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Capitalising on Consumers' Feelings

Emotionally-Moving Narrative Advertising of Commercial and Non-Profit
Companies.

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Abstract

Narratives are an effective strategy to employ within advertising for their ability to help people establish meaning through constructing stories. Advertisers often draw on the emotion of 'being moved' as it further immerses the audience into the story and can positively affect brand attitudes. Both commercial and non-profit companies utilise these benefits of emotional, narrative advertising, but it is proposed that the values of being moved are perhaps more in line with the characteristics of non-profit brands. This study uses evaluative conditioning to explore the differences in perceptions of commercial and non-profit companies when they use moving and non-moving narratives in their advertisements. The experiment ($N = 128$) used a 2(company type: commercial vs. non-profit) x 2(story type: moving vs. non-moving) within-participants design. Attitudes towards the companies were measured in attractiveness, appeal and likeability. The results showed that, overall, the non-profit companies were rated more positively than the commercial brands. It was also found that, overall, the moving stories did not produce higher attitude scores of companies than the non-moving stories. However, the effect of emotionality was significant for the commercial companies, not the non-profit companies, as they were rated more positively after being associated with moving stories than after being associated with non-moving stories. This suggests that advertisers in the commercial sphere should employ moving narratives within their marketing techniques. The findings offer guidance for marketers of commercial and non-profit companies and illustrate how businesses can benefit from scientific research to increase the effectivity of their strategies.

Find Your Greatness, Dream Crazy, Just Do It, these are all catchphrases from some of the most memorable advertisements from Nike over the years (Nike, 2018; 2018; 2019). What these unforgettable adverts all have in common is a powerful and emotional storyline that inspire the audience and encourage them to achieve great things. While they are motivating and evidently effective from the millions of views they amass on YouTube alone, there is also very little, or no, mention of the Nike brand or products that are being promoted. Their success can be explained by the role of the narrative throughout and the persuasive involvement of emotions or, more specifically, the emotion of 'being moved' (Cova & Deonna, 2014; Kuehnast, Wagner, Wassiliwizky, Jacobsen & Menninghaus, 2014). Narratives are defined by when people think about information by creating a story, with a distinct beginning, middle and an end (Escalas, 1998; Green & Brock, 2000). Often in narratives, there will be an emotional appeal that induces the feeling of being moved, which is when people become personally involved in the story and this creates an intense, affective response (Menninghaus, Wagner, Hanich, Wassiliwizky, Kuehnast & Jacobsen, 2015).

Advertisers, such as Nike, notoriously employ these moving narratives in their advertising techniques as they have been found to increase persuasive appeal and cause more favourable attitudes of brands (Kim, Lloyd & Cervellon, 2016; Sciulli & Bebko, 2006). However, it is argued that companies within this commercial sphere are perhaps disconnected with the moral values associated with the emotions they are advertising and there is a conflict for the use of these emotions for the purpose of financial gain (Strick, 2018). Opposing the economic intentions of narrative advertising in the commercial industry, non-profit companies regularly use emotional appeals throughout their narratives but with the goal of raising awareness of key social issues (Blery, Katseli & Tsara, 2010; Stride & Lee, 2007). Non-profit companies are characterised by values that embody positive behavioural change and mission-driven principles (Skorupa, 2014) and, so, are perhaps more authorised to employ moving narratives in their advertising than commercial brands (Stride, 2006).

The present study will investigate the differing effects of when commercial and non-profit companies use emotional, or moving, narratives in their advertising techniques. The study will also explore the use of non-moving narratives by commercial and non-profit companies to offer a comparison and a possible alternative if moving narratives are perceived negatively. The results provide key implications for marketers in both the commercial and non-profit spheres and guidance in how to progress with their uses of moving and non-moving narrative advertising. If consumers have negative perceptions of commercial companies when

they use moving narratives, for the disparity in the values of the stories to those of the companies, then perhaps there needs to be reform in their future advertising techniques.

An online questionnaire was used to present a series of moving and non-moving narratives along with commercial and non-profit brands. The aims of the study were to test the differences in perceptions of commercial and non-profit brands as a result of the moving and non-moving stories they use in their advertising techniques. The following research question was explored: Are there different perceptions of commercial brands and non-profit brands as a result of the emotional narratives they use?

Narratives and The Emotional State of ‘Being Moved’

To understand how commercial and non-profit brands use moving and non-moving narratives in their advertising techniques, there must first be a comprehension of the field of narratives and the concept of ‘being moved’. Narratives, which are defined by when people attempt to construct a story from information (Escalas, 1998), are an important subject to study as much of our social contact is conveyed through stories (Adaval & Wyer, 1998). Narratives are a key communicative tool as they help to establish meaning about the world, make sense of our interactions with each other and seek clarity (Green & Brock, 2000; Murray, 2003; Woodside, 2010). Emotional appeals can make narratives even more effective and enhance persuasion through their effects of pulling the reader further into the story and making the story more personable (Sciulli & Bebeko, 2006). More specifically, emotionally-provoking narratives draw on the distinct emotion of ‘being moved’ (Cova & Deonna, 2014; Kuehnast et al., 2014) and psychological transportation (Escalas, 2004; Green & Brock, 2000).

Being moved is a “complex emotional state” (Hanich, Wagner, Shah, Jacobsen, Menninghaus, 2014, p.13) that elicits core values that are central to being human, such as social bonding, love, willpower and beauty (Strick & Van Soolingen, 2017). Menninghaus et al. (2015) investigated this psychological construct of being moved in a series of experiments and found that the emotive state characterises a paradox of both negative feelings and a positive, empathic response. A similar conclusion was made by Hanich et al. (2014) in that sadness is a key contributor to the feeling of being moved but, ultimately, we enjoy experiencing it because there is an aesthetic pleasure imbued within negative emotions. Strick and Van Soolingen (2017) found that even simple pictorial or written stimuli can evoke this emotional state of being moved, which further accentuates the capacity of this feeling. As narrative stories can have such a great impact on people’s emotions, research in this area is crucial to understand how, and in what way, we can be moved by narratives.

Moving narratives can psychologically transport their audience, which can affect beliefs and induce intense emotions (Green & Brock, 2000; Strick 2018). Psychological transportation is conceptualised by when an individual is immersed and fully engaged in a story or narrative world (Green & Brock, 2000; Green, Brock, & Kaufman, 2004) and involves “an integrative melding of attention, imagery, and feelings” (Green & Brock, 2000, p.701). Accordingly, then, psychological transportation can increase the persuasive appeal of narrative stories (Escalas, 2004; Sciulli & Bebko, 2006). To test this impact of narrative transportation, Green and Brock (2000) devised a transportation scale and investigated it in three experiments. Overall, they found that highly transported readers, who were emotionally moved from the stories, were more easily persuaded than those who were not psychologically transported because transportation led to more personal involvement in the narrative world of the stories. Strick (2018), too, confirms the persuasive nature of psychological transportation and emphasises the importance of emotional involvement in this phenomenon. This was also explored by Appel and Richter (2010) in their investigations into how transportation moderates the persuasive effects of stories with high and low emotional contents. They concluded that high emotional content narratives yield more transportation, which, in turn, increases persuasion. This occurs because transportation involves emotional responses and a substantial engagement with the narratives being described, which leads to identification and thus persuasion. Therefore, narrative stories that draw on the emotion of being moved, and that psychologically transport their readers, are greatly beneficial to advertisers for their persuasive appeal.

Commercial and Non-Profit Narrative Advertising

Advertisers frequently use narrative stories within their marketing strategies for their capability to captivate consumers, capture attention and enhance persuasion (Adaval & Wyer, 1998; Escalas, 1998; Woodside, 2010). More specifically, narrative advertising has been found to increase brand attitudes and generate great degrees of affective involvement (Chang, 2009). Emotions are often used within these narratives to draw a personal focus into the message of the advert (Roozen, 2013) and to create affective impressions of the products (Sciulli & Bebko, 2006). Advertisers also use such strategies to “break through the advertising clutter in the media and reach the existing or potential customer” (Skorupa, 2014, p.69-70) as they attempt to distinguish their efforts in a highly competitive environment. An empirical understanding of narrative advertising and research into this subject will benefit marketing professionals greatly

as it will, ultimately, lead to more effective implementation of strategies to influence consumers.

Highlighting this necessity of scientific research for applications within advertising, Strick and Volbeda (2018) explored how different endings of narratives and varying timings of brand presentations affected the perceptions of brands. The three experiments used evaluative conditioning in which participants read stories that either had good- or bad-endings. Various water brands then served as the conditioned stimuli and were presented either before the beginning, before the ending, or after the ending of the stories. The authors concluded that the more positive attitudes towards the brands came as a result of the narratives that ended positively and that presented the brand immediately after the ending of the stories. Strick and Volbeda propose that the positive outcome of a story increases the liking of objects presented immediately afterwards and that a negative outcome would decrease the liking of the objects. For advertisers, then, it is important that they consider the specific nature of narratives before implementing them into their marketing techniques, as emphasised by these findings that the presentation of the brand and the outcome of the story is crucial for how the brand is perceived. To develop on these findings, it would be useful to investigate whether the different company types, of commercial and non-profit, further impact on how brands are perceived from the use of narrative stories within advertising.

Both commercial and non-profit companies utilise the proven strategies of narrative and emotional advertising to draw their audiences in, but with opposing intentions. True Move, a Thai mobile company, provides a key example in the commercial sector in their adverts that present real stories of people carrying out goodwill gestures (TrueMove, 2013). The stories are emotionally moving as they draw on the values of pro-social behaviours and generosity, which are both linked to the emotional state of being moved (Menninghaus et al., 2015; Strick, 2018), but they are only used to sell the products of the company. Contrastingly, Save The Children, a non-profit organisation, used a powerful emotional narrative with their Second A Day (2014) advert to raise awareness of refugee children fleeing war-torn countries. These two examples epitomise the very disparate intentions of commercial and non-profit companies when they use emotional narratives in their marketing tactics, but it is still not certain how the organisation types are perceived by consumers when they are compared.

Commercial brands, whose dominant purpose is to survive in an economic environment (Stride, 2006), take full advantage of the evident benefits of emotional and narrative advertising to persuade consumers to buy their products or services (Skorupa, 2014). This is illustrated by

Kim et al. (2016), who explored narrative-transportation stories in luxury brand advertising. They found that luxury brands use narratives in their advertising tactics to build on implicit myths and fantasies and these strategies are effective as engagement increases, consumers are less resistant to persuasion and there are more favourable product evaluations. These successes are also evident in the True Move advert as it has 39 million views on YouTube to date, which indicates a great engagement with the audience. Albeit, while these methods do indeed have a large impact on consumers, there tends to be no relevance between the stories and the products or acknowledgement of the brand being promoted. Moreover, there is perhaps a discrepancy between the values ingrained in the emotional state of being moved from the narratives and the profitable goals of commercial companies (Strick, 2018). In this way, then, commercial brands capitalise on consumers' feelings for the sake of company promotion, which could perhaps be perceived as exploitative. This may evoke a sense of betrayal in the audience and lead to more negative attitudes towards the commercial companies.

In contrast to the emotionally-exploitative marketing of commercial companies, non-profit brands, such as Save The Children, use emotional narratives to present the key social values that are representative of their organisations (Stride & Lee, 2007). Unlike commercial companies, it could be argued that non-profit marketing is "permitted" to use emotions as their intentions include positive behavioural changes, improved social environments and sharing of key information (Blery et al., 2010; Skorupa, 2014). Moreover, perhaps it is imperative for non-profit companies to enforce emotional narratives in their advertising to guarantee their social message is clear and to distinguish their attempts from the product-focused advertising of commercial companies (Sciulli & Bebko, 2006). In line with these arguments, Strick (2018) investigated the effects of moving and non-moving music in advertisements on transportation and narrative persuasion. Strick states that moving music, that is, music with high emotionality, is perhaps only suited to non-profit advertising as they are both parallel in their morality, unlike with the remunerative goals of commercial companies. Perhaps it is the "non-negotiability" (Stride, 2006, p.118) of the values of non-profit companies that allow them to use emotions in narrative advertising without any debate or contest. Although, it is still unclear whether consumers have more negative perceptions of commercial companies than non-profit companies when they use emotional narratives as a result of the discrepancy of values.

However, Roozen (2013) did investigate these queries in more depth in their study of emotional appeal impact, both ad- and context-evoked, on the effectiveness of for-profit and not-for-profit brands. The study involved participants being exposed to two film fragments,

which were either sad or warm, and four commercials, which were also either sad or warm, that were shown during the break of the film. Following the film and commercial exposure, participants completed a questionnaire that assessed rational measures, of brand recall and recognition, and emotional measures, of ad likeability, intended switching behaviour and brand attitude. The results show that the emotional response was particularly high for the not-for-profit brands and that commercials for these brands with a sad appeal were the best liked. There was no significant difference in attitude scores of the for-profit companies to indicate whether the participants preferred the sad or warm commercials. Notably, Roozen also concluded that brand attitude is not affected by the emotion evoked by the commercial. While this research is useful in offering some insight into the differences of emotional appeal within advertising for commercial and non-profit brands, it fails to address the complex emotion of being moved, which incorporates both sad and warm feelings. Their finding that the emotions of the commercial do not affect brand attitude may suggest that the moving narratives in the present study will have no impact on the perceptions of the brands, but this is not certain as being moved is a unique emotion. This research is also limited as it excluded a control group of commercials with no emotional appeal at all, which would have advanced the understanding of the warm and sad commercials and the strength of the emotions on the rational and emotional measures. There remains, then, a gap in the literature that explores the specific impact of moving versus non-moving narratives on the perceptions of commercial and non-profit companies. The following study will address this overlooked area of research.

The Present Study

The present research will build on the work of Strick and Volbeda (2018) to further investigate the impact of narrative stories with the added factor of emotionality, in moving and non-moving stories, and its effect on perceptions of commercial and non-profit brands. Most importantly, the study will test whether there is a discrepancy when commercial brands use moving narratives in their marketing strategies, for the sense of betrayal they evoke in consumers. The methods will use evaluative conditioning, in which the moving and non-moving stories will function as the USi and the commercial and non-profit brands will serve as the CSi in the experiment.

In line with Strick's (2018) previous suggestions, it may be possible that moving narratives are more attuned with the goals of non-profit organisations. If this is the case, there will be more positive attitudes for the non-profit brands than the commercial brands when they use emotionally-moving narratives. This leads me to formulate the following hypothesis: the

effect of emotionality will be higher for the non-profit brands than for the commercial brands and, so, the positive impact of moving stories (compared to non-moving stories) on attitudes will be stronger for the non-profit brands than the commercial brands.

Method

Design and Participants

Participants were recruited via the Amazon m-Turk platform and were offered three dollars in exchange for completing the questionnaire. One hundred and thirty-two participants took part in the online questionnaire. This sample size was chosen as it is in line with Strick and Volbeda's (2018) Experiment 2, which this research develops on. Four participants were excluded from the sample due to exiting the study before the questionnaire had been completed. The final sample included one hundred and twenty-eight participants ($M = 40.31$ years, $SD = 10.23$ years; 75 men and 53 women). All participants gave informed consent to take part and for their results to be used anonymously for scientific purposes. The study used a 2(company: profit vs. non-profit) x 2(story: moving vs. non-moving) within-participants design.

Materials

There were 20 moving and 20 non-moving stories that were selected from the supplementary materials of Strick and Van Soolingen (2017) (all 40 stories can be found in Appendix A). All stories had been previously validated and so reliably produced moving or non-moving feelings, there was, therefore, no need to test the stories again for this study. The stories were split into two segments, beginning with the first sentence of a story, which was followed with either a moving or non-moving ending. The endings of the stories were always positive, as this was found to be most effective from the results of Strick and Volbeda's (2018) experiment.

An example of a moving story is:

“The terrace house of the Poelen family needed big repairs but the family had no friends they could ask for help. One morning, people from the entire neighbourhood got ready to make the house liveable again.”

An example of a non-moving story is:

“The city was looking lively and pleasant – everywhere were cosy shops, nice streets and beautiful house fronts. When we went across the corner we saw a gorgeous old house that had been on that corner ever since the seventeenth century.”

The questionnaire was created via Inquisit software (Draine, 1998) before being uploaded to Amazon m-Turk for the respondents to take part. The questionnaire was built on the structural elements of Strick and Volbeda's (2018) Experiment 2 format but was altered for this study.

Conditioned Stimuli (CSi)

Four companies, two commercial and two non-profit, were created for the purpose of this study with a logo (CSi) to convey each (all four logos can be found in Appendix B). The commercial logos represented fictitious bank brands as these financial institutions represent the market environment and commercialisation (Kaynak & Harcar, 2005). The two commercial brands were titled "ISJ Banking" and "PQ Money". The non-profit logos represented charity companies that promote improved social values and behaviour change, as these illustrate the general characteristics of the non-profit sector (Blery et al., 2010). The two non-profit brands were titled "Nature Foundation" and "United Charity".

Procedure

Participants worked from their homes and completed the questionnaires online. All instructions, stimuli and measures were provided via a PC. Participants were informed that they would read some short stories and that logos of companies would be shown following each story. The participants were asked to try and visualise the scenes of the stories as vividly as possible and imagine what it would feel like if they were there. They were asked to look at the stories and logos attentively as they would receive questions about them at the end of the study.

The participants were presented with 40 conditioning trials, given in random order. There were four different trials, representing the conditions of the 2x2 design. Once the participants began the experiment, the screen ran automatically, and they were not allowed to skip any stage manually. This was to ensure that they completed the experiment with full attention and that each stage was carried out correctly. After participants were given instructions, but before the conditioning phase, they were presented with an image of each company logo and a brief description of what the company entailed (the descriptions of each company can be found with their logos in Appendix B). An example description of a company is: "ISJ Banking is a Dutch bank with stores all around Europe." The experiment procedure involved the beginning of a story being presented, which was replaced by a blank screen, which was replaced by the end of the story, which was replaced by a blank screen. The CS was shown immediately after the ending of the stories, as CSi presented at this time has the strongest effects (Strick & Volbeda, 2018).

Across the 40 trials, each CS was presented 10 times. Each CSi was associated with moving stories only or non-moving stories only. The stories were randomly selected from a list of 20 moving stories or 20 non-moving stories, respectively. None of the stories were rehearsed. The assignment of CSi to trial types was counterbalanced between participants using four counterbalance conditions.

Attitude Measure

At the end of the 40 trials, the participants were asked to rate each CS using the following three items: “How attractive do you find this brand?” “Does this brand appeal to you?” “How much do you like this brand?” Each response was marked on Likert scales ranging from 1 (*not at all*) to 7 (*very much*). The attitude for each company was calculated by averaging the results of the three items. Cronbach’s alpha for the four companies, Nature Foundation, United Charity, ISJ Banking and PQ Money, were .96, .95, .96 and .96 respectively.

Exit Questions

At the end of the experiment, participants answered demographic questions and were given an opportunity to provide remarks about the study.

Statistical Analysis

The data were downloaded from the Amazon m-Turk platform and were converted into SPSS for analysis. The data were already anonymous as there were no subject names or emails given, just subject numbers. To test the hypotheses, a two-way repeated measures analysis of variance (ANOVA) was conducted on the influence of two independent variables (company, story) on the averaged rating of company logos. Company type included two levels (profit vs. non-profit) and story type also consisted of two levels (moving vs. non-moving). Two main effects, of company and story, and one interaction effect, of company x story, were tested.

Results

The relevant means and standard errors are displayed in Figure 1. The two-way analysis of variance (ANOVA) showed that there was no statistically significant main effect of story type on attitude scores, $F(1, 127) = 0.91, p = .343, \eta^2 = .007$. Descriptively, moving stories ($M = 4.90, SD = 1.28$) produced a fractionally higher attitude rating than non-moving stories ($M = 4.83, SD = 1.22$), but this was not significant. The main effect for company, however, was significant, $F(1, 127) = 118.62, p < .001$ with a large effect size of $\eta^2 = .483$. This indicates that the ratings of non-profit companies ($M = 5.50, SD = 1.16$) were more positive than the ratings of the commercial companies ($M = 4.23, SD = 1.34$). In contrast to the hypothesis, there was no statistically significant interaction between the type of company and type of story on

the ratings of company logos; $F(1, 127) = 3.66, p = .058, \eta^2 = 0.028$. Though this interaction was not significant, it will be explored in more depth as the effect relates to the main hypothesis of the study.

The attitude scores for the companies are displayed in Figure 1. There was no significant interaction between company type and story type, which proposes that the attitudes towards the companies are not dependent on whether the stories presented with them are moving or non-moving. Despite this, the results do suggest that there are differences in attitude scores *within* the two companies between moving and non-moving stories. To test this, and to further investigate the hypothesis that the effect of the story will be stronger for the non-profit brands than for the commercial brands, two paired samples *t*-tests were performed. The two-tailed paired samples *t*-test revealed that the commercial companies were rated significantly higher after being associated with moving stories ($M = 4.33, SD = 1.37$) than with non-moving stories ($M = 4.13, SD = 1.31$); $t(127) = 2.021, p = .045$. These results indicate that profit companies are perceived more positively if they are paired with a moving story than if they were to be paired with a non-moving story. Conversely, for the non-profit companies, the paired samples *t*-test revealed no significant difference in attitude score towards the companies between the moving stories ($M = 5.46, SD = 1.19$) and non-moving stories ($M = 5.53, SD = 1.13$); $t(127) = 0.697, p = .487$. We can therefore conclude that, for the non-profit companies, the type of story presented had no relevance for how the company was perceived.

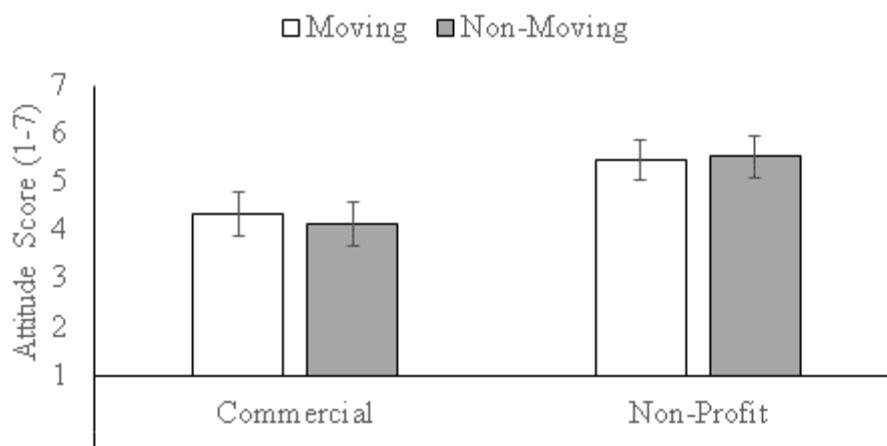


Figure 1. Attitude ratings as a function of company type and story type. Error bars represent 95% confidence intervals.

The results from the experiment contrast with the proposed expectation that moving stories would be more effective for non-profit companies than for the commercial companies. Instead, the findings show that the moving stories were, in fact, more effective for the commercial companies as they produced a more positive attitude score of the commercial companies than the non-moving stories did. In contrast, there was no difference in attitudes towards the non-profit companies from the moving and non-moving stories. This unexpected finding will be revisited more thoroughly in the discussion section.

Discussion

The aim of the present research was to investigate the differences in perceptions of commercial and non-profit companies when they use moving and non-moving narratives in their marketing strategies.

The results showed that, overall, the moving narratives did not produce significantly higher attitude scores of the companies than the non-moving stories did. This contrasts with the literature on the persuasive effects of 'being moved' and psychological transportation (Green & Brock, 2000; Strick, 2018) as the readers did not rate the company logos more favourably because of the moving stories. This finding is, however, in line with Roozen's (2013) conclusion that the emotion evoked by a commercial does not affect the attitude towards the brand, though the emotion in this case is that of being moved. So, being moved from a narrative does not, at least not generally, impact how a person perceives a brand. Albeit, this was the first study of its kind, as previous studies have done little to investigate the comparative effects between moving and non-moving stories, particularly in the context of narrative advertising, so more research here would be of value to advance the comprehension of moving stories.

The findings of this study also showed that, overall, the non-profit company logos were rated significantly higher than the commercial company logos. This result is likely to be indicative of the opposing values of non-profit companies and commercial companies. Notably, non-profit companies promote positive behavioural changes and strive to improve societies (Blery et al., 2010; Skorupa, 2014; Stride & Lee, 2007), whereas the objectives of commercial companies are economic-driven and do not necessarily contribute to the greater moral good of the world (Stride, 2006). Therefore, it is of little surprise that the non-profit companies were rated more positively than the commercial companies in this research as non-profit values are more attuned with favourable and personal values (Sciulli & Bebko, 2006). This finding is still notable though, especially given that the company descriptions were simple, and the logos were

basic in differentiating between commercial and non-profit, which demonstrates the power of the diverging attitudes for the two company types.

Despite this finding, there were just four brands used in the experiment in which the commercial industry was only represented by banks and the non-profit companies were similar in their organisation type also. Perhaps a larger variety of logos that represent differing industry types in the commercial and non-profit sectors may produce more comparable attitudes towards the two categories. It could be that the more negative attitudes towards the commercial brands in this experiment were more directed to the symbol of the bank than the commercial industry more generally. It would be interesting to broaden the stimuli to include a larger variety of commercial companies to ascertain whether the results correspond with those found in this study. Maybe fashion brands or food companies would be perceived more positively as these products are central to an individual's identity and thus have more of a personable relationship to the consumer than a bank (Crane 2012; Fischler, 1988). This expansion of stimuli would also make the findings more applicable to the real context of narratives in the advertising world, where there exists a multitude of different companies.

It was hypothesised that the effect of emotionality would be higher for the non-profit brands than for the commercial brands and that this would lead to a more positive impact of moving stories on attitudes for the non-profit brands than for the commercial brands. The results of the study, overall, do not support this hypothesis as there was no significant interaction between the company and story type on the attitude scores of the companies. Nevertheless, a further investigation into this revealed that, for the commercial companies, there was a significant difference in their attitude scores due to the moving and non-moving stories. In fact, the moving narratives led to more favourable perceptions of the commercial companies than the non-moving narratives. This contrasts with the initial prediction that the discrepancy between the values of the commercial companies and the moving narratives would foster more negative attitudes of the commercial companies (Strick, 2018). Although, this result would justify the adverts from companies such as True Move and Nike, as these had an immense engagement with their viewers despite them being emotional narratives from commercial brands.

Based on these findings, we could speculate that commercial companies may *need* to use moving narratives in order to be perceived positively, otherwise, if a non-moving narrative is used, the readers can discern the financial objectives of the company behind the story. If the readers are moved by the story then their beliefs are affected (Green & Brock, 2000; Strick,

2018) and they are thus persuaded to rate the commercial company more positively than if they were not moved by the narrative. This is in line with Kim et al.'s (2016) finding that luxury brands can increase engagement when they use narratives to build on implicit myths and fantasies but, in this instance, the commercial brands build on fantasies of positive and moving emotions. It may be that, descriptively, the characteristics of moving narratives do not align with those of commercial companies but the very essence of being moved is perhaps strong enough within commercial advertising to cause positive perceptions of the brands. This notion would provide support for the effects of moving stories in increasing persuasion, but only if they are used in the context of a commercial company. Although, as these conclusions are speculative, it would be wise if additional research is conducted to explore in more depth these impacts of moving and non-moving narratives on the perceptions of commercial companies.

Conversely, the non-profit companies showed no significant difference in their attitude scores between moving and non-moving narratives. This demonstrates that the moving narratives did not change the perceptions of the non-profit companies. Given the previous evidence that shows that non-profit companies are rated considerably better than commercial companies, it could be that the non-profit values supersede the effects of the moving narratives. In this way, the non-profit companies are always perceived positively, regardless of the type of story that is presented with them. Perhaps the effects of moving narratives, or non-moving narratives, are redundant in the context of non-profit companies, whose values could be comparable to those of being moved. For instance, the core values of social bonding, love and willpower within the emotion of being moved (Strick & Van Soolingen, 2017) are synonymous with the functions of non-profit companies of improved social situations, harmonious societal relationships and striving for the overall greater good of the world. In line with this, then, it may be that the non-moving narratives were regarded in a similar nature to the moving narratives as they were presented with the non-profit companies and thus indistinguishable attitude scores were produced. With the lack of literature on the effect of moving and non-moving narratives on perceptions of non-profit companies, it is not certain whether this speculation is accurate. The findings presented here are, however, a good starting point for additional research to develop on from and further investigate the association between the values of non-profit companies and the emotion of being moved.

Another fruitful suggestion for future research would be to test the methods and hypothesis of this study in an ecologically valid setting, with established brands and existing narrative advertisements. This direction would reveal whether the found effects are translatable

in a real context and would also offer practical results and applications for advertisers to implement in their techniques. This could also enable an opportunity to experiment with varying types of narratives, such as radio stunts or music commercials, to see whether the same conclusions are found around the implications of moving and non-moving stories in advertising for commercial and non-profit companies.

Even with these considerations in mind, the findings from this study still offer important guidance for advertisers in both the commercial and non-profit spheres. For commercial businesses, the results suggest that it may, in fact, be advantageous for them to use moving, rather than non-moving, narratives in their marketing techniques. As such, they could incorporate core values and emotions into their narrative advertising to transport their consumers and personally involve them in the stories. This would, as is suggested by the results of the experiment, enhance persuasion to make their companies favoured more positively than if they were to have used a non-moving narrative. For marketers in non-profit organisations, this study suggests that there are potentially small consequences for perceptions of their company between the uses of moving or non-moving stories. Although, as discussed earlier in this paper, it is perhaps more fitting if they do use emotions and key values in their advertising as they are representative of the characteristics of their company (Stride, 2006).

While the findings are advantageous for commercial companies, in that they can utilise the benefits of moving narratives in their advertising to enhance positive attitudes towards their brands, they do perhaps yield a moral conflict. This research possibly encourages a greater capitalisation of emotions within narrative advertising of commercial companies for the purpose of influencing consumers to buy products or services, despite there being a disconnect between the values of the stories and the company. Though it can be argued that this is perhaps inevitable as consumerism grows and companies seek innovative methods of capturing people's attention (Skorupa, 2014). If commercial companies do pursue these proven benefits of moving and emotional narratives in their marketing attempts, then the distinctive line between commercial and non-profit companies may become even more blurred. If this is the case, then the attitudes towards commercial and non-profit companies may not be so disparate in the years to come. Non-profit companies may then find it more difficult to distinguish their advertisements from those of commercial companies to ensure that they can persuade people that what they are promoting with their use of emotions is genuine and necessary for their brand, rather than simply for economic gain.

In conclusion, the present study found that moving stories had a more positive impact on attitudes of commercial brands than non-profit brands. The effect of emotionality was therefore not found to be higher for the non-profit companies than for the commercial companies, which is contrary to the hypothesis and initial predictions. Moving stories, overall, were also not found to be more effective than the non-moving narratives in producing more positive perceptions of the companies. The results suggest that commercial companies can gain from incorporating the distinct emotion of being moved in their narrative advertising techniques. It is not yet clear what the impact of this finding will hold for the status of non-profit companies and their marketing tactics in the years to come. What is known, however, is that moving narratives are an effective tool for commercial companies to employ, but whether this is moral, justified or accepted by consumers is an area for future research to investigate.

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Appendix A

Moving and non-moving stories (USi)

Moving Stories	
The members of the motor gang challenge Randy to give the sleeping homeless man a punch.	He bends over and puts a warm blanket over the homeless man.
Jero grew up in a poor family, but his neighbour was always there for them with food and medicine.	Years later, when the neighbour needed surgery that was so expensive that he would have to sell his business to afford it, Jero paid the hospital bill without being asked
The terrace house of the Poelen family needed big repairs but the family had no friends they could ask for help.	One morning people from the entire neighbourhood got ready to make the house liveable again.
On the day I would take Jari to the zoo everything went wrong – it rained, we missed the train, and the zoo was closed. Because of that we only could get into the playground that day.	At the end of the day he thanked me with a big hug and said he had had a great day.
A fire had broken out in the apartment building – it would not be long before the building would collapse.	The fire fighter ran inside the building for the last time.
The family Melawi lives in a hut made of cane and gets to spend less than a dollar a day.	They laugh, dance, and have fun each day.
According to the doctors there was a big chance that Eden would never be able to walk or crawl due to her hereditary disease.	Now Eden is able to take steps and even walk without helping tools.
Gina got paralysed and would never be able to walk again, but since her boyfriend asked her to marry him two years ago, she secretly prepared for the day.	On her wedding day, while being held by her father, she walked towards the altar.
Directly after birth the situation was life-threatening, and Remy was put in an	The vitality could be read from his face.

incubator and kept alive with the help of many tubes.	
Josh had been in the trenches for weeks and was suffering from the loneliness, pain and hunger.	Suddenly, in the distance, he softly but clearly heard the favourite song from his youth.
The neighbour girl had been bullied for years because of her bad looks.	Today, being a beautiful sight to see in her pretty dress, she walked to the limousine for her last high school prom.
The Lego stuff and Barbie dolls were old and used and no child from the Western world would want to play with them.	The children in the African Zamora shelter were jumping for joy when they got the toys.
Anando looked through the window – since his arrival in the Netherlands he had never experienced a true winter.	Now the fields were covered in snow and the small ditches had a big layer of ice on them.
During his running training, Abe pushes the wheelchair of his fully paralysed son Richard.	Abe runs the marathon three times, together with his son.
Petra had been blind for a long time and had never really seen her birthplace.	Now she looked through the window and saw her school, the streets and trees around her birth house.
Around 1915, Pete (19) from Birmingham was in the trenches of Ieper between the poppy fields.	Today his great-grandchildren admire the poppy fields.
Alf had always been the ugly boy of the class and had admired the beautiful Lizzy all his life.	When he's 25, he marries her, and they have two children.
Due to a muscle disease, the man could only communicate with his eyes.	He got his doctor degree in Literature and wrote best-selling books afterwards.
I always had heavy rows with my younger brother Jordi and that is why we haven't seen each other since a few years.	When I got into a fight with a group of guys last week in the cafe, Jordi instantly ran to me to defend me.
A homeless man lies in the corner of an alley on a bitter cold winter night – next to him lies his dog.	The homeless man takes off his jacket and puts it over the dog.

Non-Moving Stories	
Eduard and his brother have been big pals since their youth and see each other weekly.	This afternoon they accidentally met in a café in Amsterdam and they enthusiastically embraced each other.
On his first workday after his burn-out Leon felt welcome – his burn-out had made him incapable of working for months and his colleagues had been compassionate and supportive.	In the office, Leon’s best colleagues sang a welcome song, after which a cake saying “we missed you” was cut into pieces
Anna has an inborn vitality and a perfect condition.	This year she graduates cum laude and gets a job at a prestigious financial consultancy company.
Ben (5) had not been sleeping well for days because he was looking forward to swimming through the deep part of the swimming pool.	When he had to do the swimming contest, he closed his eyes and swam the entire part without looking once.
The company of Herman made good profits last year and Herman bought a new house and car.	He is an optimist and is working hard at the moment to start a new company.
NM: Stefan is a normal boy and is strong because of his football practices	This year, he reached the top of the Alp d’Huez together with his parents and little brother
Gijs Tuinman is high in rank in the army and has already received lots of medals and distinctions.	Today he gets a military medal for his heroic actions in Afghanistan.
Kingston grew up in a ski village surrounded by snow-covered mountain tops and he dreamt of being a professional skier.	At age 18 he became Olympic Champion slalom in Switzerland.
Koh Panyee is a rich Thai village surrounded by grass land and already has many sports clubs, but the residents have decided to set up a soccer club.	Within a year, they had made a soccer field with all tools available.

In the nice animal shelter, I saw a small dog that had been taken great care of for years.	His beautiful black fur shone in the sun and he was jumping lively from one side of his cage to another.
The city was looking lively and pleasant – everywhere were cosy shops, nice streets and beautiful house fronts.	When we went across the corner we saw a gorgeous old house that had been on that corner ever since the seventeenth century.
The old inhabitants of the retirement home normally get a lot of attention and they spend their days being well taken care of and animated by the nurses.	Today one of the old people told a funny joke and they laughed with each other all day long.
Mieke is a professional ice skater of 26 years with a powerful posture.	She falls terribly hard but gets up and immediately skates on.
In the classical concert building visitors are enjoying the amazing music.	In a corner a gifted musician starts to beautifully play piano.
As old pictures revealed, Manura had had a protective youth as child of a loving family	When I fell off my bike and had a scratch on my knee, he comforted me until I stopped crying.
Francine has written me many, many letters and I wrote even more back to her.	When I saw her again she embraced me and said that I was her best friend.
Jerry Risedale from Texas (USA) was acquitted from a double murder he had not committed.	On the day of the planned execution he thanked the fellow prisoners and guards for the good care and conversations.
As a 12-year old boy I often made Joris laugh and comforted him when he was sad.	He kept supporting me and spoke up for me whenever the big boys were chasing me.
Koen laughs to a player from the competing team, Jurre makes a friendly gesture to the referee, and spectators on the tribune are singing songs.	Tijmen was fascinated about the astonishing flowers at the borders of the field.
André and Jack are former psychology students of the “open sandals and woolly socks” type.	When André was in the middle of a divorce ten years ago, Jack took him to the pub every Thursday, gave him advise, and encouraged him to eat healthy and work out

Appendix B

Company logos (CSi) and their company descriptions



"Nature Foundation is a charity organisation that promotes the sustainability of the environment and nature reserves worldwide."



"United Charity is a not-for-profit company that joins communities together by providing resources to people in vulnerable positions."



"ISJ Banking is a Dutch bank with stores all around Europe."



"PQ Money is a retail and commercial bank based in the UK."