

السرد القصصي للعلامة التجارية عبر الفيديو في اتصال العلامة التجارية الافتراضي: مراجعة للتراث العلمي

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ملخص الدراسة:

يعتبر السرد القصصي عنصر في قلب حياتنا اليومية والذي يسمح للأفراد بفهم العالم المحيط والارتباط مع بعضهم البعض. في العصر الرقمي، برز السرد القصصي للعلامات التجارية عبر الفيديو كوسيلة هامة للمؤسسات والمسوقين. لقد أصبحت طريقة مبتكرة شائعة بأسعار مناسبة لحث الأشخاص على التفاعل مع العلامات التجارية التي يتم تسويقها. تتمتع إعلانات السرد القصصي عبر الفيديو، على عكس الإعلانات المطبوعة والتلفزيونية التقليدية، بالقدرة على التأثير على العملاء من خلال سرد حقيقي وجذاب للعلامة التجارية، مما يؤدي إلى نتائج إيجابية في تشكيل وبناء العلامة التجارية. مع توسع منصات الفيديو عبر الإنترنت وديناميكيات تفاعل المستهلك المتغيرة، من الضروري فهم تأثير وفعالية السرد القصصي للعلامة التجارية عبر الفيديو في مجموعة متنوعة من السياقات. تقدم هذه الدراسة مراجعة الأدبيات للدراسات المنشورة التي تستكشف مفهوم السرد القصص للعلامة التجارية عبر الفيديو كأداة ناجحة لاتصال العلامة التجارية في السياق الرقمي.

الكلمات المفتاحية: السرد القصصي، السرد القصصي للعلامة التجارية عبر الفيديو، النقل الروائي

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Video Brand Storytelling in Virtual Brand Communication: A Literature Review

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Abstract:

Storytelling is in the heart of our daily life which allows individuals to comprehend the surroundings and correlate with each other. In the digital age, video brand storytelling has emerged as a crucial means for organizations and marketers. It has become a popular and affordable innovative method of getting people to interact with a business that is being marketed. Video storytelling advertisements, as opposed to conventional print and television advertising, have the power to influence customers with a genuine and captivating brand narrative, leading to positive branding results. With the expansion of online video platforms and shifting consumer interaction dynamics, it is critical to comprehend the impact and effectiveness of video brand storytelling in a variety of settings. This study provides an examination of the published studies exploring the concept of video brand storytelling as a successful tool for brand communication in the digital context.

Keywords: Storytelling, Video Brand Storytelling, Narrative Transportation

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Introduction

In this third decade of the 21st century, new technologies are evolving exponentially and affecting all areas of our daily lives. In this process of enduring digitalization, traditional media are also reinventing themselves so as not to lose the pace that other broadcast channels are imposing. Today, the media is faced with a digital and online individual/user who has become a new consumer who participates, produces content and requires something from different communication media in exchange for his or her attention.

Storytelling, proposed as a simple communication method, finds its secret ingredient in videos for a perfect fusion, of what turns out to be a tool that will become increasingly fundamental for many companies to create their own identity within a crowded market.

By 2024, it's expected that the value of video advertising would rise from \$35.45 billion to \$69.43 billion (Nielsen, 2022). Videos have the ability to reach huge audience that in turn encourage engagement, video sharing, and interaction with the brands. However, it is important to consider that these video stories should be memorable and compelling so that people would be captivated with their music, voices, and moving images. What makes the videos go viral is the stories which transform these videos into myths (Trimble, 2015). The stories are extremely influential instruments (DeCou, 2017). When companies are considering videos in their communication strategies, they should recognize the importance of storytelling for having a successful story (Marshall, 2015). Video brand storytelling has grown in popularity since 1998. Drama, slice-of-life, and transformational advertising are among the styles that marketers might utilize to tell a brand's narrative (Polletta & Callahan, 2017).

Mossner, Forster, & Mannes (2022) contended that videos are not popular only with consumers, but also with the large search engines and as a result they are classified correspondingly high on the hit lists. Proven facts verify that video marketing pays off:

- 93 percent of marketers are already testing videos for online communication and ecommerce.

- Videos on websites increase the click-through-rate (CTR) by up to 65 percent.
- 52 percent of marketers believe that videos achieve the highest return on investment (ROI).
- 60 percent of consumers watch more than three quarters of a video clip.
- 85 percent of B2B and B2C marketers consider videos to be effective content for social media campaigns.

In particular, there are many distinct kinds of storytelling, and they are used in many contexts. Both the conventional forms of storytelling, the technology development, and internet had an intense power upon how stories were told (Vora, 2019). In this new scenario, various factors can be highlighted that directly affect the new paradigm of digital storytelling: video support, new audiovisual formats on the Internet, the production of content that expands through various media and the search for brands. All these factors helped advertisers to integrate their messages into audiovisual content through branded content or branded entertainment. This digital ecosystem is nourished by concepts and terms that are common in all academic studies related to the phenomenon of the new way of communicating: user experience, interactivity, textual code, brand construction, social audience, engagement, social networks, multiscreen, marketing strategy, prosumer, multiplatform design, youtubers, etc. One of the consequences of this new media ecosystem has been the generalization of video as a container for messages and support for branded content (Montemayor Ruiz & Ortiz Sobrino, 2016).

Although by browsing the Internet we can access large extended narratives (movies, television programs, complete programming), the most characteristic product is the short video (short format); a condensed story that requires fleeting attention, suitable for a banal, compulsive consumption and easily shared through viral diffusion. A good example is the video clip format; nowadays, even the great stories, and the great programs, are also fragmented in the form of pills that support isolated contents of the same story but pursuing the total narrative unit in the form of independent sequences (Montemayor Ruiz & Ortiz Sobrino, 2016).

Studies suggest that storytelling advertising could have greater persuasive power. Prior research looked at how consumers are informed about product features and video narrative elements (such as humor, music, or spokespersons). In video narrative advertising, the message's duration, flow, frequency, and relevancy all indicate how long viewers will remember it (Teraiya, Namboodiri, & Jayswal, 2023).

A company's product is no longer placed as the main objective, it must be able to tell something, it must have the power to excite through what it represents. Only in this way, some brands manage to differentiate themselves from the multitudes of other products that flood the market.

For this reason, storytelling, and in this particular case video storytelling, presents itself as a solution to the problems of poor involvement of the target audience and difficulties in conveying corporate values and principles in the correct way.

Methodology

Research Problem:

The research problem underscores the need to investigate the smooth integration of video brand storytelling by firms into their more comprehensive marketing strategies, stressing the relationship between the content that is narrative-driven and overall marketing efficacy.

Research Objectives:

This research attempts to offer a wide spectrum on the adoption of video brand storytelling by many marketers to achieve the marketing outcomes, and the influence that video brand storytelling may exert on the perceptions, emotions, and actions of consumers.

Research Questions:

1. What are the main visual and narrative components often used in video brand storytelling?
2. How does brand storytelling surpass argumentative advertising?
3. What effect does video brand storytelling produce in consumers?
4. How does video brand storytelling affect consumers' engagement?

5. To what extent video brand storytelling is important in brand communication?

Research Method and Sample:

This study is based on secondary data analysis of published research paper, conference proceedings, masters, and PhD dissertations, published case studies, and industry reports focusing on video brand storytelling in English, Spanish, Italian, German, Turkish, French, Indonesian, and Arabic. A further search is done through citation tracking to detect additional relevant studies. The articles are extracted from different databases such as: google scholar, Ebscohost, and Egyptian Knowledge Bank (EKB). The search keywords include video brand storytelling; digital brand storytelling; video storytelling advertising; visual brand storytelling; video brand narratives; narrative advertising.

The used sample in this study is a purposive sample of 64 studies that were analyzed and were included based on the inclusion criteria of being empirical research comprising both quantitative and qualitative studies, through a clear emphasis on video brand storytelling in the context of brand communications and marketing, and are available in full text.

Results:

The most popular form of human communication is storytelling (Dessart & Pitardi, 2019). Storytelling is the art of writing or telling stories while managing to capture the attention and interest of the public; it is precisely the act of narrating (Coker, Flight, and Baima, 2021). By narrating a story or putting a narrative framework on branded material, marketers may use storytelling as a way to communicate with customers and spread messages (Dessart & Pitardi, 2019).

Although in today's world the most advanced technologies are common in all schools, when the "StoryCenter" (<https://www.storycenter.org/>) formerly known as Center for Digital Storytelling, began offering seminars to anyone interested in narrating their own tales in the 1990s, digital storytelling was well established. Traditional storytelling provided the framework and aspects of digital storytelling, but modern tools and multimedia technology have further enhanced it (Bicskei, 2021).

Using a wide range of technological resources, digital storytelling uses the craft of oral storytelling and utilizes it to create more intimate stories. The author may customize the story by adding photos, videos, music, and other noises to fit their preferences (Bicskei, 2021).

The age-old craft of storytelling is being modernized through digital storytelling. Digital tales are enhanced by the integration of visuals, music, narration, and sound effects, which give people, settings, experiences, and insights a rich and vibrant appearance (Rule, 2010).

According to Gallo (2018), storytelling is more than the communication of information, it not only provides knowledge, but also entertains, makes you think, shows the realization of dreams, so it can also be exemplary.

"Brand storytelling" is an advertising method which narrates a tale concerning a product, a service, or a person (Woodside, Sood, & Miller, 2008). With the new information context where people are bombarded with information, and simultaneously the availability of technologies of ad-blocking, marketers face difficulty in developing commercials that consumers prefer to watch instead of considering as annoying disruptions. Therefore, brand storytelling is a cutting-edge tactic for firms to stay intriguing, as shown by its extensive use in both conventional and digital media (Adweek, 2016). Instead than always showing the products, brand storytelling aims to communicate the company values via emotionally driven stories, in contrast to more factual commercials. Various research on brand management, consumer behavior, and digital marketing demonstrate that brand storytelling can be useful tools for engaging consumers (Ching, Tong, Chen, & Chen, 2013).

Companies are shifting towards the video brand storytelling type of advertising because scholars contend that 92% of customers would rather obtain knowledge presented as a narrative, making content marketing's use of storytelling amongst the utmost successful techniques for engaging users. A strong brand narrative may contribute to a more than 20-fold rise in the value of the good or service. Some researchers even ventured into the fields of cognitology and neuroscience. According to (Hoeken & Sinkeldam, 2014), brand

narrative has a neurological viewpoint since it blends narrative, stories, and statistics into our memory. They contend that storytelling develops neuro-associations. According to study from Harvard University, narrative increases shared values: 75% of customers want companies help for enhancing their wellbeing and quality of life, and the likelihood of buying a brand increased among 55% of customers because they liked the narrative of this brand (Chief Marketer, n.d.). Emotions evoked by a brand's story in advertising are crucial in the decision-making process (Kang, Sookyeong & Hubbard, 2020; Krysanova & Shevchenko, 2021). Brand narrative may be described as intellectual emotional content (Belova, 2021). Brand storytelling has the amazing ability to convert prospects into customers and effectively reach the intended audience (Nguyen, 2021). Chicago-based Groupon used email marketing to tie their services and goods to humorous and fictitious stories. The audience was thrilled with these stories, and their email open rate and sales reached a stunning peak (Lazauskas, & Snow, 2018).

Elements of Storytelling:

The dramatization of the story is nothing other than the ability to excite, make people laugh, make people cry or make them feel feelings through an image or a video. However, not all the images produced are narrative, in fact most are not. For a visual narrative to be considered narrative, specific elements of grammar and syntax must coexist within it. For this reason, the narrative image can be considered such when it presents a dramatic force and a strong emotional tension, when it manages to transport us inside it to make us imagine the possible actions that happened shortly before the shot or those that could have happened afterwards, or when the frame we are looking at leads us to identify with it or tries to involve us (SCAGGIANTE, 2021).

Lundqvist et al. (2012) claim that not much research has been done on the parts of stories that are important for telling a good story. Understanding the persuasiveness of the tale's arguments and how its components affect readers' perceptions are crucial for judging a successful story (Yu & Chang, 2013). Plot, characters, and archetypes are the three components of storytelling that have been found to be essential in prior studies (Woodside, Sood, & Miller, 2008). Lima, Teixeira, & Moreira (2022) renowned various elements for storytelling

content including plot, characters, verisimilitude (van Laer, T., et al., 2014; Pera & Viglia, 2016), message (Fog, Budtz, & Yakaboylu, 2005) and music (Lambert, J., 2010; Greenwood, 2011).

The Plot:

A story's narrative transportation, which entails a storyline that frames a series of events, is an essential component. The tale's structure, or storyline, shapes mental images and makes the story seem more realistic, which contributes to the narrative's ability to travel (Escalas, 2004; Dessart & Pitardi, 2019; Green, 2006). Pera and Viglia (2016) contended that the story's turning point, the climax, builds suspense and excitement that piques readers' interest and makes them feel invested in the narrative. Another crucial component of the story is drama, which builds engaging customer experiences. The last section, known as the result, is based on how the characters understand the narrative and frequently focuses on a moral or lesson learned. An unexpected turn of events at the climax of a gripping story ensures authenticity and a fascinating storyline (Sheri & Traoudas, 2017; Dessart & Pitardi, 2019). The plot of a tale really determines the type of story that will be presented, making it the same as the premise of an argument. (Kent, 2015).

The Character:

The protagonists, who are central to the narrative, are essential in building a solid bond between customers and the business. Characters are developed inside the storyline (Kang, Hong, & Hubbard, 2020). According to Fog et al. (2010), these characters might be inanimate items, roadblocks, or psychological elements that affect the protagonist's path. These recognizable characters have an impact on narrative transportation because they allow readers to empathize with the characters and experience their thoughts and feelings via a virtual window. When a story is well-crafted, viewers feel deeply for the characters, which increases the persuasiveness of the message for customers who can connect the commercial to their own experiences (Fog et al. 2010). This strategy may result in fewer complaints and higher levels of customer involvement with the business (Sheri & Traoudas, 2017). The characters are the main factors that foster an

empathetic connection amid the viewer and the different events pertaining the narrative because, coinciding with the storyline, they enable the stories to be approximated to the experiences of real-life (Pera & Viglia, 2016). Therefore, a knowledge of the story's storyline and cognition depend heavily on the actions and attitude of the characters (Nicoli, Henriksen, Komodromos, & Tsagalas, 2022).

The Archetype:

Herskovitz & Crystal (2010) stress the value of narrative in enhancing the emotional connection that exists between customers and companies. They contend that using archetypal personalities to tell a tale may help audiences relate to the story and emphasize brand values. According to Pera & Viglia (2016), archetypes—which stand for cultural, social, mythical, or emotional significance—can be an effective device in contemporary narrative. These archetypes impact people's motivations, interests, and levels of pleasure. They are also utilized in ads to tell viewers about the brand's experience. In branding, authenticity is essential since the narrative needs to come across as unique and unplanned. As a result, companies have to choose archetypes that resonate with customers and influence their subconscious while influencing their brand experience (Sheri & Traoudas, 2017).

Verisimilitude:

Another crucial component of storytelling is verisimilitude, which expresses the likelihood that the stories' events truly occurred (van Laer, T., et al., 2014). Receivers lean towards increasing the contemplation, thoughtfulness, and comprehension degrees for strong communications delivered when the stories are made as realistic as possible (Dessart & Pitardi, 2019). Furthermore, individuals are more likely to take action—either by spreading the story's substance or by endorsing its message—when a narrative is perceived as real (Pera & Viglia, 2016).

Message:

To transmit and assimilate thoughts or ideas, stories are told, listened, and replied to (Kuan, Shiratuddin, Bin Harun, 2012). As an ideological or moral proclamation, the message serves as the story's main topic throughout (Fog, Budtz, & Yakaboylu, 2005).

It is feasible to elicit interest from storytellers and have them pay close attention to the message by using storytelling techniques (Santos, & da Silva, 2017). The majority of businesses use storytelling as a branding tactic, which involves telling stories to convey messages that enhance their brand. A story's message is inextricably linked to all other elements of storytelling without which the communication would not be created or successfully conveyed (Santos, & da Silva, 2017).

According to Singh and Sonnenburg (2012), the primary factor promoting the immersion of emotions of the community inside the story of the member is the strain. Lastly, The outcome, the way the characters interpreted the tale ultimately determined the plot's ending. The power of a tale increases with the degree to which the narrator may highlight a moral lesson or lesson (Pera, Viglia, & Furlan, 2016). Authenticity is a necessary component of every tale production. According to branding literature, a brand story's authenticity increases its persuasiveness (Chiu, Hsieh, & Kuo, 2012). When a tale seems original, it is authentic (Grayson & Martinec, 2004).

Fog et. al. (2010), however, identified four elements comprising the story: characters, plot, message, and conflict. Depending on the story's location and objective, the elements can be combined, subtracted, and utilized in different ways. The message needs to be clear and purposeful in order to help the brand achieve its objectives. The message need to function as a moral or ideological precept that runs across the entire narrative (Fog et al., 2010). When taken as a whole, the components heighten the audience's feeling and engagement with the narrative (Woodside et al. 2008).

Narrative Transportation:

According to Green and Brock (2002), scholars have generated a variety of transportation theories, such as those found in (Bilandzic & Busselle, 2011; Busselle & Bilandzic, 2009; Csikszentmihalyi, 1997; and Escalas, 2006). Narrative transportation theories have a common important concept which is the text immersion. As defined by Green, Brock, and Kaufman (2004) narrative transportation is a process where the individual leaves his/her own reality temporarily and enters the narrative world.

Narrative transportation reflects an experiential response in which an individual exposed to a story identifies with the characters in that story, whose plot can activate their imagination to the point of making them lose the sense (temporal and physiological) of reality (Petr et al., 2017). At the end of this experience, the persuasive power of a story results from the conjunction of the imagination, mental imagery factors attached to its context and the empathy felt towards its characters. These elements contribute to the occurrence of a mediating phenomenon of narrative transport, retrospective reflection, which leads the exposed person to modify their attitudes and intentions so as to make them conform to those presented in the story (Hamby, 2014). As an experiential response to a stimulus, the phenomenon of narrative transport is close to other concepts such as absorption, flow and immersion (van Laer et al., 2014). If immersion is above all a response to multi-sensory stimuli, narrative transport involves a narrative structure leading to a high degree of mental imagery and a feeling of empathy towards the characters (De Pechpeyrou, Nicholson, & Emeriau, 2019). Thus, narrative transport can be considered as a specific form of immersion based on a particular fictional universe (Petr et al., 2017). Narrative transport is also distinguished from other forms of experiential response by a greater permeability to the information that is transmitted (the person exposed can have the feeling of having truly entered the skin of the characters) and by the potentially lasting nature of its effect in terms of persuasion (Appel and Richter, 2007).

Researchers have observed that narrative transportation elicits powerful emotive reactions and reduces negative cognitive response, which makes it compelling (Green & Brock, 2002; Santos, Espírito Santo, & Ferreira, 2021). During persuasion through a narrative persuasion, the audiences tend to be swayed with feelings exceeding those powerful assumptions supported by facts presented. Both noncommercial and commercial messaging exhibit this propensity (Kang, Hong, & Hubbard, 2020).

Transportation Theory is the source of storytelling marketing, which is extensively used across many fields (Lee & Jeong, 2017). The convergence process that enables readers to become fully immersed in a scenario presented by a tale is explained by transportation theory

(Green & Brock, 2000). In the realm of marketing, transportation theory examines and clarifies how a text's or narrative's convergence process becomes an effective persuasive tale technique that may increase someone's participation and have an impact on their behavior while making decisions (Wang & Calder, 2009).

According to Fisher (1984), the perspective of the narrative is as much related to the real world as it is fiction, and the basis of the narrative is reality and credibility. The harmony and appropriateness of the story are seen as important in convincing the target audiences (Şardağı and Yılmaz, 2017). Narrative includes two basic structures: chronology and causality (Lien and Chen, 2013). Chronology refers to the time at which events in the narrative occur, so that In accordance with their temporal flow, viewers may discern their commencement, development, and finish. Stories must have a beginning, a middle and an end; A lesson should be learned from the story (Aristotle quoted in Chiu et al., 2012). Causality is the ability of the events in the story to make causal inferences. It can be said that the basic messages of narrative advertisements are conveyed through the events in which this narrative structure takes place (Lien and Chen, 2013). Especially in advertisements promoting products, storytellers reveal the reasons for using products in their narratives; The benefit to be obtained from the product is emphasized, and the benefit is presented as the result of the story. Thus, the reasons for using the product are balanced with the result of use (Şahin, 2018).

Consumer trust in the context was shown to rise when the story was relevant to the customers' interest and experience (Li, Zou, & Yang, 2019). Through empathy and imagery, story receivers are emotionally drawn into the world of the storyteller, quilting tales via narrative conveyance, hence developing an attachment between them and the story hero. When it comes to fostering the emotional aspect of customer relationships, video storytelling is far more powerful than written storytelling in this regard. It turns individual consumer experiences into communal ones. Customers are developing a bond with the brand by fostering partnerships among members (Pera & Viglia, 2016).

Evolution of Brand Storytelling:

This "art" was born many years ago, approximately between 30 and 40 thousand years ago. Humans can recognize the first traces of this phenomenon in rock paintings, as man already at that time felt the necessity and need to express himself, to share and to tell his fellow men about his adventures. It is therefore clear that storytelling is the result of constant evolution due to the continuous change over thousands of years of the methods with which stories have been shared over time (Fontana, 2005).

Storytelling has always played a significant role in our lives. According to Lund et al. (2018), humans are referred to be "homo narrans," which translates to "storytelling human" or "natural storytellers" (Niles, 1999). This aided in human species survival over time. During the night, early humans would congregate by a fire to tell stories about their hunting adventures and the strategies they used to stave off threats from the wild. Through the exchange of sentiments and emotions, storytelling has brought people together and promoted collaboration, resulting in the creation of tribes, communities, countries, and a global village. Not only storytelling helped humanity become more adept at surviving, but it has also aided in their evolution from Homo sapiens to Homo Deus (Harari, 2014; Harari, 2016), a species that has learned to dominate other species (van Laer et al., 2014). People are exposed to tales from an early age and live with them until the very end of their lives, regardless of their race, nationality, religion, or other distinctions. When they pass away, all that is left of them is their stories (Moin, 2020).

Table 1: Brand Concept and Meaning Evolution

Timeline	Concept of Brand	Meaning
1800s	Ownership and identification	Brands belong to whom
1890s		Determining the product manufacturers
1900s	Feature	<i>What it has:</i> the product's functional characteristics or specifications (the brand serves as a quality guarantee).
1930s	Benefits	<i>What it does:</i> primarily highlight the items' intangible and emotional benefits (brand serves as a guarantee of quality).
1960s	Experience	<i>How it feels:</i> the sense of ownership that consumers have for brands
2000s	Identity	<i>Who you are:</i> how a consumer's identity is shaped by the use of a brand
Now	Brand Inclusion	Content shared by people?

Source: Gabay, J. (2015). *Brand Psychology: Consumer Perceptions, Corporate Reputations*. London: Kogan Page Limited.

Originally used in advertising, storytelling has become an essential part of brand strategy in its whole (McKee & Gerace, 2018). Ever since Benjamin Franklin founded the "Pennsylvania Gazette" in the eighteenth century, customers have been exposed to a wide range of commercials that used tales to target specific audiences with brand and product messaging. Marketers have employed a range of techniques in their advertising as a result of the progress of technology plus the increase in media within everyone's daily life. In the end, advertising has seen ups and downs, and this has ushered in the post-advertising age (McKee & Gerace, 2018). Advertising and brand story have evolved throughout three primary waves (Moin, 2020).

Wave One: Interruption of Story-Addictive

Story-addictive interruption, a kind of storytelling that originated with the 1700s weekly newspaper, contributed to the creation of print advertising as a subscription business model (McKee & Gerace, 2018).

In order to increase brand recognition and improve consumer acquisition and retention, newspaper publishers developed incentives to entice companies to advertise. The media environment became even more diverse with the emergence of radio, television, and digital technologies. This led to changes in focus as well as an increase in advertising. The transition from print to online platforms was facilitated by the digital revolution, which made it possible for customers to respond to advertising more actively. The decision to forego advertising has prompted marketers to look for fresh approaches of spreading their ideas, such as brand storytelling. This shift in focus has not only damaged brand profits but also motivated marketers in searching for novel techniques to deliver the communications for existing consumers along with potential ones (Moin, 2020).

Wave Two: Manipulation of Deceptive-Story

Marketers have been using the interruption model and tarpoot marketing more and more in the post-Adverting World to reach consumers (Moin, 2020). According to McKee and Gerace (2018), this strategy has resulted in the manipulation of false stories, where customers select companies through a decision-making process. Not all marketing campaigns, though, are dishonest, as misleading marketing is strictly forbidden in nations like the UK and Europe.

Damasio (2005) highlights the importance of emotion in marketing, stating that it can be used to manipulate customers. They contend that appealing through the pledging of delight and threat accompanied by the fear from suffering are two methods used in emotion manipulation. Because of this deception, there is now a big difference between the brand's actual experience and what was promised, making shrewd customers choose paying for adverts blocking.

McKee and Gerace (2018) argue that storytelling, linked with human evolution and connection, is the only option for marketing initiatives. In authentic storytelling, transparency is key, focusing on communication and connection. In the post-Adverting World, marketers must continue to adapt and innovate to stay relevant and effective in the ever-changing market.

Wave Three: Connection of Authentic Story-Driven

McKee & Gerace (2018) emphasize the importance of authentic storytelling within an epoch of connection technology, mobilized via wireless broadband, mobile technology, and social media. They argue that Social media is transferring power away from marketers and toward customers, since customer stories frequently have greater impact than brand tales. Using both emotional and intellectual communication, authentic storytelling engages listeners on a deeper level and invites them on a transformative journey. Walter & Gioglio (2019) highlight the importance of using characters to empathetically relate to customers and demonstrate their day-to-day life challenges, acting as a mentor rather than a hero.

But to go back to the first traces of what is identified as modern storytelling, a method of storytelling in which an interactive multimedia system is present, we must go back approximately until the end of the 1980s and the beginning of the 1990s.

The term was coined for the first time by Joe Lambert and Dana Atchley, the founders of the Center of Digital Storytelling. The latter is one of the most accredited centers in the global sector and consists of a non-profit association, which promotes and organizes educational activities regarding practices of storytelling through new technologies. In fact, they were the first to show images and videos of real-life stories on a big screen during one of their plays.

From this moment on, storytelling is also defined as "the strategic use of telling stories for an organizational purpose" or as "the art of portraying in words, images and sounds what happened in real or fictitious events" (Fontana, 2005).

Since the mid-1990s, storytelling, or the art of telling stories, has met with surprising success in many areas of social life: from politics to marketing, from advertising to training, from the design of theme parks to video games. In this context, numerous companies - from Geox to Nike, from Apple to Microsoft - are beginning to resort to narrative formulas for the construction and communication of their institutional identity, inserting the corporate theme and the company mission into the plot of a story, in so that the cold logic of business leaves room for meanings, intentions and emotions (Qualizza, 2009).

Four qualities that make up a strong brand storytelling have been established by Chiu et al. (2012) after reviewing earlier research on brand story features. These components often help to build favorable associations between brand attitude and purchase intention by including the audience in assessments of a good or service and bolstering the emotions associated with it. The components are as follows:

1. authenticity, which is related to sincerity, veracity, and uniqueness
2. conciseness, which lessens monotony and tedium by cutting out superfluous words, phrases, or details from the narrative
3. reversal, which indicates steps that customers should follow and aids in their recognition of problem-solving abilities; and 4. comedy, which boosts brand favorability and may aid in customers' understanding of the message (Chiu and colleagues, 2012)

Storytelling Psychology:

Emotions and values serve as the foundation for both branding and storytelling. Clear values are the foundation of a good brand, and stories may be seen as value declarations. An engaging tale appeals to customers' emotions and clearly conveys the company values (Fog et al., 2010)

According to Marzec (2007), narrative plays a vital role in human learning. Neuroscientists have discovered that three processes in the human brain—processing, retaining, and recalling information—are all facilitated and supported by storytelling. Information that is connected to one another can be better managed by the human memory. The story structure functions as a natural mental organizing tool by offering a framework for illustrating the relationships between various parts and concepts. Woodside and Megehee (2010) concur that human memory is narrative in nature. Stories are used to index, store, and retrieve information. An audience can develop implicit or explicit awareness, an emotional bond, and comprehension through a story.

A strong brand story, in the opinion of Chiu et al. (2012), helps consumers become more knowledgeable about the product and feel good about it. It also enables the business to emphasize its unique selling points and lessen price sensitivity. A solution to customers'

demands should be implied by a grasp of the brand and the pleasant feelings it evokes, which will then lead to a favorable brand attitude and buy intents. According to Chiu et al. (2012), humor is one of the essential components of a brand narrative that not only improves the customer's cognitive process and aids in understanding the advantages of the product, but also boosts the transfer of good affect for a product or service. The authors' research indicates that reversal stories, or narratives that depict the issues of other customers and offer information about surrogate experiences, can generate strong feelings of good emotion. Love (2008) argues in favor of comedy, stating that a well-told tale enables the audience to engage emotionally, which may be enhanced by a touch of humor and self-deprecation. Customers frequently follow their "heart" or "gut feeling" without thinking since they are motivated by emotions (Pawle and Cooper, 2006). One effective strategy for getting people to purchase a certain brand is to combine a concept and an emotion in a gripping narrative (McKee, 2003). "In a story, you not only weave a lot of information into the telling but you also arouse your listener's emotions and energy," suggests McKee (2003) in her advice to marketers. Customers' emotional connections to brands through storytelling make it a powerful tool for developing a complete brand concept (Fog et al., 2005; Gensler et al., 2013; Finkler & Leon, 2019). Customers are more inclined to relate the story to others and feel that it is more real when they learn about other brands' storytelling. Customers thus generate more sophisticated ideas on the brand and narrative. Consumers' memories are improved and their ability to comprehend information at a higher level is increased through brand storytelling, which affects how consumers evaluate brands. Additionally, customers' narratives about brands improve picture processing and cognitive personalization. When reading a consumer's brand storytelling as opposed to a brand narrative, consumers' pleasant emotions are also increased in addition to their cognitive abilities. Through their brand narrative, consumers exhibit more intensely favorable emotions, which elevates the brand's attitude. Positive feelings and ideas sparked by customers' brand narratives both function as mediating factors in shaping brand attitude (Hong et al., 2022).

Via imagery, empathy, and narrative conveyance, recipients of the story are emotionally dragged to the world of the storyteller, interiorizing the stories and forging a link with the protagonist. When it comes to fostering the emotional aspect of customer relationships, video storytelling is far more powerful than written storytelling in this regard. It turns individual consumer experiences into communal ones. Customers are developing a bond with the brand by fostering partnerships among members (Pera and Viglia, 2016).

Since empathy response has a big impact on narrative advertising, measuring it is a good way to assess how consumers will react to advertising that is expected to have an impact. Given the significance of consumer empathy in mobile narrative video advertising, practitioners wishing to run advertising campaigns using storytelling video advertising should take into account whether or not consumers develop empathy reactions (Zou, & Wang, 2021).

According to earlier research, the idea of customer interaction is multifaceted, dynamic, and extremely contextual (Claffey & Brady, 2019). Consumer involvement emphasizes the relative significance of various combinations of cognitive, emotional, and behavioral factors when seen from a multidimensional viewpoint.

According to Harrigan et al. (2017), the *cognitive* component is concerned with the ideas and mental processes of the customers. It displays focus and interest on a certain thing, such as a business, brand, or social media platform (Hollebeek, Glynn, & Brodie, 2014). Dessart & Pitardi (2019) assert that a consumer's experience of a range of persistent and active mental states, including absorption and attention, is indicative of mental elaboration. According to Hollebeek (2011), attention is a measure of a consumer's cognitive availability and the amount of time they spend considering and focusing on the object of engagement—in this example, the narrative advertisements. The degree of focus and immersion a customer experiences with the object of interaction is known as absorption (Vivek, Beatty, & Morgan, 2012). The *emotional* component pertains to the sentiments of customers and signifies their level of emotional engagement with the brand or business (Hollebeek, Glynn, & Brodie, 2014). According to Hollebeek, Glynn, and Brodie (2014), a consumer's summative and persistent feelings

toward the engagement object—such as excitement and enjoyment—represent this state of emotional activity. According to Dessart and Pitardi (2019), the former is the innate degree of enthusiasm and interest in the engagement object, and it denotes a stable and productive condition with respect to that object. The latter represents the satisfaction and joy that the customer feels as a result of interacting with the engagement object (Dessart, Veloutsou, & Morgan-Thomas, 2015).

The *behavioral* component is the acts of customers are the emphasis of the behavioral component. It represents how customers are acting toward a brand or business: how much time, effort, and energy they are devoting to an engagement piece (Hollebeek, Glynn, & Brodie, 2014). Learning, sharing, and endorsing are three ways that this behavior might manifest (Dessart, Veloutsou, & Morgan-Thomas, 2016). The act of giving out knowledge, ideas, experiences, or other resources is referred to as sharing. Instead, learning is the process of actively or passively looking for those resources. Last but not least, endorsing is the act of validating, expressing support for, or making reference to resources that the object of interaction shares (Lima, Teixeira, & Moreira, 2022).

Video Brand Storytelling vs. Augmentative Advertising:

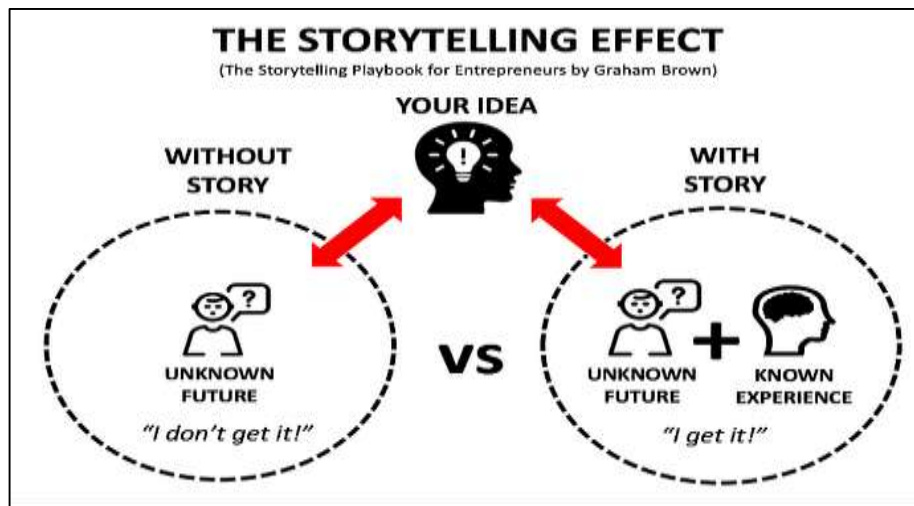


Figure 1: Storytelling Ads Vs. Augmentative Ads

Source: <https://grahamdavidbrown.medium.com/the-storytelling-effect-your-brain-on-stories-cbeb5d1d1992>

Brown (2021) asserted that stories provide a link between a known experience and an unknown future. When people are faced with the unknown or the ambiguous, they will resort to nonreaction, but when a company connects through a story something unknown with a familiar experience to the audience, he or she will probably react.

Stories, just like fairy tales in childhood, evoke emotions in us, which make it easier for us to identify. We can feel what it is like to be angry, sad, or even happy. No matter how different people are, they can feel the same feeling, and this can bring them closer to each other. People connect memories, stories and thereby build traditions. This goes the same way from the point of view of companies. If a brand conveys emotions and sincerity to consumers, in whose eyes it becomes more humane, then they feel closer to those behind the product or service. So, building a story around the brand or the company, helps getting closer to consumers, as it will make it much more humane and popular (Bicskei, 2021).

Academics claim that an audience-felt message presented in the form of a is more convincing than one that is argumentative or analytical in its depiction of a product's features. When data is organized into a coherent, contextual framework, it becomes simpler for the audience to comprehend the breadth and significance of the information. A reversal narrative can provoke strong emotional reactions in the audience and provide a potential solution to a problem. Additionally, comedy makes the audience pay more attention and comprehend the information better. It also fosters favorable feelings and affection for the business (Tarvainen, 2013). Coker, Flight, & Baima (2021) imply that audiences are more effectively drawn in by digital video narrative advertisements than by argumentative ones. The conceptual model of the advantages of getting hooked on digital interaction with video storytelling advertisements is also supported by the findings. In particular, having a hook improves the desire to watch, share, promote, and generate good word-of-mouth. The association between promotion intention and favorable word-of-mouth and becoming hooked is influenced in part by one's perspective on the advertising.

It has been discovered that stories activate (or target) additional brain regions in the listener, intensifying their interaction with the story's central theme (Laurell and Söderman, 2018).

A shared experience, storytelling involves the audience in the production and interpretation process, making them an active participant. A strong emotional connection is formed between a business and its customers when they are given the freedom to interpret stories in their own ways. This increases consumer commitment and engagement with the brand. A tale has the power to start a conversation, draw listeners in, and include them in the storytelling process. A successful interaction may turn customers into brand champions and create the highest level of dedication. Customers are motivated to share their experiences and thoughts as brand ambassadors, which is why they tell story (Tarvainen, 2013).

When using a video storytelling execution method instead of a straight-sell execution technique, marketers can profit from more positive shifts in consumer perception of the brand. After seeing these advertisements for the first time, it appears that the storytelling execution approach is more effective in evoking a greater affective reaction or emotional bond with the company, has shareability, and positive word-of-mouth towards the brand (Coker, Flight, & Baima, 2017). Mousa (2023) has noted in her study that customers showed positive attitudes towards video storytelling advertisements and the advertised brand, stimulating high levels of engagement in the form of 'likes', 'shares', and 'comments,' and their purchase intentions. Moreover, the word-of-mouth was induced through the 'mentions' for their friends and family members.

The straight-sell video commercial, in contrast to the narrative video ad, may contain stronger indications of manipulative intent since it places a greater focus on the qualities and aspects of the product. The effect might possibly have been a decrease in brand attitude for straight-sell advertisements from pre-exposure to post-exposure due to an enhanced activation of persuasion knowledge (Coker, Flight, & Baima, 2017). Customers are more likely to be transported by an advertisement that tells a story, regardless of the product category or whether it has human or animal actors. This states that narrative ad formats are effective and applicable to online brand marketing methods (Dessart, 2018).

Storytelling feature forms an essential part for influencers as well, whether in regular or promotional posts, as influencers are more interested in writing lengthy posts to present his own experiences and impressions. With regard to sponsored posts, the narrative feature gives the advertisement an indirect character and integrates the brand into the context of the influencer's life situations, which is what makes the content more credible to the target audience (Bhnasy, 2020).

Video Brand Storytelling for Consumer Engagement:

Deepening the customers' relationship with the company and improving their brand experience are two benefits of engaging content (Tarvainen, 2013). Features on digital platforms, such likes, comments, and reposting a story, are examples of how users may actively participate in uploaded content that businesses submit through these platforms (Robiady et al., 2021). The degree to which consumers engage with marketing material provided by a product is demonstrated by their likes and comments on submitted marketing content, which will impact their choice to buy (Mahendra, 2020). Furthermore, customer involvement has the ability to develop personal links between customers and businesses, which may have an influence on both consumer loyalty to these organizations and purchasing decisions (Vivek et al., 2012). Research suggests that engagement with promotional content shared on the social media platform Instagram might serve as a trigger to influence customers' decisions to purchase the company's merchandise listed on the platform. Furthermore, the concept of emotional and cognitive consumer engagement incorporates elements of the consumer's perception and feelings for marketing content shared on social media. It can encourage consumer involvement and engagement with a brand or product, which can act as a catalyst to influence consumer buying decisions, according to Vivek et al. (2012).

Mavilinda, Putri, & Nazaruddin (2023) asserted that user interest in uploaded storytelling marketing content on Instagram will be met with likes, comments, reposts, and visits to the social media platform. Storytelling marketing is considered successful if it can engage users' emotions and minds, which can lead to user involvement with a brand or product and impact user purchase decisions.

According to Lima, Teixeira, and Moreira (2022), the storyline has a major effect on the cognitive and emotional aspects of customer involvement. In actuality, it is the element that has the biggest influence on the cognitive dimension in terms of absorption and attention. Put another way, participants mostly bring up the narrative when they discuss why a certain advertisement grabs their attention and causes them to become more focused (absorbed). In terms of excitement and enjoyment, it is also the element that has the biggest influence on the emotional dimension. Participants also generally mention the narrative when describing why they are more enthusiastic (interested) and happy (satisfied) about a given advertisement. Conversely, its influence on the behavioral aspect of customer interaction is lessened.

The cognitive and emotional aspects of customer involvement are somewhat impacted by verisimilitude. Compared to the other components, the influence at the attention level is rather large, despite the fact that it is minimal at the absorption level. The influence on the degree of excitement and enjoyment may be analyzed in the same way. This indicates that when discussing why a certain advertisement piques their interest and passion, participants somewhat cite verisimilitude. Verisimilitude has a strong influence on the behavioral aspect of customer engagement. Actually, in terms of sharing, learning, and endorsing, it is the second factor that has the biggest influence on the behavioral dimension. When participants discuss why they are encouraged to share, understand, and approve (support) a certain advertisement, they mostly referring to verisimilitude (Lima, Teixeira, & Moreira, 2022; Pera and Viglia, 2016; van Laer et al., 2014).

According to (Pravitaswari et al., 2018), content storytelling marketing may build a foundation for long-term brand awareness building and customer behavior patterns that inform product decisions. By making a brand simpler for customers to recognize and recall, marketers may also increase brand equity by influencing consumers' purchase decisions through the use of narrative marketing (Rizkia & Oktafani, 2020). Furthermore, studies show that rather than reading straight product information, customers would prefer to see product marketing presented as tales or short stories (Pan & Chen, 2019). Customers find it simpler to comprehend the product information they get and are more

aware of the brand, both of which have an impact on their decision to purchase. Research has shown that customers' decisions to purchase and their degree of trust in firms are influenced by the persuasive power of story in product advertising (Nurhayati, 2021). Numerous prior studies (Robiady et al., 2021), videos on YouTube (Pravitaswari et al., 2018), and short TV ads (Nurhayati, 2021) have also looked at the concept of story marketing in relation to brands and purchase choices.

Importance of Brand Storytelling in Brand Communication:

An essential component of brand communication are narratives that may resonate emotionally with the target audience, make a difference in their lives, and offer value. The secret to building trust in communications between a business and its target audience is to tell "true stories" that both expose the brand's identity and arouse associations from the audience's own experiences. One of the most important things for companies using the storytelling approach is to create an emotional catharsis. Myths are the foundation of civilization and include a wealth of information about the fundamental traits of cultures as well as archetypes arising from them, help provide emotional catharsis in storytelling (Akbayır, 2016).

It is of utmost importance to highlight the coherent relationship between the brand's values and its story. This refers to the brand archetype (its holistically understood message) included in the narrative addressed to external stakeholders. The company's main message, based on its ideas or the experience it sells, becomes the moral of its story (Fog et. al, 2010). Recipients of Volvo's marketing messages find in the story the overriding value of safely reaching their destination, which is embedded in the overall DNA of the brand - focused on improving vehicles in terms of their safety. Potential BMW customers, on the other hand, will experience a completely different message. In the case of the Bavarian brand, the moral of each story is to derive intense sensations from driving a car, focusing the machine on bringing joy to the driver. Yet another message, and also the moral of the story, will accompany the Alfa-Romeo brand. Passion for car design, engineering focused on creating emotions, unique car styling - these are the primary features that will be highlighted in communication (Dynowski, & Przybysz, 2022).

The most effective use of storytelling is based on a holistic approach. This means combining narrative in relation to the overall branding of the company (strategic level) and storytelling as a communication tool (operational level). However, the strategic level, relating to the coherence of all internal and external communication of the company, plays a superior role (Mistewicz, 2021).

Archetypes are constantly updated and transformed into stories according to the culture they live in and are transferred from generation to generation by making them compatible with the social reality in which individuals live (Başfıncı, 2011). Therefore, today, both advertisers and theorists are trying to gain an edge by taking advantage of the importance of myths in creating brand images (Thompson, 2004).

Conversely, establishing a sentimental connection amidst target market and the brand is facilitated by using of cultural components in brand stories. Embellished with “cultural values,” it is no longer a literary term and has begun to be used more effectively in recent years to direct perceptions. The concept of storytelling can greatly affect the customers purchasing behavior with essential principles including religion, language, lifestyle in addition to customs in product or brand promotions, and it has an important place in opening up to the target audience for companies (Kılanç, 2013).

The storytelling approach for products and brands includes psychological or physical components that will satisfy customers. For example, amongst the archetypes that are placed by brands in stories is happiness. On the other hand, repeating the story and illustrating one or more archetypes within the story are also important in understanding the message to be given. Providing catharsis is another element for stories to be effective, and it involves a very complex process. Uniting the story writer and story reader through a text can reveal the author's personal observations. Therefore, the story writer remaining passive until the end of the story can help the listener enters into a deep understanding of the story and provide catharsis (Woodside, 2010). It should not be overlooked that the content of the story, which aims to show rather than tell, is also effective in providing catharsis (Akbayır, 2016).

Customers mostly prefer seeing the personal encounters placed within the product finding these experiences interpreted on the brand, in accordance with consumption theory (Woodside, 2010). In this context, the communication campaign undertaken by the Niagara Health Organization Hospital, operating in Niagara, to raise funds for itself is one of the important achievements of storytelling in the field of communication. In the campaign, the experiences of four chronically ill people were conveyed using the storytelling technique. These stories were placed in campaign DVDs to expand their impact. In this way, the “human voice” element was added to all materials. For example, “The ultrasound showed that there was a shadow in my liver. I was in shock. I was so scared. Impressive stories such as "I had worked hard throughout my life, and I couldn't believe that my work was in vain" were used. The success of the campaign depends on the use of storytelling and branding techniques in a correct and synergistic way. Thanks to these techniques, the campaign target, which was set at 40 million Canadian dollars, reached 100 million Canadian dollars (Clark, 2008).

Storytelling not only ensures that the message reaches the target audience effectively, but also is an effective information collection method to gather customers’ data to well understand them (Papadatos, 2006). In other words, storytelling is to receive feedback from the target audience and reflect it on the brand's communication activities. In his study on the storytelling strategy of the Canadian Air Miles program, Papadatos (2006) wanted to reveal the stages of brand-target audience interaction, based on the way the participants in the storytelling study told their own stories. According to Papadatos (2006), there are three basic features in the participants' storytelling about the benefits provided by brands:

1. Anticipation: Every story contains hope for the future. For example, a baby is born, and its parents think it is the most beautiful baby in the world, or a young woman moves to a different city for a new job opportunity.
2. Crisis: Every story contains a conflict. Like a beautiful baby being born deaf, or a new woman losing her job, leaving her family behind.

3. Elements that help solve the problem (Help Along the Way): It has been seen that there is a small or big miracle in every story. Like a nurse recommending a doctor who will perform a successful operation on a deaf baby, or a friendly neighbor creating a new job opportunity for a young woman.

As research shows, just as individuals convey their personal experiences in storytelling and express the solution to the problem at the end, in brand stories, the unity of target audience and brand should be emphasized in narrative ending. Thus, the story will be conveyed in a logical, chronological manner, thus awareness and remembering of the brand benefits will be ensured. In addition, positioning the brand as the main actor of a story with a happy ending will demonstrate the value it adds to a person's life (Akbayır, 2016).

Conclusion:

This paper has dug into the available literature on video brand storytelling and emphasized its crucial relevance in brand communication scene. By investigating several angles, it is clear that video brand storytelling is an essential strategic tool for contemporary marketers rather than just an add-on.

Video brand storytelling has an outstanding capacity of connecting the audiences emotionally surpassing the traditional interactions between the consumer and the brand. The narrative structure of the storytelling connects deeply in the audience and generates a sense of authenticity and empathy. Stories can arouse consumers' emotions, establish shared experiences, and integrate the brand into the consumer's individual narratives.

When narratives are well crafted, they stimulate consumers' engagement, loyalty, purchase intentions, and contribute to a long-lasting brand-consumer relationship.

Therefore, video brand storytelling is an artistic combination of strategy, emotions, and creativity that redefines brand communication parameters in a world that is digitally interconnected.

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