MASTER THESIS

Factors that Influence Persuasion Knowledge and Enjoyment

Analyzing the Effect of Perceived Narrative Congruity, Brand Familiarity, and Product Experience on Persuasion Knowledge and Enjoyment in Branded Content on Youtube

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Abstract

Objective: Branded content is considered as an effective strategy to engage with the audience. The activation of persuasion knowledge creates a challenge in attracting consumers to enjoy advertisements. In this study, congruity in narrative branded content, brand familiarity, and product experience were analyzed to measure the effect of persuasion knowledge and enjoyment of Youtube branded content on resistance and customer engagement.

Methods: A quantitative method of an online survey targeted to Indonesian young adults (N=437) was conducted to examine whether persuasion knowledge and enjoyment influence resistance and sharing intention in narrative branded content.

Result: The activation of persuasion knowledge did not have a significant effect on resistance, however, it had a negative influence on engagement. Significantly, a variable in narrative congruity that influenced resistance and engagement was story-consumer congruity. Furthermore, the greater the level of brand familiarity and brand experience diminished the negative effects of persuasion knowledge.

Implications: The effectiveness of branded content in reducing consumer's avoidance of advertising is still an effective strategy to cope with consumer's resistance. Nevertheless, creating branded content that has narrative congruity is recommended to practitioners since it can increase favorable responses.

Keywords: Persuasion Knowledge, Enjoyment, Branded Content, Brand Familiarity, Product Experience, YouTube

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1. Introduction

Research on consumer's opinions of advertising by Calfee and Ringold (1994) revealed that consumers are skeptics, where around 70% of them feel that advertising persuades them to buy products they do not need. Therefore, they activate persuasion knowledge and counter-argue with the advertised content. One of the strategies used by consumers is the use of ad blockers. In Indonesia, 65% of internet users activated ad-blocking tools in 2019 (Datareportal, 2020). This creates a challenge for marketers to cope with consumer's persuasion knowledge and reduce their resistance. Due to this, strategies in different media are explored by marketers to catch consumer's attention and engagement through advertising content and minimize the risk of consumer reactance. One of the explored strategies is branded content on YouTube.

YouTube was created in 2005 and has become the most visited site in the world, with 1.6 billion monthly traffic (Ahrefs, 2020). Globally, consumers watch videos mostly on YouTube (49%), and Facebook (40%) (Sproutsocial, 2018). According to Hootsuite and We Are Social (2018), 88% of Indonesian internet users actively access YouTube, summing up to approximately 132 million people, which positions YouTube as the most-used social media platform in Indonesia. Branded content can be added on YouTube videos. It could overcome avoidance of persuasion by incorporating persuasive messages into content, which reduces counter-argument by hiding its persuasive intent (Cain, 2011). Branded content on YouTube is different from traditional advertising as it can be shared in many ways, such as through social media (e.g. Facebook, Twitter, Instagram), word of mouth, online articles, emails, or blog links (Southgate et al., 2010). Through a YouTube video, persuasive messages can be delivered through an engaging story, appealing characters, and covert marketing.

Covert marketing is a strategy that places persuasive messages in content that typically does not seem like an advertisement (Wei, Fischer, & Main, 2018). Moreover, there is no advertising regulation in Indonesia, which obligates advertising disclosure. This allows covert marketing to be used as an advertising approach in Indonesia. Numerous established brands in Indonesia use YouTube videos as covert marketing, including Toyota, Telkomsel, Tropicana Slim, and JBL. Through YouTube videos, brand messages, products, or services can act as part of the story.

Individuals who are transported by the story, will not counter-argue with the persuasive message, even though it is incongruent with their attitudes, beliefs, or values (Slater & Rouner, 2002). A study by Gillespie, Muehling, & Kareklas (2018) finds advertising that has a story which is congruent with consumer's knowledge (cognitive) and feeling (affective) offers more positive evaluation toward advertising by overriding consumer's persuasion knowledge. Meanwhile, an incongruent story in branded content gives an unfavorable effect on brand attitudes since it appears unusual and, therefore, it is neglected (Russell, 2002). Besides the story congruity, advertising that has brand-consumer, celebrity-consumer, and celebrity-brand congruity also gives a favorable brand attitude and positive behavioral intentions (Albert et al., 2017). Through those studies, it shows that the story, celebrity, and brand congruity in advertising can give positive results to affect consumers.

One of the positive results that marketers wish in advertising is enjoyment. Through content enjoyment, consumers can journey through a story, which takes them away from reality and immerses them into the narrative's world (Green, Brock, & Kaufman, 2004). Enjoyment positively affects attitude towards advertising and sharing intention, even though it does not directly impact one's attitudes towards the brand (Chen & Lee, 2014). Furthermore, the activation of persuasion knowledge and enjoyment are also affected by some factors, for instance, brand familiarity and product experience. A study by Wei, Fischer, & Main (2008) showed that high brand familiarity reduces the negative impact of persuasion knowledge and gives positive evaluations. This research shows that brand familiarity attenuates the unfavorable effect of persuasion knowledge. Besides brand familiarity, consumers who have product experience are more likely to be interested in viewing the advertisement compared to those who have not (Siddarth & Chattopadhyay, 1998).

In summary, previous studies have shown advertising congruity, brand familiarity, and product experience reduce consumer's persuasion knowledge and give enjoyment, it increases the likelihood of consumer's sharing intention. Meanwhile, when those factors activate consumer's persuasion knowledge and decrease enjoyment, it makes consumers resistant to the advertisement. Current study examines narrative branded content that is posted on YouTube and aims to define factors that influence the activation of persuasion knowledge and enjoyment in the narrative branded content. It is essential to know whether

those factors are relevant to the narrative branded content, as consumer's persuasion knowledge and enjoyment continue to develop.

If the previous studies focused on story congruency to brand evaluation (Gillespie et al., 2018), consumer, brand, celebrity congruency to brand evaluation (Albert et al., 2017) and brand prominence to consumer's persuasion knowledge as well as behavioral intention (Choi et al., 2018), this study attempts to investigate the story, consumer, brand, celebrity congruency in narrative advertising on consumer's persuasion knowledge and enjoyment. Furthermore, the practical implications were obtained on how to reduce consumer's persuasion knowledge and increase enjoyment from the advertising content. Thus, these are the research questions for this study:

RQ1: *To what extent do narrative congruity, brand familiarity, and product experience affect persuasion knowledge and enjoyment?*

RQ2: *To what extent do persuasion knowledge and enjoyment affect resistance and sharing intention?*

To answer these research questions, an online survey was conducted to examine the effect of persuasion knowledge and enjoyment on resistance and sharing intention in a Youtube branded content. This study will use FOX'S Sparkling Story "Jawaban Nina" video as a stimulus that focuses on young adults (21-35 years old), which is the target audience of the video.

2. Theoretical Framework

In previous studies, it was found that the activation of persuasion knowledge results in negative effects such as a lower consumer's engagement with the branded content (Boerman, Van Reijmersdal, & Neijens 2012, 2015; Choi et al., 2018; Russell 2002) including distrust (Boerman, Van Reijmersdal, & Neijens, 2012), a decline in audience's sharing intention (Choi et al., 2018), and viewer's attitude to branded content (Russell, 2002).

This creates a challenge for marketers to deal with consumer's resistance and appeal to consumer's engagement with the advertising content. One of the marketing strategies to encounter advertising reactance is branded content; where consumers barely recognize branded content as advertising (Fransen et al., 2015). Branded content is different from other traditional product placement. In branded content, the products are integrated into content that is produced and delivered by the brand itself (Hudson & Hudson, 2006). It disguises the advertisement as covert marketing, where the branded content is not easily identified when compared to traditional advertising.

There is a lack of knowledge on factors that influence the effectiveness of narrative branded content, especially narrative congruity to affect persuasion knowledge and enjoyment. Some factors also included as variables that influence the activation of persuasion knowledge and enjoyment, i.e., brand familiarity and product experience. This study aims to explain the role of narrative congruency, brand familiarity, and product experience to influence persuasion knowledge and enjoyment in Youtube content.

2.1. Persuasion Knowledge

Consumers do not always want to be exposed to advertising; many of them often resist persuasion attempts. According to the persuasion knowledge model (PKM, Friestad & Wright, 1994), consumers tend to activate their defense mechanisms and show reactance when they recognize persuasion attempts. Studies that observe media formats other than social media explain how disclosure to advertising can activate consumer's persuasion knowledge, including in television programs (Nelson, Wood, & Paek, 2009)**,** movies (Tessitore & Geuens, 2013)**,** online (Van Reijmersdal et al., 2016), and radio (Wei et al., 2008). According to Rozendal et al. (2011), there are two types of persuasion knowledge in the advertising context, i.e., conceptual and attitudinal persuasion knowledge.

Conceptual persuasion knowledge refers to the audience's ability (1) to recognize advertising and to identify advertising from other content; (2) to recognize advertising's source, know who pays for advertising; (3) to realize advertising's targeting and segmentation; (4) to understand its selling intention, such as knowing that advertising content tries to sell products; (5) to understand its persuasive intention, knowing that advertising tries to influence consumer's attitude and behavior; (6) to understand advertising as a marketer's persuasive tactics, in being aware of the strategies used by marketers to promote the product; (7) to understand advertising bias, including in knowing the difference between the advertised and actual product (Rozendaal et al., 2011). For instance, a sponsorship disclosure enables the audience to recognize the content as advertising and differentiate from other content, which leads to the activation of conceptual persuasion knowledge (Boerman, Van Reijmersdal, & Neijens, 2012). When the audiences realize the persuasion attempt, they may be aware that the content is not neutral and try to persuade them (Boerman, Van Reijmersdal, & Neijens, 2012). Advertising awareness as a result of the activation of conceptual persuasion knowledge triggers the audience to activate attitudinal persuasion knowledge which leads them to criticize advertising (Boerman, Van Reijmersdal, & Neijens, 2012; Rozendaal et al., 2011).

Attitudinal persuasion knowledge is consumer's defensive attitudinal mechanism to advertising, i.e., skepticism (disbelief of advertising) and disliking (negative attitude towards advertising) (Rozendaal et al., 2011). It involves critical feelings about honesty, trustworthiness, and credibility (Boerman, Van Reijmersdal, & Neijens, 2012). Skepticism, selective exposure, and reactance are classified as resistance to advertising (Fransen et al., 2015). When the audience becomes skeptical and critical about the advertising content, it results in an unfavorable attitude such as feeling more irritated towards the brand (Van Reijmersdal et al., 2015). Several studies have suggested that when consumers identify covert advertising, this prompts resistance to the persuasive message and decreases the persuasive effect (Boerman, Van Reijmersdal, & Neijens, 2012; Wei, Fischer, & Main 2008).

2.1.1. Resistance

Skepticism, selective exposure, and reactance were classified as advertising resistance (Fransen et al., 2015). When a consumer generates higher skepticism attitudes, consequently results in resistance to advertising (Boerman, Van Reijmersdal, & Neijens, 2012). The

Avoidance, Contesting, Empowering (ACE) typology by Fransen et al., (2015), examines how consumers avoid persuasion through physical, mechanical, and cognitive avoidance; contesting the persuasive content, source of a message, and persuasive tactics; as well as through attitude bolstering, social validation, and self-assertion.

In online advertising, ad-blocker applications can be one example of physical avoidance (Johnson, 2013). As mentioned previously, 65% of internet users in Indonesia use ad-blocking tools in 2019 (Datareportal, 2020). Moreover, these tools allow the audience to skip forms of online advertising, including YouTube ads that can be skipped any time. It triggers the audience to activate mechanical avoidance by zapping or zipping advertising. There are some persuasion tactics that can be used to reduce consumer's avoidance strategies to advertising, one of them is branded content (Fransen et al., 2015).

However, when branded content activates consumer's persuasion knowledge through cues, i,e., brand disclosure and product appearance, it is likely to bring consumers to resistance (Friestad & Wright, 1994) and increase consumer's suspicion of the content (Choi et al., 2018). The greater advertising activates the audience's persuasion knowledge, the less they are likely to share content with others since they have unfavorable attitudes to advertising (Choi et al., 2018 ; Wojdynski & Evans, 2016). Based on these findings, the first hypotheses are developed:

H1a: Persuasion knowledge (conceptual & attitudinal) increases resistance to branded content
H1b: Persuasion knowledge (conceptual & attitudinal) decreases sharing intention to branded content
H1c: Consumer's resistance of branded content decreases intention to share

2.2. Enjoyment

The uses and gratification theory (Katz, Blumler, & Gurevitch, 1973) has shown what motivates people to use social media actively (Muntinga, 2016). It explains that consumers are goal-oriented; they have motivation when choosing information from a medium. Consumer's online brand-related activities (COBRA) define general motivations that influence people to consume brand-related content, i.e., to get information, entertainment, personal identity, integration and social interaction, empowerment, and remuneration. The

understanding of consumer's motives is essential for marketers to stay connected, informed, and highly empowered consumers (Muntinga, 2016).

According to Sproutsocial (2018), three main reasons why consumers watch videos on social media are to be entertained (71%), to watch a good story (59%), and to feel inspired (51%). Based on that data, the enjoyment of entertainment content is one of the general motivations for consuming brand-related videos. Through entertaining videos, people can gain enjoyment by escaping their daily routine, relaxing from their daily life, and killing time from boredom (Muntinga, 2016). The enjoyment happens when consumers are distracted from their stress, allowing them to learn new things, and have a personal connection with the characters (Green et al., 2004).

Consumers who enjoy the content can be in a better mood and tend to search for the same experience in the future (Green et al., 2004). If they are enjoying the content, the consumers are transported away from their mundane reality and immersed in its narrative (Green et al., 2004). By enjoying the narrative content, consumers can journey into the narrative world which influences their attitude towards the advertisement. Enjoyment is a required variable that is related to transportation effect, advertisement attitude, and sharing intention (Chen & Lee, 2014). Although it does not necessarily offer a positive impression towards the brand, enjoyment is a crucial mediating variable on the consumer's sharing intention (Chen & Lee, 2014). Thus, many brands want their audience to have positive experiences, i.e., enjoyment, to produce favorable attitudes toward sharing behavior (Choi et al., 2018).

2.2.1. Sharing Intention

The enjoyment of digital content has been declared as a significant factor in commercial sharing intention (Southgate et al., 2010). It happens because people are more likely to share positive experiences with others (Phelps et al., 2004). Based on the data from Sproutsocial (2018), 74% of consumers share branded videos on social media because it is entertaining, inspiring, or provides knowledge to friends. Their intention to share is to interact with significant others, particularly family and friends (Sproutsocial, 2018). Therefore, many brands want to create content that is enjoyable to enhance the audience's sharing intentions. Through content sharing, branded content can be viral, in which the no-charge of peer-to-peer sharing is beneficial for a brand.

A YouTube video link can be shared in many ways, through social media (e.g. Facebook, Twitter, Instagram), word of mouth, online articles, emails, or blog links (Southgate et al., 2010). Intention to share certainly relates to the audience's attitude to online advertising, as a skeptical attitude may reduce their sharing intention (Chen & Lee, 2014).

This finding is supported by Choi et al. (2018) that explains attitudinal persuasion knowledge such as skepticism, disliking, and critical feelings toward advertising become dominant key mediators to sharing intention. It leads to the activation of persuasion knowledge that discourages consumers from fully enjoying the content. The greater the activation of persuasion knowledge, it substantially reduces consumer engagement in online content, i.e., sharing intention (Choi, et al., 2018). Thus, content enjoyment becomes a significant mediator of sharing intention (Chen & Lee, 2014). Based on these findings, the second hypotheses are developed:

H2a: Enjoyment increases sharing intention to branded content
H2b: Enjoyment decreases resistance to branded content

2.3. Narrative Branded Content

Branded content has appealed attention amongst marketers as a way to reach, engage, and construct emotional relationships with consumers (Hudson & Hudson, 2006). Branded content is a strategy that inserts branded messages into the content of a medium, thus, consumers are less aware of the message as the advertisement (Fransen et al., 2015). It can be used in various media, such as television, radio, magazines, movies, games, and online platforms. Examples of branded content are Tresemme in the television show Asian Next Top Model and Pepsi in the Super Bowl Halftime. In branded content, the product or brand message is integrated as a part of the content (Chen & Lee, 2014). Branded content videos usually expose the products in the video to purposely transfer favorable emotions triggered by the entertainment video (Choi et al., 2018). It places the audience in a very difficult position to differentiate between editorial and advertising content. Since branded content is enclosed in noncommercial content, the persuasive message is not recognized (Boerman, Van Reijmersdal & Neijens, 2012).

Critics argue that branded content in online advertising is misleading and unethical since it is ambiguous and not easy to recognize by the viewers (Cain 2011; Van Reijmersdal, 2016). This method can lead the audience to purchase behavior without knowing that they are

being persuaded by branded content (Choi et al., 2018). Thus, in 2015, the United States Federal Communication Commission (FCC) made policy for marketers to disclose sponsorship in the TV program and online content. It is required in some countries to help the audience recognize branded content. The sponsorship disclosure helps the audience to activate conceptual persuasion knowledge and be able to determine commercial content (Boerman, Van Reijmersdal & Neijens, 2012). Disclosures lead to the recognition of commercials and affect critical feelings toward the advertising (Boerman, Van Reijmersdal & Neijens, 2012). Meanwhile in some countries, for instance, Indonesia, the advertising disclosure in television programs or online content is not regulated. Thus, covert advertising in Indonesia is still a common practice for marketers. From its definition, covert marketing is a strategy to expose consumers with branded messages by adding it into content that is not typically considered as advertising (Wei et al., 2008).

Based on data from website Sproutsocial (2018), content that tells a story gets 34% engagement and 26% share. Narrative branded content is recommended because its performance influences the audience. The narrative can be used on television, radio shows, games, video clips, movies, magazines, and social media. It helps people to understand their environment and construct a brand value (Escalas, 2004). Narrative branded content can create value by showing how a product can be used, tells a story that involves, as well as entertains consumers (Escalas, 2004). Another study also supports that narrative advertising influences customers stronger than other types of persuasive messages due to its capability to overcome consumer's reactance (Moyer-Gusé, Jain, & Chung, 2012).

From its definition transportation into the narrative is "a convergent mental process, a focusing of attention, that may occur in response to either fiction or nonfiction" (Green & Brock, 2000, p.703). When the narrative transports a consumer, they will not activate persuasion knowledge and counter-argue the persuasive message even though they are generally resistant to persuasion (Slater & Rouner, 2002). Higher narrative transportation creates stronger belief in the story because the audience is less critical to the idea of the story (Phillips & McQuarrie, 2010). Slater & Rouner (2002), discussed the greater processing of the narrative branded content reduces counterarguing of persuasive messages in the narrative.

To generate narrative transportation, congruency in the narrative becomes an essential factor to consider because it influences consumer's resistance and enjoyment. Branded content will not relevantly work if consumers activate persuasion knowledge, which triggers

resistance as they start to counter-argue and have unfavorable experiences (Van Reijmersdal, 2016). Research in covert marketing explains that when product placement is relevant, persuasion knowledge activation can be minimized (Wei et al., 2008). Otherwise, a product placement which is incongruent with storyline can activate persuasion knowledge and cause more negative emotion to advertising exposure, meanwhile, congruent narrative advertising decreases the activation of persuasion knowledge that leads to positive brand evaluations (Gillespie et al., 2018). Narrative branded content is not compelling when it is paired with an incongruent message; advertising with the incongruent messages might be distracting and tend to be avoided by the audience (Moyer-Guse et al., 2012).

Through these findings, when branded content is congruent with story-consumer (Gillespie et al., 2018), character-consumer, brand-character, and brand-consumer (Albert et al., 2017) it can reduce the activation of persuasion knowledge and increase consumer's favorable evaluation towards advertising. Those congruences lead the audience to have a positive attitude toward advertising content.

2.3.1. Story-Consumer Congruity

When audiences consume narrative advertising, it does not directly activate persuasion knowledge as the audience can activate it when they notice the existence of the brand (Choi et al., 2018). A factor that triggers viewers to notice the brand's presence is the integration of the story (Russell, 2002). A strong connection to the story occurs when the brand takes a significant contribution to the storyline or creates a persona of the characters (Russell, 2002). For instance, the Aston Martin brand in James Bond movies is incorporated as a part of the narrative plot, which supports the persona of the character. Individuals use the story to connect the narrative with their experience, and they tend to assert a narrative of events to define their meaning (Escalas, 2004). Consumers use a story to relate their personal experience with the brand; it makes them experience self-brand connections (Escalas, 2004).

The previous study by Gillespie et al. (2018) explains that when a story is perceived to be congruent with consumer's knowledge (cognitive) and feeling (affective), it produces favorable responses and helps consumers to enjoy the narrative. To create favorable responses, the story should be meaningful and help consumers to reach their motivation to consume the narrative (Gillespie et al., 2018). If the narrative fits the consumer's knowledge and feeling, persuasion knowledge might be reduced, which causes a positive evaluation of the branded placement (Gillespie et al., 2018). For instance, the story of a love-hate

relationship in Coca Cola's Brotherly Love is relatable with its slice of life of consumers approach. This story translates the brand into a product that is easily relatable to daily life as well as naturally authentic. Thus, consumers will focus on the story: when they are being transported into a narrative world, they often fail to notice events occurring around them (Green, et al., 2004).

Otherwise, story-consumer incongruity decreases the consumer's narrative enjoyment (Gillespie et al., 2018). When the brand content is perceived as non-congruent with the story, consumers tend to think the reason behind the brand's presence, which generates negative psychological reactance and activates persuasion knowledge to advertising (Friestad & Wright, 1994). By contrast, when the story is congruent, branded content seems more natural and decreases persuasion knowledge (Campbell & Kirmani, 2000). Based on the literature review, it shows that story-consumer congruence becomes one factor that reduces the persuasion knowledge and increases consumer's enjoyment of advertising. Thus, the third hypotheses are developed:

H3a: Perceptions of story-consumer congruity in narrative advertising reduce consumer's persuasion knowledge

H3b: Perceptions of story-consumer congruity in narrative advertising increase consumer's enjoyment

2.3.2. Character-Consumer Congruity

Social media influencers have the capability to be a reference group to support consumer's self-identity through media presence and lifestyles (Choi & Rifon, 2012). According to the social influence theory in an endorsement context, consumers can adopt influencer's behaviors because of the perceived similarity of lifestyle or personality with the influencers (Thomson, 2006). Therefore, character-consumer congruence yields a positive attitude towards the brand (Choi & Rifon, 2012), affecting the consumer's connection to the brand and increases consumer's behavioral intention (Kelman, 1961). In the case of reality programs, the audience engages with the program through the people presented in the shows (Hall, 2009). Attachment to characters can give a significant role and become a source of credibility in narrative communications (Green & Brock, 2000).

The transported audience tends to have a great appeal to the characters, and their beliefs or feelings will be easily influenced by those characters (Green & Brock, 2000). When consumers are transported, they can develop parasocial relationships with the character (Green et al., 2004). The parasocial relationship is a condition where consumers feel personal

interaction with characters by having illusionary interaction and reciprocal relationships (Gillespie et al., 2018). Through personal connections, consumers think of the character as the real consumers of the products (Russell & Puto, 1999) and increase their enjoyment of branded content (Green et al., 2004). For instance, the response to the advertising content can be more positive when the consumer perceives the influencer's image is congruent with their image (Albert et al., 2017), or when consumers enjoy advertising because they have a parasocial connection with the characters (Green et al., 2004).

Through those positive responses, consumers are expected to decrease their persuasion knowledge and increase their enjoyment when they are exposed to advertising. By several studies, the fourth hypotheses are developed:

H4a: Perceptions of character-consumer congruity in narrative advertising reduce consumer's persuasion knowledge

H4b: Perceptions of character-consumer congruity in narrative advertising increase consumer's enjoyment

2.3.3. Brand-Character Congruity

The selection of character is essential for the success of the narrative branded content. According to the cognitive consistency theory, the positive reaction can be gained by delivering stimuli that are congruent with the consumer's cognitive condition (Albert et al., 2017). When characters are perceived to be congruent with the brand, consumers have more favorable evaluations and are more influenced by characters (Kamins & Gupta, 1994). Brand-character congruence has a positive effect on attitude towards advertisement because, typically, consumers trust the message that is spread by influencers (Choi & Rifon, 2012). Furthermore, a study by Moyer-Gusé et al., (2012) finds that narrative delivered by loved characters will not produce counterarguing or reactance, even though it is given in a blatant approach. These characters might reinforce the audience to watch and think about the advertising message (Moyer-Gusé et al., 2012).

Higher narrative transportation correlates with a more positive evaluation of the main characters in the narrative (Green & Brock, 2000). If consumers trust the credibility of the characters, they will reduce persuasion knowledge by not contesting the validity of the message (Fransen et al., 2015). Meanwhile, the incongruence endorsement can produce negative evaluations from consumers due to the financial motives for endorsing the brand (Kamins & Gupta, 1994). For instance, fitness coaches endorse a fast-food brand on their

social media account. It is not perceived to be congruent with their daily life and can trigger counter-argument to their content. As a consequence, consumers will not trust the social media endorsement from the fitness coaches. In contrast, fitness coaches are suitable representatives for healthy food brands. Their healthy lifestyles match with the brand. Thus, it can be more persuasive when consumers apprehend a match between the character and the promoted brand (Choi & Rifon, 2012).

Based on the literature, the congruence of brand-character can reduce consumer's persuasion knowledge and increase favorable attitudes to advertising. These favorable attitudes might be enjoyment to the exposure of advertising or other promotional content. Thus, the fifth hypotheses are developed:

H5a: Perceptions of brand-character congruity in narrative advertising reduce consumer's persuasion knowledge

H5b: Perceptions of brand-character congruity in narrative advertising increase consumer's enjoyment

2.3.4. Brand-Consumer Congruity

According to Belk (1988), consumers use the brand to communicate their self-concept. Hence, a brand will earn greater recognition when it asserts the consumer's identity. People use brands or products to create and represent self-image, as they consider the symbolism of brands to shape their self-identity (Escalas, 2004). Brands are often used as a symbol to emphasize the consumer's self-concept (Escalas & Brettman, 2003). Brands can be a symbol of personal achievement, enhance self-esteem, distinguish someone from other people, express personality, as well as help one during a transition in life (Escalas, 2004). For instance, Longchamp can be distinguished as a brand for an affordable bag, whereas Louis Vuitton is associated as a luxurious bag. If one wants to look fancy in a formal event, the connection to Louis Vuitton is presumably to be the stronger one.

If a brand is perceived to be congruent with the consumer's identity, it generates a more positive attitude (Belk, 1988). It can be more meaningful when consumers have strongly assimilated brands into themselves (Escalas & Brettman, 2003). From their study, Escalas & Brettman (2003) found that a robust brand-consumer connection does strengthen brand loyalty. Consumers who have brand loyalty are less likely to switch to other products even though they get exposed by promotional tactics and accept poor advertising campaigns

or product quality problems (Escalas & Brettman, 2003). Thus, brand-consumer congruity has the possibility of contributing positively to consumer's behaviors (Albert et al., 2017).

One of the positive behaviors might be consumer's reactions when they get exposed to a branded content. If consumers match with the brand, they can decrease the activation of persuasion knowledge by trying to make a connection with the brand. When they make a connection with the brand, it means they are enjoying the exposure of branded content. Based on the literature review, the sixth hypotheses are developed:

H6a: Perceptions of brand-consumer congruity in narrative advertising reduce consumer's persuasion knowledge

H6b: Perceptions of brand-consumer congruity in narrative advertising increase consumer's enjoyment

2.4. Brand Familiarity

Brand familiarity can be formed from being exposed to the brand's advertisements, in-store experience, or purchase of the brand (Alba & Hutchinson, 1987), which shapes consumer's familiarity in recognizing the brand based on their knowledge. Consumers can be familiar with the brand because they are accustomed to it, received recommendations from family or friends, have seen the advertisement, or other marketing promotion of the brand through media (Campbell & Keller, 2003). Meanwhile, consumers can be unfamiliar with the brand because they have no experience related to the brand (Campbell & Keller, 2003).

Increasing brand familiarity can create better knowledge in an individual's memory; they will believe that it is a well-known brand (Alba & Hutchinson, 1987). When a brand is well-known, consumers are less likely to give unfavorable reactions because they have a better understanding about the brand to reduce the activation of persuasion knowledge (Campbell & Keller, 2003). As consumers have an understanding of the brand, they are likely to be attached through a confirmation-based process (Keller, 1991). In particular, high-familiarity brands can reduce the negative impact of persuasion knowledge activation and give positive evaluations of covert marketing (Wei et al., 2008).

Meanwhile, consumers tend to activate persuasion knowledge for an unfamiliar brand, since they have less experience and can not construct evaluations when they get exposed by the advertising (Campbell & Keller, 2003). In the case of an unfamiliar brand advertising, consumers get exposed to two unfamiliar things: the brand and the advertisement. On the

other hand, for a familiar brand advertising, the only unfamiliar thing is the advertisement itself (Campbell & Keller, 2003). Thus, negative responses to familiar brand advertising can be lower compared to unfamiliar brand advertising. According to a study by Siddarth & Chattopdahyay (1998), when consumers view an unfamiliar brand advertising, they tend to skip the advertising because the unfamiliar stimuli are less enjoyable, and consumers have no justification for recognizing the advertising content.

The literature reviews explained that familiarity with the brand might contribute to the consumer's desire to consume narrative advertising. It reduces consumer's persuasion knowledge and increases their enjoyment as a positive attitude. Thus, the seventh hypotheses were developed:

H7a: Brand familiarity reduces consumer's persuasion knowledge towards narrative advertising
H7b: Brand familiarity increases consumer's enjoyment of narrative advertising

2.5. Product Experience

One of the motivations of consumers to watch an advertisement is the value that it provides, in which the lower advertising value is more likely to be avoided (Siddarth & Chattopdahyay, 1998). Product experience also contributes to advertising value, which affects consumer's behavior and intention. Advertising can be more relevant and valuable to consumers who have product experience compared to consumers who do not purchase the product (Kent, 1995). Consumers are more interested and less likely to obviate advertisements on products that are regularly consumed (Siddarth & Chattopdahyay, 1998). Having a stronger and familiar experience with a brand predicts favorable results for the brand itself (Phillips & McQuarrie, 2010). Consumers who purchased the advertised product are more interested in viewing the advertisement and are less likely to ignore it (Siddarth & Chattopdahyay, 1998).

Product experience might give consumer's knowledge about the product and increase their relevance when exposed to the branded content. The relevance triggers their interest in narrative advertising content. If consumers are interested in viewing the advertisement, they do not counter-argue the message, find its sources, or observe persuasive tactics in the advertisement. It describes that consumers can reduce the activation of persuasion knowledge

and enjoy the content of the advertisement. Based on this literature, the eighth hypotheses are developed:

H8a: Product experience reduces persuasion knowledge towards narrative advertising
H8b: Product experience increases consumer's enjoyment of narrative advertising
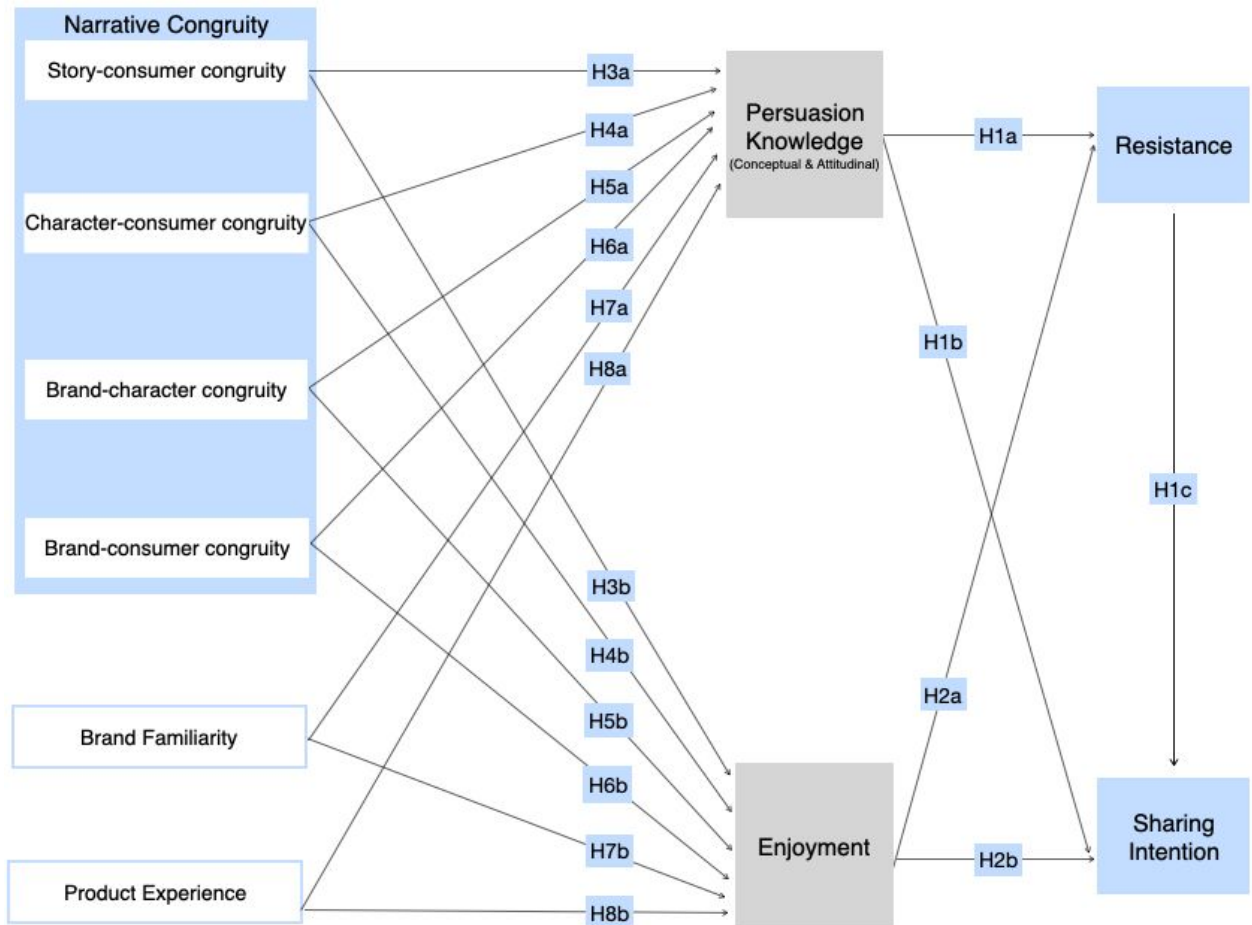

Figure 1. Research Model

3. Methodology

3.1. Stimulus

The stimulus of this study is FOX'S Sparkling Story "Jawaban Nina" or 'Nina's Answers' video (*https://www.youtube.com/watch?v=yMfWXa1Nk0g*). FOX'S is a brand name for a confectionery (colorful candies) made by Nestle Indonesia since 1990. The video tells a story about Nina, an Indonesian young-adult woman who is nervous about visiting home to her family and having to deal with intimidating questions about her personal life. The story is conveyed with humor that connotes close connection to Indonesian cultural values. This video is chosen as a stimulus for this study because it presents narrative advertising, which involves a story, characters, brand, and consumers. The short storyboard is presented in Appendix A.

The duration of the video lasts for 4 minutes and 55 seconds and it was uploaded on Kilau FOX'S YouTube channel on May 6th, 2019. The YouTube channel has 5.830 subscribers, signifying that it is not a popular YouTube channel in Indonesia. Nonetheless, the video is a perfect match to be a stimulus for this study. The video reached 7.2 million views, 1.200 likes, 174 dislikes, and 152 comments. Within the comments, 52 viewers shared positive responses. The majority of the viewers who shared good comments praised the advertising approach in delivering a good story, gave compliments to the characters, and shared their personal stories related to the FOX'S brand. On the other hand, there are 13 negative comments in response to the characters, story, and advertising approach. Some of them do not appreciate the talents' acting, the product's presence in the video, and the ending of the story.

3.2. Pre-Test

A pre-test was conducted to verify the validity of the stimuli for the questionnaire. This procedure helps in checking the relevance of the stimuli to the research model. Interviews were held with 6 Indonesian respondents, consisting of 3 females and 3 males, ranging in the age of 21-27 years old. They were requested to watch the FOX'S Sparkling Story "Jawaban Nina" video before being interviewed. The interview questions enquire the participant's recognition of advertising attempts, their understanding of the story, recognition of the brand and character, product familiarity, product experience, and their sharing intention as the criteria to assess the validity of this study.

To sum up the results (see Appendix B for an extensive overview), all of the participants had never seen the video before. After watching it, all participants recognized the advertising attempts from its title or product presence in the video. For instance, respondent 1 recognized it as advertising from its title, *"Definitely, I recognized it as advertising when I saw the title"* and respondent 2 identified it from the product presence *"Yes, I know it is advertising when she makes the candy as a gift"*. All participants said they understood the story when asked, *"Do you understand the story?"*. Four of them had a positive impression of the video because of the appealing visuals, the soft-selling approach, and the story. Meanwhile, the other two did not have favorable impressions due to its story. Respondents who had a negative impression of the story argued that the product presence in the story did not make sense.

Moreover, all of them can identify the brand behind the video by mentioning its name. Almost all of them recognized the main character, as one participant found the main character to be the product, not Nina. Participants were also familiar with the product, claiming it to be a popular brand. All of them have product experience with the product, in which some of them recall their own experience relating to similar occasions, such as Christmas and Eid Al-Fitr (see Appendix B). Based on the pre-test result, it was concluded that FOX'S Sparkling Story "Jawaban Nina" video is a good choice to be used as a stimulus of this study.

3.3. Procedure

The main focus of this study is to examine the influence of narrative congruity, brand familiarity, and product experience on persuasion knowledge, enjoyment, reactance, and sharing intentions through narrative advertising. To analyze this study, participants watched the video of FOX's Sparkling Story "Jawaban Nina" before completing the online survey. The survey was conducted online and its content is communicated in Indonesian.

The online survey was created by the survey tool 'Qualtrics'. Participants that qualified with the requirements were asked to fill in an online questionnaire regarding their response to the video. The survey consists of questions regarding narrative congruity, brand familiarity, product experience, persuasion knowledge, enjoyment, reactance, and sharing intentions to narrative advertising which are divided into five sections.

In the first section, respondents were greeted with a brief explanation of the study and request of consent stating that their participation is voluntary. They could choose whether to

participate or not in the survey. In the second section, the FOX'S Sparkling Story "Jawaban Nina" video was embedded for respondents to watch the video before filling in the survey. A question is presented below the video, asking whether participants watched the video until the end. If they watched it until the end, they can continue participating in the online survey. Meanwhile, if they do not watch until the end of the video, the participants were automatically quit of the online survey. The third section asked about the background of the respondents (age, gender, education, and domicile), as well as a question that enquired whether they watched the video before joining this survey.

In the fourth section, the main content of the study begins. In this questionnaire, the respondents were asked several questions regarding the perception of narrative congruity (story-consumer, character-consumer, brand-character, brand-consumer), brand familiarity, product experience, enjoyment, persuasion knowledge, sharing intention, and resistance to the FOX'S Sparkling Story "Jawaban Nina" video. After the completion of this online survey, the respondents were thanked for their participation as they were informed that their participation will be included in the research, and 5 lucky participants have a chance to receive GO-PAY vouchers that are worth Rp 200,000.

3.4. Participants

As the video is created in the Indonesian language with strong relations to the Indonesian culture, the respondents of this study focused on Indonesians. They consisted of female and male young adults, ranging from 21 to 35 years old. The reason for conducting this participant sampling is due to the narrative advertising relevancy. The story and characters in FOX'S Sparkling Story "Jawaban Nina" video have a distinctive connection with Indonesian young adults. They work in the capital city, return to their hometown to celebrate the religious holiday celebration of Eid Al Fitr, as well as feeling intimidated with family questions regarding their personal life and career. Thus, these targeted respondents have a strong connection to the topic and are well-suited to be the participant of this study.

The survey is distributed through a shared link through instant messaging and social media platforms (particularly through Facebook, Twitter, Instagram, Line, and Whatsapp), and distributed to those who were likely to fulfill the respondent requirements. In the first week, the survey received more than a hundred respondents from Jawa and Bali. In the second week, some friends from Sumatra and Sulawesi were asked to distribute the survey

through their instant messaging or social media accounts to reach other Indonesians between the age of 21 to 35 years old. Furthermore, to reach respondents from Kalimantan and Maluku, and Papua, advertising through the Instagram story platform was published for two days, in which it was targeted females and males respondents, between 21-35 years old, and residing in Kalimantan, Maluku/Papua. .

The survey was distributed from April 29th until May 18th, 2020. As a result, 720 responses were collected, with 558 responses completed the entire survey. Some of the completed responses were not included, as the respondents were not young adults between 21-35 years old. In total, there were 437 responses qualified for the requirement of this survey. The average age of all respondents is 25 years old (SD=3.05, age range 21 - 35 years old). Table 1 shows detailed data about the respondents.

Table 1. Demographic Respondents

	Frequency	**Percentage**
Gender		
Female	294	67.3%
Male	143	32.7%
Total	**437**	**100%**
Age		
21 - 25 years	234	53.6%
26- 30 years	174	39.8%
31 - 35 years	29	6.6%
Total	**437**	**100%**
Level of education		
Senior High School	83	19.0%
Bachelor	308	70.5%
Master	46	10.5%
Total	**437**	**100%**
Domicile		
Sumatra	74	16.9%
Jawa/Bali	258	59.0%
Kalimantan	36	8.2%
Sulawesi	44	10.1%
Maluku/Papua	25	5.7%
Total	**437**	**100%**

Regarding the stimuli, 381 respondents never watched the video before they participated in this online survey, and 56 respondents had watched the video beforehand. The

average duration of watching the video was 301 seconds (5 minutes), which can be concluded that the respondents watched the video until the end. To check whether they watched the video until the end, a question that asked about the story was also included. In total, 385 respondents (88.1%) gave the correct answer. This result indicated that respondents were connected with the video, therefore, they remembered the details of the story such as recognizing Nina's ex-boyfriend name.

Table 2. Stimuli

Watch the video before it	Frequency	Percentage
Yes	56	12.8%
No	381	87.2%
Total	**437**	**100%**

What is Nina's ex-boyfriend name?	Frequency	Percentage
Widi	16	3.7%
Alfian	32	7.3%
Fajar	385	88.1%
Isa	4	0.9%
Total	**437**	**100%**

3.5. Measures

The variables were measured on seven-point Likert scales. Respondents were given choices to answer the questions ranging from strongly disagree to strongly agree (1 as Strongly disagree; 2 as Disagree; 3 as Somewhat disagree; 4 as Neither agree nor disagree; 5 as Somewhat agree; 6 as Agree; 7 as Strongly agree).

Perceptions of narrative congruity (story-consumer, brand-character, brand-consumer) were measured using items from previous studies (Escalas & Bettman, 2003; Green & Brock, 2000; Kamins & Gupta, 1994) which were modified according to the study. To check whether participants watch the video carefully, a question related to the story was asked in the story-consumer congruity section. In checking the character-consumer congruity, a four-item scale was created for this study. Moreover, brand familiarity was measured using items from Brennan & Babin (2004) anchored by familiar or unfamiliar and well known or not well known. Additionally, the product experience is measured by an item that was created for this study by measuring having or not having experience.

The survey measures conceptual and attitudinal persuasion knowledge using modified items from prior studies (Boerman, Van Reijmersdal & Neijens, 2012; Rozendaal et al., 2011). Items in attitudinal persuasion knowledge will be reversed. Enjoyment of the YouTube video was measured by 2 questions from a three-item scale adapted from Hall (2009), with 2 additional questions regarding their motivation to consume branded content (Muntinga, 2016). The sharing intention of the YouTube video was measured using a modified scale adapted from Chen & Lee (2014), with an additional question that is made for this study to measure the respondent's intention to share a positive comment in the YouTube video. To measure reactance, a three-item scale was created for this study that refers to ACE typology from Fransen et al. (2015).

Table 3. Measurement Items

Components	Label	Source & Items
Story-Consumer Congruity		Adapted and modified from Green & Brock, 2000
	SC1	I can picture myself in the scene of the events described in FOX'S Sparkling Story "Jawaban Nina" video
	SC2	I can easily relate to the story in FOX'S Sparkling Story "Jawaban Nina" video
	SC3	The story in FOX'S Sparkling Story "Jawaban Nina" video is relevant to me
	SC4	I was mentally involved while watching FOX'S Sparkling Story "Jawaban Nina" video
	SC5	The FOX'S Sparkling Story "Jawaban Nina" video affected me emotionally
	SC6	I found my mind wandering while watching FOX'S Sparkling Story "Jawaban Nina" video
Character-Consumer Congruity		Formulated for this study
	CC1	I can relate to Nina in FOX'S Sparkling Story "Jawaban Nina" video
	CC2	I can easily identify myself with Nina in FOX'S Sparkling Story "Jawaban Nina" video
	CC3	I find similarities between me and Nina in FOX'S Sparkling Story "Jawaban Nina" video
	CC4	Nina in FOX'S Sparkling Story "Jawaban Nina" video could be me
Brand-Character Congruity		Adapted & modified from Kamins & Gupta, 1994
	BC1	Nina in FOX'S Sparkling Story "Jawaban Nina" video is relevant to FOX'S brand
	BC2	Nina in FOX'S Sparkling Story "Jawaban Nina" video is a good match to the

		FOX'S brand
	BC3	Nina in FOX'S Sparkling Story "Jawaban Nina" video does represent the FOX'S brand
	BC4	Nina is just the right character/person to represent the FOX'S brand
Brand-Consumer Congruity		Adapted and modified from Escalas & Brettman, 2003
	BCo1	I can identify myself with the FOX'S brand
	BCo2	I feel a personal connection to the FOX'S brand
	BCo3	I think the FOX'S brand suits me well
	BCo4	I think the FOX'S brand reflects who I am
Brand Familiarity		Adapted from Brennan & Babin, 2004
	BF1	FOX'S that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video is a well-known brand for me
	BF2	I am familiar with FOX'S that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video
Product Experience		Formulated for this study
	PE	I have experience with the product that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video
Enjoyment		Adapted & modified from Hall, 2009 and Muntinga, 2016
	E1	I enjoyed watching FOX'S Sparkling Story "Jawaban Nina" video
	E2	I find FOX'S Sparkling Story "Jawaban Nina" video entertains me
	E3	I watch FOX'S Sparkling Story "Jawaban Nina" video to kill time because of boredom
	E4	I watch FOX'S Sparkling Story "Jawaban Nina" video to relax from daily life
Persuasion Knowledge (PK6,7,8 will be reversed code)		Adapted and modified from Rozendaal et al., 2011; Boerman, van Reijmersdal & Neijens, 2012
	PK1	I recognize FOX'S Sparkling Story "Jawaban Nina" video as an advertising content
	PK2	I realize FOX'S Sparkling Story "Jawaban Nina" video is targeting me
	PK3	I know the brand behind FOX'S Sparkling Story "Jawaban Nina" video
	PK4	I understand the selling purpose behind FOX'S Sparkling Story "Jawaban Nina" video
	PK5	I understand FOX'S Sparkling Story "Jawaban Nina" video is one of the brand's persuasive tactics
	PK6	The FOX'S Sparkling Story "Jawaban Nina" video is trustworthy
	PK7	The FOX'S Sparkling Story "Jawaban Nina" video convinces me

	PK8	The FOX'S Sparkling Story "Jawaban Nina" video is credible		

Sharing Intention		Adapted from Chen & Lee, 2014		
	SI1	The FOX'S Sparkling Story "Jawaban Nina" video is worth sharing to others		
	SI2	I will recommend FOX'S Sparkling Story "Jawaban Nina" video to others		
	SI3	I wish my friends and relatives would watch the FOX'S Sparkling Story "Jawaban Nina" video		
	SI4	I would like to share FOX'S Sparkling Story "Jawaban Nina" video on social media		

Resistance		Formulated for this study		
	R1	I dislike the story in the FOX'S Sparkling Story "Jawaban Nina" video		
	R2	I will skip videos that are similar to FOX'S Sparkling Story "Jawaban Nina" video		
	R3	I want to use ad-blockers to avoid similar videos as FOX'S Sparkling Story "Jawaban Nina"		

3.6. Factor Analysis

Factor analysis was conducted to verify that all items presented in the online survey measured the right construct. To see the correlations and the relationship among items in the construct, the Orthogonal rotation method (Varimax) was used to rotate the factors from one to another. Based on Field (2013), a construct should have a factor loading score of more than 0.4. The result shows there were nine components recognized, even though this research had ten constructs. All items that were included in Table 5 have a factor loading score of >0.4 which reveals all items were valid to measure the construct.

Table 4. Factor Analysis

Components/ Constructs	Label	Items	Factor Loading	Cronbach's Alpha
1 **Engagement**	E3	I watch FOX'S Sparkling Story "Jawaban Nina" video to kill time because of boredom	.78	.89
	E4	I watch FOX'S Sparkling Story "Jawaban Nina" video to relax from daily life	.74	
	E2	I find FOX'S Sparkling Story "Jawaban Nina" video entertains me	.60	

	SI2	I will recommend FOX'S Sparkling Story "Jawaban Nina" video to others	.60	
	SI3	I wish my friends and relatives would watch the FOX'S Sparkling Story "Jawaban Nina" video	.59	
	SI4	I would like to share FOX'S Sparkling Story "Jawaban Nina" video on social media	.59	
	E1	I enjoyed watching FOX'S Sparkling Story "Jawaban Nina" video	.56	
2 **Brand Character Congruity**	BC2	Nina in FOX'S Sparkling Story "Jawaban Nina" video is a good match to the FOX'S brand	.80	.84
	BC1	Nina in FOX'S Sparkling Story "Jawaban Nina" video is relevant to FOX'S brand	.79	
	BC3	Nina in FOX'S Sparkling Story "Jawaban Nina" video does represent the FOX'S brand	.78	
	BC4	Nina is just the right character/person to represent the FOX'S brand	.54	
3 **Attitudinal Persuasion Knowledge** *(Reverse Code)*	PK6R	The FOX'S Sparkling Story "Jawaban Nina" video is trustworthy	.74	.89
	PK7R	The FOX'S Sparkling Story "Jawaban Nina" video convinces me	.68	
	PK8R	The FOX'S Sparkling Story "Jawaban Nina" video is credible	.67	
4 **Character Consumer Congruity**	CC3	I find similarities between me and Nina in FOX'S Sparkling Story "Jawaban Nina" video	.84	.82
	CC4	Nina in FOX'S Sparkling Story "Jawaban Nina" video could be me	.82	
	SC3	The story in FOX'S Sparkling Story "Jawaban Nina" video is relevant to me	.66	
	CC2	I can easily identify myself with Nina in FOX'S Sparkling Story "Jawaban Nina" video	.53	
5 **Brand Experience**	BCo3	I think the FOX'S brand suits me well	.69	.85
	BCo2	I feel a personal connection to the FOX'S brand	.68	
	BCo4	I think the FOX'S brand reflects who I am	.62	
	BCo1	I can identify myself with the FOX'S brand	.57	
	PE	I have experience with the product that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video	.50	

6	PK4	I understand the selling purpose behind FOX'S Sparkling Story "Jawaban Nina" video	.73	.77
Conceptual Persuasion Knowledge	PK5	I understand FOX'S Sparkling Story "Jawaban Nina" video is one of the brand's persuasive tactics	.73	
	PK2	I realize FOX'S Sparkling Story "Jawaban Nina" video is targeting me	.72	
	PK1	I recognize FOX'S Sparkling Story "Jawaban Nina" video as an advertising content	.69	
	PK3	I know the brand behind FOX'S Sparkling Story "Jawaban Nina" video	.62	
7	R2	I will skip videos that are similar to FOX'S Sparkling Story "Jawaban Nina" video	.83	.75
Resistance	R3	I want to use ad-blockers to avoid similar videos as FOX'S Sparkling Story "Jawaban Nina"	.80	
	R1	I dislike the story in the FOX'S Sparkling Story "Jawaban Nina" video	.75	
8	SC2	I can easily relate to the story in FOX'S Sparkling Story "Jawaban Nina" video	.77	.75
Story-Consumer Congruity	CC1	I can relate to Nina in FOX'S Sparkling Story "Jawaban Nina" video	.63	
	SC6	I found my mind wandering while watching FOX'S Sparkling Story "Jawaban Nina" video	.46	
	SC1	I can picture myself in the scene of the events described in FOX'S Sparkling Story "Jawaban Nina" video	.44	
	SC4	I was mentally involved while watching FOX'S Sparkling Story "Jawaban Nina" video	.43	
9	BF1	FOX'S that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video is a well-known brand for me	.80	.75
Brand Familiarity	BF2	I am familiar with FOX'S that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video	.78	

Table 4 shows that some items supposedly do not belong together but recognized as a construct. Besides, some items should belong together but split into different constructs. For instance, component or construct 1 consists of items to measure enjoyment and sharing intention. However, all items in component 1 are related to consumer engagement which can

be the underlying factors to recognize it as a construct. Moreover, in component 4, an item in story-consumer congruity merged with three items of character-consumer congruity, and in component 8, an item in character-consumer congruity also merged with four items in story-consumer congruity. It might be because items in narrative congruity were interrelated. Product experience item also merged with all items in brand-consumer congruity in component 5, due to its relation with brand and consumer's experience.

Meanwhile, persuasion knowledge items were split into two constructs. It is understandable since items in component 3 were related to attitudinal persuasion knowledge and items in component 6 related to conceptual persuasion knowledge. 2 items that measure the engagement and story-consumer congruity are discarded since they have factor loading less than 0.4 or belong to 2 different components. This study decided to use the components recognized in the factor analysis that results in the new research model. Thus, there is an adapted research model that will be tested in this study.

3.7. Reliability Analysis

All constructs in the adapted research model: narrative congruity (brand-character, character-consumer, and story-consumer), brand familiarity, brand experience, attitudinal persuasion knowledge, conceptual persuasion knowledge, engagement and resistance were measured by Cronbach's Alpha score. The result shows that all constructs were significant with Cronbach's Alpha score, which is above .70.

4. Results

4.1. Descriptive Statistics

In Table 5 shows that respondents were highly familiar with the brand and able to identify the video as an advertisement. Even though they activated conceptual persuasion knowledge and recognized the stimuli as an advertisement, they perceived the story as compatible with themselves. Meanwhile, reversed attitudinal persuasion knowledge and resistance had the lowest mean among other variables.

Table 5. Descriptive Statistics

Variables	Frequency (N)	Mean	Std. Deviation
1. Engagement	437	5.36	1.14
2. Brand-Character Congruity	437	5.04	1.16
3. Attitudinal Persuasion Knowledge	437	2.64	1.09
4. Character-Consumer Congruity	437	5.07	1.23
5. Brand Experience	437	4.76	1.20
6. Conceptual Persuasion Knowledge	437	5.94	.76
7. Resistance	437	3.07	1.37
8. Story-Consumer Congruity	437	5.81	.84
9. Brand Familiarity	437	6.16	.79

4.2. Correlations Analysis

As Table 6 has observed that the strongest correlation is between engagement and brand experience with a score of ($r=.68$, $p<.01$), as well as the correlation between attitudinal persuasion knowledge with engagement and brand experience ($r=-.65$, $p<.01$), these results illustrate the strong relations between attitudinal persuasion knowledge to engagement and brand experience in a negative way.

Yet, the variables in narrative congruity also exhibit a strong connection to engagement with a score of ($r=.61$, $p<.01$) and ($r=.58$, $p<.01$). Through the adapted research model, the character-consumer congruity and story-consumer congruity are the only elements apparent in showcasing the correlation in narrative congruity with a score of ($r=.56$, $p<.01$). This particularly is the lowest correlation found. Though resistance shows a negative correlation to the rest of the variables, attitudinal persuasion knowledge solely shows a positive correlation. Seemingly, greater attitudinal persuasion knowledge can lead to greater resistance.

Table 6. Correlation Analysis

Variables	E	BC	APK	CC	BE	CPK	R	SC	BF
1. Engagement (E)	1								
2. Brand-Character Congruity (BC)	**.61****	1							
3. Attitudinal Persuasion Knowledge (APK)	-.65**	-.56**	1						
4. Character-Consumer Congruity (CC)	.47**	.42**	-.47**	1					
5. Brand Experience (BE)	**.68****	**.63****	-.65**	.43**	1				
6. Conceptual Persuasion Knowledge (CPK)	.22**	.21**	-.29**	.26**	.17**	1			
7. Resistance (R)	-.27**	-.10*	.19**	-.14**	-.15**	-.09*	1		
8. Story-Consumer Congruity (SC)	**.58****	.46**	-.57**	**.56****	.49**	.34**	-.29**	1	
9. Brand Familiarity (BF)	.33**	.28**	-.33**	.22**	.33**	.32**	-.25**	.40**	1

**. Correlation is significant at the 0.01 level (2-tailed)
*. Correlation is significant at the 0.05 level (2-tailed)

4.3. Regression Analysis

A regression analysis was executed to examine the formulated hypotheses and adapted research model.

Table 7. Regression Analysis

Model	Variable	ß	Sig.	df	F	Adj. R²
2A Conceptual Persuasion Knowledge	Resistance	.020	.429	Reg: 8	12.225	.171
	Engagement	-.027	.571	Res: 428		
	Attitudinal Persuasion Knowledge	-.119	.046			
	Brand-Character Congruity	.028	.483			
	Character-Consumer Congruity	.058	.087			
	Brand Experience	-.086	.047			
	Story-Consumer Congruity	.164	.004			
	Brand Familiarity	**.222**	**.000**			
2B Attitudinal Persuasion Knowledge	Resistance	.004	.879	Reg: 8	68.869	.555
	Engagement	**-.220**	**.000**	Res: 428		
	Brand-Character Congruity	-.103	.014			
	Character-Consumer Congruity	-.058	.104			
	Brand Experience	**-.263**	**.000**			
	Conceptual Persuasion Knowledge	-.132	.009			
	Story-Consumer Congruity	**-.215**	**.000**			
	Brand Familiarity	-.018	.719			

		ß	p		F	R²
2C Resistance	Engagement	**-.289**	**.001**	Reg:8	8.517	.121
	Brand-Character Congruity	.140	.060	Res:428		
	Attitudinal Persuasion Knowledge	.013	.879			
	Character-Consumer Congruity	.033	.600			
	Brand Experience	.084	.296			
	Conceptual Persuasion Knowledge	.071	.429			
	Story-Consumer Congruity	**-.330**	**.002**			
	Brand Familiarity	**-.292**	**.001**			
2D Engagement	Brand-Character Congruity	**.187**	**.000**	Reg:8	86.759	.611
	Attitudinal Persuasion Knowledge	**-.211**	**.000**	Res:428		
	Character-Consumer Congruity	.050	.152			
	Brand Experience	**.296**	**.000**			
	Conceptual Persuasion Knowledge	-.028	.571			
	Resistance	-.088	.001			
	Story-Consumer Congruity	**.234**	**.000**			
	Brand Familiarity	.008	.877			

Model 2A assessed all constructs to conceptual persuasion knowledge, and Model 2B measured all variables to attitudinal persuasion knowledge as the mediating variables. Eight constructs formulated 17% of variance in the conceptual persuasion knowledge (Adj. R^2= .171, $F(8,428)$=12.225, p<.001). Meanwhile, those constructs formulated 55% of the variance in the attitudinal persuasion knowledge (Adj. R^2= .555, $F(8,428)$=68.869, p<.001). Meanwhile, those

In Model 2A, it was only brand familiarity that had a positive influence on conceptual persuasion knowledge (ß= .222, p<.001). It was defined that familiarity leads to the activation of conceptual persuasion knowledge. In which, when consumers are familiar with the brand, they tend to recognize the product in the branded content and realize that it is promoted as an advertisement. In Model 2B, there were three variables that substantially impacted attitudinal persuasion knowledge in a negative direction. Those factors were engagement (ß= -.220, p<.001), brand experience (ß= -.263, p<.001), and story-consumer congruity (ß= -.215, p<.001).

In Model 2C, it showed that it appraised all constructs to resistance on branded content. Eight constructs described 12% of the variance in the resistance of branded content (Adj. R^2= .121, $F(8,428)$=8.517, p<.001). Three variables influenced resistance to branded content in a negative way. Those factors were engagement (ß= -.289, p<.05), story-consumer congruity (ß= -.330, p<.05) and brand familiarity (ß= -.292, p<.05). This explained that engagement, story-consumer congruity, and brand familiarity can minimize the resistance to branded content. Meanwhile, the insignificant variable that influenced the resistance of

branded content was reverse attitudinal persuasion knowledge with ß= .013, p=.879. It indicated respondents were less resistant when they perceived the brand as trustworthy, convincing, and credible.

In Model 2D, it examined all constructs to engagement, eight constructs were able to explain 61% of the variance in the engagement of branded content (Adj. R^2= .611, F(8,428)=86.759, p<.001). The brand experience became the most significant variable that affected engagement on branded content (ß= .296, p<.001). This supports the assumption that brand experience gives a positive influence on branded content by strengthening engagement. Other significant influential factors to engagement were story-consumer congruity (ß= .234, p<.001), brand-character congruity (ß= .187, p<.001), and attitudinal persuasion knowledge (ß= .-211, p<.001) which had a negative score.

4.4. Hypotheses Analysis

The adapted research model was examined to test all the hypotheses in this study. However, there were some changes in the constructs referring to factor analysis results. In the adapted research model, attitudinal and conceptual persuasion knowledge were separated into two constructs. On the other hand, enjoyment and sharing intention merged as one construct, which is referred to as engagement. Besides, brand-consumer congruity and product experience also merged into a construct as brand experience. Therefore, some hypotheses were re-formulated. Table. 8 shows the result of re-formulated hypotheses in this study.

Table 8. Re-formulated Hypotheses Overview

	Re-formulated hypotheses	**Result**
H1a	Persuasion knowledge (conceptual & attitudinal) increases resistance to branded content	Not Supported
H1b	Persuasion knowledge (attitudinal) decreases engagement to branded content	Supported
H1c	Consumer's resistance of branded content decreases engagement	Supported
H2	Engagement decreases consumer's resistance of branded content	Not Supported
H3a	Perceptions of story-consumer congruity in narrative advertising reduce consumer's (attitudinal) persuasion knowledge	Supported

H3b	Perceptions of story-consumer congruity in narrative advertising increase consumer's engagement	Supported
H4a	Perceptions of character-consumer congruity in narrative advertising reduce consumer's (conceptual & attitudinal) persuasion knowledge	Not Supported
H4b	Perceptions of character-consumer congruity in narrative advertising increase consumer's engagement	Not Supported
H5a	Perceptions of brand-character congruity in narrative advertising reduce consumer's (conceptual & attitudinal) persuasion knowledge	Not Supported
H5b	Perceptions of brand-character congruity in narrative advertising increase consumer's engagement	Supported
H6a	Brand familiarity reduces consumer's (conceptual & attitudinal) persuasion knowledge towards narrative advertising	Not Supported
H6b	Brand familiarity increases consumer's engagement of narrative advertising	Not Supported
H7a	Brand experience reduces consumer's (attitudinal) persuasion knowledge towards narrative advertising	Supported
H7b	Brand experience increases consumer's engagement of narrative advertising	Supported

4.5. Adapted Research Model

To sum up the findings in this study, an adapted research model was developed based on the result of the re-formulated hypotheses.
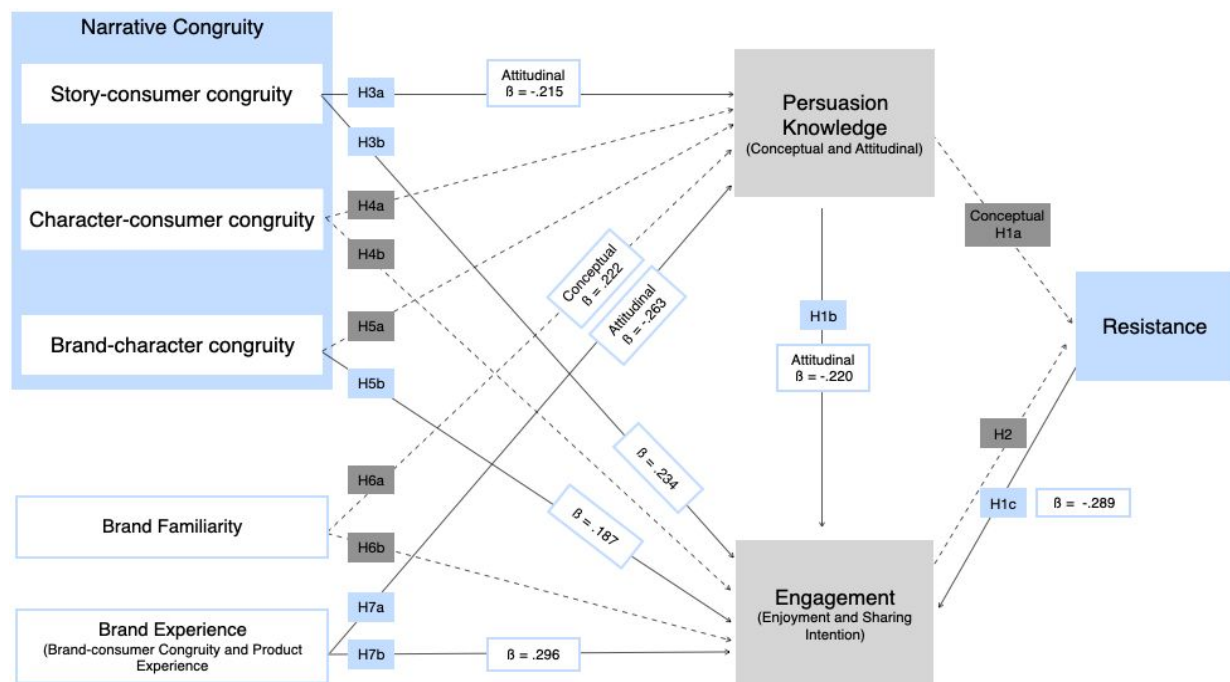

Figure 2. Adapted Research Model

5. Discussion

5.1. Main Findings

This study's objective was to examine two research questions on Youtube branded content. The first research question was to test the narrative congruity, brand familiarity, and product experience in affecting persuasion knowledge and enjoyment. The second research question was to examine that persuasion knowledge and enjoyment will influence resistance and sharing intention. The literature on persuasion knowledge and enjoyment focused mainly on brand placement. Some items of measurement were adopted from previous studies, and some items were formulated for this study. However, the factor analysis of the research model showed different results. Instead of analyzing ten constructs, nine constructs were identified. In addition, the items did not always consist of items that serve a mutual purpose. Thus, this study tested and adjusted the research model in analyzing the factors that affect persuasion knowledge and enjoyment, as well as to understand the influences on the consumer's resistance and sharing intention.

The result of this study indicated that in narrative congruity, story-consumer congruity solely gives a significant influence on attitudinal persuasion knowledge, resistance, and engagement. It shows a negative relationship to persuasion knowledge and resistance, and a positive effect on consumer's engagement. The story of FOX'S Sparkling Story "Jawaban Nina" was perceived as congruent with the respondents. The respondents agreed that the story was relevant and connected with them. When a story is perceived to be congruent with the consumer, it produces favorable responses (Gillespie et al., 2018). These favorable responses can be seen from their statements where they enjoyed the narrative and were certain in sharing the video through their social media accounts. This finding seems to support previous studies that a congruent story gave a positive impact on the branded content (Gillespie et al., 2018).

Another variable in narrative congruity that significantly affected engagement was brand-character congruity. It can be stated that the selection of characters in branded content also gave a positive impact on the consumer's engagement. Even though some respondents thought Nina was not the only character that represented the brand, the results found that Nina was relevant, representable, and a good character for FOX'S brand. These findings support earlier studies that advertising can be more persuasive when consumers perceive a

match between the character and the promoted brand (Choi & Rifon, 2012; Kamins & Gupta, 1994).

In the narrative congruity variables, the only variable that did not influence persuasion knowledge nor enjoyment was the character-consumer congruity. Although respondents of this study agreed that they can identify themselves and find similarities with Nina, it did not influence their persuasion knowledge nor enjoyment. Nevertheless, character-consumer congruity had a strong relationship with story-consumer congruity. Thus, the selection of characters also influences the respondents to engage with the story. It supports the finding where the personal connection with the consumers increases enjoyment of the branded content (Green et al., 2004).

Brand familiarity became a single factor that significantly activated conceptual persuasion knowledge. Respondents were highly familiar with FOX'S brand, therefore, they recognized the video as an advertisement. Even though it activated conceptual persuasion knowledge on the respondents, they did not activate attitudinal persuasion knowledge as they continued watching the video until the end. Brand familiarity is also found to have a negative influence on resistance. In this study, respondents did not agree to dislike, skip the video, and use ad blockers since they were highly familiar with FOX'S brand. If consumers are familiar with the brand, they can reduce the negative effect of persuasion knowledge (Siddharth & Chattopadhyay, 1998; Wei et al., 2008), they are less likely to skip the advertisement (Siddharth & Chattopdahyay, 1998), and give favorable reactions (Campbell & Keller, 2003).

In this study, the brand experience describes the congruity between brand-consumer and consumer experience to the brand. Based on the results, brand experience influenced attitudinal persuasion knowledge in negative ways, yet it generated a positive result on engagement. By having brand-consumer congruity and product experience, the respondents did not activate attitudinal persuasion knowledge and showed positive engagement to the branded content. In this study, respondents agreed that they feel a personal connection with the brand. As it is perceived to be congruent with them, it generates a more positive attitude (Belk, 1988). Moreover, the respondents had product experience. According to Siddarth & Chattopdahyay (1998), consumers who have purchased the advertised product are more likely to be interested in watching the advertisement rather than ignoring it. Therefore, the respondents were less skeptical and engaged well with the branded content since they perceived the brand was congruent while already having product experience.

However, this study found that the activation of conceptual persuasion knowledge did not lead to the activation of attitudinal persuasion knowledge, which shows different findings from the study conducted by Boerman, Van Reijmersdal, & Neijens, (2012). The possibility of this finding may be due to some factors that reduce the activation of attitudinal persuasion knowledge, i.e., the respondents perceived the story was congruent with themselves, they had brand experience, and were engaged with the branded content. In addition, the attitudinal persuasion knowledge was significantly influenced by advertising disclosure (Boerman, Van Reijmersdal, & Neijens, 2012). Meanwhile, FOX'S Sparkling "Jawaban Nina" video was not inserted with branded content disclosure as it was categorized as a covert marketing. With these factors that reduce skeptical behavior, they can be contributing reasons to why the respondents of this study did not activate attitudinal persuasion knowledge as a consequence of activation of conceptual persuasion knowledge.

Furthermore, the activation of conceptual persuasion knowledge merely did not affect consumer's resistance. Although the respondents activated conceptual persuasion knowledge by recognizing the stimuli as advertisement, they did not agree to skip, use ad-blockers, or dislike the branded content. This occurred because the respondents did not activate attitudinal persuasion knowledge by being skeptical with the branded content. As mentioned above, skepticism is classified as resistance to advertising (Fransen et al., 2015). Thus, the activation of persuasion knowledge in this study did not affect consumer's resistance.

On the other hand, the activation of attitudinal persuasion knowledge will have a negative effect on engagement. The greater the activation of attitudinal persuasion knowledge consequently will reduce the respondent's engagement. In this study, the respondents did not activate attitudinal persuasion knowledge as they perceived the stimuli as trustworthy, convincing, and credible. As a result, they were engaged with the branded content by enjoying and having the intention to share it with others. If we take a look at the study by Rozendaal et al., (2011), the activation of attitudinal persuasion knowledge leads to skepticism where skepticism is classified as resistance to the advertising content (Fransen et al., 2015). This study also found that resistance had a negative effect on engagement. When respondents resist the branded content, they will be less engaged with it. This finding supports the previous study, when the audience becomes skeptical and critical about the advertisement content, resulting in unfavorable attitudes (Van Reijmersdal et al., 2015).

In summary, this study found some variables in narrative congruity, brand familiarity, and product experience that affect the activation of persuasion knowledge and enjoyment. Moreover, the recognition of the advertisement did not automatically arouse skeptical behavior when there are some factors that increase engagement to the branded content. Since this study did not activate attitudinal persuasion knowledge, activation of conceptual persuasion knowledge did not influence resistance. However, activation of attitudinal persuasion knowledge and resistance significantly lowers consumer's engagement. Therefore, it is crucial to identify factors that reduce consumer's resistance to achieve better engagement on the branded content.

5.2. Theoretical & Practical Implication

Many previous studies have conducted research related to branded content, including narrative branded content. However, to the author's knowledge, there was no related study that tested narrative congruity in branded content that relates to resistance and sharing intention on a YouTube video. As this study provided data of the audience's response to a branded content that includes narrative congruity, the findings of this study can be used as a guidance for future research related to branded content on Youtube as well as on other media.

The primary theoretical implication in this study is the effectiveness of branded content in reducing consumer's avoidance of advertising (Fransen et al., 2015), which is still an effective strategy to cope with consumer's resistance. Narrative branded content that has a congruent story and presented by relatable characters can be applied to reduce the audience's persuasion knowledge and enhance their engagement.

The result of this study extends our knowledge that the activation of conceptual persuasion knowledge does not evidently lead to the activation of attitudinal persuasion knowledge. This finding contradicts the study by Boerman, Van Reijmersdal, & Neijens (2012) which explained that greater activation of conceptual persuasion knowledge showed higher rates of attitudinal persuasion knowledge. The contradictions have occurred because there were some factors that reduced attitudinal persuasion knowledge, such as story-consumer congruity, brand-consumer congruity, and product experience. These findings could add new theoretical implications to factors that decrease skeptical behavior on branded content, which can be fruitful for further observation.

By informing which aspect that influences consumers the most, the result of this study potentially provides practical implications which can serve practitioners to develop creative ideas that are effective to engage consumers on the branded content. It might help practitioners to develop effective strategies to deal with consumer's persuasion knowledge and resistance. Thus, marketers can produce strategies that engage consumers and attain favorable responses from the advertising content.

5.3. Limitations and Future Research

This study has some limitations that might influence the results. This section will discuss the limitations and give relevant ideas for future research.

The first limitation is related to the analysis process used by the author. The Covid-19 situation created limited access where the research model can not be tested by Structural Equation Model (SEM) Analysis using AMOS software. Thus, this study was only tested by regression analysis to examine the hypotheses. Future studies could test the research model using SEM Analysis to get better results.

Secondly, this study is conducted only for Indonesians and uses stimuli that solely relates to Indonesian culture. The influence of narrative congruity on persuasion knowledge and enjoyment can give different effects in different cultures. For instance, a story about Nina in this study relates to the collectivist culture, where respondents that are considered to be more individualistic may not relate with this particular story. Future research can use other stimuli that can be applied on different cultures as well.

5.4. Conclusion

In conclusion, this study adds to the literature as it is the first to examine factors that influence persuasion knowledge and enjoyment of branded content on a Youtube video. It forms a basis for future research on the effect of congruency in narrative advertising, brand familiarity, and product experience on persuasion knowledge and enjoyment of Youtube branded content. Moreover, it is also applicable to practitioners to cope with persuasion knowledge and enhance consumers' enjoyment in advertising.

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Appendix A

Storyboard of Stimuli

The story is based on the Muslim religious celebration in Indonesia known as Eid Al-Fitr. This particular situation with a set of predicted questions commonly happens within families, which can be intimidating and uncomfortable to discuss.

Appendix B

Respondents

R1: Female, 27 years old   R4: Male, 25 years old

R2: Female, 22 years old   R5: Male, 24 years old

R3: Female, 26 years old   R6: Male, 21 years old

1. **Did you realize that you are watching an advertising video?**

    R1: Definitely I recognized it as advertising, when I see the title

    R2: Yes it is advertising, when she makes the candy as a gift

    R3: Yes i know it from its title

    R4: At first I don't know, but when I see its title then I know it is advertising

    R5: Yes, because I read the title first and I have also experience to see this kind of advertising video

    R6: Yes, I did know it is advertising.. because I don't think anyone will ever bring a candy

           product that has a high market availability as a homecoming gift

2. **Can you identify who is the main character in FOX'S Sparkling Story "Jawaban Nina" video?**

    R1: Yes, it is Fox candy

    R2: Yes, she is Nina

    R3: Is it Nina? I think it is Nina

    R4: Of course, it is Nina

    R5: Yes, it is Nina

    R6: Yes, she is Nina

3. **Do you understand the story in FOX'S Sparkling Story "Jawaban Nina" video?**

    R1: Yes, I did.

    R2: Yes, I understand

    R3: Yes.

    R4: Yes, it is a "cringe" story

    R5: Yes.

    R6: Yes.

4. **Are you familiar with the brand in FOX'S Sparkling Story "Jawaban Nina" video?**

    R1: Yes, strongly familiar with the brand

    R2: Yes.

    R3: Yes. It is a must for Christmas

    R4: Of course, who does not know it?

    R5: Of course, yes!

    R6: Yes, It is a very popular candy during Eid Mubarak or any other kind of festivities in Indonesia. It is available everywhere.

5. **Do you have product experience with the brand in FOX'S Sparkling Story "Jawaban Nina" video?**

R1: Yes, this product reminds me of my childhood memories. I picked my favorite candy before my brother took it

R2: Yes, I've consumed it

R3: Yes, since I was a child, every Christmas I have FOX at my home. My family always bought it because it has cute colors and is tasty!

R4: Yes, I ate a jar of it by myself when I was younger. It is tasty!

R5: Yes, I love it so much. Even though I live in Enschede, but I still have it now *showing the product*

R6: Yeah I do, I ate those candies a lot while I was growing up

6. **What makes you stay to watch FOX'S Sparkling Story "Jawaban Nina" video?**

R1: Honestly nothing, I know this video is an advertising video that's why I watched it at 2x speed. Even though this video is relatable with my life, I think the pace is too slow for me.

R2: I am curious about Nina's answer to her family

R3: Because I'm into the story and I want to know the end of the story

R4: The story, I want to know the end of the story

R5: Actually, The story and the character itself are related to our culture, especially on Eid Al-Fitr

R6: Because the story in the video is a fairly common problem.

7. **Do you enjoy FOX'S Sparkling Story "Jawaban Nina" video?**

R1: Not really, because the pace of this video is too slow

R2: Yes, because of its visual, it has good visual

R3: Yes, because it is a soft selling video, it revealed the product at the end of the video

R4: Not really, because it is a "cringe" story. Why does she bring candy to her family?

R5: Yes, I did

R6: Yes, I would rate the video 7.5/10

8. **Do you want to share FOX'S Sparkling Story "Jawaban Nina" video?**

R1: No, I want to share something funny

R2: Yes, I want to share it on social media or the link to my friends. So, people who have the same problem can have an idea as solutions

R3: Yes, I want to share the link only to my boyfriend because he likes to watch Youtube story

R4: No, I won't. I will share a video that's funny or emotionally appealing like P&G 'Thank You, Mom' Campaign Ad: "Strong"

R5: Yes, I want to share it on social media, because it's interesting for me. Especially when I want to remember the vibe of Ramadan and Ied Al-Fitr in Indonesia

R6: No, I never share advertisements on my social media or anyone.

Appendix C

<u>#Page 1</u>

I am Annisa Putri Riana, a master student from Communication Science, University of Twente, the Netherlands. This online survey is conducted as a part of my master thesis. Before you start this survey, please consider the following information.

This research is about a particular narrative video on Youtube. To participate in this survey, you need to watch a video on the next page before you start the survey. Please watch the video until the end. The video is 4 min and 54 sec. After that the survey will take no longer than 10 minutes to complete this online survey.

All information collected from this study is going to be kept confidential and will be used merely for academic purposes. Your participation is anonymous and voluntary, you have the right to leave the survey if you wish to do so.

Please read the instruction before filling in the questionnaire and I would be glad if you do not leave your device during the completion of the survey. In addition, 5 lucky participants will get a chance to win a GO-PAY voucher Rp 200,000 after completing the online survey.

If you have any questions, complaints, or concerns regarding the online survey, you can contact me directly through email: annisaputririana@student.utwente.nl

Thank you!

If you would like to participate in this study, please press "YES" otherwise press "NO"
- Yes
- No

<u>#Page 2</u>

Please watch the video until the end to help you answer the questionnaire.

<THUMBNAIL VIDEO>

Did you watch FOX's Sparkling Story "Jawaban Nina" until the end?
  a. Yes (Participants will proceed to the next questions)
  b. No (Participants automatically quit from the survey and can not participate in the survey)
     "To be able to participate in this online survey, you need to watch the video until the end. Please try again."

<u>#Page 3</u>

Background Questions

1. Did you see FOX's Sparkling Story "Jawaban Nina" video before?
    a. Yes
    b. No

2. What is your gender?
    a. Female
    b. Male

3. How old are you?
    (Open answer question - respondents can type their age)

4. Select the highest educational level you have completed:
    a. Senior High School
    b. Bachelor
    c. Master
    d. PhD

5. Where is your domicile?
    a. Sumatera
    b. Jawa/Bali
    c. Kalimantan
    d. Sulawesi
    e. Maluku/Papua

#Page 4-9: **The Survey**

Construct	No	Items	Strongly disagree	Disagree	Somewhat Disagree	Neither agree nor disagree	Somewhat Agree	Agree	Strongly Agree
Story-consumer congruity (Adapted and modified from Green & Brock, 2000)	1	I can picture myself in the scene of the events described in FOX'S Sparkling Story "Jawaban Nina" video							
	2	I can easily relate to the story in FOX'S Sparkling Story "Jawaban Nina" video							
	3	The story in FOX'S Sparkling Story "Jawaban Nina" video is relevant to me							
	4	I was mentally involved while watching FOX'S Sparkling Story "Jawaban Nina" video							
	5	The FOX'S Sparkling Story "Jawaban Nina" video affected me emotionally							
	6	I found my mind wandering while watching FOX'S Sparkling Story "Jawaban Nina" video							

Construct	No	Statement							
	7	Multiple-choice question: Who is Nina's ex-boyfriend name? *Widi *Alfian *Fajar *Isa							
Character-consumer Congruity (Created for this study)	8	I can relate to Nina in FOX'S Sparkling Story "Jawaban Nina" video							
	9	I can easily identify myself with Nina in FOX'S Sparkling Story "Jawaban Nina" video							
	10	I find similarities between me and Nina in FOX'S Sparkling Story "Jawaban Nina" video							
	11	Nina in FOX'S Sparkling Story "Jawaban Nina" video could be me							
Brand-character Congruity (Adapted & modified from Kamins & Gupta, 1994)	12	Nina in FOX'S Sparkling Story "Jawaban Nina" video is relevant to FOX'S brand							
	13	Nina in FOX'S Sparkling Story "Jawaban Nina" video is a good match to the FOX'S brand							
	14	Nina in FOX'S Sparkling Story "Jawaban Nina" video does represent the FOX'S brand							
	15	Nina is just the right character/person to represent the FOX'S brand							
Brand-consumer Congruity (Adapted and modified from Escalas & Brettman, 2003)	16	I can identify myself with the FOX'S brand							
	17	I feel a personal connection to the FOX'S brand							
	18	I think the FOX'S brand suits me well							
	19	I think the FOX'S brand reflects who I am							
Brand Familiarity (Adapted from Brennan & Babin, 2004)	20	FOX'S that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video is a well-known brand for me							
	21	I am familiar with FOX'S that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video							
Product Experience (Created for this study)	22	I have experience with the product that is advertised in the FOX'S Sparkling Story "Jawaban Nina" video							
Enjoyment (Adapted & modified from Hall, 2009 and Muntinga, 2016)	23	I enjoyed watching FOX'S Sparkling Story "Jawaban Nina" video							
	24	I find FOX'S Sparkling Story "Jawaban Nina" video entertains me							
	25	I watch FOX'S Sparkling Story "Jawaban Nina" video to kill time because of boredom							

	26	I watch FOX'S Sparkling Story "Jawaban Nina" video to relax from daily life						
Persuasion Knowledge (Adapted and modified from Rozendaal et al., 2011; Boerman, van Reijmersdal & Neijens, 2012)	27	I recognize FOX'S Sparkling Story "Jawaban Nina" video as an advertising content						
	28	I realize FOX'S Sparkling Story "Jawaban Nina" video is targeting me						
	29	I know the brand behind FOX'S Sparkling Story "Jawaban Nina" video						
	30	I understand the selling purpose behind FOX'S Sparkling Story "Jawaban Nina" video						
	31	I understand FOX'S Sparkling Story "Jawaban Nina" video is one of the brand's persuasive tactics						
	32	The FOX'S Sparkling Story "Jawaban Nina" video is trustworthy						
	33	The FOX'S Sparkling Story "Jawaban Nina" video convinces me						
	34	The FOX'S Sparkling Story "Jawaban Nina" video is credible						
Sharing Intention (Adapted from Chen & Lee, 2014)	35	The FOX'S Sparkling Story "Jawaban Nina" video is worth sharing to others						
	36	I will recommend FOX'S Sparkling Story "Jawaban Nina" video to others						
	37	I wish my friends and relatives would watch the FOX'S Sparkling Story "Jawaban Nina" video						
	38	I would like to share FOX'S Sparkling Story "Jawaban Nina" video on social media						
Reactance (Created for this study)	39	I do not like the story in the FOX'S Sparkling Story "Jawaban Nina" video						
	40	I will skip videos that are similar to FOX'S Sparkling Story "Jawaban Nina" video						
	41	I want to use ad-blockers to avoid similar videos as FOX'S Sparkling Story "Jawaban Nina"						

#Last page:

"Thank you for completing this survey. Your participation will be added to the research. If you are one of the lucky ones to receive a GO-PAY voucher, you will be contacted by email."

Appendix D

Online Survey in Indonesian

UNIVERSITY OF TWENTE.

Selamat datang Bapak/Ibu,

Saya Annisa Putri Riana, mahasiswa program magister Ilmu Komunikasi di University of Twente, the Netherlands. Saya sedang melakukan penelitian untuk tesis tingkat magister. Sebelum berpartisipasi di survei ini, harap memperhatikan beberapa informasi berikut.

Penelitian ini tentang sebuah video narasi di YouTube. Untuk berpartisipasi di survei ini, Anda diwajibkan untuk menonton video yang ada di halaman selanjutnya. Harap menonton video sampai selesai. Video berdurasi 4 menit 54 detik, setelah itu Anda membutuhkan waktu tidak lebih dari 10 menit untuk mengisi kuesioner.

Semua informasi yang saya dapatkan dari kuesioner ini akan dirahasiakan dan hanya digunakan untuk kepentingan akademis. Partisipasi Anda bersifat sukarela. Jika Anda tidak berkenan, Anda berhak untuk mundur dari survei ini kapan saja.

Mohon baca instruksi dengan seksama sebelum mengisi kuesioner ini, dan saya akan sangat terbantu jika Anda tidak meninggalkan komputer atau selular selama proses pengisian berlangsung. Sebagai bentuk apresiasi, 5 orang yang beruntung akan berkesempatan untuk mendapatkan saldo GO-PAY masing-masing senilai Rp 200.000,- setelah berpartisipasi dalam kuesioner ini.

Jika Anda memiliki pertanyaan, kritik dan saran terkait dengan survei ini, mohon menghubungi saya melalui email: annisaputririana@student.utwente.nl

Terima kasih.

Jika Anda berkenan mengikuti survei ini, harap pilih "YA" dan jika tidak, pilih "TIDAK"

○ Ya
○ Tidak

Metrik penghitung waktu halaman ini tidak akan ditampilkan kepada penerima.

First Click	0 seconds
Last Click	0 seconds
Page Submit	0 seconds
Click Count	0 clicks

`0 0 0 0 1 4`

Mohon menonton video ini sampai selesai untuk membantu Anda menjawab kuesioner. Video ini berdurasi 4 menit 54 detik.

Apakah Anda menonton video FOX's Sparkling Story "Jawaban Nina" sampai selesai?

○ Ya
○ Tidak

. Semua informasi yang Anda berikan akan terjamin kerahasiaannya. Data ini hanya akan digunakan untuk kepentingan akademis.

. Berikan alamat email Anda yang aktif dan dapat dihubungi

[   ]

1. Apakah sebelumnya Anda pernah melihat video FOX's Sparkling Story "Jawaban Nina"?

○ Pernah
○ Tidak pernah

2.
Apakah jenis kelamin Anda?

○ Pria
○ Wanita

3. Berapakah usia Anda?

[   ]

4.
Apa pendidikan terakhir Anda?

○ SMA
○ S1
○ S2
○ S3

5.
Dimanakah domisili Anda?

○ Sumatera
○ Jawa/Bali
○ Kalimantan
○ Sulawesi
○ Maluku/Papua

Next

6. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya dapat membayangkan diri saya berada di dalam adegan yang ditampilkan pada video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya dapat dengan mudah membayangkan cerita di video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Cerita di video FOX's Sparkling Story "Jawaban Nina" relevan untuk saya	O	O	O	O	O	O	O
Saya fokus saat menonton video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Video FOX's Sparkling Story "Jawaban Nina" mempengaruhi saya secara emosional	O	O	O	O	O	O	O
Saya dapat berimajinasi ketika menonton video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O

7.

Siapakah nama mantan pacar Nina?

O Widi
O Alfian
O Fajar
O Isa

8. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya dapat membayangkan tokoh Nina di video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya dapat mengasosiasikan diri saya dengan tokoh Nina di video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya menemukan kesamaan antara saya dan tokoh Nina di video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Tokoh Nina dalam video FOX's Sparkling Story "Jawaban Nina" bisa jadi saya	O	O	O	O	O	O	O

9. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Tokoh Nina dalam video FOX's Sparkling Story "Jawaban Nina" relevan dengan merek FOX'S	O	O	O	O	O	O	O
Tokoh Nina dalam video FOX's Sparkling Story "Jawaban Nina" sesuai untuk merek FOX'S	O	O	O	O	O	O	O
Tokoh Nina dalam video FOX's Sparkling Story "Jawaban Nina" mewakili merek FOX'S	O	O	O	O	O	O	O
Hanya Nina tokoh yang tepat untuk merepresentasikan merek FOX'S	O	O	O	O	O	O	O

10. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya dapat mengidentifikasikan diri saya dengan merek FOX'S	O	O	O	O	O	●	O
Saya merasakan koneksi pribadi dengan merek FOX'S	O	O	O	O	O	●	O
Saya pikir merek FOX'S cocok untuk saya	O	O	O	O	O	O	O
Saya pikir merek FOX'S mencerminkan diri saya	O	O	O	O	O	O	O

11. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Merek FOX'S yang diiklankan di video FOX's Sparkling Story "Jawaban Nina" adalah sebuah merek terkenal untuk saya	O	O	O	O	O	O	O
Saya merasa akrab dengan merek FOX'S yang diiklankan di video Sparkling Story "Jawaban Nina" FOX	O	O	O	O	O	O	O

12. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya memiliki pengalaman dengan produk yang diiklankan di video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O

13. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya menikmati video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya merasa video FOX's Sparkling Story "Jawaban Nina" menghibur saya	O	O	O	O	O	O	O
Saya menonton video FOX's Sparkling Story "Jawaban Nina" untuk mengurangi rasa bosan	O	O	O	O	O	O	O
Saya menonton video FOX's Sparkling Story "Jawaban Nina" untuk bersantai dari kegiatan sehari-hari	O	O	O	O	O	O	O

14. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya mengenali video FOX's Sparkling Story "Jawaban Nina" sebagai sebuah iklan	O	O	O	O	O	O	O
Saya menyadari video FOX's Sparkling Story "Jawaban Nina" menargetkan saya sebagai konsumen	O	O	O	O	O	O	O
Saya tahu merek di balik video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya memahami tujuan penjualan di balik video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya memahami video FOX's Sparkling Story "Jawaban Nina" adalah salah satu taktik persuasi dari merek FOX	O	O	O	O	O	O	O
Video FOX's Sparkling Story "Jawaban Nina" dapat dipercaya	O	O	O	O	O	O	O
Video FOX's Sparkling Story "Jawaban Nina" dapat meyakinkan saya	O	O	O	O	O	O	O
Video FOX's Sparkling Story "Jawaban Nina" memiliki kredibilitas	O	O	O	O	O	O	O

15. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Video FOX'S Sparkling Story "Jawaban Nina" layak dibagikan dengan orang lain	O	O	O	O	O	O	O
Saya akan merekomendasikan video FOX'S Sparkling Story "Jawaban Nina" ke orang lain	O	O	O	O	O	O	O
Saya ingin teman atau keluarga dapat menonton video FOX'S Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya ingin membagikan video FOX'S Sparkling Story "Jawaban Nina" ke social media	O	O	O	O	O	O	O

16. Isilah pernyataan di bawah dengan memilih kolom yang sesuai penilaian Anda

	Sangat Tidak Setuju	Tidak Setuju	Agak Tidak Setuju	Ragu-ragu	Agak Setuju	Setuju	Sangat Setuju
Saya tidak menyukai cerita di video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya akan melewatkan video yang mirip dengan video FOX's Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya ingin menggunakan aplikasi pemblokir iklan untuk menghindari video seperti FOX'S Sparkling Story "Jawaban Nina"	O	O	O	O	O	O	O
Saya ingin membagikan video FOX'S Sparkling Story "Jawaban Nina" ke social media	O	O	O	O	O	O	O

17. Apakah Anda memiliki pertanyaan atau komentar terhadap survei yang baru saja Anda ikuti?

O Ya

[_____]

● Tidak

Back   Next

Terima kasih telah menyelesaikan survei ini. Partisipasi Anda akan disertakan di dalam penelitian ini.

Jika Anda terpilih menjadi salah satu orang yang beruntung untuk mendapatkan voucher GO-PAY, Anda akan segera dihubungi melalui email.

Terima Kasih! :-)