Characteristics of visual storytelling advertisement

From a Millennial & Communication Professional point of view

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Bachelor Thesis in Communication Science (BSc)

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June 28th, 2019

UNIVERSITY OF TWENTE.

Abstract

In recent years, a lot of research has been devoted to the field of corporate storytelling, exploring the relevance for companies to employ storytelling as marketing promotion methods.

However, all too often the main focus was regarding the benefits of corporate stories at large, by this not necessarily concentrating on the advertising aspect. This research concentrated on the marketing aspect of visual storytelling advertisement and in how far these aspects might differ from a Millennial or communication professionals point of view. Hence, the objective of this research is to highlight if there are any clear distinction in the perception of what constitutes a good visual storytelling advertisement from once a Millennial and a communication professional's perspective. Conducting 16 semi-structured interviews, with a total of 10 Millennials and 6 Communication expert participants, allowed to deduce how the respective groups may perceive storytelling as a promotional method.

After finishing the data collection, all interviews were first transcribed and ultimately analyzed in-depth by means of an inductively developed codebook. The precise analysis allowed to differentiate between both participant panels and to reveal how far they differ or are aligned to one each other.

The results of this study showed that there are no direct observable differences in the respective responses of both participant groups, referring to what constitutes a good visual storytelling advertisement. However, it can be noted that the emphasis put on certain specific aspects such as a target identification might vary in how they are defined by the groups. Hence, the findings of this study can be used as complemental to existing literature. Consequently, the current literature can be used as a starting point of further research regarding more specifically the advertising aspects of storytelling.

Keywords: Corporate storytelling, Storytelling advertisement, Storytelling characteristics

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1. Introduction

Marketing and advertisement is a long known tool for marketers to promote their proposed services, goods or the brand in general. However, in order for companies to attain a competitive advantage in such a crowded market environment, a well-developed marketing strategy shows itself of crucial importance (Liljenberg & Bloom, 2018). Hence, with the evolution of time and technology, the possibilities at hand for marketers to promote their products, services or brands have enormously increased. This does not only imply varying strategies of advertisements but also new emerging media and the possibility to specifically target a predefined audience. In other words, companies nowadays have the opportunity to precisely target an audience on one specific medium at whom they can directly target their ad, which has been designed precisely for the identified audience and medium. Or as expressed by Kumar and Gupta (2016), technology has dramatically altered the approach by which firms can nowadays identify a very precise and concise target audience based on actual insights while the technology also enabling a two-way conversation instead of what previously was rather a one-way information dissemination. Such a precise target identification does not only help marketers to disseminate their ad's more precisely, but it does also allow them to gather more in-depth information about the audience which can help them to better design the advertisement according to the needs and wishes of this predefined group. Hence, a precise target identification is important in order to properly design and air the advertisement especially if implying new strategies as for example storytelling advertisement.

Storytelling is often referred to as narrative advertising, and as highlighted by Edson Escalas and Stern (2003), people tend to think in a narrative way rather than in an argumentative manner, hence it can have a positive effect on how customers think and how they perceive a brand or product (Woodside, Sood & Miller, 2008). During the last years, a lot of research and interests was put in storytelling advertisements strategies, as it is said to be an effective and powerful marketing strategy which can trigger market changes or help the general branding of the company (Akgün, Keskin, Ayar, and Erdogan, 2015). However, as a result of a highly competitive market, marketers should understand and incorporate the challenges and opportunities linked to storytelling in order to be able to cost-efficiently design and also achieve effects by means of advertising (Liljenberg & Bloom, 2018). In other words, storytelling advertising enables companies to differentiate themselves from their competitors as well as it helps to develop new or shape already ongoing relations with potential or actual customers (Fog, as cited in Liljenberg & Bloom, 2018). The decision to make a distinction between communication experts as well as Millennials is based on the associated character traits both groups are linked to as well as both groups somehow represent on the one hand

the producer of an advertisement (communication expert) and on the other hand a potential target recipient (Millennial). Also, an important aspect to differentiate between both groups was the often associated technology gap between them. Millennials are said to technology savvy (Meister & Willyerd, 2010), whereas communication experts, in this case, all being part of generation X, are not native to information communication technologies (ICT) and consequently not as technology savvy as are the millennial participants (Davenport, 1994). By such a clear distinction can be drawn between both groups with regard to their respective relationship with technology (McNamara, 2009), which may have a direct influence on how digitally diffused advertisements are perceived by the groups.

The main goal of this study is to highlight the general characteristics of good visual storytelling advertisement as found in the literature. By such, this study aims to answer the question;

"Is there a difference in the perceived characteristics of corporate storytelling advertisement between communication professionals & Millennials?".

Following, first, an extensive literature will be conducted in order to ultimately be able to compare the findings of this study with already existing literature about storytelling. The literature review will start with a description of the evolution of the strategies, methods, and goals of advertising. Subsequent insights into corporate storytelling, it's associated characteristics and it's growing importance within highly competitive market environments will be elaborated on. Following the literature review, the method and materials used for this qualitative study will be discussed. Next, the results of the study will be presented in an elaborated manner by presenting once the results of the Millennial participant and once those of communication expert participants. This paper will end with a short discussion, including implications for future research as well as a short overall conclusion.

2. Literature review

To start and in order to gain familiarity with the subject of visual corporate storytelling advertisement, the following literature review will first highlight the evolutionary changing goals, media and strategies employed by marketers in their chosen advertising approaches. By means of previously conducted research, insights into what customers look for when it comes to advertising communication will be elaborated on. Finally, a summary of the characteristics of corporate storytelling while linking it to visual advertisement goals as well

as elaborating on the internal and external benefits linked to visual storytelling will be analyzed.

These insights should serve as a basis in order to be able to further investigate if there are any differences in characteristic perception between Millennials and communication experts when it comes to visual storytelling advertisements.

2.1. Evolution of Advertisement strategies, methods, and goals

Without diving into any specific historical details of when and how, first signs of advertising have been discovered it can be said that advertising, as we know it today, is relatively new in its aspects but its general concept is as old as mankind (Presbrey, 2000). In other words, the general goal of advertising is not a new concept nonetheless, have the means, methods, the multitude of advertisements as well as the highly competitive market drastically changed the way of promotional marketing. These changes can mainly be explained based on the evolution of technology. Or as Kumar and Gupta (2016) stated, not only did advertising kept up with changing demands or interests but also with the constantly evolving technology. Both continue by expressing the swap from a one-way information transmission towards an interactive form of interaction to what might become a two-way conversation.

Hence, the interactivity, as well as the web being a rich media in itself, enabled marketers to take a narrative approach in their chosen advertising strategies. While taking a narrative approach in marketing in itself is not a new concept, the possibility to go a step further by not only defining a precise target audience but also including and considering the associated needs and wishes of the specifiüc audience. According to Edson Escalas (2004) narratives not only help people to better understand the world around them they also enable people to create meaning for what they encounter as well as for brands. He further continues by stating that people often illustrate the meaning of their actions by translating them into a story. Hence, the narration itself is not limited to the advertisement itself anymore as marketers nowadays can directly engage in customer discussion prior and after the advertisement, which can lead to a more convincing representation of what has been shown it the advertisement itself.

To get a better understanding of what aspects of advertising changed and in how far these changes implied new ways of advertising, different approaches taken by marketers as well as the evolution of advertising will be examined by taking a closer look at the used marketing strategies, the general goal of advertising as well as the used media in which to advertise.

2.2. Advertising Media Evolution

Companies communicate among others with their customers by means of advertising through various media (Hoffman & Novak, 1995). While for a long time the characteristics of the media at hand were of a passive and one-to-many nature (Kumar & Gupta, 2016), through which companies were only partly able to receive feedback from their customers (Hoffman & Novak, 1995), it swapped towards an interactive form of interaction to what might even become a two-way conversation (Kumar & Gupta, 2016). With regard to the evolving technology and more precisely the world-wide-web, Hoffman and Novak (1995) spoke of a '*revolution developing pp.1*', while Schwartz (as cited in Gretzel, Yuan & Fesenmaier, 2000) perceived it as the biggest opportunity and biggest challenge for companies at the same time. Nonetheless, do the internet usage percentages among adults of the United-States as presented by the "Pew Research Institute" clearly reveal the ever-growing importance of the internet over the last 15 years. While in 2005, 52% of the adult population in the United States used the internet this number saw a staggering increase by more than 58%, hence reached 89% of the population using the internet in 2018. Even if these numbers are only applicable to the United States, it can be estimated that a similar increase in internet usage and access can be found in any developed country.

In terms of media, the emergence of the world-wide-web also opened up new platforms or means for marketers to actively advertise their products, service, or brands. Literature often refers to traditional and new media, with traditional media including newspapers, television or radio broadcasting, while new media includes all sorts of media to be found on the internet. So it is fair to argue that the internet in itself can be seen as a new media which emerged. However, based on its novelty it first had to be learned and used in order to reveal it's full potential and possibilities as well as understanding the medium more in detail.

Besides the development of the internet, it is as important to notice the co-evolution of marketers in terms of being technology-savvy. As revealed earlier, the medium itself first had to be learned and understood in order to be able to actively use it and in the best case also benefit from it.

Hence, based on the new technology and rich media at hand for marketers, as well as themselves being more technology-savvy, more diverse and interactive promotional techniques can be used on a regular basis, compared to what previously could be seen as exceptional and rarely used methods.

2.3. Goals

Since the early beginnings of advertising, marketers do not only seek to promote their products or services but do also aim at transferring more of the brand to the audience (Nelson, 1974). In other words, can advertising goals be seen as the willingness of companies to not only present a specific product or service but also to promote the company behind the product as well as it's associated values. Nelson (1974), made a distinction between customers quality perceptions prior to, or after purchasing a product/service. On the one hand, he speaks of a quality perception prior to the purchase and on the other hand, a quality judgment after the purchase what he calls "experience qualities" from sides of the customers. Andreasen (1994) in his attempt to define social marketing, underlines that the main goal or what he calls "bottom line" of social marketing is to achieve a behavioral change within the target audience. Nonetheless, does Andreasen (1994) further continues by expressing that all too often marketers simply present facts and figures about the product/service while assuming it being enough for customers in order to influence their attitude development. Such a straightforward approach hampers the view of marketers in the sense that they misinterpret what they perceive as relevant and what is perceived as relevant by the community. Consequently, often the communication through factual influenced advertisement does not result in the believed attitude change as may thought so at first. This misinterpretation or as expressed by Andreasen (1994), the neglecting of the 'bottom line' can lead to massive unnecessary marketing costs and show itself not as effective as might think so.

In a more recent study, Dessart (2017), made a distinction between traditional and new ways of advertising, by revealing that narrative advertising does not only aim at presenting specific characteristics, facts of a product or service but does aim to establish an emotional bond with actual or potential clients.

Hence, the general goals and aims of advertising stayed the same, but by means of richer media being available marketers have the unique opportunity to bond on a more emotional or personal level with customers than it might be the case for traditional media. If combining the claims of Nelson (1974), Andreasen (1994) and Dessart (2017) it becomes clear that all of them highlight the aim of marketers to promote more than the mere product/service, only did the media and possibilities at hand differed for the three sources. While in 1974 marketers could not make any connections to new media advertising, in 1994 the experience with the web-medium was still in its fledgling stages but if compared to the claim by Dessart made in 2017 one can observe that the three are somehow interconnected. This interconnection can be underlined as all three authors highlight the goal of promoting more than the mere product/service facts and figures.

By such technology enabled marketers to make use of more interactive media which increases the chances that customers bond to the brand in general.

2.4. Evolution of strategies

With the Internet itself being considered as a whole new medium at hand for marketers to promote their goods, services, brands or organizations, it is fair to say that new strategies or ways of promoting evolved simultaneously. While Evans (2009) indicated that online advertisement significantly differs from traditional advertising, earlier research by Gretzel, Yuan, and Fesenmaier (2000) underlined the interest of the industry and researcher in the differences or similarities between online or offline advertising. Gretzel, Yuan, and Fesenmaier (2000) propose two points of view, on the one hand, they consider web-advertising strategies as compared to traditional media advertising strategies, and on the other hand, they perceive both strategies as different, however, somehow interconnected. In other words, do the possibilities may vary for new or traditional advertising, but the basics of traditional advertising strategies do still have to be acknowledged when engaging in web-advertising. Hence, the characteristics of new media differ from the ones of traditional media, as Zeff and Aonson (as cited in Gretzel, Yuan and Fesenmaier, 2000) spoke of the web enabling consumers to actively interact with the advertisements, Hoffman and Novak (1995) or Kumar and Gupta (2016) described it as an interactive form of communication which compared to traditional media moved away from a one-to-many communication model towards a many-to-many communication model.

The more apparent difference lies within the structure of online advertising, as it does allow marketers to retrieve more details about the target audience (Evans, 2009). This supplemental information about customers can help the organization to more specifically design and adapt to the needs and wishes from sides of their customer base. In other words, the interactivity as well as the surplus of gathered customer information provides the opportunity for companies to move away from a fact-based advertising strategies which aim to persuade the viewers by means of logical argumentation, towards narrative advertising which aims to convince the viewers by means of emotions or personal connections made between them and the product/service or brand(Ching, Tong, Chen, & Chen, 2013).

While some authors claimed that the strategies for traditional media and new media being completely different, others referred to the similarities and interconnectedness of both (Gretzel, Yuan, & Fesenmaier, 2000). They revealed that in the early beginning of the web being used as a promotional medium, the opinions differed in terms of the advertising strategies used on the web. Another approach is to consider the Web as a medium that combines the elements of other media but is more than their sum. Advertising through the

Internet requires new skills and distinctive approaches; however, it cannot be accomplished without knowing the basics of traditional advertising.

Hence, it is reasonable to say that any marketer aiming at introducing storytelling as a promotion technique needs to have some pre-knowledge of the general market characteristics, in the best case have some prior marketing experience as well as being technology-savvy in order to correctly retrieve and analyze the data found online. These aspects can be seen as pre-requirements for marketers to include storytelling as a promotion technique within their organization.

2.5. Corporate stories

As previously mentioned did marketers constantly need to adapt their advertising strategies to the ongoing evolving technology, in order to stay successful in a highly competitive market. Especially, if considering that advertising is one mean tool for marketers and brands to promote their products, services, or the general characteristics of the brand itself (Ching, Tong, Chen, & Chen, 2013). In his work on consumer brand connections, Edson Escalas (2004) described that marketers are able to build a special meaning for the brand by means of advertising. Hence, one can argue that by means of advertising, marketers not only have the possibility to attract new customers but also to strengthen already ongoing relations with clients. In this sense, due to the fast-evolving technology, the possibilities, methods, and means by which marketers promote a service, product or the general brand characteristics have become more interactive. Advertising strategies swapped from a one-way communication or information dissemination towards a more two-way conversation (Kumar & Gupta, 2016), as brands nowadays actively engage in customer discussion, on for example social media, or on specific blogs.

In the early beginnings of corporate storytelling, it was mostly linked to aspects such as safety assurance, wellbeing or risk deduction (Gill, 2011; Wilkins, 1984). However, Wilkins (1984) further continues that the limitation to the previously named aspects might be too rigid and straightforward to successfully tell a persuasive story. Companies having a clear set of detailed examples representing past management actions can help to give the transmitted ideas a lively character.

More recent literature highlighted the aspects of persuasion, motivation, and inspiration as being key components of successful storytelling advertisement (Gill, 2011; Barnes, 2003). In her work about the power and importance of narrative stories Barnes (2003) laid open the benefits of well told and consistent stories, and in how far these stories can have far-reaching effects. Properly told stories, revealing why a company was formed which challenges it encountered on its way as well as its future prospects and goals can have a significant

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influence on building up or maintaining relationships with customers, employees, shareholders or partners of the company itself (Barnes, 2003). The idea of transmitting the information of why a company acts the way they do helps external customers but also internal employees to build a connection with the company or brand itself. This concept of developing a strong 'why' can also be found in the books of Simon Sinek "Start with Why" (2009) and "Find your Why". In his books, Sinek underlines the importance of actively providing customers with a climb of why a company acts in the way they do, as this will enable external customers to identify with the brand on a more personal level.

According to Sinclair (2005) stories can serve to bring people closer together on a physical as well psychological level, but the impact of any story does also depends on the richness given for the chosen media channel. In other words, based on the high media richness of the web, companies have recognized the opportunity to combine several marketing tools applied for traditional media marketing purposes which can actively increase the richness of the information. Sinclair (2005) & Gill (2011) also highlighted the importance of the personal elements being present within stories, as these aspects enable marketers to build up a context which might be in line with the receivers (customers) personally held perceptions and beliefs and hence it might make the advertisement more mesmerizing. Or as Hansen (as cited in Gill, 2011) stated that a story in contrast to the mere enumeration of facts and figures potentially can add a personal individual segment of comprehension and attachment.

2.6. Characteristics of corporate storytelling advertisements

By means of corporate storytelling advertising, marketers can promote messages which can forge new point-of-views, strengthen certain beliefs or behaviors (Gill, 2011). Lugmayr et al. (2016), in a first attempt to define serious storytelling, found that storytelling can be seen as a more memorable promotion technique, enabling customers to make sense of the world around them as well as intensifying connections and identification between the brand and clients. Or as expressed by Herskovitz & Crystal (2010), stating that storytelling can be perceived as a more memorable method through which customers make sense of the world around them as well as it shaping new, or reinforcing already ongoing, connections between customers and brands on an emotional level. Further storytelling can be perceived as a more natural and intriguing form of communication, being applicable for a more diverse target audience (Gill, 2011).

Hence storytelling can be described as the process of establishing a message that generates new angles of perception, helping to boost opinions or behaviors by means of narration about the company's characteristics, its products/services as well as mission and vision statements. However, do the previous attempts to define the characteristics of corporate storytelling differ among each other. Additionally, little empirical research on the

perceived characteristics of storytelling advertisement can be found. Ultimately it is hard to deduce with certainty upon certain characteristics while excluding others. Below in table 1 a small fraction of authors describing the characteristics of visual storytelling. These examples have been chosen as they showed themselves more applicable for an advertisement purpose as it may have been the case for other literature about corporate stories in general.

Table 1

Characteristics of visual storytelling advertisement

Author	Characteristics
Barnes, (2003)	- Clear values - Emotions - Strong Characters & Plot
Gill, (2011)	- Prospective value - Strong Characters - Familiarization - Promotion of trust
Woodside, Sood & Miller (2008)	- Conversation between brand and customers - Chronology & Causality - Drama
Diaz, Vayá, Signes (2014)	- Personal PoV - A dramatic question to be answered - Emotional content - Clear Narration

| Lugmayr, Sutinen, Suhanen, Sedano, Hlavacs & Montero, (2016) | ● Context
● Course
● Content
● Channel |

2.7. The growing importance of storytelling advertisements

In a digitally influenced environment, an organization's accomplishments are often linked to intangible assets such as its general reputation, the brand's relationships or trust of customers in regard to the company (Post, as cited in Gill, 2011). Edson Escalas (2004) claims that narrative processing enables or reinforces what he calls 'self-brand connections' (SBC), between customers and brands. He further continues that storytelling advertisement has the possibility to create a link between brand and consumers, as the perceived story is often translated into personally experienced stories, hence, it may influence the self-brand connections in a positive manner if the experience oneself encountered was of positive nature as well. Additionally, it is also crucial to mention growing customer expectations with regard to well targeted and well-constructed advertisements. Both the higher customer demands as well as the beneficial outcomes corporate storytelling can have on not only an external level but also an internal level clearly reveal the growing importance for companies to implement corporate storytelling in their marketing strategies.

The decision to investigate the potential differences or similarities between Millennials and active communication experts was based on their distinct influence on the advertisements. By such often communication experts, are amongst others responsible for the development and realization of storytelling campaigns, and on the other hand, the Millennial generation often serves as a potential target group for the latest campaigns. Additionally, the differences in technology-gap between both participant groups seemed to be of an important aspect, by such Millenials are said to be technology-savvy whereas communication experts, for this study all part of Generation X (1963-1981) (Jurkiewicz, 2000), are often referred to as less technology apt. Therefore, the main research question was split into two distinct questions each of them elaborating on the perceived characteristics of once the millennials and once the communication expert participants.

"What are the perceived characteristics of good visual storytelling advertisements from a communication professional point of view?"

"What are the perceived characteristics of good visual storytelling advertisements from a Millennial point of view?"

3. Research Method

3.1. Research design

The purpose of this study is to investigate if, and in how far discrepancies in perception between Millennials and communication experts exist when thinking about the perceived characteristics of storytelling advertisement. It was decided to conduct semi-structured interviews as they left some space for in-between questions respectively follow-up questions if the participant revealed an interesting aspect which seemed to need more in-depth argumentation. Also based on the relatively low sample size of a total of 16 participants semi-structured interviews seemed to be the best method in order to obtain a maximum of information of every single participant. This is mainly as semi-structured interviews are said to be a flexible research method from which one can retrieve rich and detailed personal information from the participants (Boeije, 2009). Additionally, as expressed by Pathak and Intratat (2012) semi-structured interviews show themselves as a useful research technique if little empirical research has been devoted to this area. With regard to the current research, this study can be perceived as a first attempt in making a differentiation between two specific groups, namely millennials and communication experts.

3.2. Research Procedure & Topics

In total 16 semi-structured interviews were conducted with ten Millennial participants and six communication experts. The interviews started with some general questions regarding advertising at large, followed by questions being more related to storytelling advertising. In this sense, participants were asked if they perceive advertising as an effective promotion method for them personally and in general. Following, they were asked if they recall any specific storytelling ad, and what exactly made them remember this ad over another. Additionally, participants were asked where and when they encounter most ads, and if they generally perceive them as an innovative way of promotion.

All the interviews were conducted in a quiet and isolated area. As it was not possible to conduct all the interviews in one area, the decision to let the interview participant choose the interview location was in order for them to feel comfortable.

3.3 Participants

For this study, two distinct participant groups were relevant on the one hand, Millennials and on the other hand communication experts. The decision to make a distinction between both groups was one the one hand due to their different relationships with information communication technologies. But on the other hand also because they can be seen as producer and consumer of advertisements as no millennial participant yet had work experience or followed a communication-oriented study. Communication professionals were considered any person having more than five years of work experience in a managerial position as well as having high expertise as a communication professional. On the other hand, Millennial participants did not need any prior knowledge or work experience but the most important aspect was that they are technology-savvy. Therefore, no clear age restriction was made for the Millennial audience but all participants have grown up in a digital influenced environment (Considine, Horton, & Moorman, 2009).

Access to the participants has mostly been gained through a personal network, in other words, did an experienced communication expert in Luxembourg helped in recruiting other communication experts from Luxembourg. On the other hand, Millennial participants were directly contacted by the researcher and asked if they want and have time to take part in the interview. By such an evaluation of the know-how of the Millennial participants was ensured as most of them were recruited by means of new technology communication whereas the expert recruitment happened via e-mail. Also with regard to the validity of the results, the intention of not interviewing millennial participants currently following a communication-related study was made.

Finally, the mean age of the Millennial participant was of 23.1 with the youngest participant being 20 years of age and the oldest 27. Regarding the communication professionals the mean age was of 48,9 with the youngest participant being 38 years old and the oldest 61. From all sixteen participants, five were females which ensured a two-sided point of view.

3.4. Data analysis

Once all the data was collected, first all interviews had to be anonymously transcribed in order to be able to ultimately code them. However, before coding the transcripts, a general

codebook was inductively elaborated (Appendix B) based on the responses of the participants. The codebook was deduced by closely analyzing the responses of the participants in order to highlight the most important aspects of every single interview while ultimately being able to draw connections between them. This lead to a quite extensive codebook with a total of 76 codes. Nonetheless, was the codebook structured in main and sub-categories in order to ultimately be able to differentiate between answers specifically linked to storytelling or simply towards the general perception of advertisement.

All the transcripts were restructured in separate statements from the participants. The restructuring of the transcripts helped to better classify statements of participants and link them to one specific code. Additionally, in order to ensure high inter-coder reliability, 10% of the transcripts were coded by another person, by such one Millennial and one communication expert interview was coded independently by the two researchers. With a Cohen's Kappa of 0,845 a high intercoder-reliability was ensured and the remaining interviews could consequently be coded and analyzed.

3.5. Ethical considerations

In qualitative research, it is especially important to consider ethical implications. As in this case study, a relationship between the researcher and the participant was established through means of interviews, aspects such as an honest and open interaction, mutual respect, avoiding misunderstandings and respect for each other's privacy need to be considered. Also, participants were ensured that the data will be treated confidentially and that it will be anonymized so no one can trace back who gave one specific answer. Since the research includes neither the participation of minors or other vulnerable individuals, nor does it discuss highly sensitive topics, participants are not in need to discuss or clarify anything prior to the interviews. The informed consent form, provided to the participants prior to the interviews, was used to inform them about the exact procedure. Particularly, which data will be collected, the nature of the study as well as its goal and where the findings will be published.

4. Results

This research, aimed at finding generational differences in regard to characteristic perceptions of visual storytelling advertisements. By such, there has been made a distinction between on the one hand Millennial participants and on the other hand from sides of communication experts. Once all the interviews were conducted as well as anonymously

transcribed, an inductively created codebook (Appendix B) served to further analyze and compare the responses of each participant.

As all interviews were similarly structured, the results will be split into three independent parts in order to be able to deduce specific similarities and differences between both participant groups. Following first the general results, meaning the general perception towards advertising at large will be discussed, followed by a more in-depth comparison between Millennials and communication experts with a concentration on storytelling advertisement.

4.1. General results

Starting of the interviews by asking the participants what they generally perceive as an advertisement allowed to deduce a first general perception of each of them towards advertisement at large. Nearly all participants had a "neutral" perception towards advertising at large, and only a small fraction expressed that they have a generally negative perception of advertisement. They mentioned that they perceive it as disturbing and overwhelming in a sense that against their will they are disturbed in their leisure activities.

"A TV advertisement is something that disturbs my movie and that annoyingly reappears after thirty or ninety seconds again… and I'm pretty pissed by that" - Millennial participant

Following all participants were asked to describe what for them personally would make up a good or a bad advertisement. This question was asked to be able to analyze at the end if and in how far people perceive Storytelling advertisement as something different from traditional advertising. With regard to what was perceived as a good advertisement, 83% (N=16) mentioned the aspect of the Ad having to be "informative" in a sense that it is easy to understand and relate to. Followed by 75% (N=16) mentioning the importance of the Ad having a "remember factor". In other words, the majority of the participants mentioned that the advertisement should not only be informative but it has to be remembered in order to be perceived as a good Ad. Nonetheless, did most of the participants underlined that in order for any advertisement to be remembered, there are some additional characteristics which have to be present. Where for some this included emotionally rich advertisements, for others, it included well targeted or personalized advertisement or as expressed by multiple participants, it has to be "catchy".

"Good visual advertising I'd say it has to be catchy(...), it has to be easy to remember"
- Millennial participant

On the other hand, when asked what would make up a bad advertisement, 75% (N=16) of the participants expressed that they perceive something like a bad advertisement if they feel it being "boring", followed by 50% (N=16) categorizing it as "impactless" or "obtrusive". By such, they mentioned that such an advertisement would have no respectively very little impact on them personally as they tend to forget it relatively quickly after watching it. Both quotes here below, show the position some participants had when asked about what a bad advertisement would look like for them.

"A bad advertisement is something that is too much of a cliché." - Millennial participant

"And then when it comes to bad ones I think I don't like ones that are very aggressive just shouting at you (…) trying to hammer down a point " - Millennial participant

Following the results from once a Millennial point of view and once from a communication expert point of view will be elaborated on. The emphasis will lie on the results with regard to visual storytelling advertisement, in order to be able to deduce if and in how far differences between both groups exist with regard to the characteristics of good visual storytelling.

4.2. Millennial perception

From a Millennial stance, 70% (N=10) of the participants had immediate knowledge about what storytelling advertisement would look like, while 30% (N=10) of the participants mentioned that they would not directly know what storytelling would be. Nonetheless, out of those participants not being familiar with the concept of storytelling (30%), 67% (2 out of 3) had a specific example of a storytelling advertisement in mind. Hence, even though at first, only 70% (N=10) had an immediate recall of what storytelling would be, 90% (N=10) of the Millennial participants had a specific example of a storytelling advertisement in mind.

This clearly shows that storytelling as a general concept might not be something the participants have heard of. However, they did unconsciously encountered some storytelling advertisements, and some of them got stuck in their mind, as they were able to intuitively recall specific examples during the interviews. Consequently, this may also explain why 80% (N=10) of the participants perceive storytelling advertisements as a good technique of promoting a good, service or the general brand. While all participants expressed that they perceive storytelling ads as something different to classical means of advertising, 70% (N=10) perceived it as a better mean compared to only 30% (N=10) indicating that it is

comparable to classical advertisement. Revealing that not one single Millennial participant perceived storytelling as a worse advertisement method shows the general contentment towards this specific mean of advertising.

Additionally, 90% (N=10) of the participants said that they are exposed to a very little amount of storytelling advertisement in their daily lives, however over half of the participants 60% (N=10) named that they would appreciate if exposed to more storytelling advertisements, while 40% (N=10) feel that the amount they encounter momentarily is sufficient.

The participants being able to give a specific example of one or multiple storytelling advertisements, a vast majority of respondents mentioned that they remembered the Ad because they had the feeling that they could more easily connect with the ad itself.

"If you belong for example to the group of people being displayed in the story then it's a lot easier to connect to the brand and have positive feelings towards it." - Millennial participant

Also when asked why they remember this specific example, a lot of participants mentioned aspects such as the ad's generally being more appealing or innovative, as well as consistent in their messages. This reveals that the reasons why different participants could recall specific examples were multiple, however, mostly the connection between the brand itself and the customer was perceived as a crucial aspect of it. Nonetheless, in order to be able to establish a connection between the brand and the consumer, customers expressed the necessity of a consistent element being present. By such the overall advertisements of one specific brand need to be consistent in a way that all the messages transmitted by different Ad's are comparable between each other. In the best case, this could result in customers perceiving the company from a more personal stance than it being a mere profit-oriented organization trying to maximize their returns as can be seen in the quotation here below.

"Yeah, there's a red line in that sense that they build up a story for the company. So the company is perceived as a person somehow" - Millennial participant

Finally, at the very end, all participants were asked what for them personally would be the characteristics of good visual storytelling advertisements. This question was asked in order to see if they mention similar aspects as in the beginning when asked what would constitute a good or bad advertisement in their perception with no link yet made to storytelling. Most respondents, named characteristics such as an easy identification with the product, service, brand or a character being represented in the ad or a logically and well-designed advertisement.

The most frequently mentioned characteristics of good visual storytelling from a Millennial point of view can be seen in table 2.

Table 2

Most relevant characteristics for Millennial participants

Characteristics	Explanation	Quotes
Identification element	Participants should be able to identify with the promoted product/service, brand or the characters involved in the Ad.	*"I think that one main goal is to make people remember you as a brand and as a company or organization(...) who you are and what you stand for."* - Millennial participant
Logical/Consistent	The advertisements should build up upon each other, while having a consistent message which is transmitted throughout all the ads.	*"It has to make sense for the consumer(...). So there has to be a certain logic through it even when it's pretty short."* - Millennial participant
Well-designed	The advertisement should combine good visual and auditive aspects as well as making use of new technologies in order to combine both.	*"I think that there should be fitting music to the video either with lyrics or instrumentals, the music should reflect what the visuals are showing. So I think that's one complimentary thing but about the visuals themselves."* - Millennial participant
Emotionally rich	The advertisement itself should trigger some kind of emotions within the viewer.	*"I think a lot works on an emotional basis (...)"* - Millennial participant *"(...) Something that emotionally touches you in any way."* - Millennial participation

Truthful	The transmitted message needs to be truthful in terms of the values being aligned with what the company stands for. It should not include any misleading information.	*"So truth and therefore trust is a very big selling point for advertisements."* - Millennial participant

4.3. Communication Expert perception

On the other hand, from a communication expert point of view, 100% (N=6) of the participants had immediate knowledge about what storytelling advertisement would be. Of all the participants only one participant was not able to recall a specific example of a storytelling advertisement. Also, all of the expert participants perceived storytelling as a good and different means of advertising while only one respondent mentioned that he perceives storytelling and classical advertising as the same, stating that it only differentiate by the tools which have been made use of for designing the advertisement.

"No I perceive both as similar, you can look at it as a toolbox with multiple tools, and storytelling is one tool out of many." - Communication expert participant

On the other hand, other participants looked at it differently, by stating that they do a distinction between both forms of advertising. Hence, out of the 84% (N=6) indicating that they perceive storytelling as a different form of advertising, 60% (N=6) do perceive it as a better mean. Also, similarly to the Millennial participants, all of the experts mentioned that they are only exposed to very few storytelling advertisements in their daily lives. More than half of them voiced the desire to encounter more storytelling advertisements as they momentarily do.

When asked why they could remember the specific storytelling advertisement example previously stated, the reasons given by the expert participants were comparable to those of the Millennial participants. By such, the majority expressed the Ad's having to be emotionally rich as well as innovative in its design which consequently made it easier to remember the Ad. Also, the experts mentioned that the connection towards the product, brand or service is easier to make through means of a storytelling advertisement as through means of classical advertising. All these elements consequently make an Ad more appealing for them as consumers and therefore stuck in their minds more than it would be the case for other advertisements.

"They are playing with emotional content, and that triggers emotions within me."

- Communication expert participant

Finally, all interviews ended with the same questions as asked to Millennial participants hence, all participants were asked what for them personally would be the characteristics of good visual storytelling advertisements. In order to be able to compare the results from once the Millennial participants and the expert participants, in table 3 the most frequently named characteristics are regrouped. A first insight which becomes relevant is that compared to Millennials, the Expert participants were way more goal focused, in this sense, they emphasized that no matter the advertisement, the judgment of it being considered as good or bad by customers is not as important as reaching the objective of the advertisement.

Table 3

Most relevant characteristics for Communication Expert participants

Characteristics	Explanation	Quotes
Emotionally rich	The advertisement itself should trigger some kind of emotions within the viewer.	*"Strong emotions. Again it must be strong in emotions that captures my heart as somebody who's looking at it."* - Communication expert participant
Truthful	The transmitted message needs to be truthful in terms of the values being aligned with what the company stands for. It should not include any misleading information.	*"This means which is interesting innovative and which is true because if storytelling is not true you want to get rid of it. You will know more considerate because you have the impression that this brand is cheating on you."* - *Communication expert participant*

Identification element & A precise target audience identification	Participants should be able to identify with the promoted product/service, brand or the characters involved in the Ad. Experts expressed the identification element being closely linked to a precise audience identification, in terms of knowing your audience in order to make use of elements that specific audience identifies with.	*"Knowing how the customers behave as well as their needs & wishes(...) in that sense not pulling/forcing the customers towards you as a brand but waiting for the customers to come towards you themselves as a reaction to the ad."* - Communication expert participant

4.4. Comparison and interpretation

As can be seen from the results, the main associated characteristics with regard to storytelling from both the Millennials and the expert participants are very similar. By such both groups emphasized on aspects such as an emotionally rich, truthful and well-designed advertisement. However, with regard to the "identification" element, a slightly different understanding can be seen within both respondent panels. On the one hand, the Millennial respondents underlined that they themselves should be able to identify with the advertising itself, a character presented in the ad or with the brand as a result of the ad. On the other hand, the expert participants took a slightly different approach as they took a professional point of view by stating that the viewer of an ad needs to be able to identify with it. They always linked the identification factor with a precise target audience identification, as they mentioned that any advertisement in order to be successful needs to be specifically adapted to one pre-defined audience. Nonetheless, the expert participants mentioning the importance of a very precise target-audience identification left out the importance of precisely defining their associated characteristics. In this sense, even though they emphasized on very precisely identifying an audience, they left open the characteristics of them. Putting this in relation to what was said by the Millennial participants, one can observe that all too often they highlighted that they want to be convinced by a precisely targeted Ad which presents them with personal benefits resulting from the usage of the product/service.

5. Discussion

5.1. Main findings

Once all data was collected, transcribed, and analyzed in-depth, the results showed that there is no clear difference between Millennials and communication experts with regard to the perceived characteristics of good visual storytelling advertisement. However, it can be noted that even though generally the main characteristics are comparable for both participant groups, slightly different points of emphasis can though be revealed.

By such the results of this study clearly, reveal the similarities between Millennials and communication experts when it comes to the respective personal perceptions of what constitutes a good visual storytelling advertisement. Both participant panels highlighted the importance of a well-targeted, informative, trustworthy and emotionally rich advertisement to be of crucial importance. These characteristics are also aligned with what can be found in literature, as for example the claim of Barnes (2003) stating that it needs to incorporate and transmit clear values, in an emotionally rich advertisement containing a strong plot which captures the attention of the viewer.

However, as expressed by Herskovitz & Crystal (2010) stating that storytelling can be seen as a more memorable method of promotion it first needs to be aligned with the specific target audience characteristics. In this sense, a precise target audience identification is not sufficient in order to develop a convincing and interactive message. It is not enough to simply present clear values of the company, a strong plot or an advertisement which is rich in emotions as expressed by Barnes (2003) but it needs to fit the characteristics of the previously designed target audience in order to have the desired effect.

To refer to Lugmayr et al. (2016), the context, course, content, and channel are important aspects for any marketing department aiming at incorporating storytelling as an advertisement strategy. However, it could be argued that the audience characteristics need to be understood and clearly defined prior to defining the content or context of the advertisement. With regard to the claim of Kumar & Gupta (2016) stating that advertisement moved from a one-way communication towards a more interactive communication model, it can be noted that this does not necessarily is the case if prior requirements are not taken into consideration. Taking both claims into consideration it should be noted that an interactive and two-way communication between brand and customer is not solely linked to what Lugmayr et al. (2016) described with the four C's (content, context, course, and channel) but a fifth concept of characteristics could be added as it seems to have a significant impact on the effectiveness of an advertisement.

Hence, the claims by both authors are of high relevance nonetheless, it could be argued that they miss out the important aspect of a clear and in-depth knowledge, about the character traits of the pre-defined target audience. In other words, first, the target audience at which the ad is directed not only needs to be very precisely defined but additionally needs to be examined more in depth. By such, it is important to adapt the message transmitted through the advertisement towards the specific characteristics of the pre-defined target audience in order to achieve the desired outcomes.

These insights reveal the necessity to make use of all the customer data, companies nowadays have at their disposal through means of rich media such as for example the internet. By such, they not only need to define an audience by generalizing them through means of belonging to one generation, but a more elaborated identification is somehow required. Such a more in-depth identification would incorporate information about the specific interests, hobbies, beliefs and values of the defined audience. Hence, it is of high interest for both the consumer of an advertisement as well as the producer of the latest to exactly adapt the specific advertisement towards the personal character traits of what has been decided as the target audience.

5.2. Future research direction

This study was a first attempt to make a differentiation between what can be said the consumer and the producer of any storytelling advertisement. By such, analyzing the differences in perception of what constitues a good visual storytelling advertisement between Millennials and communication experts helped to be able to further elaborate on the present literature. The differentiation between both groups helped to reveal the importance to not only define a precise target audience but also to elaborate on the audience character traits in terms of defining them more in-depth as this helps to better design an advertisement adapted to their needs and wishes.

During the data collection, it became clear that some further restrictions to participant selection should have been considered. By such, it would have been of high interest to not only distinguish between Millennials as well as communication experts but on the same hand, it would have been useful to have the requirement of all the participants having prior knowledge about storytelling as a marketing concept. Additionally, it should be noted that the sample size was rather low, with a total of sixteen participants, ten Millennial participants, and six communication experts. Therefore more elaborated research in terms of a higher participant number would help to deduce more significant results. Also, it could be of high interest to show all the participants one or multiple specific examples of storytelling

advertisements prior to the interview in order for them being able to compare the shown example to the example they have in mind. In this case, a research with a company employing storytelling as a marketing strategy could be of high interest as it would enable to more precisely deduce the impacts these advertisements would have on the defined target audience.

Furthermore, this study focused on the external benefits of storytelling advertisement, and which possible positive and negative outcomes it might have. However, storytelling is also closely linked to internal benefits, which have not been discussed in this paper nonetheless can reveal further interesting and relevant insights.

This study can be seen as an addition to existing literature, as it reveals interesting elements for both scientific follow-up research around the topic of storytelling as well as for marketers intending to include storytelling techniques as a promotional method. Hence, the findings of this study may help communication professionals to more specifically adapt their advertisements to the respective target audiences. Also, relevant for any marketer intending to include storytelling as a marketing technique, it is interesting to not only be aware of the associated characteristics of what constitutes a good visual storytelling advertisement as described in the literature, however, it is also highly relevant to be aware of the possibilities storytelling can bring along. In other words, can events as for example the "Super-bowl" in the United-States be seen as a playground for brands displaying their innovative and long developed advertisements. Most of the represented advertisement are Storytelling ads. However as this specific event is only once a year it can be noded that even though these ads most of the times are perceived as innovative as well as having a strong remember factor, most brands do not employ similar techniques in their daily promotion techniques. Hence, it could be argued that instead of making it the exception to showcase the innovative and creative advertisements, it should become normality and more frequently used. Finally, it could also be of high interest to differentiate the impacts of storytelling advertisement and non-storytelling advertisement for one specific brand. By such companies showcasing an advertisement on an event such as the super-bowl could compare the effectiveness and the perceived quality of these ads to the non-storytelling ads of the same company.

5.3. Conclusion

To conclude this study can be seen as an addition to existing literature as suggested in the result part as well as a first attempt to analyze the generational differences with regard to storytelling advertisements. Even though no clear differences between Millennials and communication experts could be found, however, the results revealed an additional aspect having a high impact on how an advertisement is perceived by its viewer. Namely, the

importance of not only defining a specific target audience but to go on step further by designing the advertisement corresponding the character traits of its target audience can reveal itself of high relevance.

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Appendix A - Interview Layout

1. What is a TV-Advertisement for you?

    What makes up a good or bad Ad?

1. Do you perceive Ads as being effective for you or in general?

a. What makes them effective in your opinion?

2. Have you heard of Storytelling Advertisement?

a. Yes → What are your thoughts?

    No

2. Do you perceive Storytelling Advertisement as something different from normal Ad's?

a. Better or worse - More effective? For you or in general

2. Do you know any specific storytelling advertisements?

3. Where did you encounter a storytelling advertisement?

4. What made you remember them?

5. Do you think that the Advertisements which you encounter are being innovative or rather outdated?

a. European/American/Asian

2. Where do you encounter most Advertisements?

a. TV/Internet - European/American/Asian ?

2. What are in your eyes characteristics of a good visual storytelling Advertisement?

Appendix B - Codebook

Table 1

Inductively deduced Codebook

---

1. General Ad impression

1.1. Neutral

1.2. Disturbing

2. Ad quality

2.1. Good

2.1.1. Catchy

2.1.2 Informative/Logical

2.1.4. Easy to remember

2.1.5. Emotionally rich

2.1.6. Innovative

2.1.7. Personalized

2.1.8. Reach objectives

2.2. Bad

2.2.1. Cliché/Boring

2.2.2. Obtrusive

2.2.3. Unclear/Impactless

2.3. Subjective

3. Ad effectiveness

3.1. Personally

3.1.1. Yes

3.1.2. No

3.1.3. Sometimes

3.2. Generally

3.2.1. Yes

3.2.2. No

4. Storytelling awareness

4.1. Yes

4.2. No

4.3. Specific example

4.4. No example

5. Storytelling impression

5.1. Good

5.2. Bad

6. Different to classical

Ad's

6.1. Yes

6.1.2. Better

6.1.3. Same

6.1.4. Worse

6.2. No

7. Remember factor

7.1. Less product focused

7.2. Innovative/Special

7.3. More appealing

7.4. Easier to connect

7.5. Consistency

7.6. Emotionally rich

7.7. Precise targeting

8. Storytelling exposure

8.1. A lot

8.2. Moderate

8.3. A little

8.4. More desired

8.5. Enough

8.6. Less desired

9. General Ad exposure &

Origin

9.1. TV

9.2. Web

9.3. Social Networks

9.4. A combination

9.5. Other

9.6. European

9.7. American

9.8. A combination

10. General Ad

impression

10.1. Innovative

10.2. Not innovative

11. Storytelling

characteristics

11.1. Identification

11.2. Catchy

11.3. Logical

11.4. Consistency

11.5. Well designed

11.6. Entertaining

11.7. Easy to remember

11.9. Truthful

11.11. Emotionally rich

Appendix C - Response Tables

Table 2

General Ad impression - Expert participants

Codename	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5	Expert 6	Total
1. General Ad impression	0	0	0	0	0	0	0
1.1. Neutral	1	1	1	1	1	1	6
1.2. Disturbing	0	0	0	0	0	0	0
2. Ad quality	0	0	0	0	0	0	0
2.1. Good	2	0	1	0	1	1	5
2.1.1. Catchy	1	0	0	0	0	1	2
2.1.2 Informative/Logical	0	0	0	0	0	1	1
2.1.4. Easy to remember	1	0	1	0	0	0	2
2.1.5. Emotionally rich	2	0	0	0	1	0	3
2.1.6. Innovative	0	1	0	0	0	0	1
2.1.7. Personalized	2	0	1	0	1	0	4
2.1.8. Reach objectives	0	2	0	2	0	1	5
2.2. Bad	2	0	0	0	0	1	3
2.2.1. Cliché/Boring	1	0	0	0	0	0	1
2.2.2. Obtrusive	1	0	0	0	0	0	1
2.2.3. Unclear/Impactless	0	0	0	0	0	1	1
2.3. Subjective	0	1	0	1	0	1	3
3. Ad effectiveness	0	0	0	0	0	0	0
3.1. Personally	0	0	0	0	0	0	0
3.1.1. Yes	1	0	1	0	1	1	4
3.1.2. No	0	1	0	1	0	0	2
3.1.3. Sometimes	0	0	0	0	0	0	0
3.2. Generally	0	0	0	0	0	0	0
3.2.1. Yes	1	0	1	1	1	1	5
3.2.2. No	0	1	0	0	0	0	1
9. General Ad exposure & Origin	0	0	0	0	0	0	0
9.1. TV	1	1	1	1	0	1	5
9.2. Web	1	1	1	0	0	1	4
9.3. Social Networks	0	0	0	0	0	0	0
9.4. A combination	0	0	0	0	0	0	0
9.5. Other	0	0	0	1	1	0	2
9.6. European	1	1	0	1	1	1	5
9.7. American	0	1	0	0	0	0	1
9.8. A combination	0	0	1	0	0	0	1
10. General Ad impression	0	0	0	0	0	0	0
10.1. Innovative	0	0	1	0	0	0	1
10.2. Not innovative	1	1	0	1	1	1	5

Table 3

General Ad impression - Millennial participants

Codename	1	2	3	4	5	6	7	8	9	10	Total
1. General Ad impression	0	0	0	0	0	0	0	0	0	0	0
1.1. Neutral	1	0	1	1	1	1	1	1	1	1	9
1.2. Disturbing	0	1	1	0	0	0	0	0	0	0	2
2. Ad quality	0	0	0	0	0	0	0	0	0	0	0
2.1. Good	1	1	0	1	1	1	0	0	1	1	7
2.1.1. Catchy	1	0	0	0	2	1	1	0	0	0	5
2.1.2 Informative/Logical	1	1	1	2	1	2	0	0	1	0	9
2.1.4. Easy to remember	1	1	1	0	1	1	1	0	0	0	6
2.1.5. Emotionally rich	0	0	0	1	1	1	0	0	0	1	4
2.1.6. Innovative	0	0	1	1	1	1	0	0	0	1	5
2.1.7. Personalized	0	0	0	0	0	0	0	1	0	0	1
2.1.8. Reach objectives	0	0	0	0	0	0	0	0	0	0	0
2.2. Bad	1	1	0	1	0	0	1	0	1	1	6
2.2.1. Cliché/Boring	0	1	0	1	0	0	1	1	0	1	5
2.2.2. Obtrusive	1	0	0	1	0	0	0	1	0	0	3
2.2.3. Unclear/Impactless	0	0	0	0	0	0	1	0	1	1	3
2.3. Subjective	0	0	0	0	0	0	0	0	0	0	0
3. Ad effectiveness	0	0	0	0	0	0	0	0	0	0	0
3.1. Personally	0	0	0	0	0	0	0	0	0	0	0
3.1.1. Yes	1	1	0	0	1	0	1	0	1	1	6
3.1.2. No	0	1	1	1	0	0	0	0	0	0	3
3.1.3. Sometimes	0	0	0	1	0	1	1	1	0	0	4
3.2. Generally	0	0	0	0	0	0	0	0	0	0	0
3.2.1. Yes	1	1	0	1	1	0	0	0	1	1	6
3.2.2. No	0	0	0	0	0	0	0	0	0	0	0
9. General Ad exposure & Origin	0	0	0	0	0	0	0	0	0	0	0
9.1. TV	0	0	1	0	0	0	1	0	0	1	3
9.2. Web	1	0	0	0	1	0	0	0	1	1	4
9.3. Social Networks	1	1	0	0	1	0	0	0	1	1	5
9.4. A combination	0	0	0	0	0	1	0	1	0	0	2
9.5. Other	0	0	0	1	0	0	0	0	0	0	1
9.6. European	1	0	1	0	1	0	0	1	1	0	5
9.7. American	0	0	0	0	0	0	0	0	0	0	0
9.8. A combination	0	1	0	1	0	1	1	0	0	1	5
10. General Ad impression	0	0	0	0	0	0	0	0	0	0	0
10.1. Innovative	0	0	0	0	1	0	0	0	0	0	1
10.2. Not innovative	1	1	1	1	0	1	1	1	1	1	9

Table 4

Storytelling impression - Millennial participants

Codename	1	2	3	4	5	6	7	8	9	10	Total
4. Storytelling awareness	0	0	0	0	0	0	0	0	0	0	0
4.1. Yes	0	1	1	0	1	1	0	1	1	1	7
4.2. No	1	0	0	1	0	0	1	0	0	0	3
4.3. Specific example	2	1	1	0	1	3	1	1	1	1	12
4.4. No example	0	0	0	1	0	0	0	0	0	0	1
5. Storytelling impression	0	0	0	0	0	0	0	0	0	0	0
5.1. Good	0	1	0	0	1	0	1	1	1	1	6
5.2. Bad	0	0	0	1	0	0	0	0	0	0	1
6. Different to classical Ad's	0	0	0	0	0	0	0	0	0	0	0
6.1. Yes	1	0	1	1	0	1	1	1	0	1	7
6.1.2. Better	1	2	3	2	1	2	0	1	1	0	13
6.1.3. Same	0	0	0	0	0	0	1	0	1	1	3
6.1.4. Worse	0	0	0	0	0	0	0	0	0	0	0
6.2. No	0	0	0	0	0	0	0	0	0	0	0
7. Remember factor	0	0	0	0	0	0	0	0	0	0	0
7.1. Less product focused	0	0	0	0	1	0	1	1	0	0	3
7.2. Innovative/Special	1	1	0	0	1	0	1	1	0	1	6
7.3. More appealing	1	0	0	0	1	0	0	0	1	0	3
7.4. Easier to connect	1	0	0	0	0	1	1	1	2	1	7
7.5. Consistency	0	1	1	0	1	1	0	0	0	0	4
7.6. Emotionally rich	0	0	0	0	1	0	0	0	0	0	1
7.7. Precise targeting	0	0	0	0	1	0	0	0	0	0	1
8. Storytelling exposure	0	0	0	0	0	0	0	0	0	0	0
8.1. A lot	0	0	0	0	0	0	0	0	0	1	1
8.2. Moderate	0	0	0	0	0	0	0	0	0	0	0
8.3. A little	1	1	1	1	0	1	1	1	1	0	8
8.4. More desired	1	1	1	1	0	0	1	1	0	0	6
8.5. Enough	0	0	0	0	0	1	0	0	1	1	3
8.6. Less desired	0	0	0	0	0	0	0	0	0	0	0
11. Storytelling characteristics	0	0	0	0	0	0	0	0	0	0	0

Codename										Total
11.1. Identification	1	2	1	0	1	0	0	1	0	1	7
11.2. Catchy	1	1	0	0	1	0	0	0	1	1	5
11.3. Logical	1	1	0	1	0	1	0	1	0	0	5
11.4. Consistency	1	2	1	1	0	1	0	0	0	0	6
11.5. Well designed	0	1	1	1	1	0	0	1	0	1	6
11.6. Entertaining	0	1	1	0	0	0	0	0	0	0	2
11.7. Easy to remember	0	1	0	0	1	0	0	0	0	1	3
11.9. Truthful	0	0	2	0	0	0	1	0	0	0	3
11.11. Emotionally rich	0	1	0	0	1	0	1	0	1	1	5

Table 5

Storytelling impression - Expert participants

Codename	1	2	3	4	5	6	Total
4. Storytelling awareness	0	0	0	0	0	0	0
4.1. Yes	1	1	1	1	1	1	6
4.2. No	0	0	0	0	0	0	0
4.3. Specific example	0	2	2	0	0	1	5
4.4. No example	1	0	0	1	1	0	3
5. Storytelling impression	0	0	0	0	0	0	0
5.1. Good	1	1	1	1	1	1	6
5.2. Bad	0	0	0	0	0	0	0
6. Different to classical Ad's	0	0	0	0	0	0	0
6.1. Yes	1	1	1	0	1	1	5
6.1.2. Better	1	1	1	0	0	0	3
6.1.3. Same	0	0	0	0	1	1	2
6.1.4. Worse	0	0	0	0	0	0	0
6.2. No	0	0	0	1	0	0	1
7. Remember factor	0	0	0	0	0	0	0
7.1. Less product focused	0	0	0	0	0	0	0
7.2. Innovative/Special	0	0	0	0	0	1	1
7.3. More appealing	0	1	0	0	0	1	2
7.4. Easier to connect	0	1	1	0	0	0	2
7.5. Consistency	0	0	0	0	0	0	0
7.6. Emotionally rich	0	1	1	0	0	0	2
7.7. Precise targeting	0	1	0	0	0	0	1
8. Storytelling exposure	0	0	0	0	0	0	0
8.1. A lot	0	0	0	0	0	0	0
8.2. Moderate	0	0	0	0	0	0	0
8.3. A little	1	0	1	1	1	1	5
8.4. More desired	1	0	1	0	0	0	2
8.5. Enough	0	0	0	1	1	0	2
8.6. Less desired	0	0	0	0	0	0	0

11. Storytelling characteristics	0	0	0	0	0	0	0
11.1. Identification	1	0	0	1	0	1	3
11.2. Catchy	1	0	0	0	1	0	2
11.3. Logical	0	0	0	0	0	1	1
11.4. Consistency	0	0	0	0	0	1	1
11.5. Well designed	0	1	1	0	1	1	4
11.6. Entertaining	0	1	0	0	0	0	1
11.7. Easy to remember	0	0	0	0	0	0	0
11.9. Truthful	0	1	0	1	1	0	3
11.11. Emotionally rich	1	1	1	0	1	0	4

Appendix D - Study Log

Research Questions

- RQ 1: *"Is there a difference in the perceived characteristics of corporate storytelling advertisement between communication professionals & Millennials?".*
- RQ 2: *"What are the perceived characteristics of good visual storytelling advertisements from a communication professional point of view?"*
- RQ 3: *"What are the perceived characteristics of good visual storytelling advertisements from a Millennial point of view?"*

Criteria preferred materials

Regarding this specific study, it was important to retrieve valuable information from prior scientific literature related to storytelling advertisement at large. In this sense, peer-reviewed articles were of crucial importance. As the evolution of advertising was also of importance it was not directly possible to restrict the research to a recent and actual time-span. Additionally, it was of high interest in retrieving the information from articles written in English, nonetheless, did I encounter some German and French articles at the beginning of the research. With regard to storytelling as an advertising technique, it was important to select more recent articles, as from 2005 onwards based on the evolving possibilities due to the changing technological landscape.

Selecting databases

The database used in the beginning was Scopus. This choice was on the one hand based on the researcher prior knowledge and experience with this specific software as well as the possibility to very precisely define and restrict the search. Also, this specific database ensures a reliable search as the encountered articles are nearly all peer-reviewed.
Additionally to Scopus, Google Scholar was also used as a search engine. However, this was only the case if very specifically searching for one article. So to say sometimes it happened that a seemingly interesting article was not accessible on one database, however, it was available on the other. For each relevant source found, the reference list of it was checked in order to cross-find new and relevant articles specifically speaking about the right subject. Most of the times these articles were looked for by means of google scholar.

Hence, a combination of these two databases helped in deducing the relevance of some articles. By such, if an article appeared at the top of the search in both databases this clearly underlined its high relevance.

Relevant terms

Concepts	Related terms	Smaller terms	Broader terms
Storytelling advertisement	Corporate stories	Storytelling	Advertisement
Millennials	Digital natives Generation Y	Students	Young adults
Communication experts	Generation X	Experts	Communication practioners

Search actions

	Date	Database	Search action & technique	Hits
1	18/04/2019	Scopus	Corporate Storytelling	142
2	30/04/19	Google Scholar	"Storytelling" AND "Advertisement" (2005-2019)	33.600
3	06/05/2019	Scopus	"Storytelling" And "characteristics"	442
4	15/05/2019	Scopus	"Storytelling advertising"	35
5	15/05/2019	Scopus	"Advertisement goals"	1.709
6	15/05/2019	Google Scholar	"Corporate Storytelling" (2005-2019)	1.340
7	23/05/2019	Google Scholar	Visual Storytelling advertising	17.900
8	23/05/2019	Google Scholar	"Storytelling Advertising" characteristics	82
9	23/05/2019	Google Scholar	"narrative storytelling" advertising	3.610

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Reflection

Reflecting upon the literature research, for this study it was relevant to take into consideration that the visual aspect of storytelling was the main interest. More precisely its advertising methods as well as the associated characteristics to it. By means of the first search with Scopus, some relevant and interesting articles got found. Based on the first articles found, by means of cross-references and through google scholar the sources used were looked for very specifically. This may also explain the rather broad search terms used for the research, as most of the times the very restricted search were not conducted by means of specifically indicating keywords but rather through means of cross-referencing. However, based on both databases providing the researcher with the possibility to link certain words together by means of quotations marks as well as limiting the research to a certain timespan. Both of these tools were made use of in order to find relevant articles specifically linked to Storytelling advertisement.

I think my theoretical research was of rather good quality and based on the time invested as well as the deeply researched topic I would not change too much regarding the next research. By means of cross-referencing, I think it is always nice as this may help to keep a red line in the written text as a lot of the information will already be somehow interconnected.