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Research Paper

Center of Portugal Tourism: Effects of Video Advertisements on Positive Emotions and Narrative Transportation.

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ABSTRACT

Nowadays, it is possible to acknowledge the appeal of online platforms for advertising or the growing popularity of videos as a form of viewer engagement and entertainment. In video advertising, the narrative framework significantly impacts how the message is interpreted, particularly when storytelling techniques are applied. Moreover, the quality and format of the advertising's message directly impact consumers' intention to make a purchase. Recently, short movies have become very popular and offer much promise for marketing travel. The way that the advertisement presents the location can have a significant impact on how people feel towards the destination. Through the creation of compelling advertisements, marketers can significantly impact customer feelings, piquing their interest in destinations. A total of 906 responses were gathered for the study, and the data were analyzed using structural equation modelling and the SMART-PLS program. All the hypotheses that were tested were confirmed, indicating that the narrative structure, transportation, and advertisement design all had a significant impact on the development of positive feelings in the viewers of the promotional videos. Therefore, the narrative and design of the advertising influence the positive emotions of tourists who see this ad. These findings bolster the body of knowledge regarding using narratives in travel videos and imply that promotional videos can effectively accomplish destination marketing. Moreover, these carry repercussions for marketing professionals, giving them invaluable guidance on producing compelling and memorable content for travel-related videos.

Keywords: Narrative Transportation, Narrative Structure, Ad Visual Design, Customer Behavior, Positive Emotions, Tourism

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1. INTRODUCTION

Nowadays, individuals strongly prefer learning through dynamic and entertaining content, including videos. These visually exciting formats provide rich and concrete knowledge and are desirable for destinations and prospective tourists. Choosing a product, service, or brand has become increasingly complex as consumer needs have shifted. Instead of concentrating exclusively on the good itself, advertisements should try to develop a relationship between the company and its message to satisfy these needs (Covaleski, 2010). Portugal has become popular among tourists due to its rich, varied culture, historical value, distinguished cuisine, and hospitable behaviour. Travellers' views and preferences can be significantly influenced by regional branding initiatives that try to shape regional perception, which in turn might affect their destination selections (Charton-Vachet et al., 2020). To stay up with the changing digital landscape of tourism, Turismo de Portugal's marketing management uses channels such as Facebook, YouTube, and Instagram to successfully advertise their products and services and shape the perceptions of potential visitors (Turismo de Portugal, 2022).

Short films are becoming increasingly popular and have plenty of potential for marketing travel (Cao et al., 2021). When using storytelling tactics, the narrative structure will determine how effective a video advertisement is. The story structure significantly impacts how spectators understand and get fully immersed in the provided content (Söderlund & Sagfossen, 2015; Santos et al., 2020; Cao et al., 2021). Because narratives provide an engaging and easily assimilated information, consumers are highly responsive to them (Solja et al., 2018). It was thus thought essential to comprehend this connection in the context of Portuguese tourism. Ads' visual attractiveness also has a crucial part in the success of the promotional video because, according to Charton-Vachet et al. (2020), it can significantly impact consumers' preferences and levels of trust. Without requiring much cognitive work, visual components like colours and images are essential for drawing attention to commercial messages and delivering them (Scott, 1994). Thus, tourism marketing strategies should use aesthetically pleasing and emotionally stimulating designs to draw consumers' attention and spark curiosity (Duffett, 2015).

Despite significant advancements, the narrative transportation literature lacks conceptual depth and empirical coverage (Moyer-Gusé, 2008; Van Laer et al., 2014). Furthermore, more research is also needed to determine how viewers' pleasant feelings are impacted in the context of travel and hospitality. The study offers a thorough model that focuses on the relationships between these variables in this context, using the PLS-SEM and methodology SMART-PLS program. These results highlight the potential of destination marketing with promotional videos as a vital tool. Through efficient storytelling, travel destinations may provide exciting and intriguing content that appeals to viewers and eventually shapes their opinions and choices about where to visit. Moreover, these consequences transcend the travel and tourism sector and are pertinent to marketing experts in various industries. The research's conclusions offer insightful advice on creating engaging and memorable content for video marketing campaigns. Marketers may improve their ability to connect with their target audiences, elicit strong feelings, and encourage engagement by understanding the influence of storytelling and narrative aspects.

2. LITERATURE REVIEW

2.1 Narrative transportation and structure

Narrative transportation allows consumers to be wholly engrossed in a story, comprehending and making meaning of their environment through the immersive process of narrative transit (Escalas, 2007a). According to Van Laer et al. (2014), narrative transportation can be defined as “the extent to which a consumer empathizes with the story characters and the story plot activates his or her imagination, which leads him or her to experience suspended reality during story reception” (p. 800). Because narratives offer an exciting and simple-to-assimilate source of information, customers are particularly receptive to them (Solja et al., 2018). People may experience intense immersion as a result, losing all sense of location and time (Söderlund & Sagfossen, 2015). The narrative transportation theory investigates the degree to which people are immersed in a story to the point that they are drawn out of reality and into an engrossing fictional universe. This can profoundly affect their attitudes and views about the outside world (Green & Brock, 2000). The two main preconditions of narrative transportation are the qualities of the story listener and the stories that a storyteller crafts (Van Laer et al., 2014). Deighton (1992) suggests that the listeners' perception and interpretation of a story might lead to a lasting and exciting impression.

Moreover, the degree to which a reader is drawn into a story's universe depends heavily on the story's quality. This persuasive phenomenon affects attitudes and intentions long-lasting (Appleyby & Nell, 1989). Customers become more trusting and emotionally invested, producing more robust intellectual and emotional responses to the brands' offerings (Van Laer et al., 2014). Since robust affective responses are more common than negative cognitive ones, Green and Brook (2000) claim that narrative transportation can turn into a persuasive process. As a result, viewers are typically more touched by a story's ability to evoke strong emotions than by persuasive arguments based only on factual data (Kang et al., 2020). The emotional point of view involves the listener attempting to understand a tale character's viewpoint and experiencing the world through their eyes and emotions. Hence, there is a detachment from the real world through transportation to another reality (Van Laer et al., 2014). Therefore, the following hypothesis is formulated:

H1: Narrative Transportation influences Positive Emotions;

According to Brechman and Purvis (2015), various factors improve narratives, including historical, social, and physical circumstances. Thus, how the narrative is structured is essential for narrative transportation (Santos et al., 2020; Kang et al., 2020). A narrative's structure usually consists of a linear progression of events, beginning with an introduction, moving through development, and ending with a resolution. Characters in these stories frequently have specific goals that direct their activities and result in different results, and these narratives are frequently motivated by cause-and-effect relationships (Palacios & Terenzzo, 2016). A narrative advertisement with a solid narrative framework features a primary subject, a main persona, and a sequence of events that happen one after the other to show how his or her objectives drive actions that ultimately lead to conclusions (Feng et al., 2019). Narrators create vivid pictures in their minds of the story's plot, making the audience sense as if they are present; in turn, tale receivers experience a bodily disconnection from reality when they are transported (Van Laer et al., 2014). By crafting story advertisements, advertisers may create the conditions for good emotional reactions, which will increase when they successfully capture the attention of their target audience (Escalas et al., 2004). Therefore, by shaping characters and circumstances, the narrative structure enables viewers to immerse themselves in the film and recognize the brand as distinctive (Armstrong & Cutting, 2017; Kang et al., 2020).

H2: Narrative Structure influences Narrative Transportation;

H3: Narrative Structure influences Positive Emotions;

2.2 Advertising design

It is critical to capture customers' interest in today's fiercely competitive world. Both aesthetically and emotionally appealing campaigns can be designed to achieve this (Duffett, 2015). Online users frequently ignore unrelated material in favour of messages and information pertinent to their needs or interests. This is because people nowadays can only devote a finite amount of their attention because of their agitated and busy daily life (Chang & Wang, 2019). Travel advertisements must persuasively appeal to prospective customers by arousing their emotions, wants, and sense of reason (Kazakova et al., 2016). According to Szondi (2010), regional marketing techniques, including tourism promotional videos, should concentrate on building a solid and long-lasting relationship to engage with consumers effectively. Thus, the chance to build a strong relationship with potential tourists and have a lasting influence on their impressions occurs by employing emotive appeals and emphasizing the unique aspects of the region's tourism products. A web advertisement's success and efficacy mainly depend on its visual design. A visually appealing design is crucial to the web ad's aesthetic since it enhances customer trust (Cho, 1999; Cyr, 2008). Variables, including highlighted colours, images, audio effects, written content, and animation methods, are all part of the visual content of online advertisements (Dreze & Zufryden, 1997). These can grab attention and profoundly influence the target audience without needing much cognitive work. According to visual rhetoric theory, they are vital for conveying the promotional meaning of communications (Scott, 1994).

Consequently, using various attention-grabbing strategies in online ads can significantly influence how visitors are drawn in and how long they stay engaged (Shaouf et al., 2016). According to Rasty et al. (2013), customers' attitudes about advertisements will improve if they perceive the content of advertisements to be of more excellent value. Furthermore, customers are more likely to favour the promoted company and form good views toward it when they have a favourable mindset toward online advertising (Shaouf et al., 2016). As a result, the following theory is proposed:

H4: Advertising Design influences Narrative Transportation;

H5: Advertising Design influences Positive Emotions.

As illustrated in Figure 1, a conceptual model was built based on the ideas offered in this study. The purpose of this model is to illustrate the connections and correlations between the many variables that are being studied.

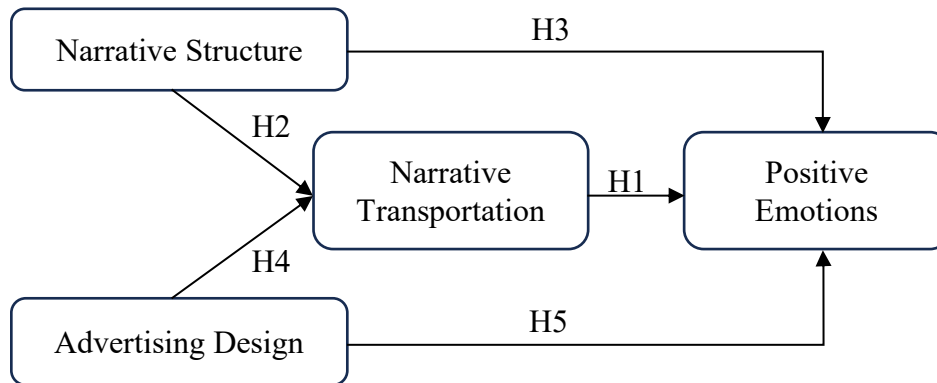


Figure 1. Conceptual Model

3 METHODOLOGY

Employing a quantitative methodology, this study gathers data via questionnaires. The participants received a link to access the questionnaire after seeing a video advertisement as part of the data-gathering process. The researchers attest to following ethical guidelines and having permission to conduct this investigation. Six age groups were identified by Dimock (2019): Millennials (1981–1996), Gen Z (1997–2012), Boomers (1946–1964), Gen X (1965–1980), and Silent (1928–1945). The age categories were established using this information. Scales created by other authors were used to measure the variables used in this study, although they were modified to assure comprehension. Scales that different writers have previously verified were used to address concerns regarding reliability and precision. A scale created by Shaouf et al. (2016) was used to evaluate the visual design of ads. The scale for narrative transportation was derived from Solja et al. (2018), whilst the scale for narrative structure was adopted from Dessart (2018). The positive emotion scale, on the other hand, was taken from Calvo-Porrall et al. (2018). A 5-point Likert scale, ranging from strongly disagree to agree strongly, was used to evaluate the survey items. The total number of participants in the research was 906, with 70.3% of the population living in the Center of Portugal. Of the respondents, 68.3% are female, and 47.6% are under 22 (Table 1).

Table 1. Sample Characterization

Variable	Category	N	%
Gender	Male	284	31.3
	Female	619	68.3
	Other	3	0.33
Age	≤22	431	47.6
	23-38	216	23.8
	39-54	195	21.5
	55-73	63	7.0
	≥74	1	0.1
Academic Qualifications	Primary Education	71	7.8
	Secondary Education	416	45.9
	Bachelor Degree	342	37.7
	Master's Degree	70	7.7
	Doctorate	7	0.8
Occupation	Student	381	42.0
	Worker-Student	79	8.7
	Employed	401	44.2
	Unemployed	25	2.8
	Retired	20	2.2
Residence	North of Portugal	122	13.5
	Center of Portugal	638	70.4
	Lisbon Region	48	5.3
	Alentejo Region	63	7.0
	Algarve Region	13	1.4
	Açores	3	0.3
	Madeira	3	0.3
	Out of Portugal	16	1.8

4.RESULTS

Using a two-step process, the analysis was carried out with the Smart PLS 3.3.2 program. First, the validity and reliability of the measurement model were evaluated. Next, the structural model was examined to investigate the relationships between the constructs and assess the hypotheses correspondingly. All the constructs in this investigation surpass the minimum threshold of 0.70 for the items' standardized coefficients, as stated by Hair et al. (2017). The composite reliability values, which range from 0.889 to 0.960, are by the previous guidelines ($CR > 0.7$) given by Hair et al. (2017), demonstrating a high degree of internal consistency among the items as part of each construct, assuring the constructs' reliability. Each construct's average variance extracted (AVE), which ranges from 0.693 to 0.858 ($AVE > 0.5$), is satisfactory, as can be seen in Table 2.

Table 2. Measurement Model

	λ	CF	AVE
AD_DSG	0.945	0.960	0.858
NaST	0,814	0.889	0.728
NaTX	0.849	0.900	0.693
PEM	0.936	0.954	0.839

Notes: NaST – Narrative Structure, ADST – Advertising Stimulation, NaTX – Narrative Transportation, PEM- Positive Emotions

Then, the discriminant validity of the measurement model was assessed. The square root of the average variance extracted from each latent construct should be greater than its correlated value with other constructs, according to the Fornell and Larcker (1981) criterion, as indicated in Table 3. These findings show discriminant validity by clearly differentiating the constructs.

Table 3. Discriminant Validity

Construct	AD_DSG	NaST	NaTX	PEM
AD_DSG	0,926			
NaST	0,471	0,853		
NaTX	0,443	0,667	0,832	
PEM	0,432	0,586	0,668	0,916

Notes: NaST – Narrative Structure, ADST – Advertising Stimulation, NaTX – Narrative Transportation, PEM- Positive Emotions

Following the accuracy and consistency validation of the measurement model, the causal link between the components was examined. All five of the investigated hypotheses are firmly supported by the results.

Table 4. Hypothesis Validation

Hypothesis	Trajectory	β	<i>t-values</i>	<i>p-values</i>	Validation
H1	NaTX -> PEM	0,472	13,697	0,000	Corroborated
H2	NaST -> NaTX	0,590	21,253	0,000	Corroborated
H3	NaST -> PEM	0,213	5,187	0,000	Corroborated
H4	AD_DSG -> NaTX	0,165	5,093	0,000	Corroborated
H5	AD_DSG -> PEM	0,123	3,855	0,000	Corroborated

Notes: NaST – Narrative Structure, ADST – Advertising Stimulation, NaTX – Narrative Transportation, PEM- Positive Emotions

5. DISCUSSION

Reduced adverse cognitive reactions and robust emotive responses are how transportation contributes to persuasion (Green & Brock, 2000). According to Escalas (2007b), being absorbed in mental simulation promotes good emotions and suppresses negative ones. Moreover, according to the same study, positive emotions and fewer counterarguments are more strongly conveyed through stories that are more captivating or "transporting." Similarly, the present study confirms this theory, corroborating hypothesis H1 ($\beta_{\text{NaTX} \rightarrow \text{PEM}} = 0.472$; $p < 0.01$). This indicates that the capability, degree, and quality of the narrative's transposition benefit the viewers' positive emotions when they watch the advertisement.

This investigation examined the relationship between narrative transportation and structure in travel-related promotional videos. Several factors, including the narrative's environmental, interpersonal, and chronological environment, influence the structure of an advertisement video. By drawing people into a made-up narrative and directing their experience, these components immerse people in fiction (Brechman & Purvis, 2015; Palacios & Terenzzo, 2016). The obtained findings support hypothesis H2 ($\beta_{\text{NaST} \rightarrow \text{NaTX}} = 0.590$; $p < 0.01$), emphasizing the critical role that narrative structure plays in drawing listeners into a captivating and engaging storytelling experience, as also referred to the studies by Santos et al. (2020); Cao et al. (2021).

Advertisements that convey compelling stories should captivate viewers; therefore, more complete narratives should elicit fewer questions and disinterests (Bruner, 1990). Thus, well-crafted stories in advertisements supply individual characters, environments, and narrative arcs, generating positive and pleasant emotions (Escalas et al., 2004), more than based only on factual data (Kang et al., 2020). Likewise, the current study supports that the narrative structure positively influences the viewer's favourable emotions - hypothesis H3 ($\beta_{\text{NaST} \rightarrow \text{PEM}} = 0.213$; $p < 0.01$). Online ads that employ attention-grabbing techniques may significantly impact how viewers are lured in and how long they stay involved (Shaouf et al., 2016). These impacts are also felt when individuals are transported to scenes in the movie. In addition, this study highlights the mediating effect of narrative transportation and reinforces the relationship between narrative structure and positive emotions ($\beta_{\text{NaST} \rightarrow \text{NaTX} \rightarrow \text{PEM}} = 0.278$; $p < 0.01$).

Since hypothesis H4 ($\beta_{\text{AD_DSG} \rightarrow \text{NaTX}} = 0.213$; $p < 0.01$). This study confirms that the visual content and design of online advertising greatly influence the narrative's transportability.

Our finding confirms hypothesis H5 ($\beta_{AD_DSG \rightarrow PEM} = 0.123$; $p < 0.01$). The visual content of web ads includes textual information, animation techniques, colours, pictures, and audio effects (Dreze & Zufryden, 1997). These elements are essential in grabbing customers' interest and drawing them into the promoted brand, eventually resulting in favourable emotions and impressions. Similarly, Rasty et al. (2013) found that when consumers prioritize the design of Internet travel advertisements, their feelings and emotions toward them improve. Cho's (1999) and Cyr's (2008) research supports the idea that visually appealing design is crucial to enhancing customer trust. Moreover, Shaouf et al.'s (2016) and Gu et al. (2022) research offered compelling evidence in support of the idea that the visual appeal of advertising significantly influences customers' attitudes. In addition, the indirect effects of immersion in the narrative further explore the relationship between advertising design and positive emotions ($\beta_{AD_DSG \rightarrow NaTX \rightarrow PEM} = 0.078$; $p < 0.01$).

6. CONCLUSION

Today's digital marketers must provide attention-grabbing content that draws viewers in, moves and persuades them, especially in the fast-paced era of short films and online platforms. Therefore, in the context of promotional tourism movies, this study investigates the relationship between story structure, transportation experience, advertisement design, and customers' favourable emotions.

The findings of this investigation highlight how multiple variables influence travellers' views, preferences and feelings, which in turn helps travellers form a deep bond with the places they have selected. Advertisements with captivating visual designs are essential for drawing in viewers and drawing them to the promoted destination. Consequently, they arouse favourable feelings and opinions in the general public, strengthening the correlation between visual design aesthetics and the positive feelings of tourists. Moreover, an engaging narrative is essential for evoking favourable feelings, while the proper narrative structure increases audience involvement. In addition, well-crafted narratives can generate favourable emotions among viewers, where visual content and design play a significant role in how the story is perceived.

Some significant practical implications for marketing and advertising professionals are evident from the data that have been provided. First, experts may maximize their travel marketing films' impact by crafting captivating stories and attractive frameworks. This entails devoting time and funds to creating engrossing narratives that captivate the intended audience and keep them

watching the entire film. It is likewise essential to consider the video's substance and visual style. Colours, pictures, and animations are visual components that must be chosen appropriately to enhance the story and draw more viewers. Similarly, selecting powerful design strategies can contribute to a more robust delivery of the intended message.

The differing interpretations of these characteristics in various cultural contexts and worldwide tourism sites should be investigated to improve future studies. Understanding how cultural influences affect the relationships between these variables could help build more effective global advertising tactics. Additionally, examine the application of involvement metrics, such as engagement rate, viewer retention rate, and conversion rate, to assess the success of promotional travel videos. Thus discovering how these analytics may be applied to improve subsequent campaigns.

Because the data used in this study was exclusively collected from Portuguese tourists, it may not be possible to generalize the findings to other demographic or cultural contexts. Additional investigation with more varied populations is needed to confirm the universality of these results. Moreover, the findings may have some limitations due to the need for more representation of specific demographics. Thus, a thorough and balanced study is advised to get more precise and trustworthy insights for future research. Additionally, given that the analysis using SMART PLS software is exploratory, the data analysis could be confirmatory in future research by analyzing the structural equations estimated by maximum likelihood. Further work could also be carried out by applying data-mining techniques to analyze individuals' comments and interactions with the videos on social media so that it is possible to understand the impact of narratives on positive emotions from another perspective.

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