Exploring how video digital storytelling builds relationship experiences

Rebecca Pera, University of Eastern Piedmont

Giampaolo Viglia, Bournemouth University

Send correspondence to Rebecca Pera, Assistant Professor, Business and Management Department, Via Generale Ettore Perrone, 18, 28100 Novara NO. Phone: 0039321375446. Email: rebecca.pera@eco.unipmn.it; Giampaolo Viglia, Senior Lecturer, Faculty of Management, Dorset House D151, Talbot Campus, Fern Barrow, Poole, BH125BB. Email: gviglia@bournemouth.ac.uk

Abstract

The purpose of the paper is to explore how digital storytelling enables a consumer relationship experience in online peer-to-peer communities. Within the value co-creation framework, digital storytelling is interpreted as an encounter communication practice where consumers adopt the role of storytellers and story receivers.

This study adopts a qualitative multi-method approach to investigate the meanings contained in video stories and the linkage to relationship experience. A case study based on the Airbnb's social platforms was analyzed through the Degrees-of-freedom instrument (DFA) and through a systematic dimensional qualitative research called BASIC IDS (an acronym for behavior, affect, sensation, imagery, cognition, interpersonal relations, drugs, and sociocultural factors) to yield psychological valuable insights into the multidimensional construct of consumer relationship experience.

The analysis unveils that, within the social media realm, storytelling enables rational, emotional, and relationship experiences. A relationship experience occurs when members of peer-to-peer communities, not only are rationally and emotionally engaged by the story, but are also moved to action going beyond a vicarious role-taking process. Specifically, *relatability*, a shared *sociocultural background*, and the *drug* dimension conceptualize the consumer relationship experience. Implications build on the need for companies to enhance the power of stories through favoring consumers' video making and integrating consumers' flow of stories between multiple social media platforms.

Keywords: storytelling; consumer relationship experience; social media; videos

Great stories happen to those who can tell them

Henry James

1. Introduction

Social media platforms have enabled new ways of communication, participation, and interaction, favoring relationships among consumers and encouraging them to share different aspects of their consumption experience in the form of stories. In this sense, social media platforms act as a *tertius iungens* communication encounter. The Marketing Science Institute considers as a first priority understanding what constitutes a consumer experience and how consumers have changed perceptions regarding experiences due to technology and other factors (MSI, 2016). Nowadays, consumer experiences are less about products and more about relationships. In fact, within the co-creation paradigm (Grönroos and Voima, 2013), value resides not in the object of consumption but in the sharing experience of consumption.

This paper, by bringing together storytelling and consumer experiences, portrays that storytelling, and specifically video digital storytelling, favors the occurrence of consumer relationship experiences since "stories can help build awareness, comprehension, empathy, recognition, recall, and provide meaning to the brand" (Singh and Sonnenburg, 2012, p. 189).

2. From individual to collective experiences

Cognition, emotion and behavior are the key constituent elements of consumer relationship experience (Payne et al., 2008). In specific, since Pine and Gilmore (1998) and Schmitt (1999), conceptual marketing models on experience marketing have proposed that emotional attachments are a cornerstone to achieve pleasurable experiences. Consumer experiences can be defined as an aggregate construct *pre*, *during*, and *post* consumption that involves surprising the consumer, propose the extraordinary and stimulate the five senses (Carù and Cova, 2003).

Consumers frequently interpret stories to inform their future consumption experience (Bahl and Milne, 2010). The beginning of a consumer experience is characterized by the need to secure consumers' engagement, enabling intentions of behavioral action (e.g. buying the product). Storytelling enables an emotional and cognitive transfer from the protagonist to the consumer. Aside from the information stored (cognitive component), the protagonist triggers an emotional connection (emotional component) (Brown et al., 2003; Escalas, 2004; Van Laer et al. 2014) that moves people to action (behavioral) (Woodside, Sood, & Miller, 2008).

Storytelling is always a social phenomenon with a narrator and a listener involved. Following Van Laer et al. (2014), there is a separation between the story production and the story consumption, with the story that, decoded, evolves in a narrative transportation in the mind of the receiver. De Certeau (1984, xxi) notes, "A different world (the reader's) slips into the author's place. This mutation makes the text habitable, like a rented apartment. It transforms another person's property into a space borrowed for a moment by a transient". Regarding consumption, several studies (Adaval, Isbell, and Wyer, 2007; Pennington and Hastie 1988) demonstrate that distinguishing a story from a series of sentences leads to the activation of cognitive, emotion, and behavior changes in story receivers (i.e., consumers of the story). For this purpose, stories always imply some essential elements that the storyteller must include in his or her production: cognition, emotion, and behavior dimensions.

The story production should contain: (1) The *plot*, which frames the temporal sequence of the events. Imagery of a story plot is vital to narrative transportation such that, through a mentally imagined plot, stories resemble real-life experiences (Green, 2006). A story plot, which refers to the temporal sequence of events that happen to a

character in a described setting (Escalas, 1998), influences narrative transportation to the extent that it provokes mental imagery (Escalas, 2004). (2) The *characters* playing a role in the plot. Identifiable characters affect narrative transportation because the story receivers vicariously experience characters' beliefs and emotions, empathize with them, and become engrossed in the story. (3) The *climax*, which results from the modulation of the dramatic intensity along the plot and is generally associated to an inciting incident, or turning point, which generates tension. The presence of this strain can be considered the main driver (Singh and Sonnenburg, 2012) that encourages community's emotional involvement in the member's narrative. Finally, (4) the *outcome*, or the end state of the plot mainly derived from the characters' interpretation of the story. The more the storyteller is able to emphasize a lesson learnt, or *moral gist*, the more the story told will be powerful (Pera, et al., forthcoming). A common element within all story production is the need for authenticity. Branding literature stresses that a brand story's *authenticity* has more persuasive power (Chiu, Hsieh, and Kuo, 2012). A story is authentic when it appears to be 'the original' or 'the real thing' (Grayson and Martinec, 2004).

As mentioned above, the story receiver does not just view the story but he or she interprets it in accordance with his or her prior knowledge, attention, personality, demographics (Fishbein and Yzer, 2003). In particular, story receivers become transported through two main components: (1) *empathy* (Slater and Rouner, 2002) and (2) *mental imagery* (Green and Brock, 2002). According to Van Laer et al. (2014) empathy offers an explanation for the state of detachment from the world of origin that is narrative transportation. In mental imagery, story receivers generate vivid images of the story plot, such that they feel as though they are experiencing the events themselves.

Figure 1 visually presents the conceptual framework. Storytelling, through both the production and consumption component, represents the means by which an individual consumption experience is transformed into a relationship experience, collective by nature.

Figure 1 here.

3. Research question

Our research question is, "What is the underlying storytelling process that transforms an individual consumer experience in a collective relationship experience?"

4. Research Methodology

Airbnb's social media, i.e., the Youtube channel and the blog, have a specific story section, which represents encounter processes where consumers share their experiences. To explore the relationship between the specific encounter moment of video storytelling and relationship experience the study has first adopted an interpretive paradigm (Campbell, 1975) to investigate the force of storytelling.

Within the interpretative paradigm the authors carried out a netnographical narrative analysis (Kozinets, 2002), which provides a rich source of qualitative data.

The specific analysis of the stories was performed through the Degrees-of-freedom instrument (DFA) proposed by Woodside, Sood and Miller (2008, p. 116).

The instrument provides a set of statements, which include the three cognitive, emotional, behavioral components as a guide to analyze and interpret the digital text under analysis. The BASIC IDS framework proposed by Cohen (1999) integrates the analysis, offering a useful instrument to examine storytelling and its relation to experiences. Aside from investigating the three main relationship constituents (i.e.

cognition, emotion, and behavior), it enables the exploration of further dimensions (i.e. sensory, interpersonal relations, drugs, and sociocultural factors), which enrich the analysis of a multidimensional and social construct such as the one of relationship experience.

In our storytelling context the dimensions of the BASIC IDS are applied on one side to consumer's perception of the depiction of the story itself, and on the other to consumer's take-away or response as a result of exposure to the story. The dimensions include: (1) *Behavior* refers to what the storyteller is doing in the eyes of the consumer, and what behaviors the story encourages in the viewer. (2) *Affect*, the feelings expressed and elicited by the storyteller and the degree to which the consumer experiences empathy with the storyteller (Martin and Woodside, 2011). (3) *Sensation* refers to perception of visual, auditory, olfactory, gustatory, tactile, and related sensory input exhibited by the storyteller, and what senses are activated or engaged in the viewer (Cohen, 2014). (4) *Imagery* refers both to effective, memorable, and meaningful images in the world of the storyteller and unique representations perceived in the consumer's mind's eye. (5) *Cognition* refers to the thoughts, beliefs, and attitudes the storyteller is having. Conversely, how these affect the viewer's thoughts, beliefs, and attitudes regarding the brand. (6) *Interpersonal relations* inform researchers with regard to questions concerning the "likeability" and "relatability" of the storyteller in the story and a possible future engagement with the protagonist. "Is this the kind of character you'd like to talk to or get to know better at a social gathering?" (7) *Drugs* apply to all physical aspects of products and services; this dimension considers the health-related concerns/benefits that might result as a consequence of having used a particular product or service (Martin and Woodside, 2011). (8) *Sociocultural aspects* are a contextual dimension that informs on how the

storyteller appears to belong to certain cultural groups, and the degree of similarity with the prevailing cultural mindset of the intended audience.

5. Method

If text was the medium of the analog era, video is the medium of the digital age (Berthon et al., 2011). Several qualitative researchers advocated the use of video analysis in ethnography, much before the YouTube boom. For instance, Belk (1998) pointed out that exclusively word-based representations tend to prompt only the cognitive dimension, which includes declarative statements of facts. In line with our framework, he suggested that what can foster the emotional dimension are the images of consumers in their life situations, as they prompt viewers "to consider and perhaps vicariously feel a part of a particular person, situation, or event" (Belk, 1998, p. 313). Pace (2008) was one of the earliest to recognize that YouTube videos provide an opportunity to analyze consumer narrative about markets and consumption.

The study analyzed the 10 stories presented in the YouTube platform and selected one story following the "pattern-matching" procedure described in Campbell's seminal work (1975) and more recently in Megehee and Woodside (2010). This procedure aims at checking how well one single case under analysis matches the theory.

As in Berthon's et al. (2011), the video was subjected to analysis by the researchers according to three different levels: the *visual* imagery and narrative, the *vocal* imagery and narrative, and the *textual* imagery and narrative. The visual comprises the pictures presented, the vocal the words spoken or sung, and the textual the written words appearing in the pictures. The analysis was jointly carried out through the DFA instrument, as detailed in Woodside, Sood and Miller (2008, p. 116)

and the BASIC IDS framework, as detailed in Table 1. To facilitate the reader comprehension of the story, the analyzed video can be accessed here, https://www.youtube.com/watch?v=-ZDIGE-IxoM.

Table 1 here.

Based on 12 in-depth interviews of active Airbnb consumers recruited through the platform (see Table 2) by message invitation, the second level of analysis explored the nature of the same BASIC IDS variables in order to understand the consequences of the story's consumer consumption.

Table 2 here.

6. Findings

Figure 2 visualizes the structure of the analyzed case study through the consumer degrees-of-freedom instrument (DFA). The story is characterized by defined phases and tension and is able to cover the three components of consumer relationship experience (cognition, emotion, and behavior). In Act 4, Tessa makes sense of the actions when telling the story about the events occurring beforehand (i.e., prequel), the initial balance (Act 1), the inciting incident (imbalance, Act 2), and how the story turns out (resolution, Act 3). The story expresses how and why Tessa's life changes, and includes a situation where she believes life is in balance – a demanding and successful career as a location manager for the film industry. But then an inciting incident, a neurological disease, makes her virtually housebound, throws her life out of balance, and imperatively requires finding a new way of living. The story

describes Tessa's struggle to deal with opposing forces, in this case isolation as the result of her illness, calling on the protagonist to dig deeper in to her life, to work with scarce resources (i.e., "I was running on an empty battery"), and ultimately uncover the truth by giving sense to her experience. In her story Tessa explains how now Airbnb brings the world to her, and thanks to it she has been able to reconnect to life. Words, images and sounds consistently define the acts of the story (as identified in Figure 2).

Figure 2 here.

After having investigated the structure, the phases and the tensions that characterize Tessa's story, the researchers have then applied the BASIC IDS framework so to give psychological depth to the analysis. Regarding the first dimension (*behavior*), the story portrays Tessa's life changing experience focusing mainly on her present daily actions (walking around and actively living her neighborhood), and her activities to creatively embellish objects. Such behaviors are consistent with Tessa's *affect* dimension, which, after a period of deep desperation, is characterized by a "proper pleasure" emotional state. The story describes a protagonist open to experience, first of all to *sensory* ones. The video opens with different environmental elements that Tessa describes as "a burst into your senses". Again, when her emotions are negative Tessa refers to the need to be surrounded by beautiful things to look at. Tessa shares a powerful subjective mental model (*imagery*) in which positive vivid images are followed by negative ones, which lead to a final harmonious emotional landscape.

In terms of *cognition*, Tessa makes sense of her life by structuring and

organizing her experiences into a story. The dominant narrative strand that emerges from the video relates to the transformation from a very successful career into an isolated life, which thanks to Airbnb, is resolved into finding new ways of living. The *interpersonal relation* reveals a likable and trustworthy protagonist who is in great need for social connections. In assonance with the explicit narrative logic, Airbnb is portrayed as a *drug* – a drug that "gives me energy", helping Tessa's mental and physical recovery. In conclusion, this video suggests that Tessa represents London's creative/artistry culture because of her love for aesthetics and unique things and because of her cultural and professional background.

The video is for people who value original places/homes/people and who want a unique and authentic experience when traveling (Tessa would enjoy suggesting places such as the "Arancini" local café). The detailed analysis is synthetized in Appendix 1.

6.1 Results from in-depth interviews through the BASIC IDS lens

Adopting Van Laer's et al., (2014) point of view, it is the story receiver who experiences narrative transportation. Aside from understanding the qualitative structure of the message (video), there is therefore the need also to explore the experience of the receiver in the consumption phase of the story: how the message is decoded. The dimensional qualitative research approach has essentially allowed the research to overcome the difficulty of understanding the multidimensional and sequential nature of experience development and its relation with behavioral outcomes.

The data emerged from the BASIC IDS' application to story receivers contributes to a conceptual exploration of consumer experience in terms of

storytelling processing, which varies in intensity and nature. Three sequential phases can be delineated and placed along a continuum (Figure 3).

6.2 Rational Experience

Within this category the nature of experience related to storytelling is exclusively rational. All respondents were able to interpret and verbally represent the actions belonging to the behavioral dimension, experiencing no problems in decoding them. As Giles analytically describes: "The story is divided in three parts. In the first one Tessa takes us along the river showing all the local attractions, in the second one she takes us into her home where she felt lonely, and the third one she explicitly tells us how Airbnb helped her out of her problems". This represents a smooth decoding of the "landscape of actions" (Bruner, 1986).

The story plot, the characters, and the final outcome are processed, understood, and recalled, interpreting the overall meaning attributed in the story by the protagonist. Luciano, and then Lucille: "Tessa's illness bounded her at home but she was pretty clever to become an Airbnb guest, it solved many of her problems"; "by sharing, Tessa discovers her true self".

A slightly more advanced phase, always within the rational boundary, is related to the ability not only to interpret the story plot, the thoughts and actions but also to decode the protagonist's affect dimension, as demonstrated by Romina, who says: "Tessa's isolation must have been really hard on her, financially and also psychologically". Within this category Cristiano is also able to decode Tessa's experienced sensory dimension: "Tessa has very active senses: colors, flowers, food are evoked through words and images associated to freshness and smells". However,

the emotion aroused by the story is minimal and is defined by Cristiano and Luciano as being "sympathetic" towards Tessa.

Despite not perceiving a proper commercial influence, respondents who didn't move beyond this phase perceive the story as not being completely authentic. "There is an artificial feeling to Tessa's story. I don't doubt it is true but surely there is a video maker behind it" Cristiano or "By being so personal and emotional it turns to be feigned" Manuela.

6.3 Emotional experience

By rationally catching and elaborating the main attributes of Tessa's story, some respondents move to a more emotionally grounded experience development. The process derives from what has been previously discussed as narrative transformation, which involves a vicarious experience in which the individual places the self into the storyteller's world. Following this line of discussion, we define narrative experience as the result of narrative transportation. Such process is also referred to as role-taking (MacInnis and Jaworski, 1989).

Tessa's story includes a number of perceived cues (facial expressions, involved narration, emotional music) that have facilitated empathic identification. In essence, the presence of Tessa's strain and struggle to overcome inciting incidents (her illness) can be considered the main driver that encourages respondents' emotional involvement in the storyteller. The participants that have experienced role-taking have vicariously experienced Tessa's struggle and resolution. "I feel really transported by Tessa's story. A very strong willpower emerges where a woman had to face life barricaded at home" Enza. Within this category, imagery is a dominant dimension as well, which emerges thanks to symbolic images such as "the pictures of

guests creatively transformed by her carry a strong symbolic meaning: without the guests this story would not have been told" Enza.

6.4 Relationship experience

The last emerging phase transcends emotional experience. Respondents who experience this phase have subjectively integrated Tessa's story with prior knowledge related to their own world. In essence this means taking Tessa's life into one's own. Respondents create a new imagery related to his/her own world including some aspects of Tessa's story. Sharing some sort of common *sociocultural background* facilitates such new scenarios. By declaring: "Tessa's experiences mirror my own, I would want to be able to manage problems and turning them in opportunities as well", Edmund attributes to Tessa's story a relevance to his own life. In this category a more sophisticated self-generated process with an attached behavioral intention is taking place. Chrystalleni, as a result of a combination of cognitive and emotional experiences, asserts: "I can feel what Tessa has felt, maybe I should do with my home what Tessa has managed to set up in hers. Do this little extra and meet new people could be fun as well!". This constructive process involves a subsequent inward focus (MacInnis and Jaworski, 1989).

The *interpersonal relationship* dimension, built on trust and admiration, is key in arousing such behavioral intention. Tessa narrates a self that is perceived by some respondents as close to their own experience. Enza expresses, in fact, the desire to transform a virtual relationship into a physical face-to-face friendship basing such intention on a deep appreciation towards the storyteller: "I would visit the places narrated in Tessa's story just because they were described by such an amazing person! It would be great getting to know her". Also, the *drug* dimension is not only

depicted in the story, it is also a powerful driver to action, as Marcelo emphatically describes: "The video has really touched me, Tessa's story is a burst of energy: I now feel I want to do a thousands of things!".

Figure 3 here.

7. Discussion

This study contributes to the conceptualization of consumer relationship experiences through storytelling. The insights shed light on the process that occur when members of peer-to-peer communities, not only are rationally and emotionally engaged by the story, but are also moved to action going beyond a vicarious role-taking process. Specifically, *relatability*, a shared *sociocultural background*, and the *drug* dimensions conceptualize the consumer relationship experience. Story receivers are emotionally transported into the storyteller's world through empathy and imagery, interiorizing the stories through narrative transportation and making a connection with the protagonist. In this sense, video storytelling has a tremendous power compared to written storytelling as it favors the occurrence of the emotional dimension of consumer relationship experiences, transforming individual consumption experiences into collective ones. By building relationships among members, customers are building a relationship with the brand. Through consumer storytelling, Airbnb becomes a mythological brand by deliberatively making a spiritual connection with members.

8. Implications and limitations

Social media platforms trigger community's emotional involvement through members' narratives. In this context, marketers have to provide experiential

interactions to help consumers utilize the necessary resources for compelling self-storytelling.

In the investigated platform, there is only a partial interaction with consumers as peers can send only private messages to storytellers without a genuine public interaction. On the business side, this is a symptom of an "obedient cooperation". In such a context the consumer interaction is kept minimal to avoid a potential negative bandwagon effect by keeping more control over consumers' thoughts. However, the interactive nature of social media would provide marketers with better opportunities to have a full co-creative process where receivers are called not only to freely interpret the story but also cooperate in cogenerating a collective text within a relationship experience context.

Favoring consumers' self-video making, and consumers' interaction, along with integrating consumers' flow of stories between the multiple social media platforms, enhances the power of stories.

The video analysis presented here was limited to the Airbnb YouTube channel and it is therefore just a first step in the analysis of stories. In addition, the risk of subjectivity is a potential threat of any video analysis (Pink, 2001), and subjectivity in general is an essential and unavoidable factor in qualitative research (Sullivan, 2002). Future research might extend the analysis of the impact of storytelling, exploring its effects on consumer reputation.

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Table 1: BASIC IDS to the Study of Video Storytelling – Adapted from Cohen's work (2014)

	Questions Regarding the Story Itself	Questions Regarding the Respondents' Reaction or "Take-Away"
Behavior	What is the storyteller doing? Which actions is he/she pursuing? What is the plot of the story he/she is telling about?	What do you most feel like doing as you watch the storyteller?
		If you were planning to go to X would you choose the storyteller's place? Would you visit the places described in the video? Would you be interested in meeting and getting to know the storyteller'?
Affect	What is the storyteller mentally experiencing or feeling?	What feelings, if any, does watching this evoke in you?
		Why do you think watching this may make you feel this way? Do you feel transported into the story plot? Were you able to enter

the storyteller's world? Why or why not?

Do you understand the experience lived by the storyteller? Describe why you do or do not empathize with the storyteller

Sensory	What are some of the sensations the storyteller may be experiencing? What is the storytelling seeing, hearing, feeling (in terms of touch), tasting, and/or smelling?	Describe what you see, what you hear. Which senses are mostly engaged?
Imagery	What is the dominant mental model? Does this storyteller personify the brand?	Does the imagery evoked by the storyteller remind you of any real person that you know? In what ways are you similar or different than the storyteller? Did the story activate your imagination? Did you experience suspended reality during story reception? Can you recall any vivid image of the story?
	Focusing on this storyteller, what traits might you assume	Is the imagery evoked by the storyteller in any way related to

	this personification possesses?	your own hopes, aspirations, or dreams?
	Is there a match between those traits and the traits of the brand if the brand were considered to be a person?	
Cognition	Are there any identifiable story characters? Are you able to describe his/her - their characteristics?	Do you think the story is fictional or does it describe a real event that actually happened? Is the protagonist likely to be a real consumer?
	What is the verbal message being conveyed by the storyteller? Put the message in your own words.	Is the video helpful in building an opinion of the storyteller? Is the video helpful in collecting information regarding the place it is offering?
		As you think about this storyteller, what "rings true" about it, and what does not? Is the plot of the story clear?
Interpersonal relations	How would you judge the storyteller in terms of its (1) general "likeability," (2) trustworthiness, (3) moral strengths and weaknesses?	Is the storyteller a type of person that: 1. You would like to have for a friend? Why or why not? 2. You would admire? Why or

why not?

3. You would believe in and trust? Why or why not?

	What social needs the storyteller experiences during his/her narration? (belonging, recognition, affiliation, friendship, esteem…) How might this storyteller relate to people like yourself?	Are the storyteller's social needs consistent with yours?
Drugs	How healthy would you imagine the storyteller is? Watching this video, what questions or concerns comes to mind in terms of (1) the storyteller's physical health? (2) mental health?	Could the storyteller's message have relevance to your own (1) physical health, (2) mental health?
Sociocultural factors	What culture does the storyteller best represent? Why? To what cultural group or groups is the message of the storyteller for? Why? Does the story represent the brand's identity (values,	Thinking about what you have just seen and how the storyteller behaves, thinks, emotes, how consistent with your own cultural background is the story? Do you feel you share a common cultural background?

personality…)

Table 2: Group composition of in-depth interviews

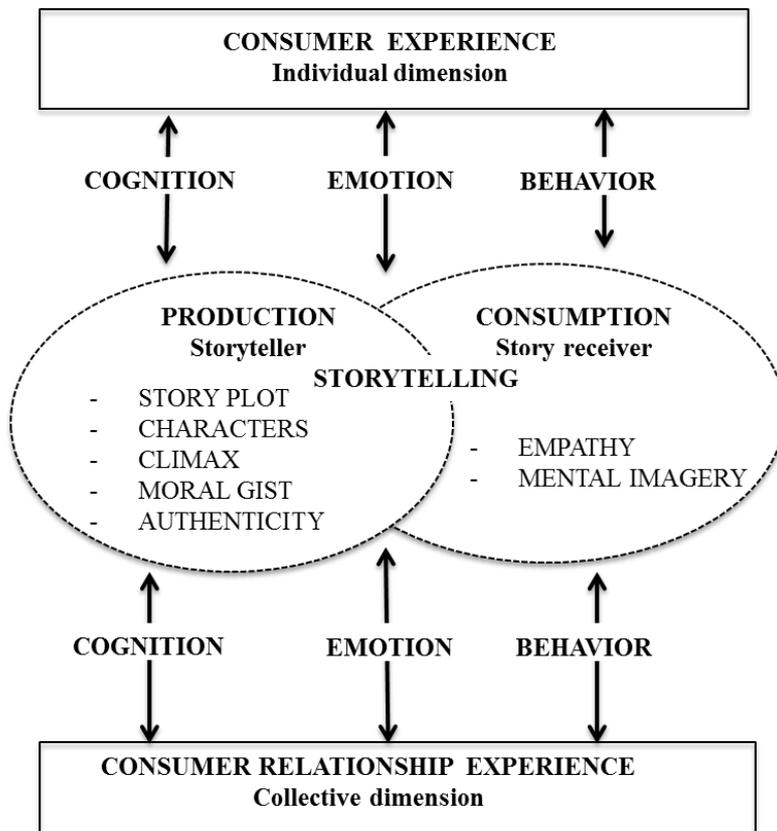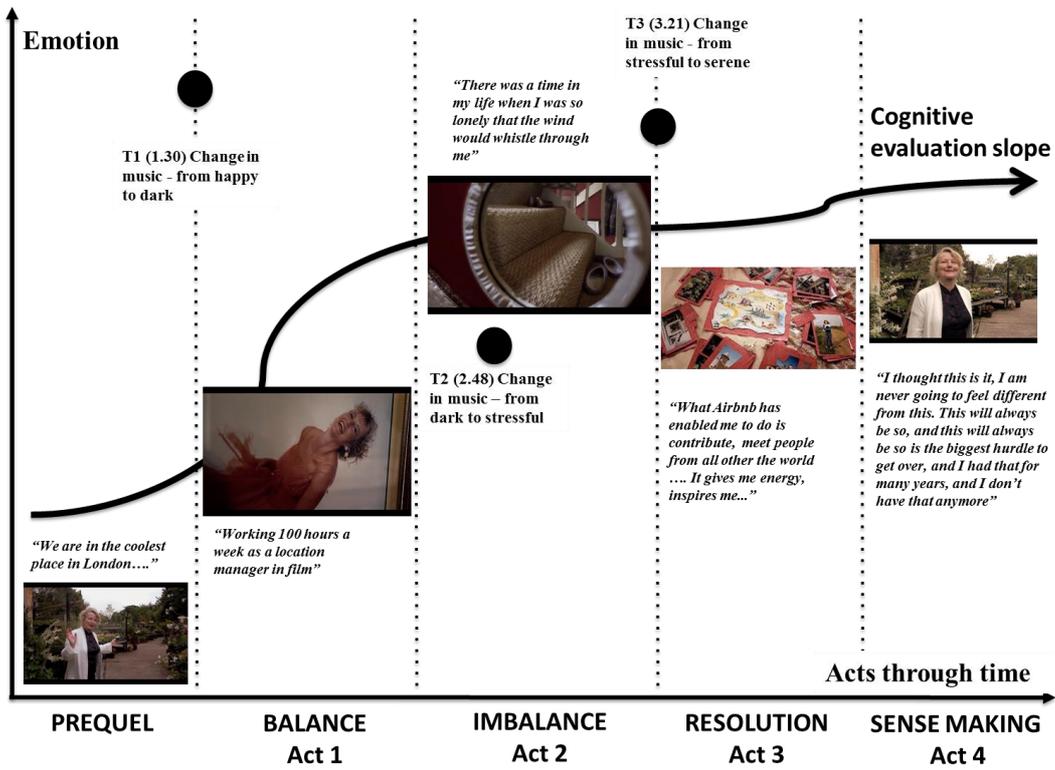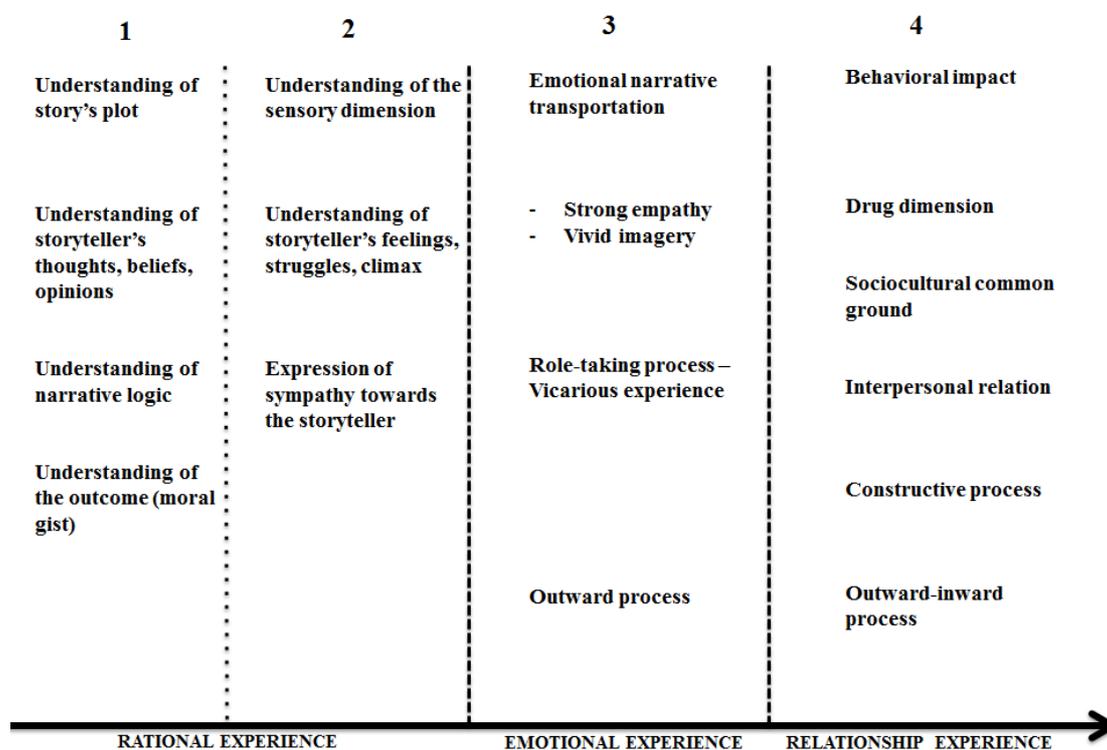| Name	Gender	Age	Profession	Nationality
Cristiano	Male	44	Architect	Italian
Chrystalleni	Female	75	Pensioner	Irish
Enza	Female	34	Engineer	Italian
Manuela	Female	33	Teacher	Italian
Luciano	Male	70	Pensioner	Italian
Lara	Female	37	Secretary	Italian
Giles	Male	45	Free Lance	English
Romina	Female	45	Teacher	English
Lucille	Female	24	Student	US
Marcelo	Male	53	Carpenter	Argentinian
Edmund	Male	43	Librarian	Canadian

Figure 1: Visual framework

Figure 2: Structure, emotional and cognitive slope

Emotion

T3 (3.21) Change in music – from stressful to serene

"There was a time in my life when I was so lonely that the wind would whistle through me"

Cognitive evaluation slope

T1 (1.30) Change in music – from happy to dark

T2 (2.48) Change in music – from dark to stressful

"What Airbnb has enabled me to do is contribute, meet people from all other the world …. It gives me energy, inspires me…"

"I thought this is it, I am never going to feel different from this. This will always be so, and this will always be so is the biggest hurdle to get over, and I had that for many years, and I don't have that anymore"

"We are in the coolest place in London…."

"Working 100 hours a week as a location manager in film"

Acts through time

PREQUEL

BALANCE
Act 1

IMBALANCE
Act 2

RESOLUTION
Act 3

SENSE MAKING
Act 4

Figure 3: The experience continuum conceptualization

Appendix 1: Interpreting Tessa's video Through the BASIC IDS lens

Modality	Tessa's self presentation video
	https://www.youtube.com/watch?v=-ZDIGE-IxoM
Behavior	(1) Tessa actively lives the city; *"I normally come … and walk around Camden Lock…"*; (2) Tessa transforms objects; *"What I love doing is taking vintage costumes and embellish them"*
Affect	(1) Harmony with the environment; (2) Isolation/desperation; (2) empowerment (*It just makes me happy*); (3) happiness, fulfillment
Sensory	Tessa perceives positive sensations. The opening of the video, in particular, is devoted to colors/freshness/happy music: *"Little heaven*

of gorgeousness. Packed full of sights, smells, colors, shapes … Burst into your senses". Even during her illness, positive and negative senses are evoked: "*Rest my eyes on beautiful things was stimulating…*"

Imagery   The dominant mental model: "Transformation of a sick and lonely lady into a fulfilled and social one. From a "*dark room*" to "*a life of meeting people that come to me*".

Tessa is empowered by creative abilities. She is also open to experience, curious and welcoming

Airbnb also has a creative power. It has radically transformed the tourism industry and allows members to experience their lives in more creative ways. Also, as Tessa, Airbnb, if it was a person, would be open to experience, curious and welcoming

Cognition   Tessa is a well identifiable and authentic character (*Identifiable Character*). The story is grounded in real characters and events that appear to have actually happened (*Verisimilitude*)

Narrative logic: The story informs about Tessa's conscious thoughts. Tessa was taken out of her demanding and successful career as a location manager by a neurological disease (ME). She went from working 100 hours a week and constant travel to being virtually housebound, with an imperative to find a new way of living. Creativity, and its transforming power, is the way Tessa has discovered a new way of living. The transformation from unworthy objects into new and original artifacts has been her life-saving super power. Tessa wouldn't have discovered and nurtured such a personal

ability without her illness. Airbnb, by bringing "the world to her", has inspired a new way of living

Interpersonal relations	Tessa is a warm, welcoming and open person. She is easy to like thanks to the story she tells, where her will power not to give up has helped her to see her life from new perspectives. These traits also make her trustworthy
	Tessa experiences a deep isolation and needs social relationships to recover. She needs friendship and human connection to receive the energy she had lost
Drugs	Tessa's illness is the antihero of the story. Airbnb has been a powerful helping facilitator that has impacted on her health. By declaring "*It gives me energy*" the story describes how Airbnb helped her physical and mental recovery
Sociocultural factors	Non-conformist, Tessa represents London's creative/artistry culture because of her love for aesthetics and unique things and because of her cultural and professional background.
	The message is for people who value original places/homes/people and who want a unique and authentic experience when traveling (Tessa would enjoy suggesting places such as the "*arancini*" local café).
	The story contributes to the brand's identity by communicating uniqueness, originality, energy, creativity