transportation. *Narrativity factors* become my first choice of tool as it will allow me to magnify the case. This leads me to arrive at the main research question which is:

1.1 Main research question

“How are narrativity factors used to enhance transportive experience in advertising for high vs. low Involvement products?”

In order to answer this research question, I will first review literature from the two fields: narrative transportation and product involvement, in order to understand the principles of both fields. Then, I will describe the methods and techniques used in this paper. Next, I will present the cases and publish the findings based on the analysis from using narrativity factors to solve the research question. The thesis will then be concluded with the answer to the main research question, recommendations and opportunities for future research.

2. Theory and Model Presentation

2.1 Theory on Narrative Transportation

2.1.1 What is Narrative?

The word “narrative” is often used interchangeably with “story”. Although the two terms can be seen as similar, their relationship reveals some differences. A *story* refers to series of event or what actually happens. Some authors view a story as series of events that happen in a chronological order, for example, Miller (2011) views that a story depicts chronological events e.g. *A* leads to *B*, *B* leads to *C*, *C* leads to *D* and so on. However, it is also believed that an event in itself is abstract unless it is retold, for example, Culler (1981) views a story as a sequence of abstract events. When relating series of events are retold, it is known as *narrative*. In other words, narrative is the retelling of what actually happens. It also accounts for the chronological arrangement of the story with the beginning, middle and end. However, narrative is not only seen as authors retelling stories, but also involves how audiences receive and interpret it. Fishbein and Yzer (2003) mention that the extents to which audiences interpret narrative depend on their prior knowledge, attention, personality, demographics, and significant others.

White (1987) mentions that narrative is traditionally seen as a mode of communication that carries no message in its own right, and therefore does not affect the representation of events in any important way. However, he further mentions that this traditional view has changed over the past years. He notes that narrative is an expression in discourse of a distinct mode of experiencing and thinking about the world whether events are imaginary or real. Hyvärinen (2009) also adds that narrative can be seen as a result of analysis or cognitive processing that reflects one’s conceptual or cognitive content toward events. In this sense, modern views tend to look at narrative as something more important than it being a neutral discursive mode of communication.

2.1.2 Narrative components

Ricoeur (1986) mentions that these events or series of event must be organized into an intelligible **whole** in which one can always ask what the “thought” behind the story is. In this sense, a narrative must contain a **point of view**. Jameson (2001) adds that narrative

must have an internal logic strong enough to link the **component events** into a unified whole with a point that is greater than the sum of its parts. Having the thought or point of view will guide narrators/storytellers how they put together and transform multiple, separated incidents into a single history. Thus, narrative is dynamic in this sense. Ricoeur (1986) further mentions that creating a narrative usually involves **plotting and characters** (agents of action). Plotting in this sense refers to an interaction of agents of action which places them from conflict to cooperation, from beginning to end. He further notes that it can be quite difficult to follow some narratives, but in the end, our expectation will gradually be adjusted to reach a conclusion which can be according to or different from one's expectation.

2.1.3 Narrative ingredients

There are some important ingredients that make some narratives better than the other. Hyvärinen (2009) mentions that these ingredients include **surprise, suspension, and violation** of one's expectations. He also mentions that these ingredients are important to a narrative because they add "tellability" quality to the narrative. Moreover, Green and Brock (2000) note that a good narrative is capable of making the "recipients of narrative information", be it listeners, readers or viewers, feel involved and engaged. Brewer and Lichtenstein (1982) mention that a good narrative can evoke emotional response among the audiences and will lead them to process the story intensively. Kinnebrock and Bilandzic (2006) further add that intensive processing is one of the factors that facilitate narrative transportation or the process in which an individual gets mindedly absorbed into the narrative, which in turn can lead to persuasion.

In sum, a good narrative involves an organization of its parts, sequences and component events into a whole that contains a purposive point of view. This must be done such that a unified whole of the narrative is greater than the sum of its parts.

2.1.4 The Process of Narrative Transportation

When a narrative is well-told, we tend to forget ourselves, and get involved in the efforts, struggles, and behavioral styles of the characters i.e. we relate to characters' situations and decisions, both on the level of emotion and cognition (Miller, 2011). In other words, a good narrative enables us to be transported into the story or mindedly absorbed into the

world of narratives. Gerrig (1993) gives a good comparison when someone is being transported. He mentions that:

“Someone (the traveler) is transported, by some means of transportation, as a result of performing certain actions. The traveler goes some distance from his or her world of origin, which makes some aspects of the world of origin inaccessible. The traveler returns to the world of origin, somewhat changed by the journey.” (Gerrig, 1993, pp. 10-11)

So why are we being transported into the narrative? Perhaps this is due to a simple fact that our attention is limited (Hoyer and MacInnis, 2010). Robbins (2013) mentions that attention is what steers humans’ perception and controls our reality. He also mentions that when we attend to something, we cannot attend to another thing simultaneously, simply because our brain is designed to attend or focus on a particular thing at a time. Hoyer and MacInnis (2010) refer to this phenomenon as “selective exposures” i.e. we tend to focus on certain things depending on certain factors. For example, we tend to focus on something that is more personally relevant to us than something that is not. Specifically, if there is news on TV about the school your kid is studying at, you are more likely to pay attention to that news compared to other news. Green et al. (2004) mention that when we focus on the narrative, we devote all of our mental resources and capacities to the narrative and hence we do not have the ability to process the narrative critically, nor do we have the motivation to do so. In this case, we become more transported into the story of our attention (Laer et al., 2013).

How do we get transported? There are two ways that an individual can be psychologically transported: through empathy and mental imagery (Laer et al., 2013; Slater and Rouner, 2002; Brock et al., 2002; Green and Carpenter, 2011). Firstly, transportation via empathy occurs when an individual tries to understand the experience of a character in order to know and feel the world in the same way. This is also known as “character identification”. Secondly, we can be transported through mental imagery. Mental imagery is a state in which individuals generate vivid images about the story plot, such that they feel as if they are experiencing the events themselves. Mental imagery occurs subsequently in three stages. *First*, parts of the world of origin become inaccessible to the individuals. At this stage, the individuals **forgo the facts** of their real-world of origins and accept the world of narratives created by the authors. *Second*, the individuals may experience **strong emotions**

and motivations although they know that the events created in the narrative are not real (Gerrig, 1993). *Third*, the individuals will return somewhat **changed** by their experiences.

Kinnebrock and Bilandzic (2006) note that the process of transportation via mental imagery can be traced back to two conditions: namely uncritical processing and intensive processing. They view that uncritical and intensive processing are both necessary conditions for narrative to be influential and that their relationships are interactive i.e. if an individual processes narrative intensively but critically, he or she is likely to develop counter-argument, which in turn makes a person difficult to be transported. On the other hand, if an individual processes narrative uncritically but not intensively, he or she will not be greatly influenced by the intended point of view from the narrative, and therefore, is also less likely to be transported by the narrative. Therefore, for someone to be transported, both of these conditions must be present.

2.1.5 Consequences of Narrative Transportation

Green and Brock (2000) mention that individuals who are transported into the narrative will experience three consequences: First, transported individuals are less likely to counter argue with the narrative because they are motivated to be *entertained*, but not *informed*. Chaiken (1980) mentions that transported individuals are thinking heuristically. Escalas (2007) mentions that people who are transported into the narrative depicted in advertisements are less likely to process ad argument critically and thus are less likely to argue with the ad message. Kinnebrock and Bilandzic (2006) explain further that the absence of counter-arguing is due to a story is being processed uncritically.

Second, transported individuals will feel attached to the characters in the narrative as if they were part of the actions or experiences. In this case, they are experiencing something striking rather than understanding the rationale (Green and Brock, 2000). Kinnebrock and Bilandzic (2006) mention that the illusion of personal experience and strong emotions happen due to an intense processing. This can be equivalent to the concept of “character identification”, a process whereby audiences take the place of a media character and react to his or her experiences as if they were happening to them (Horton and Wohl, 1956; Rosengren and Windahl, 1972). Character identification can be temporary (Cohen, 2006) as well as it can influence central self-concept of the viewers (Sestir and Green, 2010).

Moreover, this process is not only present in children but also in adult viewers (Jansson-Boyd, 2010; Sestir and Green, 2010).

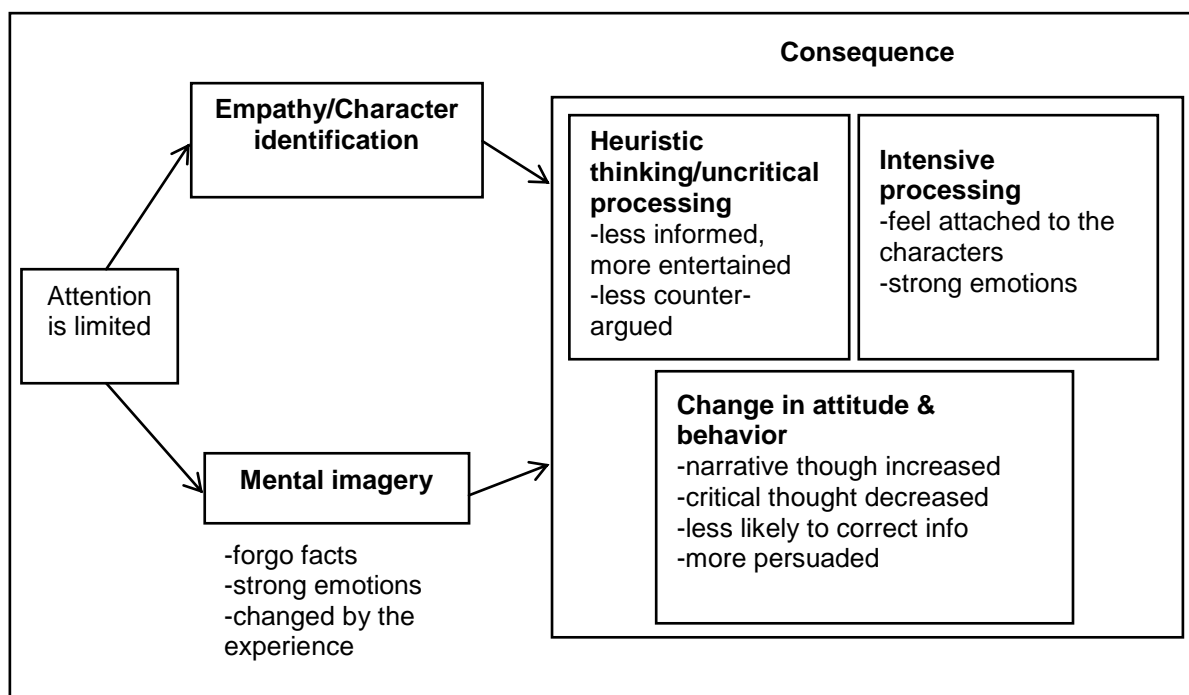
However, character identification can also happen independently in the absence of transportation. Sestir and Green (2010) study the effects of identification and transportation on temporary self-concept. They found that under high identification circumstances, where the character portrays something as central to the viewer's self-concept, viewers can easily identify themselves as similar to or different from the characters without being highly transported into the story. In addition, they found that viewers whose personality traits are different from the character can also become highly identified with the character later if the character is portrayed as something central to the viewer's self-concept under the high transportation circumstances.

Third, transported individuals are more likely to change attitude and beliefs and therefore are consequently persuaded by immersed experience. Green and Carpenter (2011) mention in their study that individuals who are more transported experience a greater attitude and belief change. In fact, one of the most important consequences of transportation is story-consistent attitude change, i.e. individuals who are transported into narratives are more likely to change their attitudes and beliefs in the direction suggested by the narrative (Green and Brock, 2000; Green et al., 2004). Moreover, narrative transportation generates more narrative thoughts such as thoughts about precise narrative cues e.g. characters, and reduces critical thoughts such as thoughts that are different from one's own beliefs (Laer et al., 2013).

Furthermore, Green and Carpenter (2011) note that narrative transportation also allows for persuasion at a subtle state and can change individual's implicit attitude. Implicit attitudes are evaluations that may occur outside an individual's conscious awareness which can affect an individual's behavior. This means that using narrative as a means to persuade make people feel less threatened about persuasion because they may not view narratives as persuasion attempts (Green and Carpenter, 2011). Hence they are less likely to correct information gained through narratives because they do not believe that narratives affect them directly. Moreover, Laer et al. (2013) mention that narrative transportation is a mental state that produces enduring persuasive effects without careful evaluation of arguments. They add that, as a result, narrative transportation seems to be more unintentionally affective than intentionally cognitive in nature.

In extreme cases, transported individuals may have developed beliefs and attitudes that affect the way they live their lives. According to the cultivation theory, media consumers learn to internalize messages from their preferred media and apply them to the real world. In other words, cultivation theory suggests that people do see the real world as similar to the world they see in the media (Gerber et al., 2002; Shrumet et al., 2005). Furthermore, Jansson-Boyd (2010) states that people adopt “TV reality” as opposed to “actual reality”. This means that people who spend a lot of time watching television tend to develop a view of life that is more congruent with what television portrays than what is available to them in real life. This can raise some issues when transported individuals are not able to distinguish between what is morally right or wrong. Figure 1 summarizes the overall process of narrative transportation and its consequences.

Figure 1: The Process of Narrative Transportation and its Consequences



2.1.6 What interferes narrative transportation and its consequences?

As humans, we learn to make inference about missing pieces in a story. Wojtkowski and Wojtkowski (2002) mention that a good storyteller uses this mechanism on purpose in their narratives. They further mention that the audiences will usually clear them up through their own imagination and supply their own experiences and expectations to the story. However, when the audiences may not be able to clear up the missing pieces with their own

experience, they may feel frustrated. Shimp (2010) also mentions the concept of “incongruity resolution”. He states that incongruity exists when the meaning of a narrative is not immediately clear to the audience. The audience is then initially provoked to understand the narrative’s meaning and resolve the incongruity. When the meaning is eventually determined, the audience will experience certain feelings, e.g. surprise, and it is this sensation of feeling that generates a certain response. This response, in turn, will drive the audience to form certain attitude about the narrative. He further mentions that the best narrative is the one with medium degree of incongruity i.e. the mystery in the narrative is neither too easy nor difficult to solve. If it is too easy, the story may not stick to the audience’s memory. If it is too hard to solve, the audiences will experience negative emotions and feelings e.g. frustration because they cannot make sense of it. Moreover, they are more likely to develop negative attitudes about the narrative and the source of the narrative, e.g. the author. Therefore, the right balance of incongruity is needed to generate a learning experience for the audiences, reinforce message behind the narrative, and provoke positive emotions and attitudes toward the narrative and the source.

2.1.7 How can brand enhance Transportive Experience: Narrativity Factors

Kinnebrock and Bilandzic (2006) study the Transport Imagery Model, which Green and Brock (2000) and Brock et al. (2002) have proposed. They specifically look for factors that can enhance or interfere with the two conditions that they believe will lead to transportation, i.e. uncritical and intensive processing. They find that there are elements in which they call, “narrativity factors”, that can be used to enhance uncritical and intense processing which, in turn, can intensify narrativity.

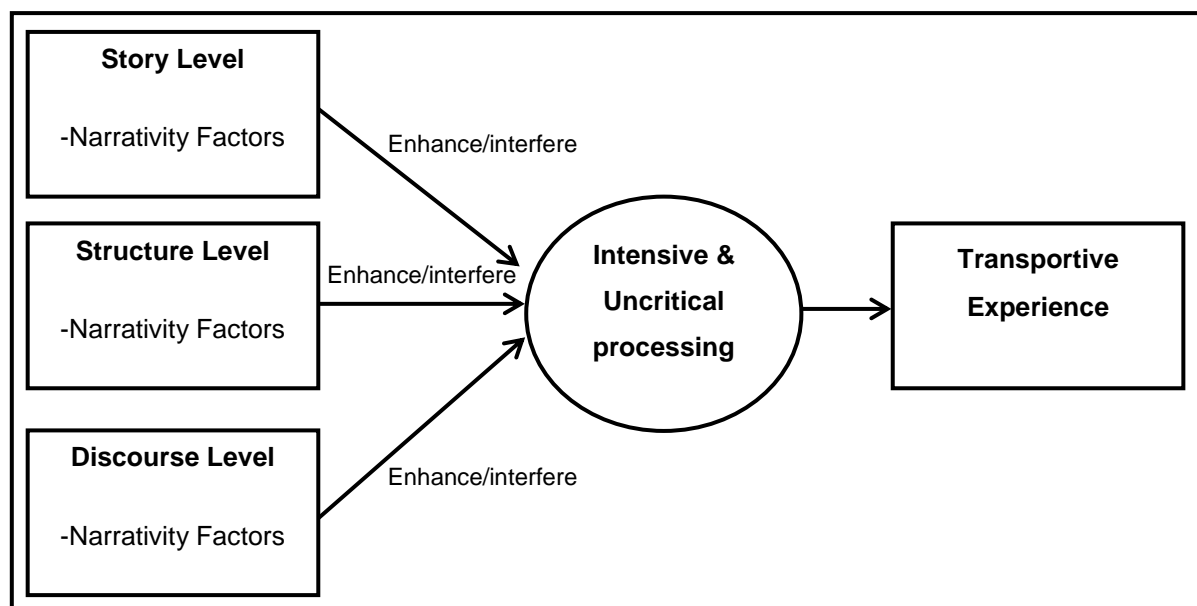
Narrativity factors are grouped into three according to the narrative levels; story, structure, and discourse level. First, the *story level* describes the events in a specific chronological order and causal connection i.e. with beginning, middle and end. Second, the *structure level*, involves plots, characters, and settings. Third, the *discourse level*, involves the extent to which presentations of event deviate from the chronological order such as a point of view, role of narrator, and language and visualization (see lists of all narrativity factors corresponding to each level and their possible effects on processing experience in *Appendix I*). Note that an individual can be transported through either one or more of these narrative levels if both conditions of intensive and uncritical processing are met.

Kinnebrock and Bilandzic (2006) propose that the following conditions help ensure smooth processing of the narrative and prevent inconsistencies that may induce the audiences to question the narrative. They mention that uncritical processing is enhanced if the narratives are 1) self-contained and therefore can be understood with the information that is given by the story and does not require additional knowledge, 2) represents a coherent world with plausible causalities that does not provoke questions or critique, 3) adheres to typical genre conventions and confirms expectations, at least does not contradict them, and 4) represents appealing handicraft (craftsmanship).

They further mention that the following conditions make narrative richer and more vivid which can enrich their experiences. Therefore, intensive processing is enhanced if the presented events and actions are 1) lasting, unique, specified, and contain conflict, 2) various courses of action are possible (and the solution is certain), 3) the narrative is action-focused as opposed to description-focused (transactiveness), 4) many interactions between characters are shown (transitivity), and if the characters themselves as well as their relationships change (character change, relationship change), 5) the narrative contains direct dialogue and interaction (dramatic mode), and 6) is constructed with craftsmanship.

Figure 2 summarizes the theory of narrative transportation.

Figure 2: Narrative Transportation Theory (Kinnebrock and Bilandzic, 2006)



Up to this point, we will keep these factors and conditions in mind. We will later use them as a tool to analyze the selected TV commercials of high and low involvement products in order to see how brands use them to encourage uncritical and intensive processing, which

in turn can enhance transportive experience among their target audiences. Therefore, the independent variable of this study is the narrativity factors and dependent variable is transportive experience.

Next, we will take a look at another theory, i.e. product involvement, so that we are aware of the nature of high and low involvement products. This hopefully will provide me with an insight which will be useful for further analysis.

2.2 Theory on Product Involvement

Product involvement can be seen as an ongoing commitment on the part of the consumer with regard to thoughts, feelings, and behavioral response to a product category (Gordon et al., 1998). Product involvement is independent of situational influences (Rodgers and Schneider, 1993) and therefore should not be mixed with purchase involvement. Quester and Lim (2003) mention that purchase involvement can be referred to as the relevance of the purchasing activities to the individuals whereas product involvement is the perceived relevance of the product category to the individual on an ongoing basis. We typically distinguish between two types of product i.e. high and low involvement products (Lohtongkam, 2005).

2.2.1 High Involvement Products

Lohtongkam (2005) mentions that for high involvement products, consumers are less likely to buy this type of product frequently because there is a high financial risk involved. Making a mistake in buying this type of product can change a course of one's life. Furthermore, a high involvement product is also concerned with the consumer's emotion, feeling, and social value (Lohtongkam, 2005). These concerns, in turn, drive consumers to find information about the product as much as possible in order to reason their purchases. Examples of high involvement consumer products would be cars, life insurance, or expensive home appliances and technology.

Generally, a high involvement product engages consumers in *extensive problem solving*, i.e. consumers may need a considerable time and amount of information when considering making a purchasing decision of a high involvement item. Ray et al. (1973) suggest that a learning hierarchical path which follows *cognitive, affective, and conative* order

respectively seems appropriate for a high priced, high risked product. In this case, consumers will think about the product and engage in emotional experience with the product before they actually buy the product. For example, when a consumer is engaged in buying a life insurance, s/he will think considerably about it, search for information, and compare different brands and policies. S/he may talk to friends or be exposed to advertisements, events, etc. After some time, s/he will form certain attitudes about particular life insurance brands which can lead to feeling of like or dislike of certain life insurance brands. In the end, the consumer may buy the life insurance product or not.

2.2.2 Low Involvement Products

In contrast to high involvement products, low involvement products have low financial risk and consumers tend to buy these types of products more frequently. Consumers are also less likely to spend time finding information about the product to reason their purchases. Examples of low involvement products would be bus ticket, toilet paper, toothpaste, book, etc.

Low involvement products engage consumers in *routine response behavior* i.e. consumers make a purchasing decision by relying on heuristic cues such as knowing that the brand is a reputable brand or they may see an advertisement that endorsed an expert or a well-known model or superstar as a brand presenter, etc. Ray et al. (1973) mention that a learning hierarchical path that is suitable for repetitive brand choice behavior of inexpensive, low risked products is the one that follows *cognitive, conative and affective* respective order, i.e. consumers think about the product and will buy it before they start having emotional experience with it. For instance, a consumer who is hungry may think about getting a sandwich on the way to work. S/he may buy it at the nearest grocery store and later finds out that the sandwich tastes very good and that s/he likes it.

However, some research finds that product involvement can be varied, not simply high or low (e.g. Traylor, 1983; Kapferer and Laurent, 1985). Traylor (1983) mentions that involvement is varied by consumer in nature, not by product, because involvement is consumer-defined phenomena. On the other hand, Kapferer and Laurent (1985) find that the “minimal” (low) and “total” (high) involvement types of product represent only a total of 25 per cent of their sample, while the remaining 75 per cent falls into what they call, “*contrasted profiles*”. Consequently, they argue that it is the subjective situation created by

the interaction of facets that leads to specific behavioral outcomes. The existence of these “contrasted profiles” suggests that involvement does not lie along a continuum but rather that varying profiles of involvement exist along this continuum. They conclude that there is more than one type of involvement and further suggest that involvement should be measured in multi-facet which needs to be done simultaneously.

Kapferer and Laurent (1985) develop a “Consumer Involvement Profile” (CIP) to measure involvement level that consumers may have toward any type of product classes. The CIP scale is developed based on the five antecedents or facets of involvement. These facets create involvement profiles that can be used to measure involvement based on the understanding of consumer characteristics and their involvement with product classes. These five facets are interest, pleasure, sign, risk importance, and risk probability. Table 1 illustrates the facets of involvement and description of each antecedent.

Table 1: Facets of Involvement (Kapferer and Laurent, 1985)

Facet of Involvement	Description
Interest	The perceived importance of the product (its personal meaning).
Pleasure	The hedonic value of the product, its emotional appeal, its ability to provide pleasure and affect.
Sign	The symbolic or sign value attributed by the consumer to the product, its purchase, or its consumption. This differentiates functional risk from psychosocial risk.
Risk Importance	The perceived importance of negative consequences in case of poor choice.
Risk Probability	The perceived probability of making such a mistake.

Moreover, Lastovicka & Gardner (1978) suggest that low involvement cognitive structure is much less complex than a high involvement cognitive structure due to its less differentiated and integrative structure. This refers to the number of dimensions used by an individual in processing information and the extent to which dimensions are used simultaneously. In other words, low involvement cognitive structure requires fewer dimensions than high involvement structures. In addition, those dimensions are not used simultaneously in low involvement cognitive structure. This means that when someone is

engaged in a low involvement product, s/he will evaluate that product based on a few criteria individually. However, when someone is engaged in a high involvement product, s/he will evaluate the product based on many criteria and will use them simultaneously. One implication of this is that advertisement of low involvement products should discuss fewer product attributes (Rothschild, 1977; Lastovicka and Gardner, 1977).

Up to this point, we have accumulated some understanding about the theory of narrative transportation and product involvement as we have aimed for. Next chapter, I will discuss the choice of methodological framework that helps structure this thesis. This includes how the thesis is designed, conducted and how data is obtained and analyzed.

3. Choice of Methodological Framework

This chapter discusses the choice of methodological framework that forms logic of how the research is designed, conducted and how data is collected and analyzed. Four main areas will be covered. First, I will discuss how the thesis is designed, i.e. I will explain the reasons why a multiple-case study is employed. Second, I will discuss the criteria for judging the quality of research designs that are relevant for this research, i.e. construct validity, external validity and reliability. Third, sampling procedure, i.e. how I screen, select and justify potential candidates used in sampling. The chapter is finalized with the discussion regarding how data is collected and analyzed throughout the thesis.

3.1 Research design

This paper is an exploratory research because it allows me as a researcher to be more flexible when exploring the relevant issues (Wrenn et al., 2007). Yin (2003) mentions that it is important that one must be able to answer the following three questions when doing an exploratory research: 1) what is to be studied, 2) what is the purpose of the exploration, and 3) what are the criteria by which the exploration will be judged successful?

To answer the first two questions, I would like to study narrative transportation by taking into account the level of involvement that consumers have put in toward particular products. My short term purpose is to study the extent to which narrativity factors can be used effectively to enhance transportive experience among consumers when viewing advertisements of high and low involvement products. My long term goal is to create awareness among advertisers, marketers, and brands as the authors of the advertisement to consider the level of product involvement that consumers may have when aiming to advertise for either high or low involvement products. I believe that by being aware of the level of product involvement, the authors of the advertisement can create an effective advertising campaign that is most relevant to their target consumers.

To answer the last question, I will justify the success of my exploration by developing two pools of findings, one for high and one for low involvement products. Within each pool contains the narrativity factors that are used effectively (enhancing narrativity factors) and narrativity factors that are used ineffectively (interfering narrativity factors). The indicators

of enhancing narrativity factors are consumers' positive attitude toward the ad and the brand as well as the evidence of change in behavior and attitude in the direction suggested by the ads. By developing these pools of findings across focal brands, I will be able to observe variations that may occur within the same as well as between different product involvement profiles, which in turn, will help me answer the main research question.

3.1.1 Multiple-case study

In this paper, a multiple-case design is used. My decision to use a multiple-case study is influenced by the main research question. The question directs me to observe variation in consumer's transportive experience when advertising for high and low involvement products. Accordingly, I select four different TV commercials/ads to represent four different cases. Each of these cases has its own story and offers a unique and contrasting situation, which I believe can consequently facilitate such observation as there are more than one case to rely on. Although, there are four commercials, the commercial itself is regarded as a unit of analysis.

Another reason for using a multiple-case study is due to the nature of the intersection of the theories. This thesis involves two fields of theories, i.e. narrative transportation and product involvement. The intersection of them may later become a vehicle for generalizing new cases (Yin, 2003). This challenging nature of the cases thus calls for another research design structure which is different from that of a single-case design. The use of a multiple-case design employs replication logic, i.e. when more than one experiment is conducted to see whether such replications might have altered one or two conditions to the original findings. As a result, it allows for more compelling, robust and worthy findings which can support the emerging and challenging natures of the study (Yin, 2003). Therefore, all of the four cases I have chosen will be treated as multiple experiments.

Finally, a multiple-case design allows me as a researcher to reduce skepticism about the results. Instead, it provides me with stronger arguments that will help justify the results as I aim for the ultimate theoretical interpretation as Yin (2003) suggests.

3.2 Criteria for judging the quality of research designs

I will discuss three criteria that are considered relevant for exploratory study. According to Yin (2003), this includes construct validity, external validity and reliability.

3.2.1 Construct Validity

Construct validity refers to the justification of a concept i.e. whether the concepts are correct. To achieve this, I try to ensure the overall quality of the paper by collecting information from multiple sources while aiming to corroborating the same fact in order to achieve data triangulation. Therefore, document, archival records, and online participant observation were means to collect data. In addition, the use of documents and archival records were obtained from credible sources. Relevant books, journals, and articles were obtained from recognized publishers and institutions. Most books are obtained through the university library while some journals and articles were directly provided by my advisor. Some data was made publicly available online and I only obtained them from well-recognized sources. Due to these reasons, I believe that the information I obtain is highly credible, and therefore I argue that the construct validity is agreeable.

3.2.2 External Validity

The extent to which findings from this research can be applied or generalized in other contexts may posit some limitation to this study. However, in case studies, one should aim for analytical generalization, not statistical generalization (Yin, 2003). Therefore, from a statistical point of view, the findings may only be valid to a particular phenomenon, not in other contexts. But it can also be argued from an analytical point of view that the findings from this paper can offer a higher level of theoretical interpretation regarding how narrativity factors can be used effectively in advertising of high and low involvement product. Moreover, the use of a multiple-case study also adds to external validity in that the theory is tested in more than a single neighborhood, allowing accumulation of knowledge and more compelling findings across experiments (Yin, 2003).

3.2.3 Reliability

Reliability is commonly concerned among quantitative researches whether other research can be applied using the same measures and still produces the same results every time

(Bell and Bryman, 2003). My research question allows me with a great extent in flexibility to explore the case. However, I try to overcome any shortcomings which may posit a limitation on reliability by documenting the procedure as well as operational steps in detail such that one can repeat the work afterward and still be able to arrive at the same results.

3.3 Sampling Procedure

I employ a two-step sampling procedure when screening and selecting samples. This includes 1) personal reactions and 2) validation and analysis of consumers' feedbacks.

One of the most important criteria when choosing samples, TV commercials (TVC) or ads in this case, is that they must be strong enough to activate my personal reactions. This means that I am looking for an ad that is able to relate to me as a viewer and at the same time is able to produce strong impact on my emotions whether it can make me cry, happy, laugh, etc. The reason of doing so is simply because I want to put myself in an initial experiment. If it works on me, then I am motivated to find out whether or not the same ad would produce similar or different experiences in other people.

Therefore, I have selected a total of four ads that I think have had the most tremendous impact on my emotional reactions. All of these four commercials are from Thailand and have been recently broadcasted as TV commercials but also are available on a YouTube channel. These ads are narrative ads and dated between 2009 and 2012. Each of them belongs to a private company and represents its own product category. The first brand is "Krating Daeng" (KD), representing energy drink. The second one is "Thai Life Insurance" (TLI), representing life insurance. The third one is "Pantene", representing hair care product. Finally, "True Move H" which represents 3G Internet Service Provider.

Next, I start reading consumers' postings on YouTube's comments and look for consumers' initial emotional reactions. Indeed, these reactions are varied, dynamic and they are quite unique to each commercial. At this point, I can start telling a story that there are more or less variations in emotions among other viewers, i.e. some people are more influenced by the ad while some people are less emotionally influenced. As a result, it could be worth exploring further. Some of the random reactions I have encountered are presented below.

“Can you believe that I cry every time I watch this ad? I have been away from home and lived in Bangkok for 18 years. I haven’t been back home since. Miss you mom.”

“My wife had Alzheimer. We were married on 23 January. She passed away for 4 years now because of cancer. From then until today, I am still doing what I have promised with you. My feeling is that I am very sad. The person whom I have known, talked to and get used to for a long time has gone. There is no more that I can talk to her when I wake up. She’s just gone like that. No one else I can talk to like a real close friend. I think of her and I love her forever.”

“I think this ad gives me inspiration for a failed man like me...to continue to live and fight. Thank you.”

“Internet is slow, broken, but I pay full amount every month...That is giving is the best communication.”

But before going further, we need to keep in mind that these consumers’ reactions must be examined against the level of product involvement because that is the goal of this paper. Therefore, I will use the five facets of involvement from product involvement theory as criteria to justify the type of product, whether the ads represents a high or low involvement product. To do this, I will use consumers’ postings related to the selected product category available on YouTube and the Thai online communities to support my claims.

3.3.1 Justifying the Type of Involvement

This is the second step of the sampling procedure, i.e. validation and analysis of consumers’ feedbacks. Specifically, I try to validate the samples by gathering and analyzing consumers’ postings both on YouTube and forums. I focus specifically on the product category, not the brand, i.e. I have four product categories, namely energy drink, life insurance, hair care product and 3G Internet. Considering their characteristics, energy drink and hair care product can be classified as a tangible product while life insurance and 3G are intangible products. However, the focus of this paper is not to discuss the tangible quality of the product. Therefore, I will disregard this dimension in my analysis. Consequently, I will analyze by focusing solely on the level of involvement that consumers may have directly toward each product.

To decide on the level of involvement for each product, I use facets of involvement (Kapferer and Laurent, 1985) as a framework to help me understand the Thai online consumers’ characteristics based on the antecedents of involvement. As a result, it will

allow me to decide on the type of product involvement that is unobtrusive because it is based directly on consumers' views.

After having the framework in place, I need to obtain data. My goal is now to find out: what do consumers generally think about a specific product in the Thai online forums? Since the selected ads are narrated in Thai, my data involves postings from the Thai online participants. Although the forums I use to find these postings are of relatively small sizes, they contain data-rich posts that are relevant to what I am looking for. Moreover, since my questions are quite broad, the questions were pre-posted by other anonymous persons. These questions are 1) “*What do you think about energy drink: advantages and disadvantages?*” 2) “*What do you think about buying a life insurance?*” 3) “*What do you think about buying shampoo and/or other hair care products?*”, and 4) “*What do you think about 3G in Thailand?*”

Consequently, participants answer these questions actively with opinions and further comments. I am also aware of the fact that these questions may be posted by previous researchers and that participants may be tiresome of answering such questions, and if this is the case, it is better to leave the forums. However, consumers do not show any signs of tiresomeness to the best of my knowledge. Instead, they participate and contribute actively and interactively. Therefore, I judge postings on these forums as relevant, meaningful and easy to access. Table 2 lists sample sizes used in my analysis, including number of participants corresponding to each forum.

Table 2: Number of postings in the forums and number of correspondent participants

Product	Forum	#of participants	Total forums	Total participants
Energy drink	Pantip	38	1	38
Life insurance	Pantip	20		
	Talk.mthai	24		
	Guru.google	6		
	Jeban	6	4	56
Hair care	Yahoo	19	1	19
3G	us.toluna	10		
	Talk.mthai	20		
	Khonkaenlink Info	5		
	Club4g	22	4	57

For the energy drink and hair care products, the question of what consumers think about the product is not widely available across different forums but rather in a specific forum. That is why the number of forums used in the analysis is less than the number of forums used in the life insurance and 3G products. However, I do not limit the number of forums used. It is rather a matter of the question itself that has redirected me to these forums and at the same time limited me from getting into other irrelevant forums. I also do not have control over the number of participants but I try to pay attention to postings that are more relevant to the questions.

Next, I perform content analysis by linking what participants say about the product to the five facets of involvement. Combining with the knowledge I have with the Thai culture, I am able to rank these subjective comments in terms of low/negative to high/positive in a 5-point scale of involvement. I also assign scores for each ranking so that it is easier for me to quantify the level of involvement for each product. *Appendix II* shows score assignment as well as criteria used to decide on which product is a low or high involvement product. Involvement score results of the sampled commercials are shown in table 3 below.

Table 3: Involvement score results of the sampled commercials

Facets of Involvement	Energy drink	Life insurance	Hair care	3G
Interest	Low	High	Low	Moderately high
Pleasure	Low	Low	Moderately high	Medium
Sign	Negative	Positive	Moderately positive	Moderately positive
Risk Importance	High	High	Moderately low	High
Risk Probability	Low	High	Low	High
Total Score	9	21	12	21
Type of Involvement	Low	High	Low	High

Each product is now classified according to the five facets of involvement. Energy drink is classified as a low involvement product. Life insurance is classified as a high involvement product. Hair care product is a low involvement product and 3G is a high involvement product. The reasons and full content analysis can be found in *Appendix III*.

3.4 Data Collection & Data Analysis

Page (2012) mentions that stories told online such as on social media are interconnected between online and offline contexts. Kozinets (2002) also notes that participants who have presence in virtual communities also have existence in real world, and thus their existence online have consequential effects on many aspects of their behavior in real life. Sharing these views, I have collected data for my analysis through participation observation via online sources. Kozinets (2002, 2010) defines this as “Netnography”. He mentions that netnography stems from the field of ethnography that is adapted to suit the nature of the study of online communities. However, it is less costly, less time-consuming and unobtrusive as opposed to ethnography. He further mentions that data collection may seem intertwined with data analysis in netnography because they often go hand in hand (Kozinets, 2010). In this paper, the process of data collection consists of four steps, i.e. planning and entrée, coding, interpretation, and generalization of the understanding.

3.4.1 Planning & Entrée

After I have justified my samples, I will be looking at how each brand use narrativity factors to enhance transportive experience among consumers. My initial response is to use consumers’ feedbacks related to the ads available on YouTube channel. Table 4 shows posting statistics corresponded to each of the four commercials on YouTube as of November 2013.

Table 4: YouTube Statistics corresponded to each commercial as of November 2013

Brand	#views	#comments	%	#likes	%	#dislikes	%	#shares	%
KD*	520 637	479	0,09	3 812	0,73	37	0,01	4626	0,89
TLI**	437 703	833	0,19	8 127	1,86	55	0,01	8408	1,92
Pantene	2 188 275	1 712	0,08	7 808	0,36	94	0,00	N/A	N/A
True	14 417 113	12 464	0,09	126 689	0,01	1 654	0,01	56 421	0,39

*KD = Krating Daeng, **TLI = Thai Life Insurance

From the table above, one may notice that True receives the highest views on YouTube, followed by Pantene, KD and TLI respectively. But if one look carefully at the percentile statistics, one can see that TLI receives the highest comments, likes, and shares among the four ads. Pantene, on the other hand, receives the least number of comments while True receives the least likes and shares.

Based on these statistics, one may start telling a story, i.e. consumers seem to be most transported into TLI ad and least transported into True ad. But is this enough for one to justify the level of narrative transportation? The answer is probably no.

That is why in this paper, we need to look beyond what is described by numbers. What consumers are saying must be evaluated carefully. This is where the analytical coding comes in to add value to the analysis.

3.4.2 Analytical Coding

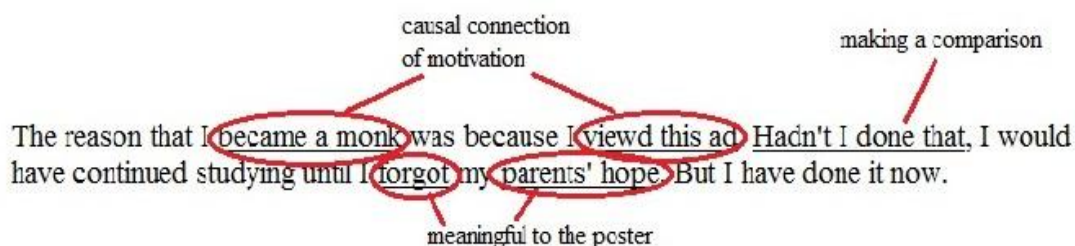
Each posting from each advertisement will be coded analytically. I will use archival postings in YouTube and forums as my data source because they are an excellent source of supplement to cultural participation (Kozinets, 2010). Considering that there are a high number of postings on YouTube, but the majority of these postings are mainly a tip of the iceberg. Therefore, I need to use postings on forums as a supplementary data source to add data richness. These postings on forums offer depth in consumers' thoughts and feelings which can be useful for interpretation.

Thus, I have selected ten postings for each ad that I think can best represent the reactions of the majority of participants. Since these postings are not large in quantity, I will code them manually. By coding, I look for words that describe particular emotions. I underline word(s) and/or sentence(s) that represent a particular, unique events, emotions, feelings, etc. I also circle certain word that I think is unique in that posting as well as words/sentence that I think form a connection or share certain similar characteristics. After manual coding, I take descriptive notes which I will later use them to understand what is going on in that posting. Not only that these notes will help me describe the situations but they will also help me reflects on participants' emotions and probe into the reasons that makes the participants say what they say.

From doing the coding, my reflection is that the postings are varied in structures. Some postings are more complex and dynamic than the others. Some postings contain only a single feeling or emotion while others contain many emotions and feelings in one post. Some posts show evidence of causal connections, i.e. reasons and consequences, while others offer a mild causal connection or even a pure description of a situation and/or feeling. Below, I have chosen three examples of the analytical coding to represent my

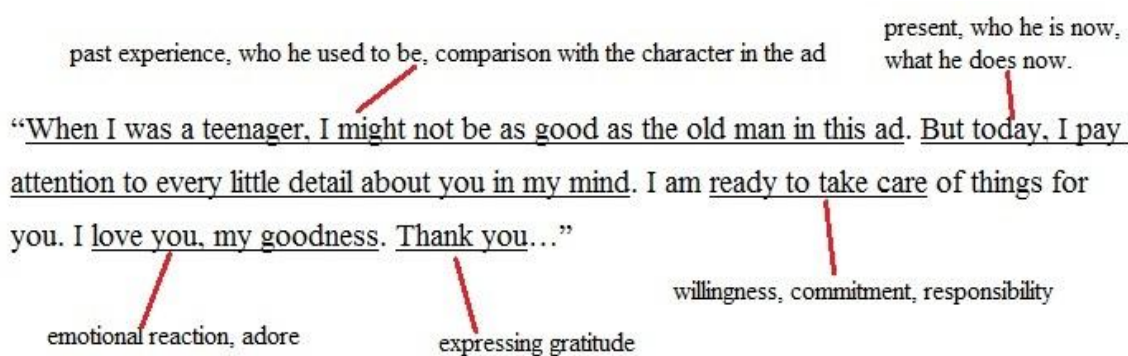
points. The full analytical coding and interpretation as well as generalization can be found in *Appendix IV*).

Posting 1:



The above post has a complex and dynamic structure. It also shows a strong causal connection between viewing of the ad and his decision/action to become a monk. A particular event is also described since the participant makes a comparison that shows another scenario if he had not viewed the ad, which would have been a regretful situation for him and his parents. This posting also reveals a strong sense of a certain feeling that is the determination, i.e. the participant has proved that he has achieved what he aimed for.

Posting 2:



In contrast to the first post, this post has a less complex but dynamic structure. It presents a subtle causal connection whom the participant used to be in the past and who he is now. This post also shows various emotions and feelings in one post including willingness, commitment, responsibility, love, and gratitude.

Posting 3:

emotional reaction, emotionally attached

“The 3-min ad that can make me cry tons!!!”

In contrast to the first two posts, this post has the least complex structure which is rather static. It describes only a particular emotional reaction, i.e. cry. At first glance, this post may not describe any causal connection but if read carefully, one may notice that there is a connection and it is quite strong, i.e. because of the ad, the participant experience such a strong emotional reaction.

3.4.3 Interpretation

After coding, I need to extend my analysis further. At this stage, I will probe into the reasons behind what is presented on screen using the insights and reflections drawn from my descriptive notes. In other words, I look beyond what is described by the participants and aim for a higher level of inference to make an interpretation. I also need to be careful not to be overwhelmed by my personal subjection, but pay close attention to what drives participants say what they are saying.

To give you an example, I will interpret the three examples of prior posts. In posting 1, the participant tries to reveal his success due to the determination/his goal in life i.e. to become a monk for his parents. His motivation to become a monk may have already been existed but it is executed because of this ad. Thus, if read again, you can see that there is a subtle level of **gratitude or thankfulness** toward the ad i.e. the ad gives the participant a strong motivation that drives him to act according to the way the ad suggests, hence he changes his behavior, and that he is thankful for it.

In posting 2, we can see that the post resembles a personal message that the participant writes specifically to his lover. The participant may have felt somewhat **guilty** about his past but he wants to show that now he is **willing** to become a better person, **committed and responsible** lover.

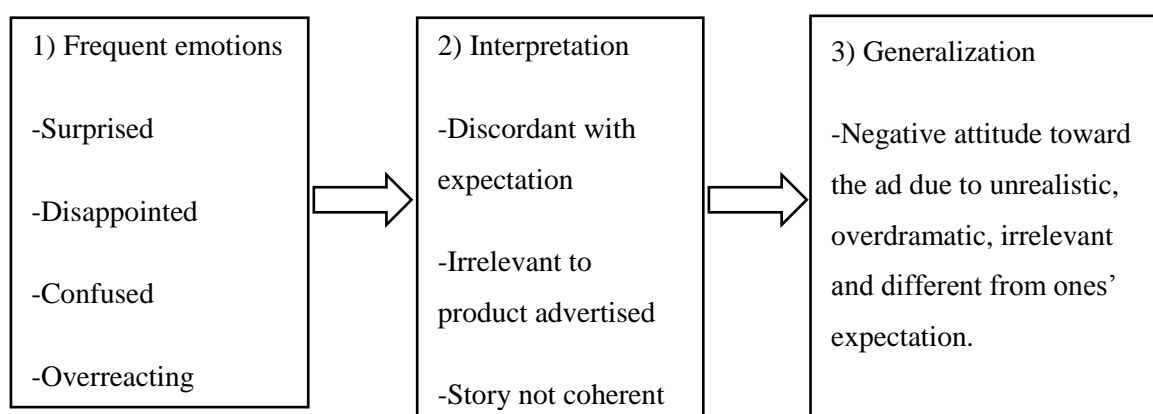
In posting 3, the participant wants to show that she really feels **emotionally attached** and thus transported into the ad. If read carefully, one can notice that there is a strong causal

connection between watching the ad and her emotional reaction, i.e. the ad makes her cry. Thus, character identification has taken place in this case.

3.4.4 Generalizing the Understanding

The final step in data analysis is to look for any patterns that may coincide based on the analytical coding and interpretation. I follow pattern-matching logic in order to find a higher order of causal connections between what consumers say (or may not say) and their reasons or motivations of doing so. To do this, I first look for words that describe certain emotions, feelings, and any causal connections that are frequently shown across all the ten postings for each ad. Then, supplemented by the understanding I have gained from the interpretation, I try to make a higher order of causal connections that explains those frequent emotions and feelings. Therefore, those words are grouped together and then are linked to a common ground that forms a generalized understanding of the whole data analysis of a particular ad. As a result, this will help me explain consistencies in the dataset and provide me with a formalized body of knowledge that may be useful to construct new learning or knowledge. In other words, this could help me formulate a theoretical interpretation. Figure 3 below shows an example of process of how I generalize the understanding.

Figure 3: Process of generalization of the understanding




Note that the process of how data is analyzed i.e. analytical coding; interpretation and generalizing the understanding are used throughout the analysis part of this thesis, specifically, it is used when analyzing how narrativity factors are used in different narrative levels, i.e. story, structure and discourse, across all four advertisements. Next chapter, I will present the general description of the cases as well as consumers' reactions according to each case.

4. Descriptive presentation of the cases

This chapter contains a general descriptive presentation of the cases. The discussion based on how narrativity factors are used to unfold the cases will specifically be covered in chapter 5.

Each case is unique in its own way; therefore, I would like to present all four cases. Each case is presented in three aspects. First, I will describe the background of the brand. Then, I will describe the selected advertisement. Finally, I will describe consumers' reactions corresponding to the ad.

4.1 Krating Daeng (KD)

<p>Brand: Krating Daeng (KD)</p>  <p>https://www.youtube.com/watch?v=t5R4DsE7z8I</p>	<p>Slogan: <i>“the goal is to be pursued”</i> Product type: <i>low involvement</i></p> <p><u>Consumers' feedback:</u></p> <ul style="list-style-type: none"> -Generally transported into the ad. -Strong emotions due to personal relevance. -Change in attitude and behavior due to feeling of guilt. -Positive attitude and evaluation toward the ad and the brand.
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4.1.1 Background of the brand

Krating Dang is a sweetened, non-carbonated energy drink. The brand was originated in Thailand by Chaleo Yoovidhya in 1976 and later was brought to an international market in 1987 by an Austrian entrepreneur, Dietrich Mateschitz. Mateschitz was impressed with Krating Daeng after he had tried it and discovered that it helped him cure his jet lag (Wikipedia, 2013). He later became a business partner and brought the brand to Austria where he repackaged and repositioned the brand to target college students as well as reproduced it as a carbonated drink to be sold as mixers with alcoholic drinks in bars. The

brand is later known as Red Bull and is renowned globally by having its presence in over 160 countries (Business Intelligence, 2012). Today, Krating Dang holds 16 per cent market share which makes it the third largest energy drink brand in Thailand. Krating Daeng is also expected to grow annually by 5 per cent since 2011 because of its affordable price that matches its targeted audiences i.e. a price of 10-15 Baht per bottle. Although, the main ingredients contained in both drink are the same, Krating Daeng remains a non-carbonated drink in Thailand (Chalernvanichakorn, 2013).

4.1.2 Advertising description

Krating Daeng has recently launched a new TVC in March 2012 with the slogan, “*Pao Mai Mee Wai Poong Chon*”, which means “the goal is to be pursued” in Thai. The ad depicts a story of a mother who comes to visit her son who lives in the city. The ad can be found at: <http://www.youtube.com/watch?v=t5R4DsE7z8I>. Narrative of the ad can be found below.

“Everybody has a goal in life, but what have they forgotten along the way?”

Son: “*Mom, how did you get here?*”

Mother: “*Non, how are you doing, my dear?*”

Forgot to eat...

Son: “*I’ll take a shower now.*”

Forgot to go home...

Mother: “*Non, come and eat.*”

Son: “*I’m late. Gotta go. Bye, mom.*”

Forgot to water the plants...

Forgot to clean up...

Forgot to care...

Forgot to take care of themselves...

Forgot the past...

Forgot the time...

Forgot somebody’s hope...

Forgot who loves them most...

Mother: “*I’m leaving now my dear. Take care.*”

Son: “*Yes, I will.*”

Text read, “*A goal is to be pursued.*”

Sometimes a goal in life is to just make someone happy. --*Krating Daeng*--.”

4.1.3 Consumers' reactions

KD's product is considered a low involvement product according to the Thai online consumers. Consumers agree that the ad has an impact on them and feel transported into the ad, both at emotional and cognitive level. At the emotional level, consumers admit that they cry when they see the ad, for examples,

"It is the only eating scene that makes me cry, you cannot find this anywhere else..."

"Can you believe that I cry every time I watch this ad? I have been away from home and lived in Bangkok for 18 years. I haven't been back home since. Miss you mom."

"I watch this ad for the first time, I am a guy and I cry without feeling embarrassed. This ad has taken my heart..."

At the cognitive level, consumers mention that the ad makes them realize that they should have thought about setting a goal in life and actually do it. Consumers also mention that they should care more about their mothers and should start thinking about becoming monks as the Thai culture embraces it very much if the sons become a monk for their mothers (even if only temporary for a few weeks). After viewing the ad, consumers learn to appreciate even more the love and care that their mothers have always given them.

One of the reasons that make consumers experience such strong emotions in this ad is because most Thai consumers can easily relate to the story presented in the ad. In other words, they are reminded of their real-life experiences by what they see in the ad. Once this connection is established, it makes it much easier for consumers to relate to the ad emotionally, for example,

"When the mother peeled the fried fish for the boy, it reminds me of my life now. Every time we sit together for dinner, especially, when there is fried fish on the table, mom will feed us kids first (I notice it many times). Sometimes, she is still doing that even we are already grown-ups like 20 something years old. I watch this ad for the first time, I almost cried. When my heart is broken, there's mom who is always there for me to give me advice. I love you, mom."

Some consumers are mothers who mention that the ad depicts a real-life situation for them i.e. taking care of their working sons and daughters. They have mentioned specifically that this ad has improved their sons and daughters behavior such that they become more concerned about and take care of them after seeing the ad, for example,

“I am a mother taking care of a son. As we were sitting together at home one evening, watching TV, this ad showed up. Since then, I can see that he behaves nicer to me, taking care of me and all. I can see that he cares for me.”


Moreover, there is a change in attitude and behavior among consumers due to the feeling of guilt. In this case, consumers show a positive attitude toward the ad and the brand. They do not only express the desire to become a monk, but some of them actually became monks because of the ad. This can be traced back to the fact that consumers may feel guilty about themselves in some ways and that they want to make up for it, e.g. not being able to come home and take care of their moms. Furthermore, consumers agree that the ad creates awareness and stimulates moral consciousness and responsibility toward one’s life and others who love and take care of them, for example,

“In 10 days I will be a monk for my mom. For the past 20 years, I never pay attention or take care of her, but she always takes care of me. Today, I just understand how much my mom loves me. I never know that she loves me more than what my lover loved me. I am sorry that I upset you. But from now on, I will take care of you. I love you and I will become a monk for you.”

Also interestingly, most consumers mention that their first reaction when they see the ad is that the ad belongs to Thai Life Insurance, but they recognize that it is a KD ad when they see the slogan, *“the goal is to be pursued.”*

In sum, consumers seem to be transported into the narrative of the ad since there is a strong evidence of change in consumers’ attitudes and behaviors. Consumers tend to generate more narrative thoughts such as thoughts about the characters and reduce critical thoughts such as thoughts that are different from their expectations. They become more receptive to transport to the ad emotionally and cognitively as a result.

4.2 Thai Life Insurance (TLI)

<p>Brand: Thai Life Insurance (TLI)</p>  <p>http://www.youtube.com/watch?v=BqXYpZM57-4</p>	<p>Slogan: <i>“Taking care of you, always.”</i> Product type: <i>high involvement</i></p> <p><u>Consumers’ feedback:</u></p> <ul style="list-style-type: none"> -Generally transported into the ad. -Various emotions due to personal relevance, empathy, and character identification. -Story-brand connection is achieved. -Positive attitude and evaluation toward the ad and the brand.
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4.2.1 Background of the brand

Thai Life Insurance (TLI) is the first Thai-operated life insurance company established by a group of Thai people and high-ranking officials in 1942. The goal is to provide financial security and stability for the Thai families. Today, TLI has operated for over 70 years providing life insurance, nonlife Insurance, health insurance and savings for the Thai policyholders. TLI is considered the fourth largest life insurance company in Thailand. Recently, TLI responds to the demand and request of all clients regardless of age, gender, status, or occupation by offering “Total Life Solution” package which includes a wide variety and range of life and nonlife insurance products at affordable price (Thai Life Insurance, 2010).

TLI also provides a link to website: <http://haamor.com/>, where information about mostly prevalent diseases in Thailand can be looked up. People can compare and find physical check-up packages according to their budgets and needs from over 2000 leading hospitals in Thailand. Moreover, TLI provides the Thai life insurance hotline which offers 24-hour emergency supports to its policyholders both domestically and worldwide. TLI also arranges “Thai Life Club” to provide enjoyable activities according to each of the client’s interest. TLI’s CSR’s strategy is Giving, Caring, and Adding Value to Life, which can also be considered as the narrative of the brand. In Giving strategy, TLI launches project to emphasize the company as a “Giver” to help increase the quality of life for the people in

Thai society. “Caring for Thai lives” strategy involves various projects including innovative product development and excellent services to achieve TLI’s mission of “being more than a life insurance company”. Finally, “Adding Value to Life” strategy aims to emphasize TLI’s commitment to increase happiness for people in the Thai society, starting with TLI’s own people by taking positive viewpoints, increase competency, skills and professionalism. These people will later become the “Life Planners” who possess knowledge and integrity.

4.2.2 Advertising description

TLI launched a new TVC on 4 October 2012 called, “Forget me not”. The slogan of this ad is *“taking care of you, always”*. The ad lasts for about 3 minutes and depicts a story of an old couple who live together. The ad can be found at this URL: <http://www.youtube.com/watch?v=BqXYpZM57-4>. Narrative of the ad can be found below.

Woman: *“What is your name?”*

Man: *“You don’t remember me, but I remember you.*

Your name is Wandee. Your husband’s name is Boonsong.

You love plants and trees,

like the color blue,

wear shoes size 6.

You are easily cold,

but like iced cold water.

You love spicy curries,

but hate pea eggplants.

And whenever you eat,

you have to listen to this song.

You love nature,

and laugh easily.

You are an orderly person,

who also loves cleanliness.

You’re funny,

love to complain

and sulk.

You also have Alzheimer's.

*We were married on 6th July,
and I still remember the promise I made to you that day,
that I'll take care of you for the rest of our lives."*

After the dance:

Woman: *"Who are you?"*

While tying her shoes:

Woman: *"Are we taking a walk?"*

Man: *"Hmm."*

Woman: *"Aren't you tired?"*

Man: *"No."--Thai Life Insurance, taking care of you, always.--*

4.2.3 Consumer's reactions

TLI is considered a high involvement product for the Thai online consumers. In general, consumers like the ad and have a positive attitude and evaluation toward the ad and the brand, for examples,

"I like every Thai Life's ads. TLI never disappoints me."

"I love all the Thai Life's ads. Thank you for your creativity and good points to remind us from your ads."

"It is my favorite ad! I fall in love with Thai Life Insurance!"

Consumers experience strong, various emotional reactions such as sadness, romance, appreciation, impression, gratitude and happiness. One of the reasons that make consumers experience such strong emotions is that the ad is seen as personally relevant to them. Some consumers even have a direct experience similar to the one presented in the ad, for examples,

"My wife had Alzheimer. We were married on 23 January. She passed away for 4 years now because of cancer. From then until today, I am still doing what I have promised with you. My feeling is that I am very sad. The person whom I have known, talked to and used to for a long time has gone. There is no more that I can talk to her when I wake up. She's just gone like that. No one I can talk to like a real close friend. I think of her and I love her forever."

“I’m married and have a son. My wife and I are not yet old. We fight but we love each other. I don’t know if one day she passes away, how can I live my life? Just thinking about it, I cry. I don’t know if I could live my life like that in the movie...”

Another reason that explains consumers’ strong emotional reactions is due to character identification. Consumers feel emotionally attached to the characters because they feel empathized with the characters. Most consumers agree that they want somebody as depicted by the old man in the ad to take care of them when they get older. They appreciate his commitment, consistency, and reliability toward his wife. These qualities contribute to bring consumers closer to the story and are seen as relevant to the type of product presented. Thus, consumers may find it easy to establish a connection between the story presented in the ad and the brand, for examples,

“I want a husband like this, is there any?”

“I like it, it’s cute. At the end of my life, I want somebody to take care of me like this.”

“Very cute, I like a lot>< The old man is kind, remembering every detail of his wife what she likes and what she doesn’t. If I ever met a man like this in real life, it would be nice TT”

Consumers also regard TLI as the pioneer of this type of dramatized commercial or the so-called, “slice of life” ad. Some of them admit that they cry not because the ad is so dramatic, but because the ad simply makes them “feel good” afterward. Some consumers mention that they feel sad when they see the characters. They feel the pain of the old man whose wife cannot remember him, yet he still takes care of everything for her and is happy to do it for her, for examples,

“I cry but because I am so happy.”

“It must be really hurtful if somebody whom you love most cannot remember you. For them, it’s not so suffering like us who have to bear the consequences.”


“The fact that his wife cannot remember him is so hurtful...I feel sorry for the old man...”

Interestingly, there are some consumers who mention that they like the ad very much but dislike how TLI salespeople approach them in real life. Other topics that consumers discuss about the ad is the soundtrack used in one of the scenes, i.e. the dancing scene in their wedding. Consumers mention that they think the song is quite classic and very

appropriate to use in the ad with this particular plot. They also think that the characters are very professional in terms of expressing their emotions. They mention that the old couples look professional in their acts while the young couples who represent the old couple resemble realness. Some participants mention that the plot sounds familiar to a movie, “*The Notebook*” which was released in 2004. However, participants do not seem to blame TLI for making the ad that is similar to a movie, they rather like the plot and appreciate the work that the creative team have put together.

In sum, consumers seem to be transported into the narrative of the ad. They have positive attitude toward the ad and the brand. They are emotionally receptive to the ad and thus react on narrative thoughts such as characters, song, dancing scene, etc. They also generate less critical thoughts and thus are less likely to counter argue with the ad.

4.3 Pantene

Brand: Pantene	Slogan: “ <i>You can shine.</i> ” Product type: <i>low involvement</i>
	<u>Consumers' feedback:</u> -Generally not transported into the ad. -Negative emotions, attitude, and evaluation toward the ad and the brand due to ad being unrealistic, overdramatic, and irrelevant. -Do not see the ad-brand connection.
http://www.youtube.com/watch?v=7fVJutKa2GM	

4.3.1 Background of the brand

Pantene was established by a Swiss-drug company Hoffman-LaRoche in 1945 and later was taken over by Proctor and Gamble. Pantene was expanded to Europe and America in 1960s and became a global brand in 1990s. Pantene focuses heavily on its R&D in making hair care products, including shampoo, conditioner, hair treatment, serum, etc. Since 2010, Pantene has launched hair care products that offers customized solutions based on hair structure (Pantene, 2013). Pantene was first introduced in Thailand as *Pantene Pro-V* in

1940. In 2009, market share for beauty shampoo was 67 per cent with market value of 9 200 million Baht. Pantene was the third largest hair care brand in Thailand with market share of 14 per cent in 2009 (Hutchzup, 2010).

Furthermore, Pantene is known for using superstars as its brand presenters in Thailand. The prices of its products are generally above average compared to other hair care brands in supermarkets in Thailand. Pantene targets female who are 18-34 years of age, living in Bangkok with a high purchasing power. This target group is also looking for healthy hair and is interested in beauty and fashion. However, research reveals that consumers are not loyal to one brand of hair care products and ready to switch to other brands easily (Hutchzup, 2010).

4.3.2 Advertising description

Pantene launched a new TVC in August 2009 with the slogan, “*you can shine*”. The ad lasts for about 4 minutes and depicts a story of a deaf girl who is passion about music. Please check out the ad at this link: <http://www.youtube.com/watch?v=7fVJutKa2GM>. Narrative of the ad can be found below.

The normal girl: “*A duck tries to fly*

And a deaf tries to play violin.

Are you crazy?

Why don't you learn something else?

You're wasting everyone's time!”

The deaf man: “*You still play the violin?”*

The deaf girl: “*Why am I different from others?”*

The deaf man: “*Why do you have to be like others?*

Music is a visible thing.

Close your eyes.

You will see.”

The normal girl: “*What? Got a problem?”*

At the performance

The mentor: “*Amazing performance from our last contestant...*

now it's time for...”

The staff came to whisper.

The mentor: *“Well, seems like we have one more contestant. and here she is.”--Pantene, you can shine--*

4.3.3 Consumers’ reactions

Pantene is considered a low involvement product among the Thai online consumers. Like the KD ad, consumers initially think that the ad belongs to TLI and they are surprised when they see Pantene’s logo in the end. Some consumers agree that the ad is inspiring as it gives power to believe in oneself, for examples,

“I think this ad gives me inspiration for a failed man like me...to continue to live and fight. Thank you.”

“The best of Inspiration”

However, there is a strong disagreement that a story presented and the product advertised is relevant. In other words, most consumers agree that the plot is too much for something being an advertisement for shampoo. They experience negative emotions such as frustration, disappointment, surprise and amusement (in a negative way) and confusion, for examples,

“I have watched this for a long time and it is just a shampoo.”

“I didn’t feel emotionally attached. Starting with the scene where the two girls fight, I was shocked, almost turned it off but tried to continue to watch. When it’s finished, I thought that the girl is too good to play violin in such short time. The ad does not connect the plot very well, too good to be true. It’s like she gains some sort of special, magical power from the man beside the street. It’s like everything is there for her to succeed and become too much of a focus of attention. It’s like after she has been insulted, cried, and she becomes good at playing violin. In real life, it’s not that easy. How can one be insulted and become so good, that is too overreacting. In sum, I don’t feel sad or anything. It rather reminds me of a soap opera after the news.

Although some consumers seem to have been highly involved with the plot and the characters in the beginning of the ad due to the engaging nature of the ad, which is similar to a typical Thai soap opera, they still find that the story presented in the ad is not related to the product being advertised, for examples,

“I think the ad is too much for being a shampoo ad...I don’t see why so much drama has to do with shampoo at all.”

“I don’t think the plot is relevant to shampoo. It’s a nice, intensive story, but I just don’t see how it’s relevant.”

“Tricked once again, lovely. Why a hair commercial?!”

This provokes some questions that later make it difficult for consumers to see the story-brand connection which, in turn, disrupts how they process and evaluate the ad, i.e. they experience negative emotion and attitude toward the ad. Some consumers further mention that they also experience humor in the ad. They specifically mention that they find it strangely amusing when they see the girl with her nice hair blown in strong wind up on the stage as she is performing, for examples,

“Then it becomes obvious that it must be some shampoo ad and I was right!”

“If it is not about shampoo, it will be impressive. But now I think it is funny hahaha.”

“I really thought this ad belongs to Thai Life Insurance, never thought it would belong to Pantene...”

Yet, when they see the scene where the deaf girl gets on stage to perform, they start to counter-argue with the ad. Most consumers agree that the ad gives clues to something rather unrealistic, overdramatic and different from their own expectations that provoke questions, for examples,

“Isn’t it too windy for a girl performing inside on the stage??”


“It’s impossible to put back together the violin and still being able to play it beautifully as if nothing has ever happened.”

“The girl who plays piano must be really stupid that she does not know that the great world Pianist, Beethoven is also deaf...”

“How can she understands everything that the other girl was saying? Isn’t she supposed to be deaf? How come she cries so hard if she can’t hear a word?”

In sum, consumers do not seem to be transported into the ad since there is evidence of negative attitudes and emotions toward the ad. Specifically, consumers find the plot and scenes unbelievable and thus do not completely feel emotionally attached to the ad. Moreover, consumers generate critical thoughts such as the relevance of the story presented in the ad and the product advertised, which makes them counter argue with the ad and interrupt their processing experience.

4.4 True Move H

<p>Brand: True Move H</p> 	<p>Slogan: “<i>Giving is the best communication.</i>”</p> <p>Product type: <i>high involvement</i></p> <p><u>Consumers’ feedback:</u></p> <ul style="list-style-type: none"> -Varied in transportation. -Varied in emotions, attitude, and evaluation toward the ad, negative attitude toward the brand. -Do not see the ad-brand connection.
<p>http://www.youtube.com/watch?v=7s22HX18wDY</p>	

4.4.1 Background of the brand

True Move H is a telecommunication service provider including phone call and Internet services. The brand was officially found on 30 August 2011 and was offered the opportunity to resell fast broadband internet services in Thailand with the approval of CAT Telecom Public Company Limited. Its product includes HSDPA, HSUPA, 3G, 4G, and LTE (Wikipedia, 2013). True Move H or Real Move is a sub brand of True Move under the True Mobile Group. Although, True Move, its parent company, with 18,1 million subscribers on GSM 1800 MHZ (24,6 per cent subscriber market share) focuses primarily on providing and capturing 2G markets. True Move H, on the other hand, is well positioned to capture growth mobile data and Internet markets in 3G markets by establishing over 3000 3G base stations with 100 000 Wi-Fi hotspots both in Thailand and internationally. In 2012 onwards, True Move H aims to capture over 85 per cent of total Thai population. The company mentions that smart phones and tablet devices support strong mobile internet growth (True, 2011). Today, True Move H is expanded the coverage of 3G to all 76 provinces in Thailand and claim to have provided coverage even in difficult areas, e.g. subway stations (True Move, 2013).

4.4.2 Advertising description

True Move H launched a new TVC on 11 September 2013 in the name of “Giving”. The slogan of the ad is “Giving is the best communication.” The ad lasts for about 3 minutes

and depicts a story of a poor boy who receives help from a restaurant owner. Please check out the ad at this link: <http://www.youtube.com/watch?v=7s22HX18wDY>. Narrative of the ad can be found below.

Woman: *“Come out her, thief! Let me see! What did you steal? What are you going to do with this? I ask what you are going to do with this.”*

Boy: *“Give it to my mom.”*

Man: *“Wait a second, is you mom sick?”*

The man gave money to the woman.

Woman said to the boy: *“And don’t do this again!”*

Man: *“Sweetie! Veggie soup.”*

30 Years Later

Man: *“Have a seat.”*

Daughter of the man: *“Dad!”*

Man: *“Here you go. OK, next order!”*

Summary of medical expenses:

Total 792 000 Baht.

(Sign read: Urgent for sale)

Summary of medical expenses:

Total 0 Baht.

All expenses paid 30 years ago with 3 packs of painkillers and a bag of veggie soup.

Best regards, Dr. Prajak Aruntong.

Giving is the best communication.

--True Move H--

4.4.3 Consumers’ reactions

True Move H is considered a high involvement product among the Thai online consumers. In general, consumers vary in terms of feedbacks toward the ad. I have categorized them into four groups. The first group of consumers agrees that they do not feel attached or transported into the ad because they simply do not believe in the plot. This group of consumers mention that they have been told or have seen or read similar plot somewhere else on the Internet but they seem to mention different sources. They further mention that True Move H should have given credit to the owner of the story, especially in the end of

the ad. Not doing so creates confusion of the true source and makes them distrust the brand, for examples,

“Seriously, I have come across this plot somewhere else. I think I’ve read it somewhere on the internet. It’s about a glass of milk, not a bag of veggie soup though...but what I want to say is that True Move just made a story out of it and they should have given a clear credit to the source. It is bad that they didn’t.”

“I have read it in forwarded mails like 10 years or so ago. Never thought that someone would make a movie of it. This story is not real, it is a made-up story after all.”

“I don’t believe in the ad because I know it’s not real story. I’ve heard it before and True Move just makes it into a motion picture.”

The second group of consumers also has negative views toward the ad and thus do not feel transported into the ad. This group of consumers seems to be users who already have experience with the product and the brand in particular. They mention that the brand and quality of the product and service do not live up to their expectations. Moreover, they really feel frustrated and disappointed after knowing that the ad belongs to True Move H. They argue that True Move H does not “give” what they expect which is in contrast to the concept of giving that the ad tries to represent, for examples,

“I had a really bad experience with the service that I received from True Move H’s staff at one of the shopping centers. She basically didn’t care to pay attention to me as I was the only customer standing there waiting in line. When I called for her attention, she didn’t treat me nicely either. I am frustrated, angry and disappointed with the brand. True Move H simply doesn’t give what it should. And that is a good service!”

“I have bad experience with service and product quality of True Move H. It doesn’t function the way I expect or the way they have promised me that it would be.”

“Don’t believe in the ad of True Move H. These beautiful stories in the ad are just made up. It is not real. It is not who True Move really is.”

In contrast to the first two groups, the third group of consumers agrees that they feel attached to the plot. This group of participants believes in the existence of such story in real life. Some of them tell their own stories with similar plot or claim to have met similar persons as presented in the ad. Although their stories are varied, it evokes their emotional feelings toward the ad, and thus allows them to be transported into the narrative, for examples,

“I’ve personally met a person similar to the characters in the ad. I used to help him some years ago and it was him who returns me favor. I didn’t know it was him whom I used to help. It’s very touching.”

“I have met a person like a doctor in this ad in real life. Of course, you wouldn’t know if the person you used to help will show up and help you in one day. It’s a rare coincidence. But I have experienced it myself.”

The fourth group (the rest of consumers) mention that they do not care so much whether the story is a copy-cat or crafted based on another story’s plot as long as one can truly understand the meaning of the message behind the ad. By understanding the core message, they seem to be transported into the ad this way. They mention that it is not at all important whether the story is real; the most important thing is that this ad makes them aware of giving without hoping for anything in return. And that is a good and easy thing that everyone can do. They view that the industrialization in modern world carry people away from a basic concept of giving, i.e. we tend to give less but take more from each other and most gifts are not for free. In contrast, this ad makes them realize the true meaning of giving, not only at the individual level but also at the societal level. For them, giving does not mean doing someone a big favor. They view that if everyone gives a little, we can all contribute to a good impact for the society, i.e. we can evolve toward a society of giving, for examples,

“Even if the story is not real, but this ad is a good thing. It stimulates us to be in other person’s shoes. At least, people should be consciously aware of “giving”, helping each other which is a good thing for our society, even for a small family. Maybe True sees that people give more importance to “money” as a concept of giving in general. And that makes some people become money’s slaves, measuring the quality of a person by money. I think the person who made this ad wants to help create awareness about this. I don’t know. At least people who have seen this ad likes it and emotionally attached to it (I say this because I have seen my friends share in on their Facebook’s pages and their friends from abroad also share it. They said that they are impressed and liked the ad).”

“Wonder if you understand the message behind this ad. It is not about telling the world how good the person the doctor is that he didn’t charge any fees. It is about helping people who are in need, even if it is small help; it can change a course of your life. You don’t need to find out the truth if there is such a doctor exists or if such a story can really happen in real life. This story is a representative of a good thing that will happen to people who give without expecting anything in return. It may not be a true story. In reality, who will have such luck? Some people may have been doing a good thing, giving for all their lives, but nothing happens. But so what? Why expecting? It is enough that you have helped them. It may not be true but it does not make this story worse in any way.”

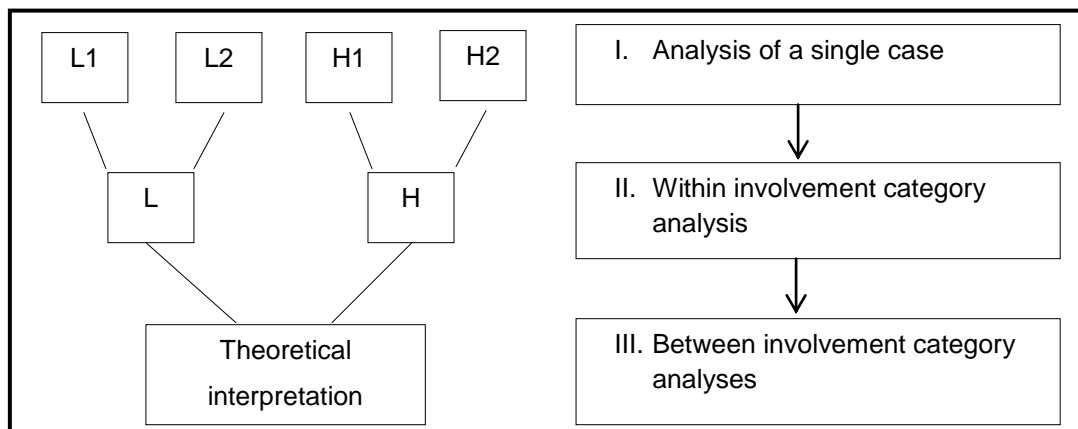
In sum, consumers are varied in terms of their reception. Some consumers are more emotionally receptive to the ad while some are not. This is occurred due to two main reasons, i.e. consumers’ prior brand experience and expectation as well as the ability to interpret the core message behind the ad. Those consumers who are transported into the ad tend to generate more narrative thoughts and thus are more likely to develop a positive attitude toward the ad. In contrast, consumers who are not transported into the ad tend to generate more critical thoughts that disrupt their processing experience and thus are more likely to counter argue with the ad.

As a general conclusion, this chapter presents the findings available from consumer’s side. The question arises; what specifically makes consumers experience such variation in their emotions? Since each of these ads has different ways of engaging their viewers which, in turn, has made some viewers more emotionally influenced than the others. This calls for an exploration from producer’s side. Therefore, in the next chapter we will look at the same cases from another perspective, i.e. the brand which is the author of these ads. To achieve this, I will employ the same technique of netnography in the analysis, but this time, I will focus specifically on how narrativity factors are used by the brands and will present the findings thereof.

5. Analysis and findings

I will analyze how narrativity factors are used in each advertisement and present the findings according to three levels: 1) analysis of a single case, 2) within involvement category analysis, and 3) between involvement category analyses. The reason that I structure the discussion this way is because I would like to be able to observe any variations that may occur 1) within each case 2) within each product profile (within high and within low involvement profiles) and 3) between product profiles (high vs. low involvement profile). I believe that doing so will allow me to gradually compare and contrast results within and between the cases, both at the brand and product involvement level. The ultimate goal is that I hope to arrive at a theoretical interpretation that can help explain the variations or patterns regarding how narrativity factors are used in advertising for high vs. low involvement products. Figure 4 illustrates the analysis scheme and description.

Figure 4: Analysis scheme and description



where;

L1 = First brand representing a low involvement product,

L2 = Second brand representing a low involvement product,

H1 = First brand representing a high involvement product,

H2 = Second brand representing a high involvement product,

L = Results (variation) for low involvement product profile, and

H = Results (variation) for high involvement product profile.

Description

I. Analysis of a single case:

I call this, the first order of analysis. At this level, I will look at how each brand uses the narrativity factors. Thus, the focus is at brand level. Specifically mentioned, I will be looking how narrativity factors are used and its impact on consumers' processing experiences (intensive and uncritical processing) corresponding to three narrative levels: story, structure, and discourse. By doing so, I will be able to create a pool of information which I can use as the basis to observe for further variations between the cases as well as within the same and between different product profiles. Since the goal here is to observe any variation that may occur within each case, the follow-up research question that will help guide this part of the analysis is:

RQ 1: *“How does each brand use the narrativity factors at each narrative level, i.e. story, structure and discourse and what are the effects on consumer's processing experiences?”*

II. Within involvement category analysis:

Next, I will group the results derived from the previous analysis according to the type of product involvement, i.e. high and low involvement product. Then, I will compare the results within the same product involvement profile, i.e. within high involvement product and within low involvement product. The goal is to observe variation within the high and low involvement product profiles, and as a consequence, this analysis is different from the previous analysis of a single case in that the single case analysis is specific to the brand, not to the product involvement category. Therefore, the single case analysis may not explain the variation which occurs at the product involvement level. This analysis, therefore, offers the second order of analysis that will help categorize the cases according to its corresponding product involvement level, and may also allow for the observation of similar patterns that may occur within the same product involvement level. As a result, the follow-up research question that will help guide this part of the discussion is:

RQ 2: *“Are there any variations within high and low involvement product profiles? If so, how?”*

III. Between involvement category analyses:

The results from the second order analysis will be used as the key inputs for the final analysis. I call this, the third order of analysis and it is regarded as the highest level of analysis in this case, i.e. analyses between involvement categories. To do this, I will compare how narrativity factors are used in the advertising of high vs. low involvement product. The goal here is to observe any patterns or variations between high and low involvement product profiles. This part of the analysis will form as the basis for the discussion of the theoretical interpretation of the paper. The follow-up research question that will help guide this part of the analysis therefore is:

RQ 3: “Are there any variations between high and low involvement product profiles? If so, how?”

5.1 Analysis of a single case

The analysis of a single case is done based on the netnography principles, i.e. data is analyzed according to coding, interpretation and generalization of the understanding as I have presented earlier. Note that this part of the analysis will focus mainly at the brand level. Hence, all four cases will be analyzed and discussed according to three narrative levels, i.e. story, structure and discourse. The single-case analysis will then be concluded with a summary table which is specific to its own case.

The data that is used in the following analysis is primarily retrieved from consumers' postings on YouTube, but is also supplemented with postings from forums, e.g. Pantip in order to get data rich information. Sampling of consumers' postings are based on a random selection process, i.e. since postings on YouTube are rather short and simple, I will read through them almost at its entirety. However, due to the large numbers of postings, e.g. some are over 800-1000 postings, the selection process of sampling can be tiresome and endless. Therefore, I will deliberately select only the postings I think are relevant to the analysis. On the other hand, postings retrieved from forums are smaller in quantity, e.g. less than 50 postings, and usually offer more detailed descriptions which I believe can add a great value to the analysis. Therefore, I will read these postings entirely and will try to include most of them in the analysis. This sampling process is also applied to all of the four brands.

Next, I will analyze how narrativity factors are used in advertising of the first brand, i.e. Krating Daeng. The analysis will be done and presented according to three narrative levels: story, structure and discourse respectively.

5.1.1 Krating Daeng (KD) Analysis

Out of 551 postings available on YouTube and 28 on forums (Toluna and Pantip), I have selected 225 postings on YouTube and 28 postings on forums to use as data source for the analysis and form the discussion below.

I. Story Level

Narrativity factor: Lasting impact

Narrativity tends to increase when the event described in the narrative can change the development of the story fundamentally (Prince, 1982). This ad reflects a goal in life that we may have not thought about or may have but not yet completed. The target group of this ad seems to be working people (Generation Y) who may live and work or study far away from home. This group of people is represented by the protagonist i.e. the son who works hard, plays hard and leaves many things behind in life such as taking care of himself and his mom. He may have forgotten that these things are also considered important parts of reaching the goal in life.

Having a goal in life is a common, universal thing that Gen Y can easily relate to. However, the ad also creates awareness that fulfilling other's hopes and dreams is also important and can also become a goal in one's life. This reflects in the slogan, "*the goal is to be pursued*" shown toward the end of the ad. The scene where the protagonist finally came home and became a monk, which according to the Thai culture is a highly embraced thing for the sons to do for their parents, changes the development of the story fundamentally i.e. becoming a monk can be a goal in life as long as it makes his mom happy. This creates a lasting impact that imprints in the mind of the audiences which, in turn, makes it easy for consumers to be emotionally related to the ad and thus process the ad intensively. The ad also has changed their attitudes and behavior i.e. most of the audiences mention that they want to become monks. Some of them actually did after viewing this ad, for example,

“The reason I became a monk for my parents is because I see this ad. If I hadn’t seen it on that day, I would have forgotten somebody’s hope, someone that is waiting for me, for this man. But I’ve done it now.”

Therefore, KD is able to relate consumers to the ad because the ad creates a long lasting impact which makes it easier for consumers to process the ad intensively.

Narrativity factor: Singularity

Coste (1989) mentions that the uniqueness of the event tends to make the texts more narrative than the replication of similar events. KD seems to create a particular event in the ad to relate to the audiences such as the scene where the mother feed the fried fish to her son, the scene where the boy fell from his bike and she came to help him, and the scene where the mom fixed his school trousers. These scenes show particular situations that I believe many of the Thai audiences can easily relate to when they were children. The scenes are shifted back and forth between now and then, giving the feeling of nostalgia and the feeling of long lost love and hope that many of the audiences may have already forgotten but can also easily relate to. This makes the audiences experience strong emotions, for examples,

“This reminds me of the time when mom fed me that fried fish. Speaking of it, I cry.”

“When the mother peeled the fried fish for the boy, it reminds me of my life now. Every time we sit together for dinner, especially, when there is fried fish on the table, mom will feed us kids first (I notice it many times). Sometimes, she is still doing that even we are already grown-ups like 20 something years old. I watch this ad for the first time, I almost cried. When my heart is broken, there’s mom who is always there for me to give me advice. I love you, mom.”

Therefore, KD is able to relate consumers to the ad because the ad uses particular events or situations in childhood to present uniqueness rather than replication of events. This makes it easier for consumers to connect to the story in the ad and thus process the ad intensively.

Narrativity factor: Conflict

Kinnebrock and Bilandzic (2006) suggest that a story with conflict should increase narrativity as opposed to a story without conflict, especially if the conflict is represented at the beginning of the story. In this ad, I do not see an explicit conflict that is represented in the beginning but rather an implicit conflict that is gradually built and resolved as the story

is developed. I would say that the conflict in KD ad represents cognitive dissonance where the thought of unfulfilling a goal in life exists but it has never been pursued. Although, the conflict presented is mild but the effect is very persuasive. It makes the audiences relate to the story and process the ad intensively such that they think and act in the same way the story suggested, i.e. to become a monk, for examples,

“After seeing this ad, I want to become a monk. If I were a man, I would.”

“In 10 days I will be a monk for my mom. For the past 20 years, I never pay attention or take care of her, but she always takes care of me. Today, I just understand how much my mom loves me. I never know that she loves me more than what my lover loved me. I am sorry that I upset you. But from now on, I will take care of you. I love you and I will become a monk for you.”

Therefore, KD is able to relate consumers to the ad because the ad employs implicit but intense conflict which consumers experience cognitive dissonance, and experience strong emotions and story-consistent attitude, and thus process the ad intensively.

Narrativity factor: Factuality

Coste (1989) and Prince (1982) mention that clues for factuality rather fiction increases the narrativity of the story. In this case, the ad gives clues that stimulate cognitive response based on the relevance of audience’s personal life experiences. The ad tells a story that resembles a true life story of many people who might have migrated to live and work in the city where it is believed to be the place for civilization with lots of opportunity. The true life story-resemblance connection gives factual clues that stimulate a moral sense of awareness in the audiences, making it easy for them to relate both to the characters and the plot. It does not only make them become more aware of how they spend their life in reaching their goals, but also how they spend their life with others in reaching them, for examples,

“Can you believe that I cry every time I watch this ad? I have been away from home and lived in Bangkok for 18 years. I haven’t been back home since. Miss you mom.”

“This happens to me in real life. After this ad was aired, a couple days later, my parents came to visit me but I wasn’t there in my room. When I came back from school, my room was clean, tidy, and dinner was made ready on the table. This ad makes me realize how much my parents care for me.”

Therefore, KD is able to relate consumers to the ad because the ad gives clues to factuality which resembles their real-life experiences. This stimulates a moral sense of awareness and response among consumers which, in turn, has led them to process the ad intensively.

Narrativity factor: Specificity

Coste (1989) and Prince (1982) mention that a story depicted with a precise location of time and space increases the narrativity of the story. In this ad, the location and time are not described precisely but one can always assume when and where the story takes place. For example, the place that the son lives alone is supposedly an apartment. One can assume further that since he is young and working, the place is probably rented not bought. The scene at the train station shows that the mother probably lives some distance away from her son. And finally, one can assume that the son decides to travel back with her home to become a monk at that time. Consumers can also relate emotionally to the specificity, for example,

“The scene where they were both at the train station and the son ran to help his mom before she boards the train, that scene makes me cry.”

Therefore, KD is able to relate to consumers emotionally because the ad has a presumable specificity, i.e. one can always assume when and where the story takes place, making it easier for consumers to imagine being the characters themselves and thus can identify with the characters and the plot and experience emotions that the character experience. As a result, consumers process the ad intensively.

Narrativity factor: Multiplicity of storylines

Coste (1989) mentions that if a character can decide between different courses of action, this will increase suspense and the uncertainty of the outcome as well as advance the understanding of the character's actions which taken together will lead to an intensive processing of the narrative. In this ad, I do not see many different courses of action that the character can decide between but two. I prefer to call this, “*either-or*” course of action, i.e. *either* the protagonist lets his mother travel back home and continue living the same life as usual, *or* that he can come back home with her and make her happy by becoming a monk. Recall that at the train station, the mother said that she was leaving and the son said nothing but later ran after her, smiled at her and helped her to the train. Characters' facial expression and narrative in this scene stimulate suspense and uncertainty of the outcome

which makes the audiences become concerned and want to know more about what the protagonist will decide to do.

Therefore, KD ad is able to create suspense through the use of “either-or” storyline. As a result, consumers become concerned with the outcome of the story and thus process the ad intensively.

Narrativity factor: Transactiveness and Transitivity

Coste (1989) mentions that a story that involves a single character’s actions (transactiveness) will increase the narrativity of the story. Yet, narrativity increases even more if it involves the interaction of more than a single character (transitivity). The reason that makes the protagonist changes his mind to become a monk can largely be explained by the interaction between him and his mother, i.e. if she had not come to visit him, the story would not have changed at all. The audiences can also be attached to the characters as they can be identified through the development and the changes in relationship (from negative to positive relationship) between the mother and the son.

Therefore, KD is able to promote actions and changes in characters’ relationship which make consumers process the ad intensively.

Narrativity factor: Coherent/profound causality

Narrativity tends to increase when each event described in the story is connected and contributed to the meaning of the whole story (Prince, 1982). This will make the whole story perceived as a more plausible and realistic story (Kinnebrock and Bilandzic, 2006). In this ad, I would say that the event is well-connected and consistent because the audiences perceive that the story is built based on real-life situations, for example,

“The plot is directly relevant to real life. The majority of us are working and we usually are like this, working hard and no time to take care of the person who’s most important to us and who takes care of us since we were little.”

Therefore, KD is able to represent a coherent world of narrative to the consumers because it can connect each event well and consistently, making consumers easier to see a coherent story and process the ad uncritically, i.e. without provoking questions or counter arguments.

II. Structure Level

Narrativity factor: Autonomous/clear structure

Prince (1982) mentions that narrativity tends to increase if a story is presented as autonomous whole i.e. clear and complete structure (with beginning, middle and end) This type of story will be more easily understood. In this case, the ad represents a clear structure. The beginning of the ad provides a setting or background of the whole story of how the protagonist lives his typical life. The middle part of the ad represents some unresolved conflict i.e. the mother holding a picture of her son being a monk when he was little, but it seems that he had already forgotten that it is important to her. The end of the ad shows that the conflict is managed and resolved through the protagonist's decision to return home and become a monk. In sum, KD is able to present a story with a clear structure, which is easier for the audiences to gain intuitive understanding, less counter argue and thus process the ad uncritically.

Narrativity factor: Narrative schemata/genre typicality

If a story is well-established with archetypical schemes of action, characters, situation and settings as well as genre is classified, the audience will less counter argue with the story, simply because the story is in accordance with their expectation (Kinnebrock and Bilandzic, 2006). In this ad, we can see that most audiences do not counter argue with the ad. They rather embrace the characters, the plots, the settings. Although some of them may be confused with the brand representing this ad, but it is resolved when they see the slogan, *“the goal is to be pursued.”*

However, there are some people who start to get confused what type of product these ads represent in general because they have seen lots of this type of ad which initiated by Thai Life Insurance. They also begin to counter argue with the ad if these types of ad are employed more often, as one participant mentions,

“I don't mean to band this kind of ad, but I begin to wonder why there are so many ads like this. Is it easy to produce? Is it easy to relate with the viewers? Yet many of them have received awards. We probably will see a lot more of this type of ad from different brands in the future without them considering their own products. Isn't it too easy to advertise this way?”

One may notice that the consumer starts questioning about the type of product, i.e. whether it is related to the story presented. Thus, one can say that there is a need to verify the type

of product being advertised and the story presented (which is part of the aim of this thesis). However, since we focus at the brand level in this analysis, we will not go into details of it at this point. But that we should be aware that consumers may see or not see the relevance of story and product presented in the ad, and it can lead to provoking questions, counter argument which, in turn, leads to uncritical processing.

On the other hand, some people tend to look further than genre classification. They feel that as long as the ad represents a good course for the society, it is acceptable, for example,

“Sometimes, the plot of the ad doesn’t always need to be about the products. If it is a creative ad for society, it’s enough. Not just trying to sell and forget our society. This is a great ad!!!”

In sum, although KD is able to employ a clear structure used in the ad, making it easy for consumers to follow the story and process the ad intensively, the genre of the ad is still unclear to consumers as they get confused with the type of product and the story presented. This confusion therefore makes the consumers process the ad critically (with counter argument) and thus may limit consumers from being fully transported into the ad.

Narrativity factor: Affective structure

Narrativity tends to increase if the story represents affective structure known as surprise, suspense and curiosity (Kinnebrock and Bilandzic, 2006). This ad use suspense to create an affective structure and enhance intensive processing for the audiences. Brewer (1985) states that in a suspense structure the author initially creates an event that makes audience become concerned about the potential outcome of the story (unfulfilled life goal i.e. not being a monk). The discourse then contains some additional material to extend the suspense (conflict at cognitive level). Finally the suspense is resolved by a given outcome (protagonist becomes a monk and a life goal is fulfilled). As a result, KD is able to make consumers become concerned with the story because suspense is used, and as a result, consumers’ intensive processing is enhanced.

III. Discourse Level

Narrativity factor: Dramatic mode

Narrativity is increased if the story is presented with dramatic mode. Drama in this ad is used through sensation and unspoken words. For example, the scene where the son came home and found his mother sleeping on the couch and a table with dinner ready made him

cry and think hard about his mother. In this way, the audiences become closer to the story. The proximity between the story and audience even increases when the ad depicts good memories, for example,

“Thank you. It reminds me of the good old days that how much my mom has taken good care of me. It makes me think of her. I want to stay and take better care of her. Thank you very much for this video.”

Consumers express gratitude and show emotional reactions and willingness to become a better person for his mom. In sum, the drama used in KD ad is implicit but intense enough to bring consumers closer to the story such that their cognitive response is triggered and intense processing is achieved.

Narrativity factor: Craftsmanship

Narrativity tends to increase if a story is described with craftsmanship which refers to the technically sound employment of means of presentation, not for the cultural value of a text (Prince, 1982). Kinnebrock and Bilandzic (2006, p. 10) further mention that craftsmanship is about creating a skillful point of view, believable conflict and emotion and vivid descriptions, thus is important both to intensive and uncritical processing.

In this ad, the story is well depicted through the means of presentation. Instead of saying directly that the audiences should not forget about others' hope and dream as part of reaching the goal, it depicts a well-crafted story of a mother and a son whose goals exist but have not yet been communicated to each other. This creates a great awareness on personal and moral responsibility that one may have toward each other. Moreover, it also triggers the audiences to think further and deeper about themselves and others i.e. what they want to do and what they should do for their parents, for examples,

“Becoming a monk is a great thing to do for mom. It is respected to be the most precious way to pay back our mom. Woman cannot do it. Therefore, every Thai man should be proud that he can have a chance to do this great thing.”

“This ad taught us how that goal in life can also be to make others happy. Achieving a goal in our life is not always about you only.”

In sum, KD is able to employ skillful craftsmanship, i.e. the story is well presented with a purposive point of view and stimulates consumers to be aware of their responsibility toward themselves and others, leading them process the ad intensively and uncritically.

5.1.2 Interpretation: story level

In general, consumers show evidence of being transported into the narrative of the ad. Recall that transported individuals experience changes in attitudes and behavior (Green and Brock, 2000; Brock et al., 2002; Green et al., 2004). The reasons that make consumers experience such changes can be traced back to two aspects; intensive and uncritical processing.

At the story level, consumers process the ad intensively because the ad is relevant. They find the ad relevant because they can relate to the characters and the plot. The main character's final decision to become a monk has created a lasting impact that the Thai Gen Y consumers can relate to. The ad also engages consumers through particular events that they share when they were kids. Moreover, the ad contains conflict that is implicit yet intense enough to activate consumers' cognitive response which, in turn makes consumers act upon achieving their goals. The ad also signals factuality with presumable time and space in which the story has taken place.

Furthermore, consumers process the ad intensively because the ad is action-oriented. The ad also makes consumers become concerned about the outcome of the story and the decision of the main characters by employing what I refer to as, an "either-or"-storyline. Lastly, it reveals the development in relationship of the characters (between the mother and the son) from being a negative (mother is sad, son is ignorant) to a positive relationship (both mother and son are happy).

Finally, consumers do not counter argue with the ad because they process the ad uncritically. This is due to the fact that each event presented in the ad is well connected and contributes to the meaning of the whole story. As a result, consumers perceive the ad as being real and plausible. They see the coherent world that does not provoke questions.

To summarize, KD is able to transport consumers into the ad successfully at the story level as it can be evidence that transported consumers change their attitudes and behavior after they have seen the ad. Consumers process the ad intensively and uncritically because the ad is relevant, action-oriented, creates suspense, reveals development in relationships between the characters, and represents a coherent world.

5.1.3 Interpretation: structure level

Consumers have a positive feedback on the ad. They do not counter argue with the ad and thus process the ad uncritically. The uncritical processing results from the fact that the ad employs a clear structure with the beginning, middle, and end, which helps consumers gain intuitive understanding of the story. Moreover, consumers process the ad intensively. The intensive processing results from the fact that the ad uses suspense structure to make consumers become involved and engaged in the story and thus become concerned about the potential outcome of the story.

However, consumers mention that they are confused which brand this ad belongs to even though they are exposed to the slogan and the brand in the end. They initially expect that the ad belongs to Thai Life Insurance Company (TLI) until it is revealed that it is not at the end of the ad. This confusion may be due to two reasons. First, the genre of the ad is not classified and narrative schemata are not clear to the consumers at brand level. Second, consumers are not familiar with the brand using "slice of life" genre due to their prior experiences and expectation. As a result, consumers may process the ad critically, which in turn can lower transportation at the structure level.

To summarize, at the structure level, consumers are able to process the ad intensively but somewhat critically due to unclassified genre and unclear narrative schemata. Recall that narrative transportation requires that both conditions to be present, i.e. intensive and uncritical processing (Kinnebrock and Bilandzic, 2006). Therefore, we can conclude that consumers are not transported into the narrative at the structure level because consumers process the ad somewhat critically.

5.1.4 Interpretation: discourse level

Consumers feel closer to the story presented in the ad because the ad employs drama. Although the drama used is implicit but it is intense enough to activate consumers' cognitive response, i.e. dramatic actions and dialogs are used to stimulate consumers' ability to think and act in the way that the story suggests. As a result, consumers show the desire to become a monk like the protagonist and/or act upon pursuing other goals in life. This results in consumers processing the ad intensively. Consumers' implicit attitude is thus changed at the discourse level.

Moreover, consumers also become aware of their personal and moral responsibility in achieving their life goals because the ad is constructed with craftsmanship, i.e. KD is able to create a skillful point of view, believable conflict, and emotion. As a result, consumers are stimulated to be aware of how they spend their life reaching their goal at the individual level as well as how they can make others happy as it can also be considered a part of reaching the goal. Thus, consumers are able to process the ad intensively and uncritically and allow them to be immersed into the narrative of the ad at the discourse level.

To summarize, KD is able to transport the consumers into the narrative of the ad successfully at the discourse level due to the implicit but intense drama and skillful craftsmanship. These factors allow consumers to be able to process the ad both intensively and uncritically.

5.1.5 Conclusion

KD manages to enhance transportive experience among consumers effectively at the story and discourse level. However, it is not able to do so successfully at the structure level because of the unclassified genre and unclear narrative schemata which can posit some limitations to the uncritical processing of the ad. Table 5 below is my take away from the KD case. It consists of narrativity factors that enhance and interfere consumer's processing experience corresponding to each narrative level, i.e. story, structure and discourse. These processing experiences later affect consumers' transportive experience and are illustrated with examples of quotes.

Table 5: Take away from the KD case

Levels/Enhancing & Interfering narrativity factors (NF)	Processing experience	Transportive experience
<p>I. Story level</p> <p><u>Enhancing NF:</u> -Lasting impact -Singularity -Conflict -Factuality -Specificity -Multiplicity of storyline -Transactiveness -Transitivity -Coherent/profound causality</p> <p><u>Interfering NF:</u> -None</p>	<p>Intensive & uncritical processing</p> <p><u>Why?:</u> -NF are used to promote personal relevance, action oriented story, create suspense and change in character's relationships. They are also used to represent a coherent world.</p>	<p>Consumers are fully transported into the narrative of the ad at this level. They experience changes in attitudes and behavior as well as cognitive dissonance.</p> <p><u>Examples:</u> -<i>"I become a monk because of this ad."</i> -<i>"In 10 days, I will become a monk..."</i> -<i>"After my son watches this ad, he behaves nicer to me and I can see that he cares for me."</i></p>
<p>II. Structure level</p> <p><u>Enhancing NF:</u> -Autonomous/clear structure -Affective structure</p> <p><u>Interfering NF:</u> -Unclassified Genre/unclear narrative schemata</p>	<p>Limitation to uncritical processing</p> <p><u>Why?:</u> -Genre of the ad is unclear to consumers at brand level i.e. the ad is confused with ad from TLI.</p>	<p>Consumers are not fully transported at this level.</p> <p><u>Examples:</u> -<i>"I initially thought that this ad belongs to TLI."</i> -<i>"It is not TLI ad? I thought it was."</i></p>
<p>III. Discourse level</p> <p><u>Enhancing NF:</u> -Dramatic mode -Craftsmanship</p> <p><u>Interfering NF:</u> -None</p>	<p>Intensive and uncritical processing</p> <p><u>Why?:</u> -Implicit and intense drama trigger consumer's cognition and skillful craftsmanship stimulates responsibility in achieving life goal.</p>	<p>Consumers are fully transported into the ad at this level.</p> <p><u>Examples:</u> -<i>"Thank you. It reminds me of the good old days that how much my mom has taken good care of me. It makes me think of her. I want to stay and take better care of her. Thank you very much for this video."</i> -<i>"This ad taught us how that goal in life can also be to make others happy. Achieving a goal in our life is not always about you only."</i></p>

5.1.6 Thai Life Insurance (TLI) Analysis

Out of 812 postings available on YouTube, the analysis and discussion below are based purely on the selected 200 postings on YouTube as data source for the analysis as I was not able to find other related postings to the ad available in the forums.

I. Story Level

Narrativity factors: Lasting impact

TLI tries to create a positive/good feeling among the viewers. Instead of making the viewers feel attached through strong emotions and feelings in forms of intense dramatization like other TLI ads (which are excluded in the analysis of this paper), this ad is different as it presents the brand as a warmhearted person that one can always relies on. We can also infer that just as the old man will take care of his wife until the rest of his life, TLI will take care of its policyholders.

Thus, the lasting impact in this case stems from the attachment of variety of emotions presented in the ad. Although, the whole life story of the old couple is depicted in less than 3 minutes, it is enriched with various emotions that can touch upon the hearts of the viewers such as humor, romance, sadness, happiness, joyfulness, etc. This, in turn, makes it possible for the viewers to become attached emotionally, leaving the audiences with enduring good feelings, for examples,

“This is the first ad of TLI that didn’t make me cry but leave me with smile and happiness with good feelings. Thank you TLI for making this wonderful ad!”

“I feel good every time I watch this ad.”

“I laughed, I cried, so many emotions going on when I view this ad...Thank you TLI.”

Therefore, TLI is able to relate to consumers because the ad employs various emotions to create a long lasting impact which, in turn, leads consumers to process the ad intensively.

Narrativity factors: Singularity

The ad walks the audiences through different unique events involving the lives of the old couple. Each of the scenes is used particularly to enhance certain emotions. For examples,

the scene where the old man wants to hold the old woman's hand when they are walking in the park is used to create humor, the scene where the old man invites the old woman for a dance makes it romantic, the scene where the young couples dance in their wedding creates happiness, and the scene where the man shakes his head when the old woman asks him whether he is tired leaves the audiences with appreciation and good feeling, as one participant mentions,

"I think I've cried, smiled and laughed when I see this ad. But I feel good!"

Therefore, TLI is able to relate to consumers because the ad employs particular events to create certain emotions, making the ad unique and easy to process intensively.

Narrativity factors: Conflict

The conflict is explicit and represented in the beginning of the ad with character's dialog i.e. when the woman asked the old man what his name was. The conflict becomes slightly more intense when the man said that he remembered everything about her even though she didn't. This makes the audiences feel involved and engaged as they are driven to want to know more about the story of the couple. The conflict is resolved when the old man reveals to the audiences that the old woman has Alzheimer and that she is in fact his wife. In sum, TLI manages to relate to consumers because the ad employs explicit conflict which drives consumers to engage to the story and process the ad intensively.

Narrativity factors: Factuality

Participants actually question whether the ad is created based on a true life story, for example,

"Is this a real story? It looks really like a story of a life of someone to me."

This at least shows that the ad is able to provide a clue of factuality rather than fiction which makes it easier for the audiences to relate to. The ad is built around a possible event which could happen to everyone i.e. at the old age, one can experience Alzheimer, for example,

"I'm not sure what will happen to me in the next 20 or 30 years. I may end up being like the old woman...you know, with the disease, but I'll try my best to be the old man for the one I love and that will last forever."

Therefore, TLI is able to relate well to consumers because the story gives clue to factuality and possible events in which consumers feel empathized with the characters. As a consequence, consumers process the ad intensively.

Narrativity factors: Specificity

In this ad, the location of space and time are not described precisely but is shown such that one can always assume when and where the story takes place. The scenes are used carefully to facilitate the transition between the scenes of now and then. For example, the scene where the old man asked the old woman to dance is shifted back to the time when they got married as well as the time when he promised her that he would take care of her until the rest of his lives. The scene is then shifted back to now with the sentence that he mentioned back then. Consumers are attached emotionally to the specificity, for example,

“I really love the dancing scene, it tells a nice and consistent love story of the couple regardless of time...”

In sum, TLI ad create relevance to consumers because specificity which enhances consumers to process the story intensively.

Narrativity factors: Multiplicity of storylines

In this ad, I do not see many different courses of action that the characters can decide between. The ad signals to the audiences that the old man couldn't go about changing his wife's life situation. Of course, if he could choose, he would have chosen that his wife didn't suffer from the disease. However, the ad does not direct us to see that the man would have wanted the situation differently. Instead, the story is projected in such a way that leads the audiences to think that the man learns to live with his life as well as to embrace and accept life as it is. As a result, I call this as a single-possible storyline. This, however, may decrease the degree of engagement that the audiences may have toward the ad since audience may be driven toward a less degree of concern about the story, thus lesser degree of suspense, for example,

“In the end, she's never going to remember him, is she? I was hoping that when she turned her face back to him in the dancing scene, she would remember him again. If that happened, it would really make me even happier.”

In sum, the single-possible storyline that the ad employs may decrease suspense which may limit consumers from processing the ad intensively.

Narrativity factors: Transactiveness and Transitivity

There is an ongoing interaction between the two characters throughout the ad. Different scenes depict different interactions between the old couples. Sometimes the old woman looks like she has no clue whatsoever about the old man. However, in some scenes; especially the last scene when she asked the old man whether he is tired before they are going out for a walk, make the audiences wonder if she might start recognizing him again or feel that at least it is him who is always around her. A small moment like this keeps the man going. It can also be seen as a glimpse that still makes him do what he does. One can further implies that it is a glimpse of who she used to be i.e. loving and caring for him. As some participants mention,

“Who in here smiles when the old woman asked the old man if he’s tired and he didn’t say anything but smile? I did!!!”

“If someone I love has asked me like that (whether I’m tired), I would have never answered either. This is a special moment and it keeps me going forward without feeling any tired.”

There is also a variety of directions that the changes in relationship between the characters take place i.e. sometimes it is positive and sometimes it is negative. For example, the scene where the old couple both dance makes the man so happy (positive relationship) but when the old woman turned around and asked who he was, he sighed (negative relationship).

In sum, TLI promotes actions and changes in characters’ relationships. This makes consumers process the ad intensively.

Narrativity factors: Coherent/profound causality

The narrative described in this ad is coherent and thus is perceived to be more realistic and plausible. Although there are transitions between the scenes but they were carefully arranged to reflect a slight transition that facilitates the audiences to connect and complete chronological orders of the events. The ad tries to present a consistent concept i.e. love and responsibility one has toward another and that is consistently illustrated throughout the ad. As one participant mentions,

“The story is well transformed and connected, I think. I feel that the couple dancing back then is really the same couple dancing now.”

In sum, TLI manages to connect the events in the story well such that consumers can see a coherent world in the narrative. This, in turn, makes consumers process the ad uncritically without counter arguments and questions because the story seems real and plausible.

II. Structure Level

Narrativity factors: Autonomous/clear structure

The ad represents a clear structure, having the beginning, middle and end. The opening scene is presented as a conflict. The middle is narrated throughout the ad and reveals more information to the ad viewers to solve the conflict. The end confirms that the conflict is resolved in the audiences' minds with a glimpse of hope that warm the heart of those who view the ad. A clear structure makes it easier for consumers to follow the story and thus make them process the ad uncritically without provoking questions.

Narrativity factors: Narrative schemata/genre typicality

TLI ads are a type of ad that cinematologists call a “*slice of life*” TV commercial. It is called slice of life because the ad presents a partial story of a character's life and it is considered a film-like production because it usually lasts longer compared to a typical TV commercial. TLI is actually regarded as the pioneer of the slice of life ad genre and they are successful at making it (according to consumers' general opinion). As a result, the audiences are familiar with genre of the ad and thus may see it as congruent with their expectations. As participants mention,

“Every Thai Life Insurance ad makes me cry^^”

“Thai Life Insurance never disappoints me. Thank you for such a good commercial!”

“...(opinion related to other ad), if TLI creative team has produced it, it would have been emotionally effective.”

As a result, TLI is able to create an ad with a clear narrative schemata and genre. Consumers are familiar with TLI using slice of life ad. Thus, they are less likely to counter argue with the ad and process the ad uncritically.

Narrativity factors: Affective structure

The ad involves the use of surprise because the ad does not reveal critical information to the audiences until the middle part of the ad i.e. when the old man reveals that his wife has Alzheimer. The audiences then become surprised. The surprised is resolved when the audiences reinterpret the whole situation and may feel attached to the characters and process the ad intensively, for example,

“I feel sad for the old couple, especially the old man whose wife has to suffer from Alzheimer. But I am happy to see that he still has the same love and care for her. I feel grateful for them.”

Thus, TLI employs surprise as affective structure to make consumers reinterpret the whole meaning of the story. This feeling of surprise, in turn, makes consumers process the ad intensively.

III. Discourse Level

Narrativity factors: Dramatic mode

Drama when used with slice of life ad can be greatly emotional and impactful. The dramatic mode used in this ad is represented by the life of the couples before and after Alzheimer. The scenes are shifted between past and present memories of the character's lives, creating a feeling of nostalgia which may evoke emotional strong responses among the audiences, for examples,

“I cry not because I am sad. But it is a tear of joy. It makes me think about the past which is always perceived to be better than present...”

“I miss those good old times I spent with you. RIP my love. We will meet again soon.”

“My wife had Alzheimer. We were married on 23 January. She passed away for 4 years now because of cancer. From then until today, I am still doing what I have promised with you. My feeling is that I am very sad. The person whom I have known, talked to and used to for a long time has gone. There is no more that I can talk to her when I wake up. She's just gone like that. No one I can talk to like a real close friend. I think of her and I love her forever.”

In sum, TLI is able to employ a balance use of drama for slice of life ad. This drama is implicit but it is ongoing which makes consumers feel easily empathized with the

characters. As a result, the drama used increases proximity between the story and audiences and makes them process the ad intensively.

Narrativity factors: Craftsmanship

The ad represents a consistent love story of the old couples. There is also a vivid description of the narrative throughout the ad which can make the audiences feel identified with the characters and thus makes it easier for the audiences to follow the ad. The message, “*Thai Life Insurance, take care of you always*”, also reflects a viewpoint that links to the concept of being consistent and reliable which can be important criteria one can expect in a life insurance company. This eventually leads to a positive attitude toward the brand. Metaphorically, TLI is trying to represent itself as the old man who is consistent, reliable and trustworthy and the old woman represents TLI customers. Audiences who are identified with the characters and those who value the concept of being consistent and reliable in life may find it easier to process the ad uncritically and intensively. As participants mention,

“I really want to meet a man like this in my life. Someone who can take care of me and I can take care of him until the end of our lives.”

“This ad makes me realize how much I love and care for my lovers. Spend time wisely and happily. You never know when the ones you love will pass away. Take care of them always.”

“I was fighting with my lover who only gets spoiled and has no reasons to understand me. Now I get over it and I am not angry with you anymore because I remember the first day that we became boyfriend, girlfriend...T_T I promise that I will love and take good care of you at my best.”

In sum, TLI is able to create skillful craftsmanship with a purposive point of view as it can represent itself as a solution provider. This makes consumers process the ad intensively and uncritically.

5.1.7 Interpretation: story level

Consumers generally like the ad and the brand. They mention that they have experienced different emotions when viewing the ad i.e. humor, happiness, sadness and romance. Yet consumers ‘feel good’ after watching the ad. This is because the ad employs various emotions as an element to facilitate relevance and attachment, hence, making consumers process the ad intensively. Thus, consumers may find it easier to relate to the characters

through empathy. The ad creates a long lasting impact, uses particular events to yield certain emotions, and employs explicit conflict and possible events that can give clues to factuality with presumable time and location in which the story takes place. Moreover, consumers are able to process the ad intensively because the ad is action-oriented. It promotes the variety of action of the characters due to emotional changes, i.e. both positive and negative emotions are depicted interactively throughout the ad.

However, the ad employs a single possible storyline as opposed to multiple storylines. This may decrease suspense of the story and may potentially limit consumers from processing the story intensively. As a result, consumers may not be fully transported into the ad this way.

Finally, each event in the ad is well connected and contributes to the meaning of the whole story, allowing consumers to perceive the ad as being real and plausible (coherent). As a result, it reduces counter-arguments that consumers may have toward the ad and allows consumers to process the ad uncritically.

To summarize, TLI is able to somewhat transport consumers into the ad at the story level. In this case, consumers process the ad uncritically but somewhat intensively because the ad employs a single storyline as opposed to multiple storylines. This may decrease the degree of suspense which, in turn, can lower narrative transportation at the story level.

5.1.8 Interpretation: structure level

Consumers are able to follow the story. They also regard TLI as a pioneer in the genre of “*slice of life*” ad. Consumers process the ad intensively because the ad employs surprise as affective structure to make consumers reinterpret the whole situation and later feel attached to the characters and story. Moreover, consumers process the ad uncritically because the ad has a clear structure which is easy for consumers to follow smoothly. Consumers also expect to see the TLI brand in the end due to genre familiarity. Thus the story-brand connection is in accordance with consumers’ prior experience and expectations, allowing TLI to gain first-mover advantage in slice of life ads.

To summarize, at the structure level, TLI is able to transport consumers into the narrative of the ad successfully because consumers process the ad intensively and uncritically due to

a clear structure, classified genre typicality/clear narrative schemata and enhancing of surprise as affective structure.

5.1.9 Interpretation: discourse level

The ad uses the implicit but ongoing drama to show past and present memories of the old couple. Drama is expressed both in action and dialog of the characters who are perceived by consumers as real and professional when impersonating the roles. This brings consumers closer to the story, simply because they feel empathized with the characters. As a result, consumers process the ad intensively.

Moreover, consumers experience positive attitudes toward the ad and the brand. The ad is construed with craftsmanship, presenting a skillful point of view, believable conflict and vivid emotions. The skillful craftsmanship makes consumers perceive TLI as a solution provider for life insurance, i.e. as if TLI were the old man who is consistent, reliable, and warm-hearted. TLI manages to form a strong connection between the ad and the brand at the discourse level and thus, allows consumers to process the ad both intensively and uncritically.

To summarize, at the discourse level, TLI is able to transport the consumers into the narrative of the ad successfully due to the use of implicit and ongoing drama with skillful craftsmanship. These factors allow consumers to process the ad both intensively and uncritically.

5.1.10 Conclusion

TLI manages to enhance transportive experience among consumers successfully at the structure and discourse level. However, they are not able to do so successfully at the story level because of a single storyline posits some limitations to the intensive processing. However, I assume that the impact is not so significant because there are other factors at the story level which can compromise this limitation and enhance intensive processing and narrative transportation. Table 6 below summarizes my take away from the TLI case.

Table 6: Take away from the TLI case

Levels/Enhancing & Interfering narrativity factors (NF)	Processing experience	Transportive experience
<p>I. Story level</p> <p><u>Enhancing NF:</u> -Lasting impact -Singularity -Conflict -Factuality -Specificity -Transactiveness -Transitivity -Coherent/profound causality</p> <p><u>Interfering NF:</u> -Single possible storyline</p>	<p>Limitation to intensive processing</p> <p><u>Why?:</u> -Single possible storyline decreases suspense.</p>	<p>Consumers are somewhat transported into the narrative. They respond in various emotions and liking of the ad and brand.</p> <p><u>Examples:</u> -<i>"In the end, she's never going to remember him, is she? I was hoping that when she turned her face back to him in the dancing scene, she would remember him again. If that happened, it would really make me even happier."</i></p>
<p>II. Structure level</p> <p><u>Enhancing NF:</u> -Autonomous/clear structure -Genre/narrative schemata -Affective structure</p> <p><u>Interfering NF:</u> -None</p>	<p>Limitation to uncritical processing</p> <p><u>Why?:</u> -Surprise is used to make consumers reinterpret the meaning of the story.</p> <p>-Clear structure makes it easy to gain intuitive understanding, a story-brand connection is congruent with consumer's expectation.</p>	<p>Consumers are fully transported into the ad at this level.</p> <p><u>Examples:</u> -<i>"Thai Life Insurance never disappoints me. Thank you for such a good commercial!"</i></p> <p>-<i>"I feel sad for the old couple, especially the old man whose wife has to suffer from Alzheimer. But I am happy to see that he still has the same love and care for her. I feel grateful for them."</i></p>
<p>III. Discourse level</p> <p><u>Enhancing NF:</u> -Dramatic mode -Craftsmanship</p> <p><u>Interfering NF:</u> -None</p>	<p>Intensive and uncritical processing</p> <p><u>Why?:</u> -Implicit and ongoing drama make consumers relate to the characters through empathy.</p> <p>-Skillful craftsmanship is used to relate brand as a solution provider to consumers i.e. a sense of security, reliability and trustworthy.</p>	<p>Consumers are fully transported into the ad. They feel close to the story and have a positive attitude toward the ad and the brand.</p> <p><u>Examples:</u> -<i>"I miss those good old times I spent with you. RIP my love. We will meet again soon."</i></p> <p>-<i>"I really want to meet a man like this in my life. Someone who can take care of me and I can take care of him until the end of our lives."</i></p>

5.1.11 Pantene Analysis

Out of 1825 postings available on YouTube and 77 on forums (Pantip), I have selected 150 postings on YouTube and 77 postings on forums to use as data source for the analysis and form the discussion below.

I. Story Level

Narrativity factor: Lasting impact

The ad aims to create a lasting consequence through the core message behind the ad which is in line with the slogan, “*you can shine.*” Participants agree that the ad is inspirational and gives them a sense of confidence regardless of who they are. As one participant mentions,

“In order to understand the impact that this ad creates, one must use the mind to perceive, not the eyes.”

It has been discussed among participants that consumers who are able to enjoy the ad are the ones who use mind to watch the ad, and not the eyes. This means that the ad works on some consumers and not others. This variation exists and perhaps can be explained by the fact that Pantene is not seen as relevant to them. Some experience long lasting impact due to inspiration that the ad gives, but some do not because the ad may not be seen as relevant to them.

Narrativity factor: Singularity

The participants mention that the ad represents events similar to those they have seen in the Thai soap opera i.e. they feel that these events are too overreacting and thus the ad does not resemble real life. They mention that a lot of dramatic moments are used throughout the ad in different ways in order to preserve a strong emotional feeling such that viewers can become attached to the characters and the plot. As a participant mentions,

“I don’t think that the ad is unique. It is like seeing a short movie or something.”

As a result, Pantene ad is not seen as relevant to consumers in general because the events used in the ad are not seen as unique. They are rather seen as something overreacting and not real, thus it becomes difficult for consumers to relate to and may not process the ad intensively.

Narrativity factor: Conflict

Conflict is explicit, intense and presented throughout the ad. The conflict is initiated in jealousy that the antagonist (the normal girl who plays piano) has toward the protagonist (the deaf girl who plays violin). This conflict becomes more intense when the protagonist

finds her peace and way to practice her violin (with the deaf man beside the street) and become good at it. The antagonist acknowledges this and tries to destroy the protagonist's dream by sending some people to destroy her violin so that she cannot join the same competition or may even be scared for the rest of her life. The conflict is resolved when the girl is able to step out of her comfort zone. She becomes determined to achieve what she has aimed for and overcome her fear and confusion. Conflict helps the audience feel identified with the characters as they become concerned with the decisions they make. These conflicts are represented through dialog as well as actions of the characters. As a participant mentions,

"...and I feel that there is a lot of intense, dramatic conflict in this ad"

"...I was shocked, almost turned it off but tried to continue to watch..."

As a result, Pantene is able to create an ad that engages viewers through the use of intense, explicit and ongoing conflict. This makes consumers process the ad intensively as they are driven to know more about the outcome.

Narrativity factor: Factuality

Most participants agree that the ad is fictional since it is built around extreme cases, for examples,

"The girl is deaf and is all the time insulted but is very talented in playing violin? I find that unbelievable..."

"Why is the deaf girl not put in a special school?"

"How come she understands what the other girl is saying that she cries so hard as if she could hear her?"

As a result, the ad provokes questions that make consumers feel less attached to the characters and the plot because these fictional clues make them question about the plausibility of the ad and thus limit them from processing the ad intensively.

Narrativity factor: Specificity

The ad does not provide a specific time and place but one can assume when and where the story takes place. The fact that the ad is very much resembling to most Thai soap opera gives an advantage on telling the story. The sequences of the story give a hint to the

audiences such that the audiences are able to follow the character's feeling and want to know more about the outcome. This makes consumers process the ad intensively.

Narrativity factor: Multiplicity of storylines

The ad rather gives a passive involvement to the audiences i.e. there is a fixed foundation of plot that frames the minds of the audiences. This may be due to the nature of the story which is similar to the Thai soap opera. The audiences are not stimulated to think but to receive what has been told in the story. This may in turn stimulate emotional responses among the audiences but not so much on their cognitive level, e.g. they are not encouraged to think of the reasons why the normal girl hates the deaf girl so much. This decreases suspense which may, in turn, reduce transportive experiences among the ad viewers. As a participant mentions,

"You should make a movie, Pantene. Not an ad. Good work but I feel that this could be something good to watch after the news."

Thus, a single storyline decrease suspense and deactivates cognition among consumers. Hence, consumers may find it difficult to process the ad intensively.

Narrativity factor: Transactiveness and Transitivity

This ad employs the interaction of different characters i.e. the protagonist, antagonist and the deaf man. The protagonist is a talented but insecure girl who lacks confidence in herself. However, her feeling is improved when she meets the deaf man who also shares the same background as her i.e. being deaf and passionate about music. When the deaf man tells her why she needs to be like the others, she gains the long lost encouragement and confidence again. And that makes her able to stand on her feet to fight and overcome her fear. In contrast, the antagonist's character is developed throughout the growing jealousy and awaiting revenge. Her interactions with the protagonist are negatively and constantly expressed throughout the ad. However, the antagonist's action also pushes the protagonist to fight back and win in the end. These interactions help promote the key message that depicts in the life of the protagonist i.e. "*you can shine*".

In sum, Pantene promotes action and changes in characters' relationships which, in turn, enhance the intensive processing experience among consumers.

Narrativity factor: Coherent/profound causality

In general, the participants view that the chronological orders of the events are acceptable but it is not convincing enough to form a coherent world. Most participants agree that the climax, i.e. the scene where the girl gets on the stage and performs, makes the audiences experience different emotions and expectations, for example,

“I initially thought it was a Thai Life Insurance ad. But when I saw that she was playing the violin, I cracked up.”

As a result, consumers experience a very dramatic life story but when that particular scene is shown, they think it is funny and rather find such scene unrelayedly amusing. These provoke questions and make the audiences counter argue with the ad, which in turn, limit consumers from seeing a coherent story and rather process the ad critically.

II. Structure Level

Narrativity factor: Autonomous/clear structure

The ad does not represent a clear structure as some consumers experience the shift back and forth between the scenes is confusing, for example,

“I was able to follow the story and then I felt it changes so fast when the girl suddenly shows up on stage performing. I find it irrelevant to the rest of the story”.

As a result, Pantene is not able to present a clear story to consumers, making consumers confused and have a hard time following the story. This, in turn, limits uncritical processing and may make consumers questions and counter argue with the ad.

Narrativity factor: Narrative schemata/genre typicality

The audiences mention that they initially thought the ad belongs to TLI. When they see the logo of Pantene in the end, most of them agree that this makes them feel surprised because it is incongruent with their expectations. They never imagine that Pantene, which normally uses Thai movie stars presenting their nice hair in their ads, would do something like what TLI did. For them, this slice of life genre is hence too much for a shampoo ad. As participants mention,

“Tricked once again, lovely. Why a hair commercial?!”

“I really think this ad is too much for being a shampoo ad. It’s nice with beautiful pictures and ongoing, intense conflict and so on. But I just don’t see why it has too much to do with shampoo.”

“I have watched this for a long time and it is just a shampoo.”

In sum, Pantene ad is seen as confusing among consumers because they do not represent a clear schemata and genre is different from consumers’ prior expectation. Due to these reasons, consumers process the ad critically.

Narrativity factor: Affective structure

The ad uses suspense to create involvement among the viewers who become concerned about character’s decisions and try to get into the efforts and struggles with the characters. As one participant mentions,

“If I were the deaf girl and I really couldn’t hear anything but I know that I’ve been insulted and yelled at all the time, I would actually hit the other girl with that very violin!”

As a result, affective structure used in the ad makes it easier for consumers to feel attached to the character and the plot, and therefore help them process the ad intensively.

III. Discourse Level

Narrativity factor: Dramatic mode

There is a lot of drama in this ad. Participants mention specifically that the drama used is too much for being a shampoo ad. In general, they like the plot but they do not see it as relevant to the product advertised. Some participants mention that,

“I like the story, it’s excited and keeps me going. But I just don’t see how the story is related to the product being a shampoo. After all, the drama is too much for me.”

“I didn’t feel emotionally attached. Starting with the scene where the two girls fight, I was shocked, almost turned it off but tried to continue to watch. When it’s finished, I thought that the girl is too good to play violin in such short time. The ad does not connect the plot very well, too good to be true. It’s like she gains some sort of special, magical power from the man beside the street. It’s like everything is there for her to succeed and become too much of a focus of attention. It’s like after she has been insulted, cried, and she becomes good at playing violin. In real life, it’s not that easy. How can one be insulted and become so good, that is too overreacting. In sum, I don’t feel sad or anything. It rather reminds me of a soap opera after the news.

As a result, overuse of drama tends to decrease the proximity between the story and consumers and thus limits consumers from processing the ad intensively.

Narrativity factor: Craftsmanship

The message, “*you can shine*”, captures target group who may feel unsecured and lack of confidence to do something that they want to do. The story is narrated to depict that no matter who you are, you can still overcome fear and stand for yourself with confidence as long as you don’t give up and try hard. For examples,

“Just as the girl who is deaf can still play the violin and plays it beautifully, why can’t we who are normal achieve what we aim for?”

“Everyone has a dream and inspiration. If you are not capable of doing something, do not envy those who are. Do you have courage? Spell this, you can envy but use it to push you.”

Moreover, the ad is thus very inspirational at individual level. The majority of the participants mention that they feel inspired after watching the ad. A participant mentions,

“Whenever I need to be inspired, I watch this ad.”

Although, Pantene is able to create skillful craftsmanship, it is mostly seen as irrelevant to the product being advertised, for example,

“Beautiful ad, but what does it have to do with shampoo?”

“Tricked once again, lovely. Why a hair commercial?!”

“Nicely done ad, but I don’t think it is related to a bottle of shampoo...”

In sum, Pantene is able to use craftsmanship such as beautiful pictures and good point of view, but they are seen as irrelevant to consumers. They do not see relevance between the

craftsmanship and the product advertised. As a result, they do not see the connection between the ad and the product which provokes questions and counter arguments; hence consumers process the ad critically.

5.1.12 Interpretation: story level

Consumers generally dislike the ad and thus have negative feedback toward the ad. This is because they do not feel empathized with the characters and the plot. In other words, consumers do not see the ad as relevant to them. Although consumers mention that they feel inspired after viewing the ad, the ad is perceived as a replication of events as opposed to being unique. It uses intense and explicit, ongoing conflict to engage consumers and gives strong clues to fiction as opposed to factuality. Due to these reasons, consumers do not see the ad as a representation of realism, and thereby do not process the ad intensively.

However, the ad focuses on action and promotes the interaction between the characters to emphasize the key message, “*you can shine*”. This may allow consumers to process the ad intensively, but they are not strong enough to change consumer’s behavior as there is no evidence of changes in consumers’ behavior among the postings. Moreover, consumers’ cognitive response is not activated because the ad relies on a fixed foundation of plot (single storyline) that frames the mind of the audiences in order to encourage passive responses. Thus, the only possibility for consumers to be transported into the ad is through character identification, which in this case, does not happen either because consumers do not believe that the story is real and plausible. The events in the ad are not coherent and do not contribute to the meaning of the whole story. This disturbs consumers’ processing experience, makes consumers counter argue with the ad, and thus process the ad critically.

To summarize, Pantene is not able to transport consumers into the narrative of the ad at the story level. Consumers counter argue with the ad and do not feel empathized with the characters and the plot. In general, consumers do not see the ad as a representation of realism. Their processing experience is disturbed and thus, consumers do not process the ad intensively but rather critically, which decreases narrative transportation.

5.1.13 Interpretation: structure level

At the structure level, the ad engages consumers by using suspense and ongoing conflict to make consumers become concerned with the story and thus process the ad intensively.

However, the ad does not represent a clear structure with beginning, middle, and end, which makes it difficult for consumers to gain intuitive understanding and hence do not follow the storyline. Moreover, consumers get confused with the ad genre that Pantene is using. Similar to KD, consumers expect that the ad belongs to TLI. The unclassified genre typicality/unclear narrative schemata can pose a limitation on uncritical processing experience.

To summarize, Pantene is not able to transport consumers into the narrative of the ad at the structure level because the ad is hard and confusing for consumers to follow. This disturbs consumers' processing experience such that it evokes questions that can make consumers counter argue with the ad and process the ad critically, hence may not be transported into the narrative of the ad this way.

5.1.14 Interpretation: discourse level

Consumers mention that they feel inspired after watching the ad. This is because the ad is constructed with craftsmanship with aesthetics, specifically, consumers are stimulated to bring out the hidden confidence at the individual level through the message "*you can shine*". However, consumers do not see a strong connection between the product advertised (shampoo) and the story presented in the ad. They are skeptical to the story presented in the ad because they see that the ad is overdramatic which in turn makes them feel that the ad is not relevant to the product advertised. Hence, consumers' cognitive response is turned off by the ad being too dramatic, their implicit attitude is not changed and consumers feel distant to the story presented in the ad. Therefore, consumers do not process the ad intensively.

To summarize, although, the ad successfully expresses vivid emotions and actions to inspire confidence in consumers at the individual level, this does not seem strong enough to change consumers' attitude and behavior. The importance of craftsmanship is decreased perhaps by the overuse of drama which deactivates consumer's cognitive responses. Vivid emotions and beautiful pictures are used in the ad to stimulate emotions but they do not represent the linkage between product advertised and the story in the mind of consumers. Therefore, we can conclude that Pantene is not able to transport consumers at the discourse level due to overdrama and irrelevant craftsmanship. As result, consumers do not process the ad intensively but rather critically.

5.1.15 Conclusion

Overall, Pantene is not able to enhance transportive experience among consumers at the story, structure, and discourse level. Although, the ad can inspire consumers to be confident, consumers do not see the ad as being relevant to them or the product advertised. They dislike the ad and start to counter argue with the ad. This is mainly because consumers have a hard time following the story and do not see the ad as a representation of realism. They also see that the ad is too dramatic for a shampoo. Consumers' cognitive response is turned off and there is no evidence of changes in consumers' attitude and behavior. The only evidence is that consumers do not process the ad intensively but rather critically across all three narrative levels. Table 7 below is my take away from the Pantene case.

Table 7: Take away from the Pantene case

Levels/Enhancing & Interfering narrativity factors (NF)	Processing experience	Transportive experience
<p>I. Story level</p> <p><u>Enhancing NF:</u> -Lasting impact -Conflict -Specificity -Transactiveness -Transitivity</p> <p><u>Interfering NF:</u> -Replication of events -Fiction -Single possible storyline -Incoherent/ unprofound causality</p>	<p>Limitation to intensive processing & uncritical processing</p> <p><u>Why?:</u> -NF is used in such a way that it does not create personal relevance to consumer, instead it decrease suspense, deactivates cognition and does not represent a coherent world.</p>	<p>Consumers are not transported into the narrative at this level. They dislike the ad and the brand and do not experience any changes in their behavior.</p> <p><u>Examples:</u> -<i>“The girl is deaf and is all the time insulted but is very talented in playing violin? I find that a bit unbelievable...”</i></p> <p>-<i>“I was following the story and then I felt it was so fast that the girl suddenly showed up on stage performing. I find it irrelevant to the rest of the story”.</i></p>
<p>II. Structure level</p> <p><u>Enhancing NF:</u> -Affective structure</p> <p><u>Interfering NF:</u> -Unclear structure -Unclassified genre/unclear</p>	<p>Limitation to uncritical processing</p> <p><u>Why?:</u> -Story is hard to follow because the structure is unclear.</p>	<p>Consumers are not fully transported into the narrative of the ad at this level.</p> <p><u>Examples:</u> -<i>“I was able to follow the story and then I felt it changes so fast when the girl suddenly</i></p>

Levels/Enhancing & Interfering narrativity factors (NF)	Processing experience	Transportive experience
narrative schemata	-Genre of the ad is unclear to consumers at brand level i.e. the story is confused with product being advertised.	<i>shows up on stage performing. I find it irrelevant to the rest of the story”.</i> <i>- “I really think this ad is too much for being a shampoo ad. It’s nice with beautiful pictures and ongoing, intense conflict and so on. But I just don’t see why it has too much to do with shampoo.”</i>
III. Discourse level <u>Enhancing NF:</u> None <u>Interfering NF:</u> -Overdrama -Irrelevant craftsmanship	Limitation to intensive and uncritical processing <u>Why?:</u> -Overdrama deactivates consumers’ cognition. -Irrelevant craftsmanship, i.e. the use of beautiful pictures does not create a strong, relevant connection between product advertised and story.	Consumers are not transported into the narrative of the ad. They feel distant to the story even though they are inspired by the ad. <u>Examples:</u> - <i>“I like the story, it’s excited and keeps me going. But I just don’t see how the story is related to the product being a shampoo. After all, the drama is too much for me.”</i>

5.1.16 True Move H Analysis

Out of 8734 postings available on YouTube and 125 on forums (Pantip), I have selected 155 postings on YouTube and 125 postings on forums to use as data source for the analysis and form the discussion below.

I. Story Level

Narrativity factor: Lasting impact

The ad seems to create a lasting impact through a core message behind the ad by showing to the viewers that even a small moment of giving can later lead to an unexpected great giving in life. Participants who are able to understand the message thus are easily transported into the ad. However, participants may vary in their capability to interpret the message. Some participants disbelieve the ad and thus are not transported because they may have been interrupted by prior personal life experiences or that they have come across

similar plots somewhere else which can be uneasy to relate to. As a result, they do not only process the ad intensively but also start to counter argue the truthfulness of the ad. For example some participants mention that,

“In reality, if you don’t have any money to pay, no doctors will perform the operation for you for free...it is no doubt that this ad is a make-up story which simply doesn’t exist in real life.”

“I don’t feel emotionally attached to this ad because I have seen similar plots in other writings and I feel that True just makes them into a motion picture...”

In sum, the long lasting impact is achieved and worked on some group of consumers who do not have prior negative brand experience and are able to interpret the core message behind the ad. However, lasting impact is absence among consumers who have prior negative brand experience and are not able to interpret the message otherwise. Due to these reasons, the intensive processing experience is varied among consumers.

Narrativity factor: Singularity

The events used in this ad are not unique since most of the participants seem to be aware that the events described in the story have been obtained through other writing sources. Most participants agree that they have seen this story in the form of forwarded mails on the Internet which was quite popular among Thai Internet users some years ago. Due to these reasons, the ad can be seen rather a replication of events which may be somewhat difficult for the audiences to relate to emotionally. As some participant mention,

“I have heard this story in Pantip forum about 1-2 years ago. It is a made-up story and True Move just changed the name.”

“It’s ridiculous how people think that this is based on a true life story. Personally, I don’t like the ad that is crafted based on forwarded mails’ stories. I think it is rather nonsense and done without creativity. But it is because it is easy to play with emotion with Thai people. If you cannot think of anything, just make it dramatic, same plot, you will get a lot of good comments.”

In sum, the events used in this ad are not unique and thus are not seen as relevant to consumers. Therefore, the intensive processing experience is limited this way.

Narrativity factor: Conflict

The conflicts employed in this ad are quite explicit. The ad employs an obvious conflict in action of characters e.g. between a boy who steal the medicine and a lady who owns the store. This may create a feeling of excitement that makes the viewers want to know more about the outcome. However, the conflict is resolved rather quickly when the noodle restaurant owner pays the lady the money for the medicine that the boy takes. Another conflict happens in the middle part of the ad which can be regarded as the main conflict in the story. This is when the noodle restaurant owner collapsed and has to be taken to the hospital but the daughter does not seem to have enough money to pay for his operation. This creates suspense, making the audiences become concerned about the outcomes and decisions of the daughter. The conflict is, however, resolved in the end when the daughter realizes that the boy that her dad used to help 30 years ago is actually the doctor that treats her dad. Participants agree that this situation is quite overexaggerated. They mention that there is a very little chance that this situation will actually happen in real life, yet a minor group of participants believes that it may, for examples,

“It is a coincidence, but it can still happen. You never know when the person whom you used to help some time ago is the person who is helping you now.”

“I’ve personally met a person similar to the characters in the ad. I used to help him some years ago and it was him who returns me favor. I didn’t know it was him whom I used to help. It’s very touching.”

In sum, explicit conflict used in the ad keeps consumers engage in the story presented in the ad. This enhances the relevance aspect which also enhances consumer’s intensive processing experience.

Narrativity factor: Factuality

The ad is built on fiction rather than factuality. The majority of the participants seem to have a hard time believing that the events described in the ad would happen in real life nor does the ad resemble a true life story that they can relate to. They mention that this ad is built on the plot that relies too much on a coincidence which does not always happen. Thus they are less transported knowing that the story is far from being relevant to them, for example,

“This means that the doctor must cover everything from his own pocket which can cost millions. If the doctor won’t charge doctor fee, it may be possible. But he won’t have the right to tell the hospital not to charge other fees, unless he pays for it himself. EDIT: In reality, if you don’t have the money to pay for your own fees, you use social security.”

Thus, the ad is not related to consumers because of strong clues of fiction which, in turn, limits consumers from processing the ad intensively.

Narrativity factor: Specificity

The ad employs precise time and location which makes the audiences want to know more about the outcome. There are two parts of this ad where and when the story takes place, one which happens 30 years ago and the other which happens afterward. The one that happens 30 years ago provides backgrounds and settings of the story that will come later. 30 years have passed and there comes a homeless man standing in front of the noodle restaurant, making the audiences assume that it must be the same boy who used to steal the medicine 30 years ago. In the end of the story, the truth reveals that the boy is in fact the doctor. This creates a feeling of surprise for the viewers. As one participant mentions,

“I really thought that it was the same boy that steals the meds who stands and begs for a bag of veggie soup!”

Therefore, the ad employs precise specificity which can make consumers feel relevant to the story presented and process the ad intensively.

Narrativity factor: Multiplicity of storylines

It is assumable that the characters can decide between different courses of action, for example,

“Why can’t the boy get the medicine without stealing? He could have talked to the teacher at his school and asked for the medicine from the first-aid room at school?”

“The doctor should have got married with the daughter in the future. That would basically solve the problem.”

These shows that the ad increase suspense among the viewers and that they become concerned about the outcome and thus make them process the ad intensively.

Narrativity factor: Transactiveness and Transitivity

The ad uses transitivity to engage audiences in intensive processing because the events described in the ad change largely due to the interaction of different characters' actions. This includes the action of the daughter who decides to sell the property as well as the doctor who does not charge any fees for the man's operation. However, I only see a mild degree of the development and the implicit change of character's relationship e.g. the daughter may later have a positive attitude toward the doctor, and thus the boy who used to steal the med 30 years ago because he helps her dad back. This may then slightly increase emotional responses among the ad viewers. Due to these reason, consumers may find it easier to process the ad intensively.

Narrativity factor: Coherent/profound causality

This ad is rather well-connected and consistent. The end of the story is also the beginning of the story and vice versa. The scene where the boy and the man met at the beginning is considered the red-thread moment that ties fragmental pieces of events in the story together. This makes a meaningful and consistent story which helps the audience connect different pieces of puzzles together, hence their incongruity is resolved. Consumers become less counter argue with the ad and process the story uncritically.

II. Structure Level***Narrativity factor: Autonomous/clear structure***

This ad has a clear structure with the beginning, middle and end. The beginning of the ad provides a setting or background of the whole story. The middle part of the ad represents some unresolved conflict. The end of the ad shows that the conflict is managed resolved through character's decision. With a clear structure, it is easier for the audiences to gain intuitive understanding, less counter argue and thus process the ad uncritically.

Narrativity factor: Narrative schemata/genre typicality

Similar to Krating Daeng, some of the participants are confused with the brand representing this ad i.e. they initially thought that it was from Thai Life Insurance.

Narrativity factor: Affective structure

The ad uses suspense and surprise as affective structure to enhance intensive processing for the audiences. Suspense is used to make the audiences become concerned about the decisions of the characters. Surprise is used because the ad does not reveal critical information the audience until the end (the boy is in fact the doctor). As one participant spells out his surprise,

“So...it was the boy who is the doctor! Not the homeless man...hah! I’ve tricked to think otherwise then.”

This makes the audiences successfully reinterpret the event sequence in the light of the unexpected critical information, leading to intensive processing.

III. Discourse Level***Narrativity factor: Dramatic mode***

Drama in this ad is used through few actions and unspoken words. For example, the fight in the ad depicts quite a dramatic action, the scene where the daughter is speechless but cries when she cannot think of ways to help her dad, the scene where the boy staring and remembering the face of a man that helps him. Most audiences feel that the drama is used appropriately in this ad. Some of them mention,

“...this ad employs a good balance of drama, not too much and not too few.”

“First time I see True Move H being dramatic, but it is used with the right portion.”

The drama used in the ad is appropriate as it brings the audience closer to the story. This leads consumers to process the story intensively.

Narrativity factor: Craftsmanship

The ad creates a skillful point of view which is small giving can be impactful in someone’s life. The ad stimulates cognitive thinking at individual and societal level that giving is a good thing and it’s easy for us to do. As participants mention,

“Many people pay too much more attention to “facts” than “creating awareness of giving”...But the thing I am most interested in is “creating awareness of giving” among people. At least it will be something for the new generations to think about because if everyone gives, the society will be better in reality.”

“I didn’t watch this ad because I like True Move...but I watch it because this ad teaches us to learn to pay back to those who have helped us. Don’t only think about taking...”

“Even if the story is not real, but this ad is a good thing. It stimulates us to be in other person’s shoes. At least, people should be consciously aware of “giving”, helping each other which is a good thing for our society, even for a small family. Maybe True sees that people give more importance to “money” as a concept of giving in general. And that makes some people become money’s slaves, measuring the quality of a person by money. I think the person who made this ad wants to help create awareness about this. I don’t know. At least people who have seen this ad likes it and emotionally attached to it (I say this because I have seen my friends share in on their Facebook’s pages and their friends from abroad also share it. They said that they are impressed and liked the ad).”

As some consumers are able to become aware of giving in general but they cannot connect the brand with the key message of the story. Most of them mention that True Move H does not give what they expect. This yields the feeling of disappointment and strong frustration among consumers in general. As some participants mention,

“Do not believe what True Move H is trying to represent itself. It is just part of their marketing. Nice ad doesn’t define who they really are.”

“True Move doesn’t give what it is supposed to give...”

“Do not expect them to be like in the ad. After all it’s just an ad.”

One can start noticing that there are large variations in consumers’ feedbacks in this case. These variations exist perhaps due to the fact that craftsmanship is underutilized, i.e. True Move H is not able to connect brand to the story, making consumers unable to see the brand-story connection. Specifically mention, consumers have a difficult time to see what True Move H is trying to illustrate the ad for in relation to the brand. They also have a hard time believing that True Move H is a “giver” in this case. This may be explained by the variation in consumers’ prior experience and expectation with the brand. In sum, the underutilization of craftsmanship creates a missing linkage of story-brand connection and thus may make consumers process the ad critically.

5.1.17 Interpretation: story level

Consumers are varied in terms of feedback. In general, consumers like the ad, but strongly dislike the brand. We can classify consumers into two main groups: 1) those that have negative feedback toward the ad and 2) those that have positive feedback toward the ad. However, both groups have one thing in similar i.e. both of them does not seem to like the brand.

The first group who has negative feedback toward the ad is consumers who do not believe in the plot. They mention that they have come across similar plots somewhere else on the Internet and demand that True Move H give credit to the original version of the story. The other groups of consumers who have negative feedback are current users of the brand who have bad experience with the quality of the product and service. After viewing the ad, these consumers mention that they do not see the ad as relevant to them because they cannot relate to the characters and the plot. They mention that the ad does not create a lasting impact, the event used in the ad is not unique but rather a replication of events and gives clues to fiction as opposed to reality. Due to these reasons, consumers do not process the ad intensively.

The second group of consumers has positive feedback toward the ad. They report changes in attitudes, i.e. giving is an important concept both at an individual and societal level. This may due to the fact that consumers see that the ad as being relevant to them. They believe and witness the existence of such plot and characters in real life. Moreover, they seem to have capability to interpret the core message behind the ad and thus are able to process the ad intensively. To them, the ad creates a long lasting impact with explicit conflicts which engage them emotionally. The ad also gives clues to precise time and location which enhance narrativity.

In general, consumers signal that they become concerned about the story and the decisions of the characters. This is due to the fact that the ad is action-oriented, uses multiple storylines to increase suspense and uses implicit change in relationship between characters from being a negative to a positive relationship. This make consumers feel empathized with the characters. These reasons account for consumers to be able to process the ad intensively. Moreover, some consumers are less counter-argued with the ad than the others because they are able to see the story as coherent while the others are more counter-argued

with the ad because they have prior negative experience with the brand and thus they process the ad more critically.

To summarize, at the story level, intensive processing and uncritical processing experience are varied according to consumers' prior experience and their ability to interpret core message of the ad, i.e. some consumers can process the ad intensively and uncritically but some cannot because they have different experience and capability. Those who can process the ad intensively and uncritically are mainly those who do not have prior negative experience with the brand themselves. Moreover, they are able to interpret the core message behind the ad. In other words, they tend to use their 'mind' to view the ad as opposed to 'eyes'. In contrast, consumers who cannot process the ad intensively but critically seem to be those who have prior negative experience with the brand themselves. They are not able to interpret the core message behind the ad because their mind is clouded with negative attitudes, which in turn disturb their processing experience. In this case, these consumers tend to use their eyes as opposed to mind in viewing the ad and thus are less transported into the ad compared to the first group.

5.1.18 Interpretation: structure level

At the structure level, consumers are able to gain intuitive understanding and follow the story because the ad represents a clear structure with beginning, middle, and end. Thus, consumers process the ad uncritically and less counter argue with the ad. However, consumers report confusion with the genre that the ad represents, i.e. similar to KD and Pantene's ads. Consumers who view this ad initially expect that the ad belongs to TLI. This may make consumers counter argue with the ad and may posit some limitations to uncritical processing, which in turn may lower narrative transportation.

On the other hand, consumers process the ad intensively at the structure level because the ad employs both suspense and surprise to engage consumers with the decision of the characters and the outcome of the story as well as making consumers reinterpret the meaning of the story. Thus, it is easier for consumer to become emotionally engaged with the ad.

To summarize, True Move H is somewhat able to transport consumers into the narrative of the ad at the structure level because of the use of clear structure, suspense, and surprise in the ad allow consumers to follow the story and feel involved with the outcome of the story.

As a result, consumers process the ad intensively and uncritically. However, unclear genre and narrative schemata may disturb consumers' processing experience as they may develop counter arguments toward the ad, which in turn can make them process the story critically.

5.1.19 Interpretation: discourse level

The ad brings consumers closer to the story. True Move H employs appropriate amount of drama to engage consumers with the characters and the plot. Particularly, the drama used in this ad is balanced with characters' action and dialog. The ad also creates a dramatic scene that forms as the red-thread which ties the rest of the story together. Drama in this case makes consumers feel empathized to the plot and characters and thus process the ad intensively.

Moreover, the ad also creates a skillful point of view with believable conflicts and emotions. Some consumers become aware of the importance of giving both at the personal and societal level. However, this craftsmanship is not fully utilized because the majority of consumers do not see the brand as relevant to the key message, "*giving is the best communication.*" This may be due to the fact that the brand does not clearly represent itself as a solution provider in the ad. As a result, consumers may process the ad intensively but somewhat critically. This can be proven by the fact that consumers have positive attitudes toward the ad, but not the brand as the power of narrative transportation presented in this ad is not strong enough to change consumers' attitude toward the brand.

To summarize, True Move H is somewhat able to transport consumers into the narrative of the ad at the discourse level. Although the story-brand connection is not strong enough to change consumers' attitude toward the brand from being negative to positive, the brand is successful at stimulating consumers' general awareness of the importance of giving both at the individual and societal level. However, the brand is not able to represent itself as relevant to the core message of the story, particularly craftsmanship is not fully utilized in this ad, i.e. the ad does not give strong arguments or reasons for consumers to believe that the brand is a 'giver' or a solution provider in this sense. Therefore, the ad is not able to reinforce positive brand image or yield positive brand attitude at this level.

5.1.20 Conclusion

True Move H is so far the most interesting case because there are obvious variations and factors that enhance and interfere with consumers' transportive experience. In general, True Move H is able to transport certain groups of consumers, i.e. those who do not have prior negative experience with the brand and those who are able to interpret the core message of the ad. However, it fails to do so with consumers who have prior negative experience with the brand. Their processing experience is also interrupted by these negative experiences. Therefore, intensive and uncritical processing experience is varied at the story level.

However, True Move H is able to somewhat enhance transportive experience among consumers at the structure and discourse levels. Consumers are engaged to the story because it is easy for them to follow the story with suspense and surprise. Moreover, consumers see the ad as not being too dramatic considered the type of product presented and thus feel empathized with the character and the plot this way. Yet, consumers are not able to see the linkage between the key message of the story and the brand, and are also confused with the genre of the ad. This may lower narrative transportation because consumers may counter argue with the ad and process the ad critically. Table 8 below summarizes my take away from the True Move H case.

Table 8: Take away from the True Move H case

Levels/Enhancing & Interfering narrativity factors (NF)	Processing experience	Transportive experience
<p>I. Story level</p> <p><u>Enhancing NF:</u></p> <ul style="list-style-type: none"> -Conflict -Specificity -Multiplicity of storyline -Transactiveness -Transitivity <p><u>Interfering NF:</u></p> <ul style="list-style-type: none"> -Varied lasting impact -Replication of events -Fiction -Varied coherent/profound causality 	<p>Variation in intensive & uncritical processing</p> <p><u>Why?:</u></p> <p>-NF is used in such a way that it is personally relevant and coherent to those consumers who do not have negative prior experience with the brand and are able to interpret the core message, but is not relevant nor coherent to consumers who have negative experience and are not able to interpret the core message.</p>	<p>Consumers are varied in transportation due to their prior experience and ability to interpret core message behind the ad.</p> <p><u>Examples:</u></p> <p>-<i>"I don't feel emotionally attached to this ad because I have seen similar plots in other writings and I feel that True just makes them into a motion picture..."</i></p> <p>-<i>"It is a coincidence, but it can</i></p>

Levels/Enhancing & Interfering narrativity factors (NF)	Processing experience	Transportive experience
<p>II. Structure level</p> <p><u>Enhancing NF:</u> -Autonomous/clear structure -Affective structure</p> <p><u>Interfering NF:</u> -Unclassified genre/unclear narrative schemata</p>	<p>Limitation to uncritical processing</p> <p><u>Why?:</u> -Genre of the ad is unclear to consumers at brand level i.e. the ad is confused with ad from TLI.</p>	<p><i>still happen. You never know when the person whom you used to help some time ago is the person who is helping you now."</i></p> <p>Consumers are somewhat transported into the narrative of the ad at this level.</p> <p><u>Examples:</u> -<i>"I thought it was a Thai Life Insurance ad. I was confused when it ends."</i></p>
<p>III. Discourse level</p> <p><u>Enhancing NF:</u> -Dramatic mode</p> <p><u>Interfering NF:</u> -Underutilized craftsmanship</p>	<p>Limitation to uncritical processing</p> <p><u>Why?:</u> -Craftsmanship is underutilized i.e. missing linkage in brand-story connection which makes consumers aware of giving in general but cannot connect the brand with the key message of the story, i.e. how does the brand present itself as a giver?</p>	<p>Consumers are somewhat transported into the ad. Consumers may feel close to the story and have a positive attitude toward the ad, but the power is not strong enough to change consumer's attitude toward the brand.</p> <p><u>Examples:</u> -<i>"First time I see True Move H being dramatic, but it is used with the right portion."</i></p> <p>-<i>"Many people pay too much more attention to "facts" than "creating awareness of giving"...But the thing I am most interested in is "creating awareness of giving" among people. At least it will be something for the new generations to think about because if everyone gives, the society will be better in reality."</i></p>

5.2 Within involvement category analysis

Now we have come to the second order analysis which is the analysis within involvement category. I have grouped the results from the previous analysis according to the product

involvement category level, i.e. low and high involvement, to observe patterns/variations within high and low involvement product category. Table 9 shows two pools of findings; one for low involvement and one for high involvement product category. This pool of finding will be used to form as the basis of the following discussion.

Table 9: Pool of findings according to low and high involvement product category

Level of Narrative	Low Involvement		High Involvement	
	KD	Pantene	TLI	True Move H
Story	Ad is relevant.	Ad is not relevant.	Ad is relevant.	Relevance is varied.
Structure	Clear structure but unclear genre/narrative schemata.	Unclear structure and unclear genre/narrative schemata.	Clear structure and clear genre/narrative schemata.	Clear structure but unclear genre/narrative schemata.
Discourse	Balance drama and balance craftsmanship.	Drama is overutilized and irrelevant craftsmanship.	Balance drama and balance craftsmanship.	Balance drama but craftsmanship is underutilized.

5.2.1 High Involvement Product: TLI & True Move H

Considering the fact that both brands are high involvement products among the Thai online consumers, TLI receives more positive feedbacks than True Move H. Overall, TLI uses the narrativity factors that enhance consumers' transportive experience actively and effectively across all three narrative levels, i.e. story, structure, and discourse. This means that consumers are ensured to be transported into the narrative of TLI's ad by one of these levels, if not all.

True Move H, on the other hand, underutilizes some of the factors, which in turn creates variation in consumers' feedback and consequently affect their processing and transportive experience. The variation also occurs due to consumers' prior negative brand experience and the inability to interpret the core message behind the ad. As consumers do not see a connection between the ad and the brand, only certain groups of consumers are somewhat transported into the ad while others are left to process the ad critically.

In terms of relevance, TLI manages to use the narrativity factors to make consumers feel that the ad is relevant to them. However, this does not seem to be the case for True Move

H. The collective power of consumers whose negative experience with True Move H is so strong that it interferes their own attitudes and hence ability to interpret the core message behind the ad. In contrast, consumers who view TLI ad are involved and engaged with the ad through various emotional elements including love, romance, happiness, sadness, and humor. These emotions, in turn, bring consumers closer to the story and make it easier for them to feel empathized with the characters and hence engaged with the ad.

On the other hand, only certain groups of consumers who have been exposed to the True Move H ad agree that the ad is relevant to them. These are consumers who do not have a negative experience with the brand and are able to interpret the core message behind the ad. Yet, the majority of consumers are confused the ad with ads from TLI and initially expect that the ad belongs to TLI because the genre of the ad is not clear to them. Moreover, consumers are more familiar with TLI using the “*slice of life*” ad as opposed to other brands. This provokes some skepticism among consumers and make consumers process the ad critically, thus lower the chance that they will be fully transported into the ad.

Another point worth mentioned regards the ability to form a connection between the story (the ad) and the brand. Unlike True Move H, TLI is able to form a strong connection between the brand and story successfully, i.e. consumers are able to see TLI as a solution provider to their problems. Metaphorically, the old woman represents a sense of insecurity, and uncertainty (problem), while the old man, in contrast, represents determination, security, and reliability (solution). TLI then links the brand with the characters and represents itself as a solution to the problem via the slogan, “*Thai Life Insurance, taking care of you, always*” at the end of the ad. This skillful craftsmanship makes the whole story become clear to consumers and also enlighten the whole story with a purposive point of view. The power of narrative transportation that TLI’s ad has is so strong that consumers have a positive attitude toward the ad and the brand. True Move H, on the other hand, fails to form such a connection because the craftsmanship is underutilized, i.e. True Move H is unable to establish a brand-story connection which, in turn, does not add value to the ad with a purposive viewpoint relating to the brand.

Therefore, being able to represent oneself as a person who can provide trust, security, and reliability is an important quality of a life insurance product, which according to the Thai online consumers is a highly-involved product. The narrative transportation of TLI’s ad is

powerful and strong enough to influence consumer's attitude i.e. positive attitude toward the ad and the brand.

To conclude, a high-involvement product is perceived with high risk, i.e. consumers are highly concerned about the product and may feel unsecured when considering buying such products. Recall that consumers of a high involvement product will evaluate the product using different dimensions simultaneously (Lastovicka and Gardner, 1978). Thus, the brand must be able to bring these dimensions on the table. As in the case of TLI, the brand is able to display various emotions: warmth, sadness, joy, and romance. TLI manages to cover a wide range of emotions (which are unstable) and presents itself as a solution provider (stability, reliability, etc.).

Furthermore, consumers are varied in their perceptions, experiences, and expectations. Unless the brand is perceived as significantly important and relevant to consumers, consumers are less likely to be transported into the ad and hence consider the brand. Specifically, if the brand fails to represent itself as connected with the story presented in the ad, consumers are more likely to miss a purposive point of view that supports the change in attitude and behavior in the way that the story suggests; hence they are not secured but may become more skeptical about the brand. As a result, consumers are more likely to process the ad critically which lowers their transportation, and may develop negative attitudes about the brand because the incongruity is not resolved.

Therefore, advertising of a high involvement product should consider ads with different dimensions which are important and relevant to consumers. Moreover, the ad should contain a strong connection between the story and the brand. This is because such a strong, relevant connection will provide a sense of security, add the importance and reasons for consumers to believe in the narrative with a purposive view point that will help consumers see a better connection between what is presented to them and what the brand stands for. As a result, consumers' incongruity is resolved. Consumers will then be less counter-argued with the ad, process the ad uncritically and intensively, hence enhancing their transportive experience.

5.2.2 Low Involvement Product: KD & Pantene

Both KD and Pantene are considered a low involvement product among the online Thai consumers. KD is able to transport their consumers into the ad across all three narrative

levels, i.e. story, structure and discourse, while Pantene is not successful in doing so. Unlike Pantene, KD manages to relate consumers to the story and characters, i.e. KD makes the ad relevant to consumers by using the narrativity factors to enhance realism that consumers can relate to easily. Pantene, on the other hand, seems to overuse some of the factors that signal clues to fiction as opposed to fact. The Pantene ad reminds consumers of a typical Thai soap opera which normally makes consumers react passively. Their ability to respond cognitively is therefore limited. Consumers are not transported through empathy or character identification either because consumers do not believe that the story represents something real and plausible in their minds. As a result, consumers are drawn away from the story and the characters toward skepticism and provoking questions which only make consumers process the ad more critically and hence lowers the chance that they will be fully transported into the ad.

Another point worth mentioned is the ability of the brand to represent a connection with the ad (story-brand connection). Unlike Pantene, KD is able to form such a connection via implicit but intense use of drama with skillful craftsmanship that enhances a purposive point of view. This helps create a connection between the brand and story presented in the ad. Pantene, on the other hand, overuses its dramatic elements and creates irrelevant craftsmanship that signals a fictional, incoherent, and unreal story with an unclear purposive viewpoint that is irrelevant to the product being advertised. Although consumers feel inspired after viewing the ad, such a missing linkage can interfere with consumers' perception, attitude and ad evaluation. As a result, consumers may form incongruity that cannot be resolved in their minds. Unresolved incongruity or irrelevant connection among the story, brand, and product being advertised can disrupt consumers' processing experience and thus decrease the chance that they will be transported into the ad.

To conclude, advertising of a low involvement product requires that the brand knows how to balance and interact with the narrativity factors so that they can be used to promote realism, coherence, and increase a story-brand connection in the mind of consumers. Advertising of a low involvement product shall focus on only a few dimensions so that consumers can consider just a few and relevant dimensions, and not become overwhelmed by the story in the way that it becomes difficult to establish a connection between the story, the brand, and the product advertised. This way, incongruity in the mind of consumers will be resolved, negative attitudes may be reduced, allowing consumers to process the ad less critically and more intensively, hence their transportive experience will be enhanced.

5.3 Between involvement category analysis

Now we have come to the final analysis. So far, we can see that narrativity factors are used variedly from case to case and from level to level of the narrative (story, structure, and discourse). As a result, there are some narrativity factors that enhance and some that interfere with consumers' transportive experience across all three narrative levels. We can also notice that the overutilization and underutilization of some narrativity factors can have a significant negative impact on consumers' transportive experience.

Moreover, consumers' prior experience and expectation with the brand can have a strong influence on consumers' attitude toward the ad and the brand. Specifically, the negative attitude toward the brand from prior experience and discordance in expectation can greatly disrupt consumers' transportive experience. This is particularly the case for a high involvement product. In contrast, consumers' prior experience with the brand that represents a low involvement product does not seem to have a significant negative impact on consumers' transportive experience. Yet consumers may be confused when advertising for a low involvement product employs too many dramatic elements and dimensions, because then dramatization can take over consumers' ability to see the connection of the story and the product being advertised.

Therefore, an advertising of either a high or low involvement product requires that the ad is made relevant to their consumers and represents a strong linkage between what is presented and what the brand is there for (story-brand connection). This will help consumers process the ad smoothly and enhance their transportive experience. Moreover, it may not be necessary that a brand has to present itself as a solution provider as long as the ad is able to form a mental linkage that helps consumers make sense between the type of product being advertised and the story presented in the ad. It may be easier for consumers to interpret the meaning of the core message behind the ad if a story-brand connection is well established with a purposive point of view.

6. Conclusion

This paper examines and presents how narrativity factors are used to enhance consumers' transportive experience when advertising for high and low involvement products. It brings in the theory of product involvement into a field of narrative transportation. First, the paper reviews the two theories, narrative transportation and product involvement as the basis for the overall understanding. Then, four TV commercials from Thailand are selected. Each commercial is justified according to the five facets of involvement proposed by Kapferer and Laurent (1985) to validate the type of products these ads represent, i.e. whether the ad represents a high or low involvement product according to the online Thai consumers' characteristics. Next, consumers' postings available on forums and YouTube are used as data source for the analysis. The analysis consists of a three-step approach: analytical coding, interpretation, and generalizing the understanding. In the findings, all four cases are presented accordingly by focusing on consumers' general reactions toward the ad. After that, all cases are discussed according to three levels, i.e. the single case analysis, within involvement category analysis and between involvement category analyses. As to finalize this paper, let us review the main research questions for this thesis.

6.1 Answers to the main research questions

How do brands use narrativity factors to enhance transportive experience when advertising for a high involvement product?

A brand that aims to advertise for a high-involvement product should be able to present various dimensions, i.e. the ad must cover different product criteria that are relevant and important to their target consumers. Brands should also take into account their consumers' prior attitudes toward the brand and their expectations before crafting the ad. This is so that the brand knows where it stands (brand positioning). Consumers may react negatively toward the ad and brand if those negative experiences and expectations have not yet been studied and managed. Taking this into account, the brand can have a better understanding about its position and may contribute to a more effective utilization of narrativity factors. It is utmost important for the brand that aims to advertise for a high involvement product to use the narrativity factors with balanced caution. This is so that it can promote a strong connection between the ad and the brand with a purposive point of view. This way it

becomes easier for consumers to relate to the story and the characters as they are able to draw a linkage between what the story is about and what the brand is there for. Hence, consumers' transportive experience can be enhanced effectively this way.

How do brands use narrativity factors to enhance transportive experience when advertising for a low involvement product?

In contrast to advertising of a high involvement product, advertising of a low involvement product should focus on the fewest dimensions as possible. However, these dimensions must be relevant to target consumers and used with the right balance of narrativity factors to promote a connection between the ad, the product advertised and the brand. Unless the story-brand connection is established, consumers may not be able to see the linkage between the ad and the product being advertised. This can have a strong negative impact on consumer emotions, attitudes, and evaluations toward the ad and the brand. Narrativity factors should not be overused to create over intense drama as it can cloud consumers' minds and may make them misinterpret the core message that the ad is trying to convey.

6.1.1 Final words

Creating a narrative advertisement that will effectively transport your target audiences is like the art of making varietals. Varietals is a type of wine that is only made from one type of grape. Some varietals are made of two or more grape varieties, but the heart of making varietals remains the same, i.e. one must be able to choose and blend properly the varieties involved. Picking early-ripened or too ripened grapes can change the final taste of the wine and may negatively affect the experience among wine tasters. By the same token, crafting a transportive advertisement requires that one is aware of how to craft and blend well the ingredients, i.e. narrativity factors should be used and blended properly to yield positive and most memorable experience among consumers.

Specifically mentioned, narrativity factors should be used with appropriate portion across all three narrativity levels to create relevance and story-brand connection when advertising for either a high or low involvement product. Overutilization and underutilization of some of these factors can severely affect the transportive experience among target consumers. In addition, one must be aware and take into account the prior experience and expectation that consumers may have toward the brand, especially when advertising for a high involvement product. Remember that making a transportive commercial is not only about creating

beautiful pictures with well-spoken words. It is a matter of hard work and requires a careful study of consumers, strong commitment and detail-orientation. The process of creating a transportive commercial is neat and therefore, requires an ongoing attention and organization. However, if one is well aware of and prepared for it, the final worthy reward is awaiting.

7. Managerial Implications and Future Research

There are three main areas I would like to mention in this chapter, i.e. 1) how this paper may contribute to the current academic research, 2) how it may contribute to the practicality world of marketing, and 3) how it may contribute to future research possibility.

First, this paper may contribute to the current academic research in narrative transportation by creating awareness about the importance of the level of product involvement. It broadens the understanding one may have toward narrative transportation, i.e. transporting consumers into an ad for a high involvement product requires a different approach than transporting consumers into an ad for a low involvement product. This paper offers an insight into the issue and explains how.

Second, this paper aims to broaden the mind among brands, marketers, and advertisers in general. It aims to contribute additional comprehension about advertising for online consumers in regards to the type of product being advertised. It also suggests how to go about engaging these consumers. Thus, this paper bridges both sides of storytellers (consumer and brand) together, helping the brand understand their consumers better and as a result, they can create more effective advertising campaign that is directly relevant to their product as well as target consumers.

Finally, I would like to propose two future research possibilities. The first possibility involves a quantitative study of whether narrative transportation produces the same effects for high vs. low involvement products. The second possibility can be conducted similarly to how this thesis have been conducted, taking into account the theory of product tangibility into narrative transportation. For example, how narrativity factors are used in advertising of tangible vs. intangible products.

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Appendices

Appendix I: Narrativity factors/coding scheme

Table 10: Narrativity factors at story level and its influence on processing experience

Narrativity factors	Possible effects	Processing Experience
Lasting impact Singularity Conflict Factuality Specificity	Relevance attribute	
Multiplicity of possible storylines	Suspense, Uncertainty, Curiosity	Intensive processing
Transactiveness Transitivity Development of characters & Change in relationships	Close perceptions of events Emotional response to characters, Empathy, Identification	
Coherent/profound causality	Plausibility, (perceived) realism	Uncritical processing

Table 11: Narrativity factors at structure level and its influence on processing experience

Narrativity factors	Possible effects	Processing Experience
Autonomous/clear structure	Intuitive understanding	Uncritical processing
Narrative schemata/genre typicality	Accordance with expectations	
Affective structure	Suspense, Surprise, Curiosity	Intensive processing

Table 12: Narrativity factors at discourse level and its influence on processing experience

Narrativity factors	Possible effects	Processing Experience
Dramatic mode	(Perceived) Closeness	Intensive processing
Craftsmanship	Undisturbed processing	Uncritical and Intensive processing

Source: Kinnebrock and Bilandzic (2006)

Appendix II: Score assignment

Table 13: Score assignment and criteria on deciding on level of involvement

Score assignment	Score
High/positive	5
Moderately high/positive	4
Medium	3
Moderately low/negative	2
Low/negative	1
Criteria	
Mean score	15
Low-involvement	<15
High-involvement	>=15

Appendix III: Justifying the Type of Involvement

3A: Krating Daeng

Product Category: Energy Drink

According to Pantip Forum (2012) on the topic of energy drink, consumers tend to buy energy drink based on two specific reasons; taste and benefit. About half of a total of 38 participants mention that some energy drinks taste better than the others. For example, a consumer mentions that he dislikes a specific brand of energy drink because it tastes like medicine. The other half of the participants mention that they drink energy drink because they believe that it prevents them from being tired when they have to work or study. As a result, they tend to drink it before they have to work or study. Some consumers drink energy drink every day before they go to work. Moreover, some consumers prefer to drink a specific energy drink brand while others tend to try out different brands.

Furthermore, almost all participants seem to consume the energy drink purely i.e. not mixed with alcohol. All forum participants agree that energy drink is different from other caffeine drink such as coffee and tea and that they do not recommend that energy drink be consumed together with coffee as it can accelerate heart rate and can lead to heart attack. However, most of the participants tend to agree that the degree to which the drink will prevent loss of energy depends on a health condition of each person. The warning on most energy drink labels recommends that it not to be consumed more than 2 bottles a day. Yet, some consumers mention that they have consumed energy drink more than 2 bottles a day and do not feel any better or worse. Meanwhile, some consumers only drink half a bottle, they experience nausea.

Justifying the Type of Involvement

Interest

Energy drink is perceived as a product that consumers use to satisfy their basic needs i.e. they are looking for something that can prevent them from being tired so that they can perform their work or study accurately. Consumers do not see energy drink as something meaningful that can represent themselves with in the discussion forum. Due to these

reasons, energy drink is consumed mainly due to its functional benefit. As a result, it has low importance or low personal meaning.

Pleasure

Some consumers see that energy drink can provide pleasure in terms of good taste, resulting in consumers drinking certain brands of energy drink because they like the taste. This follows what Ray et al. (1973) refers to as a learning hierarchical path of *cognitive, conative and affective* which seems most suitable for a low-involvement product. In this case, consumers may recognize that they need to revitalize their energy quickly. They then buy an energy drink and discover that they enjoy it because of how it tastes. However, apart from the taste, there are no other emotional appeals that consumers have mentioned related to the product. Thus, taste seems to be the only single hedonic dimension which consumers may use independently when evaluating the product. The good taste of energy drink tends to last during the time of consumption, and therefore, does not have an enduring effect. As a result, pleasure for energy drink product is low.

Sign

Traditionally, energy drink in Thailand is seen as a popular drink among Thai blue-collar workers. This may be due to the fact that the first energy drink brand was introduced as a drink for people who use their labor to perform heavy tasks such as construction workers. They receive low pay and have a rather down-to-earth living style. They might not be poor but they may have some difficulties meeting their ends. According to some participants, such association of blue-collar workers drinking energy drink is still present in today's Thai society, although, it may not be as strong as it used to. Moreover, some consumers seem to develop negative attitudes toward women drinking energy drink. Due to these reasons, consumers seem to have developed a negative symbolic value toward energy drink product in Thailand.

Risk Importance and Risk Probability

Although, consumers show some concerns about the consequences due to the exceeding limit of a suggested quantity as it can be seriously harmful to their health, but it seems that they are mostly aware of it before consumption. Some consumers discuss the worst case and telling stories about their friends going camping in the woods when one of their

fellows drank too much of the energy drink and died. However, other consumers did not quite believe in the story. Instead, they try to base their evaluations on their own experiences. Most of them seem to agree that the risk of having a heart attack is entirely due to personal health condition which is varied from person to person. Consumers strongly disbelieve that someone die solely because of the overdose of the energy drink. They rather believe that if a person is a heavy smoker, or having a mild heart failure condition, then these will increase the chance or explain the death. Due to these reasons, risk importance is high but perceived probability of making such mistake is low.

Overall Justification

The overall involvement that the Thai consumers have toward energy drink product is low due to low interest, pleasure, negative sign, high risk importance but low risk probability. Thus, energy drink is seen as a low involvement product for the Thai consumers.

3B: Thai Life Insurance

Product Category: Life Insurance

According to different forums i.e. Pantip Forum (2013), Talk M Thai Forum (2010), Guru Google Forum (2011) and Jeban Forum (2011), discussing the same topic of “*what do you think of life insurance product?*” There are three main reasons that Thai consumers buy life insurance. First, consumers buy life insurance because of family reason, i.e. most of the participants believe that life insurance will help their family members relieve from financial burden if sudden death were to happen to them. These consumers mention that they are worried and concerned about how their family members will manage to leave without them.

The second reason that the Thai consumers buy life insurance is due to saving reason. They acknowledge that life insurance is an alternative to a bank’s saving account, i.e. they can earn interest more than they could have earned by putting the same amount of money in a bank. This reason makes a lot of participants further discuss about other economic reasons, e.g. how much they can save on paying tax to the Government. Indeed, people who buy a life insurance will get a tax deduction in Thailand (up to 100 000 Baht per year depending on a life insurance policy).

The third reason is due to emergency reason. In case of accidents, participants agree that a life insurance can lessen financial burden when accidents happen. For example, a participant mentions from her own experience that she was greatly saved by a life insurance when she had a car accident. If she hadn’t bought the life insurance, she wouldn’t have managed to find ways to pay for the hospital fees which was a considerable amount of money for her and her family.

Justifying the Type of Involvement

Interest

Based on most consumers’ opinions on the forums, consumers tend to think of a life insurance as an important product for their lives and their family members. Most participants seem to agree and even encourage if someone in the forum is considering buying a life insurance product. They advise them to buy only if one could bear the cost that one has to pay periodically and not buying more than what one needs. A life insurance

product seems extra important for participants who live in an extended family. However, there are some participants who are single, and believe that a life insurance is not so much important to them. In general, however, the perceived importance of a life insurance product for the Thai consumers is high.

Pleasure

Based on the forums, consumers do not discuss any particular type of emotion related to the life insurance product. They mainly discuss about functional benefits of the product, e.g. what type of things they need to be aware of when buying a life insurance product? What policy or brand of a life insurance they should look into? What kind of benefit they could get from buying certain type of a life insurance product, and so on. Therefore, the product in itself is rather seen as low in terms of hedonic value.

Sign

Traditionally, a life insurance is not seen as a welcoming product in the Thai society perhaps due to the way that insurance salespersons approach consumers in general, which can be quite straightforward to sell. For example, a participant mentions that he has developed a negative attitude toward life insurance salespersons, but not toward the product itself. Other participants try to focus on the discussion of a life insurance as a product, not the sales method and such. Therefore, participants contribute greatly to the nature of the product and not the way it is sold, although sometimes it can be intertwined. As a reflection from the forums, one may see that buying a life insurance product reveals a person's forward and long-term thinking. It also shows that the person is caring for others' welfare. This concept seems to be morally acceptable among participants, leading consumers to a positive symbolic value toward a life insurance product in general.

Risk Importance and Risk Probability

Consumers tend to view that buying a life insurance product is a good deal but that they need to study it well before they buy. There are consumers who told stories on the forum that they first wanted to buy a life insurance but were uncertain which type of policy they should go for. So they decided to attend the seminar provided by the life insurance companies. They study about different life insurance policy and later they passed the test to become a sales representative of the company. Consumers mention significantly about

trust. They specifically mention that the only thing that make them ‘distrust’ and therefore ‘disgust’ the product is the fact that salespeople pretend to care for them but when the time comes, the salespeople that are supposed to take care of them are never there. Furthermore, they even mention that they will not consider listening to a salesperson who present themselves as if they were not trying to sell. For instance, a participant mentions that he dislikes those salespeople who break the ice with the sentence, “*I’m not interested in you buying, I just want to tell you something good*” (Pantip Forum, 2013). He mentions that if it is something really good, then that person should be honest about selling it!

Thus, it is significantly important for the salespersons to form trust with consumers. Moreover, consumers must have a good knowledge about the product before buying because it involves high risk and large sum of money. Consumers try to warn each other so that they are not tricked or end up paying for something they do not need. One participant mentions that it is important that the buyer state first what he or she wants, so that the salesperson can match or provide a policy that best fit with what the buyer needs. This is so that we can both avoid distrust and maintain a good relationship. In sum, there is a high risk importance involved as making mistakes as buying a life insurance can change a significant course of life. Moreover, it is of high risk probability because a product can be complicated unless it is well studied or sold in good hands of trustworthy salespersons, the chance of making mistakes is still high.

Overall Justification

The overall involvement that the Thai consumers have toward a life insurance is high due to high interest but low pleasure, positive sign, high risk importance and high risk probability. Thus, life insurance is seen as a high involvement product among the Thai consumers.

3C: Pantene

Product Category: Hair Care

According to Yahoo Forum (2009) on the topic of “*what is the best hair conditioner brand?*”, most forum participants are female. Not only that they are eager to answer the question, but they also give advice to other participants how they should look after their hair at home. This includes, for example, how to choose shampoo, conditioner and hair treatment and the brand, how to wash and massage hair correctly, how to use hair treatment products at home. Most participants agree that the type of hair matters when it comes to using a particular hair care products. Some brands that are advertised with presenters that they like may not always win if the quality of hair care products does not live up to their expectations. In fact, Pantip Forum (2013) reveals that most participants do not think that the use of brand presenters have a significant impact on their purchasing decision of hair care product. Instead, consumers seem to be more persuaded to purchase hair care product when the brand arranges for some sorts of sales promotion or discount.

Consumers tend to choose hair care brands based on a particular dimension, be it shininess, straight and black, volume, preventing hair fall and dandruff, and good scent. Moreover, participants seem to encourage other participants to read ingredients that contain in hair care products well before buying. Those that contain certain chemicals must not be purchased. Participants claim that using natural ingredients directly to the hair is best or at least try to choose or use hair care products that contain most natural ingredients as much as possible such as avocado, coconut, grape seed oil, and macadamia among others. Furthermore, participants also show some concerns when choosing wrong type of hair care products which may lead to hair fall and other serious skin problems.

However, there is a problem when it comes to analyzing hair care product i.e. the difference in opinion based on different gender. Female consumers tend to have abstract and more complex opinions on hair care product while male consumers tend to have concrete and less complex opinions on the product. To control variation in gender, I would like to consider only consumers' postings that I think can have a potential to contribute value to the analysis. Therefore, I will focus primarily on postings that are mostly agreed by other participants which can generate further concrete discussions among other members.

Justifying the Type of Involvement

Interest

Most participants agree that hair care product is important due to a basic reason i.e. the need to have clean hair. Having a good quality hair care product, however, does not seem to be very important to most consumers as long as it can clean the hair and skull properly. Therefore, perceived importance of hair care products is seen as low among the Thai consumers.

Pleasure

Most participants believe that healthy hair reflects healthy life which in turn can make a person feel good, confident and proud about themselves. Most consumers also view that scent in hair care product yields pleasure for them. Many of them mention that they use and recommend a specific brand of hair care product to their friends mainly because of its good scent. Thus, hedonic value of hair care product for the Thai consumers is moderately high among consumers.

Sign

Using a good quality hair care products that are made of natural ingredients seem like the best decision among most consumers. Consumers who are concerned with price also view that shampoo and conditioner that are made of natural ingredients are mostly affordable, reasonable and environmentally friendly. This idea is also in line with eating healthy which, as mentioned in the forum, reflects a good principle of living one's life. However, there is a minor group of consumers who distrust hair care products that rely too much on marketing, especially, when they use superstars or modes as their brand endorsers. They mention that these hair care brands are insulting them as consumers. They further mention that some brands are expensive simply because of the cost of hiring endorsers, not because of its supernatural ingredients that claims the quality. However, the Thai consumers' view on symbolic value toward hair care product in general remains moderately positive.

Risk Importance and Risk Probability

Consumers in the forum discuss heavily about how to choose hair care products that best fit with the type of their hair because they believe that choosing wrongly can lead to other

problems such as hair fall, dandruff and skin problems, which in turn, can interrupt how they function their normal lives. Consumers also discuss about the look i.e. how they look based on how their hair looks. They believe that a healthy and shiny hair reveals that the persons are taking a good care of themselves. However, if they choose wrong products, they might have problems later. But these problems can be fixed although it will take some time. Due to these reasons, the risk importance is moderately low. According to the forum, most consumers are well aware of and acknowledged about the product, thus lowering the probability of making mistakes in buying hair care products.

Overall Justification

The type of involvement for hair care product low due to low interest, moderately high pleasure, moderately positive sign, moderately low risk importance and low risk probability.

3D: True Move H

Product Category: 3G Internet Service Provider

3G is the third generation of mobile phone standards and technology which allows mobile or Internet users to experience a faster connection and speed when surfing on the Internet, video conferencing, downloading and uploading contents among others. According to the forums, i.e. Club4g Forum (2013), Khonkaenlink Info Forum (2013), Talk M Thai (2013) and US Toluna Forum (2012) on the topic of, “*what do you think about 3G products in Thailand?*” most participants view that the product is still underdeveloped. Most of them mention that 3G in Thailand has a very low speed (much lower than they have expected). Some participants mention that they download series or videos on YouTube to watch and they already use up the quota of their prepaid fees. Some participants go on further and compare the quality of 3G in Thailand with the neighboring countries such as 3G in Japan, and 4G in Laos.

Some participants complain about prices that they have to pay to receive such slow speed. One participant mentions that he pays currently 399 Baht per month but the speed is very slow in his opinion for something being 3G. The other participant pays 899 Baht per month and he mentions that is not any better. Speed is still slow. Some participants experience loss of coverage in some areas. In general, participants across forums agree that 3G in Thailand is too expensive and of low quality.

Justifying the Type of Involvement

Interest

Consumers want to use 3G because they expect that it will provide them with a faster and more reliable Internet experience. This is quite important for them in considering which Internet service provider to choose from. Having a fast and reliable Internet as 3G enriches consumer online experiences for most participants. However, there is a minor group of consumers who do not see that 3G is important. They mention that as long as they can use Internet from time to time, it is acceptable. Yet, most participants are online consumers and that they seem to care about staying ahead of the technology. The perceived importance of 3G for the Thai consumers is thus moderately high.

Pleasure

Most consumers agree that having a reliable 3G certainly provides a smooth online experience when working, shopping and entertaining or simply surfing the Internet. These experiences can, in turn, seem to affect their mood later i.e. feeling frustrated when Internet speed is slow as oppose to feeling happy when Internet speed is fast. Therefore, the hedonic value of 3G is seen somewhat influential to the Thai consumers. As a result, I justify medium hedonic value for the 3G product.

Sign

Having 3G shows that consumers are staying up to date. One of the reasons that a person uses 3G may be due to social reasons e.g. he or she may want to look tech savvy in the eyes of their friends or colleagues. Consumers may also use 3G because of personal reason such as they expect that their quality of life will be better through a fast and reliable Internet service. Although most consumers are still skeptical about the product quality, but overall, 3G gives confidence and hope to consumers both in terms of personal and social reasons. Therefore, symbolic value of 3G among the Thai consumers is rather positive.

Risk Importance and Risk Probability

Consumers do not discuss much about the consequences of making mistakes in choosing wrong service provider. One of the reasons could be that 3G is still at its start-up stage in Thailand. However, some consumers mention that since it is very new, it will take time to develop the product to meet customer's expectations. Consumers, on the other hand, may also need more time to understand the nature of 3G, what it is and what it is not. I believe that when the product is more developed, consumers will be able to adjust their expectations, thus lower their probability of making mistakes in buying or choosing wrong product. In addition, when the product is fully developed, there will be less negative consequences of making such mistakes. But at this point, I would justify 3G as a high risk product both in terms of risk importance and risk probability due to the fact that product and customers are new to each other.

Overall Justification

The overall involvement that the Thai consumers have toward 3G product is high due to moderately high interest, medium pleasure, moderately positive sign, high risk importance

and high risk probability. Thus, 3G is seen as a high involvement product among the Thai consumers.

Appendix IV: Analytical Coding and Interpretation

4A: Krating Daeng (KD)

Based on postings on Toluna Forum (2012), Pantip Forum (2012), and YouTube (2012), I have selected ten postings relating to KD ad for analytical coding:

“It is the only eating scene that makes me cry, you cannot find this anywhere else...”

“The reason that I became a monk was because I viewed this ad. Hadn’t I done that, I would have continued studying until I forgot my parents’ hope. But I have done it now.”

“Can you believe that I cry every time I watch this ad? I have been away from home and lived in Bangkok for 18 years. I haven’t been back home since. Miss you mom.”

“When the mother peeled the fried fish for the boy, it reminds me of my life now. Every time we sit together for dinner, especially, when there is fried fish on the table, mom will feed us kids first (I notice it many times). Sometimes, she is still doing that even we are already grown-ups like 20 something years old. I watch this ad for the first time, I almost cried. When my heart is broken, there’s mom who is always there for me to give me advice. I love you, mom.”

“In 10 days I will be a monk for my mom. For the past 20 years, I never pay attention or take care of her, but she always takes care of me. Today, I just understand how much my mom loves me. I never know that she loves me more than what my lover loved me. I am sorry that I upset you. But from now on, I will take care of you. I love you and I will become a monk for you.”

“I watch this ad for the first time, I am a guy and I cry without feeling embarrassed. This ad has taken my heart...”

“Thank you. It reminds me of the good old days that how much my mom has taken good care of me. It makes me think of her. I want to stay and take better care of her. Thank you very much for this video.”

“This truly resembles my life. I do not have a free time for my mom. I work every day even my mom always calls me on the phone and tells me I should come home sometimes. I just think about making money and it is the future, but forgot to think of someone who has always taken good care of me since I was little. I am touched by this ad. I really want to go home now. I miss you, mom.”

“Can you believe that my name is Non, just like in the ad. I have just seen the ad and I thought it is crafted based on my life? I never paid attention to my mom, just myself. More importantly, my mom is like the mom in the ad, waiting for me when I came home late at night, but maybe my mom is more sulking...and the most similar thing that makes me cry is that I am going to become a monk this Sunday in Chiang Mai. This is just for my mom because it is going to be her birthday on March 9. Any of you who are available are welcome to join the chanting ceremony.”

“Becoming a monk is a great thing to do for mom. It is respected to be the most precious way to pay back our mom. Woman cannot do it. Therefore, every Thai man should be proud that he can have a chance to do this great thing.

Analytical coding

Below is the manual coding of the posting for KD ad. In each posting, I underline word(s) and/or sentence(s) that represent a particular, unique event, emotion, feeling, etc. I also circle the certain words that I think are very unique in that posting as well as words/sentence that I think can form a connection or share certain similar characteristics. The descriptions are given underneath each posting.

Posting 1:

relating to a particular event emotional reaction making a comparison

"It is the only eating scene that makes me cry, you cannot find this anywhere else..."

In posting 1, participant mentions a particular scene that makes him experience emotional reaction (cry) in which he has made a comparison that it cannot be found in other ads.

Interpretation

The participant wants to show his **impression** toward the ad i.e. a particular event that makes the participant feel related to easily. To him, the scene is so unique that it is the best as opposed to other ads he may have seen.

Posting 2:

The reason that I became a monk was because I viewd this ad. Hadn't I done that, I would have continued studying until I forgot my parents' hope. But I have done it now.

In posting 2, participant shows a strong sense of causal connection between viewing of the ad and his decision/action to become a monk. There is also a comparison that shows another scenario if the participant did not view the ad. That, instead, would have been regretful for him and loss of hope for his parents. But he has carried it out and made it come true.

Interpretation

The participant wants to show that he has pursued his determination/his goal in life i.e. to become a monk for his parents, and that he achieves it. His motivation to become a monk may have already been existed but it is executed because of this ad. Thus, if read again, you can see that there is a subtle level of **gratitude or thankfulness** toward the ad i.e. the ad gives the participant a strong motivation that drives the him to act according to the way the story suggested, hence change his behavior, and that he thanks the ad for it.

Posting 3:

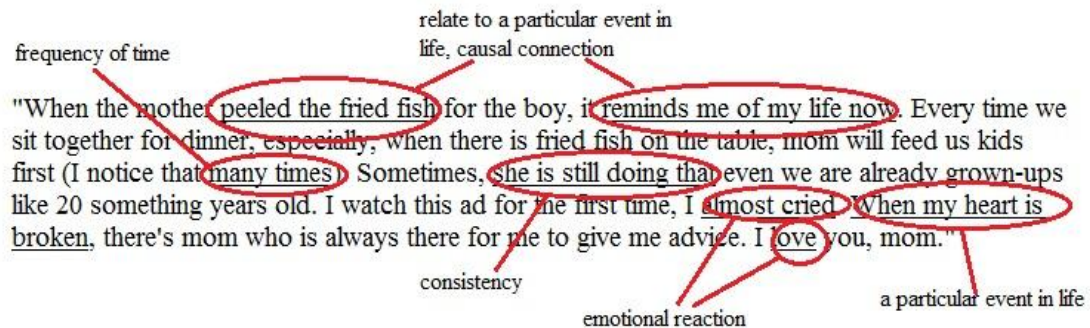
"Can you believe that I cry every time I watch this ad? I have been away from home and lived in Bangkok for 18 years. I haven't been back home since. Miss you mom."

In posting 3, there are emotional reactions, frequency of time and relation of personal event. Participant relates to the ad by relating their personal event i.e. being away from home for a long time.

Interpretation

The participant tells his personal life story in order to show that the ad somewhat resembles his life. This ad has a strong impact on his emotion i.e. he cries every time when he views the ad. He also undergoes a subtle change in his attitude, i.e. he misses his mother. The participant may have had the thoughts about coming back home and missing his mom for years but he might have never said or done anything about it. This ad simply represents how he truly feels about being away from home and how much he misses home and his mother. This perhaps can be traced back to the fact that the participant may feel somewhat **guilty** about not being able to come home and visit his mom and the ad is a reminder of his guilt.

Posting 4:



In posting 4, participant shows that the ad is related particularly to his life. There is also evidence of how much he embraces his mom's love and care by relating that to a consistency of her behavior from when he was younger up until now. There is also emotional reaction and frequency of time shown in this posting.

Interpretation

Participant shows **admiration and appreciation** toward his mother by linking it to particular moments shown in the ad. He tries to make sense of his mother's behavior and

figures it out that it is because of a consistent love and care that his mother has for him that makes her do what she does, and that he appreciates it very much.

Posting 5:

"In 10 days I will be a monk for my mom. For the past 20 years, I never pay attention or take care of her, but she always takes care of me. Today, I just understand how much my mom loves me. I never know that she loves me more than what my love loves me. I am sorry that I upset you. But from now on, I will take care of you. I love you and I will become a monk for you."

Diagram annotations for Posting 5:

- future: points to "10 days"
- decision: points to "will be a monk"
- time frequency: points to "10 days"
- present: points to "today"
- past: points to "the past 20 years"
- comparison: points to "more than"
- time frequency: points to "always"
- emotional reaction: points to "sorry" and "upset"
- willingness: points to "from now on"
- emotional reaction: points to "I love you"
- decision: points to "will become"

In posting 5, there is a good comparison of participant's change in attitude and behavior against time dimension of past, present and future. He compares past behavior to present behavior as well as showing willingness what he wants to and will do in the future along with emotional reaction and a firm decision.

Interpretation

Participant wants to become a better person for his mother because he feels **guilty** about not taking care of her. The ad reminds him to behave and do good thing back for her and that he decides to do it because he cares about her and that he loves her.

Posting 6:

"I watch this ad for the first time I am a guy and I cry without feeling embarrassed. This ad has taken my heart."

Diagram annotations for Posting 6:

- frequency of time: points to "first time"
- femininity: points to "heart"
- contrasting between emotion and gender: points to "guy" and "cry"
- masculinity: points to "guy"
- femininity: points to "cry"

In posting 6, there is a strong contrast between masculinity and femininity expression and emotion of participant.

Interpretation

The participant wants to show his **impression** toward the ad i.e. it really touches his heart and it has nothing else but truthfulness. That is why he mentions that even if he is a guy, he still cries without embarrassment. One can also infer that he is “the man”, and the man shall not be embarrassed to express his true feeling.

Posting 7:

expressing gratitude recall, recognize past, nostalgia

"Thank you. It reminds me of the good old days that how much my mom has taken good care of me. It makes me think of her. I want to stay and take better care of her. Thank you very much for this video."

emotional reaction willingness expressing gratitude

In posting 7, participant expresses a strong gratitude toward the ad because the ad reminds participant so much about the past, emotional reaction and his willingness to do things for his mom.

Interpretation

The participant expresses a strong **gratitude** toward the ad as it is a reminder of his unfulfilled desire to do something good for his mother.

Posting 8:

personally relevant consequence of action feeling of guilt excuse

"This truly resembles my life. I do not have a free time for my mom. I work every day even my mom always calls me on the phone and tells me I should come home sometimes. I just think about making money and it is the future, but forgot to think of someone who has always taken good care of me since I was little. I am touched by this ad. I really want to go home now. I miss you, mom."

reason of the excuse emotional reaction willingness emotional reaction

causal connection

In posting 8, participant can relate to the ad. There is a sense of making excuses and feeling of guilt in this posting. Moreover, there is also a causal connection between emotional reaction and willingness to make things better.

Interpretation

The participant experience change in attitudes i.e. he expresses the desire to go home and missing his mother. Furthermore, the ad makes the participant able to somewhat shift the focus of attention i.e. from himself to his mother. Again, the reason that makes him feel this way is perhaps due to the fact that he may feel somewhat **guilty** about not being there to take care of his mother.

Posting 9:

convincing message personal relevance comparison emotional reaction

"Can you believe that my name is Non, just like in the ad. I have just seen the ad and I thought it was crafted based on my life. I never paid attention to my mom, just myself. More importantly, my mom is like the mom in the ad, waiting for me when I came home late at night, but maybe my mom is more sulking, and the most similar thing that makes me cry is that I am going to become a monk this Sunday in Chiang Mai. This is just for my mom because it is going to be her birthday on March 9. Any of you who are available are welcome to join the chanting ceremony."

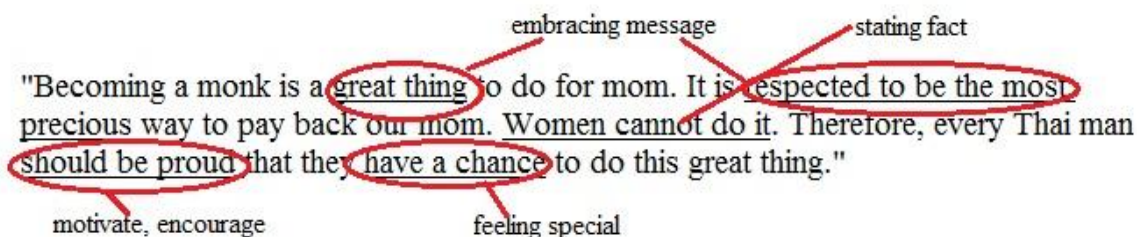
decision welcoming, celebration, proud

In posting 9, participant truly believes that the ad is related to him. There are examples that he made relevant to the story presented in the ad that resembles his life. There are comparison between his life and protagonist's life which, to him, is similar. He expresses his decision to become a monk.

Interpretation

The participant feel transported to the ad completely because he makes a strong comparison that the ad represents his real life. This may be a little over exaggerating and showed-off, but the participant may be very **proud** about his decision. He also tries to show off his decision to other unknown posters by welcoming them to join his chanting ceremony which according to the normal Thai culture, it may sound a little strange to invite someone completely unknown to such a ceremony. But that just shows how proud he is about himself.

Posting 10:



In posting 10, participant tries to establish a statement of opinion which he/she believes that it can be well accepted among other participants. There is sense of feeling special, embracing, motivation, and encouragement that only Thai men are granted with this great opportunity to become a monk.

Interpretation

The participant wants to **encourage** Thai men in general to become a monk since he believes that it is a good thing to do and it is so special that only men are allowed to do according to Buddhism.

Generalizing the understanding

Based on the analytical coding and interpretation, I find similar traits or patterns that these postings share among others.

- Emotional reactions due to personal relevance: consumers experience strong emotions i.e. sad, miss, proud, guilt, embraced, and thankful because they can easily relate to the character and story presented in the ad. In other words, consumers are reminded of their real-life experience by what they see in the ad. Once this connection is established, it makes it much easier for consumers to relate to the ad emotionally.
- Change in attitude and behavior due to feeling of guilt: consumers show a strong change in attitude (i.e. positive) and behavior according to what the ad suggests. Perhaps this is due to the fact that consumers feel guilty about themselves and thus they become concerned about making it up e.g. consumers feel guilty about not taking care of their mothers and want become a monk to make their mothers happy again.

4B: Thai Life Insurance (TLI)

Based on consumer's postings from Yahoo Forum (2009) and YouTube (2012), I have selected ten postings relating to TLI ad for analytical coding:

"How many times do I have to be born lucky as this couples in "Forget me not"? I'm so envious. I almost cry."

"I was fighting with my lover who only gets spoiled and has no reasons to understand me. Now I get over it and I am not angry with you anymore because I remember the first day that we became boyfriend, girlfriend...T_T I promise that I will love and take good care of you at my best."

"The 3-min ad that can make me cry tons!!!"

"My wife had Alzheimer. We were married on 23 January. She passed away for 4 years now because of cancer. From then until today, I am still doing what I have promised with you. My feeling is that I am very sad. The person whom I have known, talked to and used to for a long time has gone. There is no more that I can talk to her when I wake up. She's just gone like that. No one I can talk to like a real close friend. I think of her and I love her forever."

"When I was a teenager, I might not be as good as the old man in this ad. But today, I pay attention to every little detail about you in my mind. I am ready to take care of things for you. I love you, my goodness. Thank you..."

"I want a husband like this, is there any?"

"Very cute, I like a lot>< The old man is kind, remembering every detail of his wife what she likes and what she doesn't. If I ever met a man like this in real life, it would be nice TT"

"A perfect man since young till old, want to meet him."

"Every Thai Life Insurance ad makes me cry^^"

"I like it, it's cute. At the end of my life, I want somebody to take care of me like this."

Analytical coding

Below is the manual coding of the posting for TLI ad. In each posting, I underline word(s) and/or sentence(s) that represent a particular, unique event, emotion, feeling, etc. I also circle the certain words that I think are very unique in that posting as well as words/sentence that I think can form a connection or share certain similar characteristics. The descriptions are given underneath each posting.

Posting 1:

appreciated, impressed

"How many times do I have to be born lucky like these couples in "Forget me not"? I'm so envious. I almost cry."

emotional reaction, positive

In posting 1, participant feel impressed toward the characters in the ad. She also has a positive emotional reaction toward the character and the ad.

Interpretation

The participant makes an indirect comparison about her life and the life of the old couples in the ad. The reason is perhaps due to the fact that she wants to have a perfect guy in life and wants to live like the old couples when she gets old. This shows that participant has an **unmet need** which to her it is unfair because it doesn't really happen to her in real life.

Posting 2:

personal situation, conflict description

resolution of conflict and reason

"I was fighting with my lover who only gets spoiled and has no reasons to understand me. Now I get over it and I am not angry with you anymore because I remember the first day that we became boyfriend, girlfriend.. T_T I promise that I will love and take good care of you at my best."

symbol for cry

what will happen from now on, lesson-learned

In posting 2, participant relates the ad to his personal situation which represents conflict. He describes how it is resolved later. He also shows a willingness to be a better person who takes care of his girlfriend in the future.

Interpretation

The participant regrets about his action in the past and wants to make it up for his lover. The ad somewhat projects him to see the future that he may have not been able to imagine it himself. This perhaps reminds him of the good old days that he and his lover are together. He doesn't want to feel regretful, not being able to do things for her, not being able to love and take care of her because no one knows what will actually happen in the future. Simply put, he wants to make the best of it now than later and make every moment with her worth spending.

Posting 3:

emotional reaction, emotionally attached

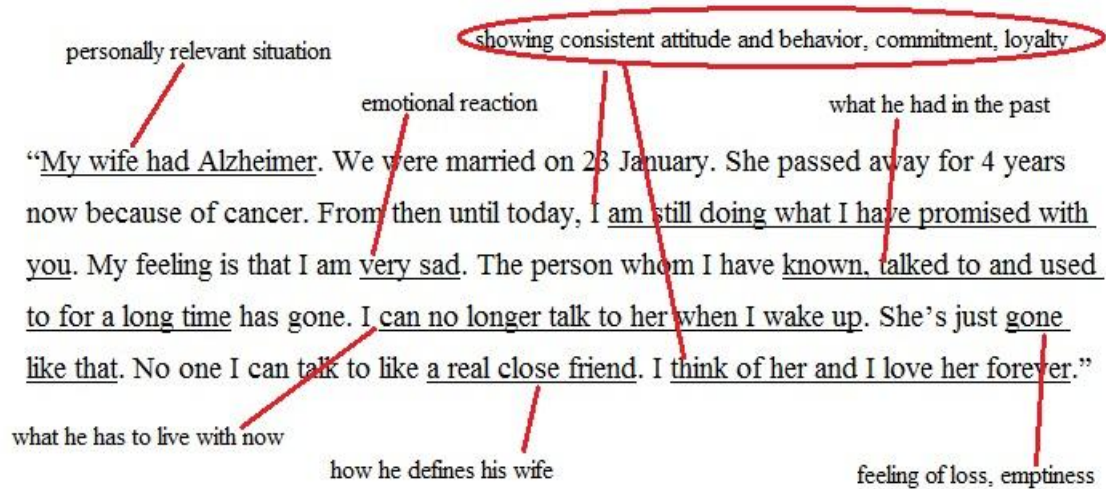
“The 3-min ad that can make me cry tons!!!”

In posting 3, participant becomes emotionally attached to the ad.

Interpretation

In posting 3, the participant wants to show that she really feels emotionally attached and thus transported into the ad and if read carefully, one can notice that there is a strong causal connection between watching the ad and her emotional reaction (cry).

Posting 4:

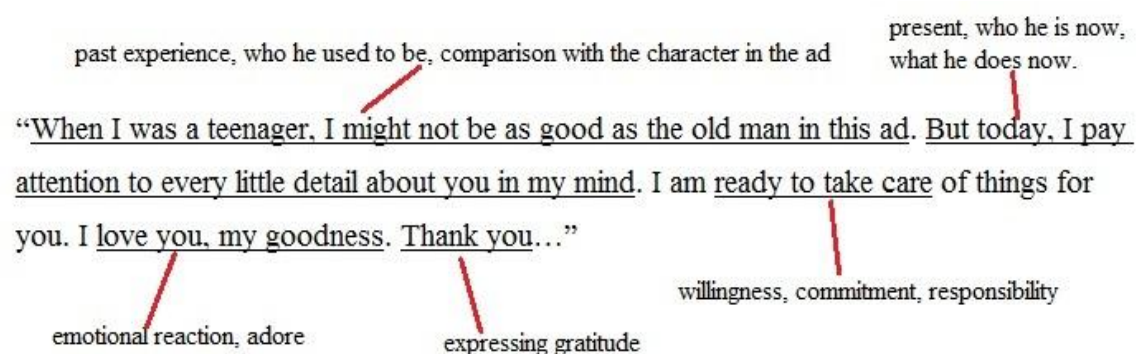


In posting 4, participant relates the ad to his personal life situation. He experiences a great deal of emotion such as sadness, loss, and emptiness after his wife passed away. Furthermore, he expresses his commitment, loyalty and consistent attitude and behavior toward the promise he has given to her when she was alive. He also defines his wife as his real close friend.

Interpretation

The participant relates the ad to his life very easily. This posting is actually like a **personal message** the participant wrote to his wife who passed away. It is gentle, warm and represent intense feeling of sadness and romance. The participant misses his wife so much that nothing else can replace her. He loves her too much that it is hard for him to let her go from his memory.

Posting 5:

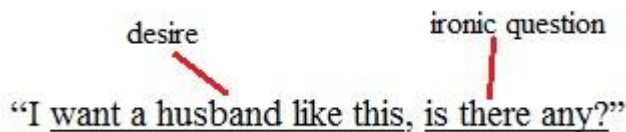


In posting 5, participant depicts a person whom he used to be in the past and who he is now. He also shows willingness, commitment and responsibility for his lover. He also shows gratitude toward the ad.

Interpretation

This posting resembles another personal message that participant writes specifically to his lover. Participant may have felt somewhat guilty about his past but he wants to show that now he is **willing** to become a better person, **committed and responsible** lover.

Posting 6:

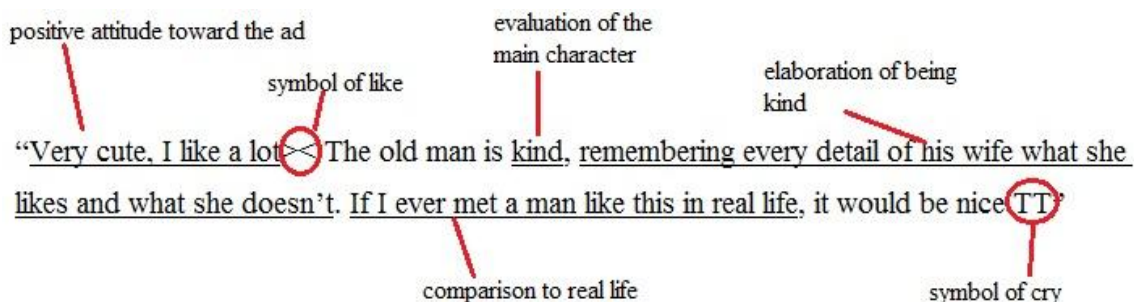
desire
ironic question

“I want a husband like this, is there any?”

In posting 6, participant shows a strong desire to have a person in her life like the main character in the ad. She also ends it with an ironic question whether there is one.

Interpretation

Although it is a short posting, but the participant shows a strong **desire** to have a husband like what is presented in the ad. She ends the posting with ironic question which may reflect that she has probably a bad experience about men in general.

Posting 7:

positive attitude toward the ad
symbol of like
evaluation of the main character
elaboration of being kind

“Very cute. I like a lot. The old man is kind, remembering every detail of his wife what she likes and what she doesn't. If I ever met a man like this in real life, it would be nice TT”

In posting 7, participant has a positive attitude toward the ad i.e. liking. She also evaluates the main character and elaborates her evaluation. She also compares the main characters

(the old man) to real life, hoping there is one. She also expresses a symbol of sadness i.e. cry.

Interpretation

The participant somewhat describes the quality of the man she wants in her life through this posting. She also shows the **desire** to meet such a man.

Posting 8:

positive evaluation of the main character consistency desire

“A perfect man since young till old, want to meet him.”

In posting 8, participant evaluates the main character (the old man) positively because she thinks he’s consistent. This results in her desire to meet such a man in real life.

Interpretation

The participant shows the **desire** to meet a man as the main character whom she sees in the ad. She mentions the quality of the man that she is mostly impressed with i.e. a consistent love and care from the time he’s still young to the time when he’s old.

Posting 9:

causal linkage

everytime consumer encounter TLI ad emotional reaction

“Every Thai Life Insurance ad makes me cry”

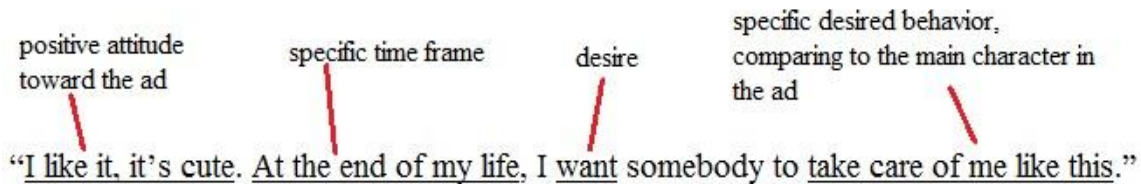
symbol of smile, happiness

In posting 9, participant mentions that she cries every time when she sees TLI ad, but presumably in a good way because she ends the posting with a symbol of smile, happiness.

Interpretation

The participant has a **positive attitude** toward TLI ad that she shows her positive emotional reaction consistently.

Posting 10:



In posting 10, participant has a positive attitude toward the ad. She expresses the desire to meet such a man as displayed by the character. She also mentions specific desired behavior of the man she wants to be with at the end of her life.

Interpretation

The participant shows a **quality of the man** that she wants to have in her life and express a **desire** to meet such a man.

Generalizing the understanding

Based on the analytical coding and interpretation, I find similar traits or patterns that these postings share among others.

- Emotional reactions due to personal relevance: consumers experience various emotions in this ad i.e. sadness, romance, appreciation, impression, gratitude and happiness because consumers can easily relate to the character and story presented in the ad. Some consumers have direct experience which aids personal relevance e.g. those consumers have lost their partners due to Alzheimer.
- Positive attitude and evaluation due to character identification: other consumers may have indirect experience e.g. consumers have not lost anyone they love but are reminded of what could possibly happen in the future the same way the story suggests. Consumers then experience positive attitude change as well as emotion due to the fact that they feel empathized with the characters. Moreover, consumers express strong desire to meet or have such a person represented by the old man in

their lives because the character represents desired quality such as strong commitment, willingness, consistency, and reliability. This also happens because consumers feel identified with the main character i.e. they imagine being the old woman themselves.

4C: Pantene

Based on consumer's postings from Pantip Forum (2009) and YouTube (2009), I have selected ten postings relating to Pantene ad for analytical coding:

"All this just to say that she has a nice hair..."

"This ad lasts for about 4 min. It must be really expensive."

"If it is not about shampoo, it will be impressive. But now I think it is funny hahaha."

"I have watched this for a long time and it is just a shampoo."

"I initially thought it was a Thai Life Insurance ad. But when I saw that she was playing the violin, I cracked up."

"Tricked once again, lovely. Why a hair commercial?!"

"The best of Inspiration"

"I think this ad gives me inspiration for a failed man like me...to continue to live and fight. Thank you."

"Everyone has a dream and inspiration. If you are not capable of doing something, do not envy those who are. Do you have courage? Spell this, you can envy but use it to push you."

"I didn't feel emotionally attached. Starting with the scene where the two girls fight, I was shocked, almost turned it off but tried to continue to watch. When it's finished, I thought that the girl is too good to play violin in such short time. The ad does not connect the plot very well, too good to be true. It's like she gains some sort of special, magical power from the man beside the street. It's like everything is there for her to succeed and become too much of a focus of attention. It's like after she has been insulted, cried, and she becomes good at playing violin. In real life, it's not that easy. How can one be insulted and become so good, that is too overreacting. In sum, I don't feel sad or anything. It rather reminds me of a soap opera after the news."

Analytical coding

Below is the manual coding of the posting for Pantene ad. In each posting, I underline word(s) and/or sentence(s) that represent a particular, unique event, emotion, feeling, etc. I also circle the certain words that I think are very unique in that posting as well as words/sentence that I think can form a connection or share certain similar characteristics. The descriptions are given underneath each posting.

Posting 1:

surprised, overestimated the ad, disappointed

"All this just to say that she has a nice hair..."

In posting 1, participant become surprised because he has overestimated the ad, resulting in feeling disappointed.

Interpretation

The participant might have previously overestimated the product related to the ad and as a result, he experienced a feeling of surprised and that he becomes disappointed at it because the ad is **discordant with his expectation**.

Posting 2:

stating fact, personal opinion

"This ad lasts for about 4 min It must be really expensive."

In posting 2, participant pays attention to fact by stating her opinion.

Interpretation

The participant **may not feel transported** then because she starts thinking and mentioning facts i.e. budget on advertisement which is not a result when someone undergoes narrative transportation.

In posting 5, a participant show a strong expectation about the ad and the brand representing the ad, but it doesn't turn out that he was right. Therefore, he finds being wrong rather amusing.

Interpretation

The participant does not prepare himself to see something different from his expectation i.e. the participant expects to see a life insurance product from TLI, but when the ad reveals that it was a shampoo by Pantene, he just finds it funny. This is perhaps due to participant's **prior experience** with the storyline, type of genre that TLI represents strongly (slice of life ad).

Posting 6:

personal experience emotional reaction surprised, confused

"Tricked once again, lovely. Why a hair commercial?!"

In posting 6, participant mentions her previous experience when viewing the ad but she takes it positively, although she becomes surprised and confused about the product representing in the ad.

Interpretation

The participant shows appreciation but that she is surprised and confused to find out about the product represented in the ad. This may be due to overestimation of product represented by this type of ad, which maybe high level involvement product. Again, this may be due to her prior experience with the ad like posting 5.

Posting 7:

personal opinion, evaluation of the ad, feeling inspired

"The best of Inspiration."

In posting 7, participant mentions a strong opinion toward the ad. He feels inspired by the ad.

Interpretation

The participant feels **inspired** by the ad.

Posting 8:

feeling extremely inspired, personally relevant

"I think this ad gives me inpiration for a failed man like me...to continue to live and fight. Thank you."

expression of gratitude

In posting 8, participant feels extremely inspired as he can relate the ad to his personal life situation. He also expresses gratitude toward the ad.

Interpretation

The participant tries to somewhat relates the ad to his own personal life story. He feels **inspired and encouraged**.

Posting 9:

personal opinion

lesson-learned

"Everyone has a dream and inspiration. If you are not capable of doing something, do not envy those who are ~~Do you have courage?~~ Spell this, you can envy but use it to push you."

In posting 9, participant gives abstract learned lesson from the ad through her personal opinion.

Interpretation

The participant wants to **teach** life learned lesson to other postings. The reason is perhaps due to the fact that the participant wants to **encourage** others who may not feel good

enough about themselves and to let them know that they still have a place to stand as long as they learn to use envy correctly.

Posting 10:

emotional reaction still leave some room of opportunity ad evaluation

"I didn't feel emotionally attached. Starting with the scene where the two girls fight, I was shocked, almost turned it off but tried to continue to watch. When it's finished, I thought that the girl is too good to play violin in such short time. The ad does not connect the plot very well, too good to be true. It's like she gains some sort of special, magical power from the man beside the street. It's like everything is there for her to succeed and become too much of a focus of attention. It's like after she has been insulted, cried and she becomes good at playing violin. In real life, it's not that easy. How can one be insulted and become so good? That is too overreacting. In sum, I don't feel sad or anything. It rather reminds me of a soap opera after the news."

making comparison personal experience

In posting 10, participant has a negative emotional reaction toward the ad due to intense and explicit conflict at the beginning of the ad, creating a feeling of dislike the ad from the very beginning. Yet she is engaged to continue to watch it till the end. She has a negative evaluation toward the ad because she thinks the ad is too overreacting, not resemble real life.

Interpretation

The participant has a negative attitude and evaluation toward the ad because she finds the ad **not realistic and too dramatic**.

Generalizing the understanding

Based on the analytical coding and interpretation, I find similar traits or patterns that these postings share among others.

- Negative emotion, attitude and evaluation because the ad is unrealistic, overdramatic, irrelevant, and different from expectation: although some consumers mention that they feel inspired after watching the ad, but not everyone thinks so. Consumers do not feel emotionally attached to the ad in general. Most of them experience negative emotions such as frustration, surprised & amused (not in a good way), disappointed, and confused. This is because consumers think that the ad represents something unrealistic and too dramatic for being a shampoo ad. They

mostly agree that the product advertised and the story is not relevant. Furthermore, there is a tendency that participants agree that the ad genre and brand are different from their prior experience and expectation which can disrupt their processing experience. Due to these reasons, consumers experience negative emotion, attitude and evaluation toward the ad.

4D: True Move H

Based on consumer's postings from Pantip Forum (2013) and YouTube (2013), I have selected ten postings relating to True Move H ad for analytical coding:

"I thought it was a Thai Life Insurance ad. I was confused when it ends."

"This means that the doctor must cover everything from his own pocket which can cost millions. If the doctor won't charge doctor fee, it may be possible. But he won't have the right to tell the hospital not to charge other fees, unless he pays for it himself. EDIT: In reality, if you don't have the money to pay for your own fees, you use social security."

"It is a coincidence. Who will always be fortunate and who will always be unfortunate? In 100 persons, there are good and bad people. This ad tries to teach us how good it is to help others. What we have helped other in one day may turn out to help us in another. I don't know whether this is based on a true life story, but I have read it somewhere else. But this ad is not doing great in terms of emotional attachment. If it were a Thai Life Insurance team, they could have done a better job."

"I have heard this story in Pantip forum about 1-2 years ago. It is a made-up story and True Move just changed the name."

"Even if the story is not real, but this ad is a good thing. It stimulates us to be in other person's shoes. At least, people should be consciously aware of "giving", helping each other which is a good thing for our society, even for a small family. Maybe True sees that people give more importance to "money" as a concept of giving in general. And that makes some people become money's slaves, measuring the quality of a person by money. I think the person who made this ad wants to help create awareness about this. I don't know. At least people who have seen this ad likes it and emotionally attached to it (I say this because I have seen my friends share in on their Facebook's pages and their friends from abroad also share it. They said that they are impressed and liked the ad)."

"It's ridiculous how people think that this is based on a true life story. Personally, I don't like the ad that is crafted based on forwarded mails' stories. I think it is rather nonsense and done without creativity. But it is because it is easy to play with emotion with Thai people. If you cannot think of anything, just make it dramatic, same plot, you will get a lot of good comments."

“Wonder if you understand the message behind this ad. It is not about telling the world how good the person the doctor is that he didn’t charge any fees. It is about helping people who are in need, even if it is small help; it can change a course of your life. You don’t need to find out the truth if there is such a doctor exists or if such a story can really happen in real life. This story is a representative of a good thing that will happen to people who give without expecting anything in return. It may not be a true story. In reality, who will have such luck? Some people may have been doing a good thing, giving for all their lives, but nothing happens. But so what? Why expecting? It is enough that you have helped them. It may not be true but it does not make this story worse in any way.”

“Many people pay too much more attention to “facts” than “creating awareness of giving”. I have heard a story like this for about 10 years ago...but it keeps coming back in forms of sharing stories among Facebookers with “likes” for about 20-30 times. But I never share or forward to anyone because it is something that you cannot make a reference to, just words of mouth. But the thing I am most interested in is “creating awareness of giving” among people. At least it will be something for the new generations to think about because if everyone gives, the society will be better in reality.”

“Internet is slow, broken, but I pay full amount every month...That is giving is the best communication.”

“I didn’t watch this ad because I like True Move...but I watch it because this ad teaches us to learn to pay back to those who have helped us. Don’t only think about taking...”

Analytical coding

Below is the manual coding of the posting for True Move H ad. In each posting, I underline word(s) and/or sentence(s) that represent a particular, unique event, emotion, feeling, etc. I also circle the certain words that I think are very unique in that posting as well as words/sentence that I think can form a connection or share certain similar characteristics. The descriptions are given underneath each posting.

Posting 1:

expectation
emotional reaction
 "I thought it was a Thai Life Insurance ad. I was confused when it ends."

In posting 1, participant expects to see TLI brand when he does not, which leads him to confusion.

Interpretation

The participant feels confused because the ad is **discordant with his expectation**.

Posting 2:

Inferring the situation
Hypothesis
This means that the doctor must cover everything from his own pocket which can cost millions. If the doctor won't charge doctor fee, it may be possible. But he won't have the right to tell the hospital not to charge other fees, unless he pays for it himself. EDIT: In reality, if you don't have the money to pay for your own fees, you use social security.
Comparing the situation with reality

In posting 2, participant tries to make an inference about the ad, stating a hypothesis based on what is available in real life. He compares what happens in the ad and what happens in reality, questioning whether the ad represents real life.

Interpretation

The participant tries to convince other posters to believe the same way he does. He tries to bring in fact and reality to proof his point. He does this because he wants to gain acceptance among other poster and wants to show that he knows something others may not.

Posting 3:

it may happen by luck frequency of time uncertain, not exactly sure

It is a coincidence. Who will always be fortunate and who will always be unfortunate? In 100 persons, there are good and bad people. This ad tries to teach us how good it is to help others. What we have helped other in one day may turn out to help us in another. I don't know whether this is based on a true life story, but I have read it somewhere else. But this ad is not doing great in terms of emotional attachment. If it were a Thai Life Insurance team, they could have done a better job."

comparison evaluation

In posting 3, participant tries to stay neutral by stating that the ad may be a coincidence which may not happen often but possibly can happen to someone. He does not think this ad has a great emotional impact compared to ads by TLI. Therefore he does not evaluate the ad fully positively. But that the ad certainly creates awareness to help others who are in need.

Interpretation

The participant wants to compromise his point to other posters. He tries to be a good guy who stays neutral. He also reflects on "karma" which in Buddhism refers to when someone is doing someone else something, that thing will return to the person who did which can be good and bad. He mentions this because he wants to convey his opinion about the key message of the ad.

Posting 4:

prior experience in the past prior experience

"I have heard this story in Pantip forum about 1-2 years ago. It is a made-up story and True Move just changed the name."

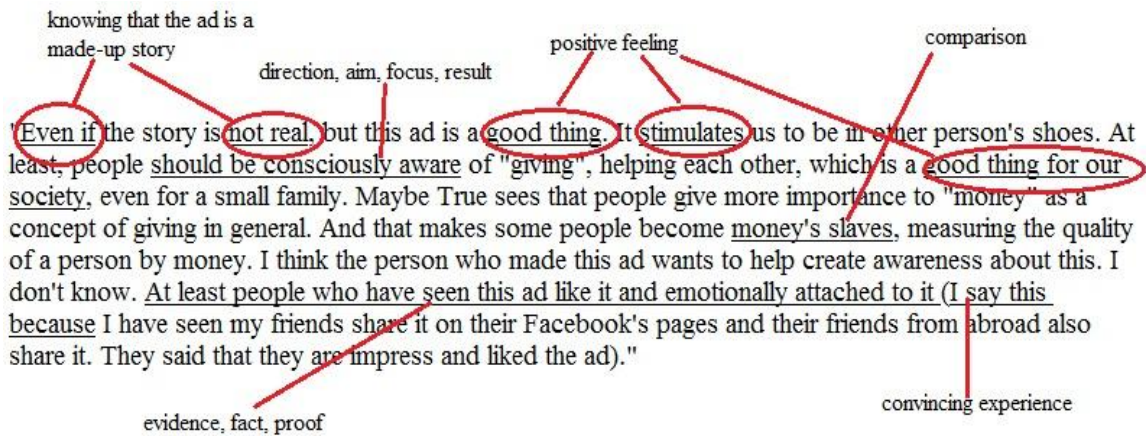
fact from prior experience

In posting 4, participant mentions his experience with similar plot somewhere else and that he disbelieves that the story presented in the ad is crafted based on a true life story.

Interpretation

The participant wants to convince other posters to believe that the story is not real. He tries to bring in his prior experience to prove his point.

Posting 5:

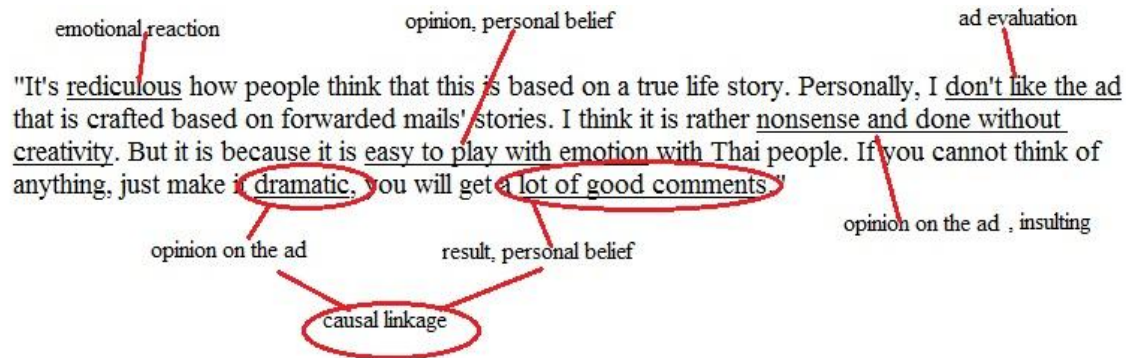


In posting 5, participant seems to acknowledge that the story presented in the ad is not real, but she has a positive feeling toward the ad. She talks about the fact that people nowadays forget the concept of giving and tend to think of giving in terms of money. She disagrees and argues that it is not true. To her, the ad reminds people about concept of giving which is back to basic. She also mentions that other people who have seen the ad have a positive feedback about the ad by her convincing experience.

Interpretation

The participant tries to convince other posters to think positively about the ad because she believes that the ad is doing a good job at reminding people about the real concept of giving.

Posting 6:

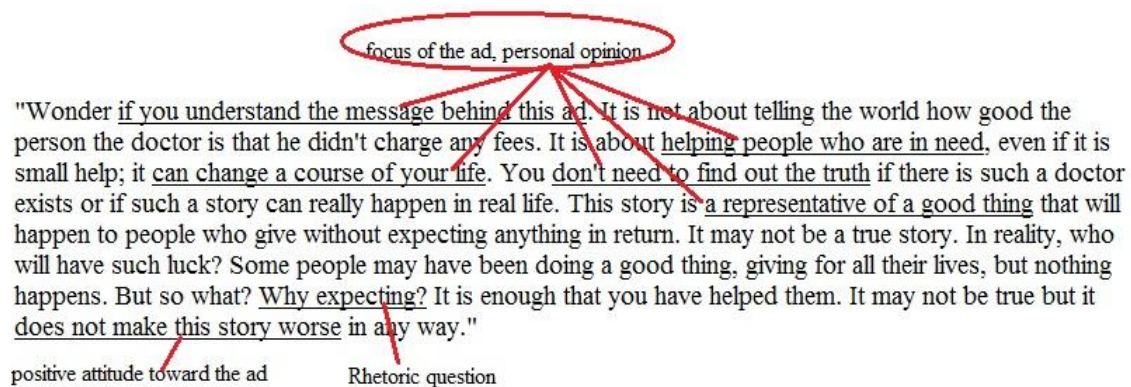


In posting 6, participant has a negative attitude and evaluation toward the ad because she dislikes how the story presented in the ad is crafted. She also states her (negative) opinion toward this particular ad as well as ads in general which aimed at Thai consumers.

Interpretation

The participant may feel frustrated by the Thai ad nowadays in general. "These ads" represent drama which has strong emotional impact and she does not appreciate that.

Posting 7:



In posting 7, participant tries to remind other participants to carefully watch this ad by emphasizing on the main focus of the ad i.e. understanding the message behind the ad, helping people can change the course of your life one day, no need to find the truth if the ad represents a good thing, etc. She mentions that one should not expect anything in return when giving. Overall, she has a positive attitude toward the ad.

Interpretation

The participant tries to teach other posters how to learn this ad properly. She understands the message behind the ad and wants to convey that to other posters. She wants to them to open their minds also when viewing this ad.

Posting 8:

personal observation past experience

"Many people pay too much more attention to "facts" than "creating awareness of giving". I have heard a story like this for about 10 years ago...but it keeps coming back in forms of sharing stories among Facebookers with "likes" for about 20-30 times. But I never share or forward to anyone because it is something that you cannot make a reference to, just words of mouth. But the thing I am most interested in is "creating awareness of giving" among people. At least it will be something for the new generations to think about because if everyone gives, the society will be better in reality."

reason for not sharing the story personal belief, opinion

In posting 8, participant observes other posters who are so eager to find facts i.e. whether the story is based on a true life story. He mentions that he rather pays attention to the key message behind the ad: “creating awareness of giving” which is a good thing for everyone and the society in general.

Interpretation

The participant takes on a compromising role. He may have noticed that there is too much politic going on as a result of the ad. His role is to shift their attention to focus on what a key message behind the ad really is.

Posting 9:

personal experience with the brand & product Claim inference, conclusion of the ad drawn from personal experience

"Internet is slow, broken but I pay full amount every month...That is giving is the best communication."

causal linkage

In posting 9, participant has a negative experience with the brand and product. She claims to pay full amount for bad quality product. Due to these reasons, this results in her making sarcastic inference/conclusion about the slogan of the ad.

Interpretation

The participant may have felt really frustrated about True as a brand. She reacts the way she does because she currently has a bad experience about the quality of the product/service of the brand.

Posting 10:

personally do not like the brand
 reason to watch the ad i.e. lesson- learned

"I didn't watch this ad because I like True Move...but I watched it because this ad teaches us to learn to help to those who have helped us. Don't only think about taking..."

In posting 10, participant mentions that he does not personally like the brand, but he watches the ad because the ad teaches him something.

Interpretation

The participant tries to show that he has opened up his mind to watch the ad even though he personally does not like the brand.

Generalizing the understanding

Based on the analytical coding and interpretation, I find similar traits or pattern these postings share among others.

- Variation in consumers' feedback due to unequal ability to interpret the core message and prior brand experience: consumers show variation in feedbacks i.e. some like the ad and have a positive attitude toward the ad while some dislike the ad (and the brand) and have a negative attitude toward the ad. This is due to the fact that some consumers have had a bad experience about the brand in general which, in turn, disrupt their processing experience, their ability to interpret the core message, attitude and ad evaluation. Moreover, these groups of participants have a tendency to find out more about the story presented in the ad whether the ad is crafted based on a true life story. When they find out that it is not, they create political postings in different forums and YouTube to try to convince other posters to believe the same way they do.

In contrast, consumers who are able to interpret core message behind the ad will process the ad more smoothly and thus make them like the ad and evaluate the ad positively. This group of consumers does not seek answers to whether the story is real. Their main focus is the core message behind the ad. As long as one uses the minds to watch, they do not need to seek for answer i.e. the answer lies in the key message itself if one manages to interpret and understand it.