

Program workshop ‘Narratives and Entertainment’, 21-22 June 2012

Location: Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP, Amsterdam

(map on page 6)

Day 1, Thursday 21 June

8:30 – 9:00 Registration, room 1.01

09:00 – 10:00 Opening, Keynote Melanie C. Green, room 3.01

10:00 – 10:45 Parallel sessions

Narrative health information, <u>room 3.01</u>	Explaining narrative effects, <u>room 1.01a</u>
1. Enny Das and Christian Burgers, Informing Patients about Medical Treatment: Effects of Narratives and Imagery on Perceived Knowledge, Affect and Comprehension	3. Lonneke van Leeuwen and Reint Jan Renes, One narrative, one message? An empirical study about multiple perceptions of story implications.
2. José Sanders and Frans J. Meijman, Childbirth: informative or narrative approach? Framing choices in Dutch media and health education.	4. Barbara Maleckar, David Giles and Magdalena Zawisza, Entertainment in the function of meaning transmission: A novel theoretical approach to narrative persuasion.

10:45 – 11:00 Coffee break, room 3.01 and 1.01a

11:00 – 12:30 Parallel sessions

Narrative persuasion, <u>room 3.01</u>	Narratives for youth, <u>room 1.01a</u>
5. Hans Hoeken, The impact of a narrative character’s character: Is being bad as bad as being guilty?	9. Jessica Taylor Piotrowski, How Reduced Narrative Processing Demands Impact Preschoolers’ Comprehension of Educational Television.
6. Matthias R. Hastall, Susanne Kinnebrock and Helena Bilandzic, Perceived and Actual Effectiveness of Narrative versus Traditional News Styles: Findings from a Longitudinal Study.	10. Simone de Droog, Using picture books to stimulate the appeal of healthy food products among preschoolers.

7. Martina Mara and Markus Appel, Bridging the “Uncanny Valley” through Science Fiction: Narratives and the Perception of Android Robots.	11. Gert-Jan de Bruijn, Sifra Bolle, Wouter Weeda, Julia van Weert and Miruna Doicaru, Entertainment Education and Hearing Loss Prevention in Youth.
8. Matthew Grizzard and Allison Eden, Group loyalty in narrative persuasion: The problem of prejudice.	12. Elzbieta Dryll and Anna Cierpka, Tales for children: Promotion of empathy development.

12:30 – 13:30 Lunch

Location: Atrium Universiteitsrestaurant, Oudezijds Achterburgwal 237, 1012 DL, Amst.

13:30 – 15:15 Plenary session, Universiteitstheater, room 3.01

Narrative impact
13. Sheila T. Murphy, Lauren B. Frank, Meghan B. Moran, Joyee S. Chatterjee and Lourdes Baezconde-Garbanati, An Empirical Test of the Use of Narrative Versus Non-narrative in Health Communication: The Role of Identification and Transportation.
14. Noelle Aarts, Why stories have impact in organisations.
15. Silvia Knobloch-Westerwick and Melanie A. Sarge, A Case Story Says More Than A Thousand Numbers: Exemplar Impacts on Message Perceptions and Selective Exposure to Online Health Messages.
16. Martine Bouman, The Design, Implementation and Impact of Entertainment-Education Media.

15:15 – 15:30 Coffee break, Universiteitstheater, room 3.01

15:30 – 17:00 Plenary session Universiteitstheater, room 3.01

Narratives for health in popular television
17. Lesley Henderson, Serious Entertainment: Telling Health Stories in UK Soaps.
18. Sandra de Castro Buffington, Is Hollywood Good for Our Health? Inspiring Hollywood’s Scriptwriters to Craft and Air Over 200 Compelling TV Health Storylines in 2011.
19. Neal Baer, The Power of Dramatic Storytelling: From the Personal to the Public.

18:30 Dinner

Location: Café de Jaren, Nieuwe Doelenstraat 20-22, 1012 CP, Amsterdam

Program workshop ‘Narratives and Entertainment’, 21-22 June 2012

Location: Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP, Amsterdam

Day 2, Friday 22 June

9:00 – 10:45 Parallel sessions

Narrative effects, <u>room 3.01</u>	Enjoyment of narratives, room <u>1.01a</u>
19. Freya Sukalla, Helena Bilandzic, Matthias Hastall and Rick Busselle, Assessing the explanatory power of narrative engageability for cultivation effects.	23. Moniek M. Kuijpers, Transportation and Enjoyment in Textual Narratives through Suspense and Curiosity.
20. Jerzy Trzebiński, Dynamics of story episodes and the narrative impact.	24. Katheryn R. Christy and Silvia Knobloch-Westerwick, Transcendence in Tragedy: Explaining Tear-Jerker Enjoyment with Narrative Analysis and User Ratings.
21. Eva A. van Reijmersdal and Franks van den Heuvel, Effects of Movie Involvement and Brand Placement Disclosures on Viewers’ Cognitive and Affective Responses to Placements and Brands.	25. Miruna Doicaru and Ed Tan, Outcome Delay and Outcome Value as Determinant Factors of Suspense in Film Viewing: An Experiment.
22. Christiane Eilders, Cordula Nitsch and Carsten Wunsch, Do fictional narratives cultivate political cynicism? A prolonged-exposure experiment on the effects of TV-entertainment.	26. Katalin Balint and Tibor Polya, Interaction effect of focalization and attachment on emotional involvement with sad animation films.

10:45 – 11:00 Coffee break, room 3.01 and 1.01a

11:00 – 12:30 Parallel sessions

Health effects of narratives, <u>room 3.01</u>	Narrative engagement, <u>room 1.01a</u>
27. Mario Keer, The effects of integrating instrumental and affective arguments in rhetorical and testimonial health messages.	31. Angeline L. Sangalang, Reel Relationships: Understanding How Viewers Perceive Media Figures.

28. Corinna Oschatz and Christoph Klimmt, Exploring gender as moderator of mediation processes.	32. Jos Hornikx, Anneke de Graaf and Marieke Dresmé, Appreciation of print and film narratives is predicted by different dimensions of narrative engagement.
29. Elsbeth D. Asbeek Brusse and Edith G. Smit, Disclosure in Narrative Persuasion: Effect of Content and Timing of Disclosures.	33. Juan-José Igartua, Isabel Barrios and Óscar Santos, Engaged with Feature Films for Different Motives. Validation of the Spanish Version of Oliver & Raney's Eudaimonic and Hedonism Scales.
30. Rick Busselle, Jessie Quintero Johnson, Chun Yang, Helena Bilandzic and Amanda Miller, Realism and Engagement as Predictors of Enjoyment and Attitude: The Case of a Medical-Drama about Mental Illness.	34. Marina Grishakova and Siim Sorokin, (In)determinacies of Comprehension: Making Sense of Television Serials as Joint World-Construction.

12:30 – 13:30 Lunch

Location: Atrium Universiteitsrestaurant, Oudezijds Achterburgwal 237, 1012 DL, Amst.

13:30 – 15:15 Plenary session, Universiteitstheater, room 3.01

Underlying processes of narrative impact
35. Silvia Knobloch-Westerwick, Yuan Gong, Holly Hagner and Laura Kerbeykian, Tragedy Viewers Count Their Blessings: Feeling Low on Fiction Leads to Feeling High on Life.
36. Allison Eden, Matthew Grizzard, and Ron Tamborini, Moral intuitions in narrative persuasion: A theoretical investigation.
37. Helena Bilandzic, Matthias R. Hastall and Rick Busselle, Effects of Recipients' Topic-specific and Genre-specific Prior Knowledge on Narrative-specific Effects.
38. Anne Bartsch, Anja Kalch and Mary Beth Oliver, Out of sight, out of mind? How emotional stories can stimulate reflective thoughts and discussions.

15:15 – 15:30 Coffee break, Universiteitstheater, room 3.01

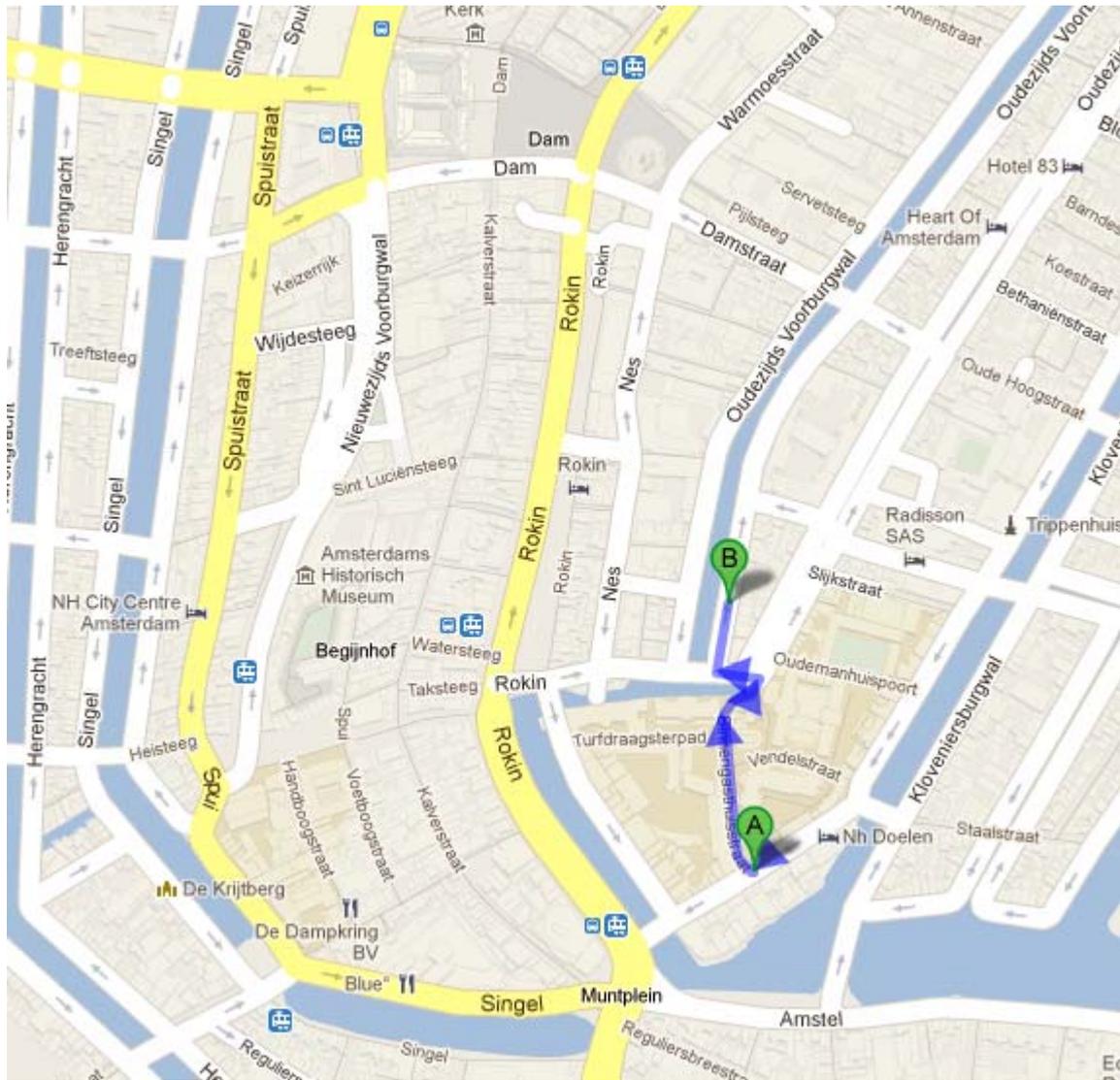
15:30 – 16:15 Plenary session, Universiteitstheater, room 3.01

Applications of narrative impact
39. Markus Appel and Martina Mara, Stories and climate change: On the trustworthiness of fictional characters.
40. Mia Lindgren and Gail Phillips, The power of personal narratives in raising awareness of asbestos.

16:15 – 17:15 Keynote Rick Busselle, Universiteitstheater, room 3.01

17:15 Closing drinks

Location: Atrium Universiteitsrestaurant, Oudezijds Achterburgwal 237, 1012 DL, Amst.



A: Universiteitstheater, Nieuwe Doelenstraat 16-18 (location workshop)

B: Atrium Universiteitsrestaurant, Oudezijds Achterburgwal 237 (location lunch)

Abstracts

Keynote Melanie C. Green

Stories, Stories, Everywhere: The Effects of Multiple Narratives on Decision-Making

Individuals' attitudes and beliefs can be changed by narratives, particularly when individuals are transported into them (Green & Brock, 2000). However, most narrative persuasion research has focused on the effects of a single narrative. In this presentation, I will describe new research examining how individuals respond to reading two narratives with opposing conclusions. Specifically, participants learn about a (fictitious) medical condition, and then read two testimonials which each endorse a different course of treatment. Results suggest that individuals are generally attentive to the relevance of the stories to the target patient, but that they can be distracted by either irrelevant details or by narrative quality (transportation). I will discuss the theoretical and practical implications of this research.

Keynote Rick Busselle

The Boundaries of Narrative Experiences and Narrative Content

The past two decades have witnessed a surge in empirical research investigating narrative processing and narrative persuasion. Interest in narratives' influence has spread broadly from an original focus on reading novels and short-stories to application across media and topics, ranging from television to videogames and health communication to product advertising. Central to this research is the premise that stories can influence beliefs, attitudes, and constructed realities, and that the more one becomes absorbed, engaged or transported into a story, the greater that story's potential to influence.

As the conceptual and measurement tools of narrative research are appropriated across communication domains, it is useful to re-evaluate whether these are, indeed, the same constructs we started with, and whether it makes sense to use them in every situation with every form of content. Thus, the present project considers the outer limits of our conceptualizations – those intersections where identification becomes indistinguishable from role-playing, where narrative processing overlaps with non-narrative problem-solving, and where empathy is little more than the response to a nostalgic cue.

Presentations

Why stories have impact (14)

Noelle Aarts, Amsterdam School of Communication Research (ASCoR) / Wageningen University

Professional organizations arise and exist insofar as they have a function in their environment. Continuous change within and outside organizations force them to constantly reflect on their identity and boundaries and, in order to stay connected, to adjust these accordingly (Van Woerkum and Aarts, 2008). This adjusting, however, is not easy as is illustrated by the fact that 70% of the efforts to organizational change fail (Boonstra, 2001). In this contribution we aim to understand why adjusting and connecting is hard to reach and explore what the role of stories and storytelling may be. Our focus is not on what the effect of stories and storytelling may be, instead we aim to understand *why* stories make sense and help to connect. We will analyze the issue with the help of theoretical concepts related to self-reference and autopoiesis, referring to the inclination of people and organizations to view their environment through a completely personal idea of what is important and what is not, and to construct their perceptions accordingly (Luhmann, 1990; Morgan, 1998). The analysis will be followed by a discussion on the relevance for researchers and practitioners who work in the domain of communication for organizational change.

Stories and climate change: On the trustworthiness of fictional characters (39)

Markus Appel, Johannes Kepler University of Linz
Martina Mara, Ars Electronica Futurelab Linz

Based on recent theory and research on narrative persuasion we assumed that the trustworthiness of a (fictional) character affects a story's influence. We further investigated the role of being immersed into the story world (narrative engagement-presence) as a moderating variable. We aimed at changing behavior related to climate change and presented a fictional story that included information on fuel-efficient car driving. In one condition, one of the main characters was not trustworthy (promoted green driving but drove a SUV car himself). In a second condition the story was identical but the low trustworthiness cue was omitted. In a third condition a story without information on green driving was presented. As expected, participants who owned a car intended to engage more in fuel-efficient driving after reading the story with the high trustworthy character than in both other conditions. An

ANOVA with experimental treatment, car ownership (yes/no) and narrative engagement-presence (continuous) as factors revealed a three-way-interaction: Self-reported immersion into the story world was positively related to behavioral intentions only in one group, the car owners who read the story with the untrustworthy protagonist. An almost identical interaction was observed for participants' self-reported green driving behavior which we assessed three weeks after the treatment.

Disclosure in Narrative Persuasion: Effect of Content and Timing of Disclosures (29)

Elsbeth D. Asbeek Brusse, Amsterdam School of Communication Research (ASCoR)

Edith G. Smit, Amsterdam School of Communication Research (ASCoR)

Entertainment-Education programs have a unique narrative format, which allows viewers to become “sucked into” the world in which the story takes place. This process of transportation reduces the perception that the message is persuasive in nature, and may not induce resistance that is often evoked by overtly persuasive messages. Research shows that Entertainment-Education programs are effective in promoting pro-social and healthy behaviours, because of its potential to reduce counter arguing (resistance). To prevent audiences to be persuaded without knowing, the EU decided that disclosure of persuasive intent will be obligatory. The question is whether Entertainment-Education is still effective when the entertainment program ‘has an agenda’. Our 4 (strong, medium, light, no disclosure) x 3 (disclosure before, during, after the program) experiment (N = 330) shows that the strong disclosure message in an internet soap influenced the attitude towards the persuasive message about hearing protection via the three processes of transportation, identification and counter arguing. In addition, it was shown that especially a disclosure during the program (as compared to a disclosure before or after) prevented transportation to take place.

The Power of Dramatic Storytelling: From the Personal to the Public (19)

Neal Baer, Executive Producer, “A Gifted Man” (CBS)

What makes medical stories on television resonate with the public? Often, they are drawn from doctors' own private stories, events that have touched them deeply with complex ethical ramifications.

This presentation will explore how writers and producers of hit dramas craft compelling narratives, which also convey accurate and timely public health information, by drawing on doctors' own stories and making them public. The power of narrative to engage the audience will be discussed, with special emphasis placed on the knowledge gained by viewers after watching television drama episodes. How new media (Twitter and Facebook) can be used to augment the viewers' experience and reinforce learning -- and action -- will also be presented.

Additionally, the process of crafting a storyline will also be explored with an emphasis on case studies where medical information or health content was included in episodes that aired on primetime. Case studies will include episodes from the dramas *Law & Order: Special Victims Unit* and *A Gifted Man*, which highlight three health issues (vaccination, Syndrome X, and the risk of smoking while taking birth control pills). The panelist will discuss how he, as a physician, draws on his private experiences and makes them public on television dramas, and how viewers can use their own stories to promote social change through a variety of outlets including new media.

Interaction effect of focalization and attachment on emotional involvement with sad animation films (26)

Katalin Bálint, University of Szeged, Hungary

Tibor Pólya, University of Szeged, Hungary

The degree of emotional involvement is one of the most prevalent index of entertainment experience. An important aspect of emotional involvement is the degree of character engagement. We assume that individual patterns of emotional involvement and character engagement are influenced by textual and psychological factors as well. However, there is hardly any research aiming at integrating elicitors and conditions of emotions in the same research paradigm. Our study focuses on two factors, focalization and attachment style, both terms have strong relationship with viewer-character relationship. The narratological term of focalization refers to the distribution of information regarding characters, that is, the depth of the viewers' access to the perceptual and mental subjectivity of characters. Individual difference in attachment style refers to the the proximity seeking and affective regulation strategy of the person. We assume that there are focalization strategies that facilitate and attachment styles that inhibit emotional involvement with fictions. Our hypothesis is that emotional involvement with fictions is determined by the interaction of these two elements.

Participants of our study viewed three films presenting stories of separation. The three films follow three different visual strategy of depicting the main character's mental subjectivity (high/medium/low density of visual codes of focalization). We applied psychological and psychophysiological (SCL) measures to assess emotional arousal and character engagement. Results confirmed density of visual codes of focalization had an affect on emotional arousal, and on the emotional engagement with characters. Individuals with higher avoidance in attachment showed deactivation strategies at psychological and physiological levels, but focalization strategies of the films could modulate this pattern.

Out of sight, out of mind? How emotional stories can stimulate reflective thoughts and discussions (38)

Anne Bartsch, University of Augsburg

Anja Kalch, University of Augsburg

Mary Beth Oliver, Pennsylvania State University

Most of the stories that we encounter on a daily basis are out of sight, out of mind, but sometimes, a movie, a book, or a song text can stick in our heads and cause us to think. These types of reflective media experiences have recently been conceptualized under the rubric of eudaimonic entertainment, and have been linked to the experience of emotions such as being moved, tenderness, or mixed affect (i.e., feeling happy and sad at the same time). However, the underlying causal assumption that emotions can stimulate reflectiveness and communication has not been tested empirically. Using an experimental approach, this study predicted and found that a film story presented with emotional music made individuals more reflective than the same story without music. Both emotions and reflective thoughts contributed to the overall positive experience of the film. Emotions also had an indirect effect on individuals' willingness to discuss about the film that was mediated by reflective thoughts. Follow-up analyses suggest that moderate arousal, negative valence, and mixed affect each contribute to the cognitively stimulating effect of emotions.

Effects of Recipients' Topic-specific and Genre-specific Prior Knowledge on Narrative-specific Effects (37)

Helena Bilandzic, Augsburg University, Germany

Matthias R. Hastall, Augsburg University, Germany

Rick Busselle, Washington State University, U.S.

This investigation examined effects of topic-specific and genre-specific prior knowledge on recipients' narrative experiences and narrative effects. 340 students (52.4% female, age: $M = 22.0$, $SD = 2.5$) watched an excerpt of a CSI: Crime Scene Investigation episode while indicating story flaws using a hand-held device. Before exposure, one group of participants read a newspaper article suggesting high realism of the depicted investigation techniques in forensic programs (consistent prior knowledge group), while a second experimental group read an article suggesting very low realism (inconsistent prior knowledge group). A third group served as control group and did not receive an article beforehand. After watching the excerpt, respondents indicated their enjoyment, perceived realism, beliefs about forensic evidence, narrative engagement and the frequency of their regular forensic crime drama viewing in an online questionnaire. Consistent with our assumptions, one-way analysis of variance showed that the experimental prior knowledge manipulation affected narrative engagement, perceived realism, number of noted flaws, enjoyment, and attitudes about forensic evidence ($p < .05$). Habitual crime drama watching, however, emerged as a largely similar good predictor of narrative-specific effects and explained considerably more variance for the dependent variables narrative engagement and enjoyment.

The Design, Implementation and Impact of Entertainment-Education Media (16)

Martine Bouman, Center for Media & Health

Scholars worldwide have been working with the Entertainment-Education (E-E) strategy, which uses emotions, narratives and storytelling for social change (Singhal & Rogers, 1999; Bouman, 1999). The rise of the E-E strategy runs parallel with new insights into communication theory which now accepts that, besides cognition (what do people think), the role of affect (what do people feel), is important in behaviour change. An interesting model that pays attention to both cognition and affect in information processing is the Elaboration Likelihood Model (ELM) of Petty & Cacioppo (1986). The ELM suggests that there are two

possible routes people can follow in the persuasion process: the ‘central route’ and the ‘peripheral route’.

The Center for Media & Health (CMH) designed and launched various E-E communication projects (e.g. the SOUND internetseries, Bouman 2012) based on the ELM. The main challenge is how to create different routes of persuasion (central and peripheral routes), how to frame and integrate the social change issue into the overall drama format, how to create a good balance between entertainment and education and how to evoke strong emotions and transportation among VUP’s (viewers, users and players).

These thoroughly research-driven E-E 2.0 media programs of the CMH combined theory and digital storytelling with social marketing and celebrity endorsement principles.

Realism and Engagement as Predictors of Enjoyment and Attitude: The Case of a Medical-Drama about Mental Illness (30)

Rick Busselle, Washington State University

Jessie Quintero Johnson, University of Massachusetts – Boston

Chun Yang, Washington State University

Helena Bilandzic, University of Augsburg

Amanda Miller, Washington State University

Two experiments investigate relations among perceived realism, engagement, enjoyment and narrative persuasion. The first experiment (2x2) prompted (or did not) realism evaluations before viewing and located realism questions before (or after) engagement, enjoyment, and attitude scales. Under these conditions participants watched a medical-drama narrative about mental illness and addiction.

Results indicated that prompting realism evaluation reduced engagement and enjoyment, suggesting that realism evaluations are not necessarily automatic and participants can be prompted to evaluate realism more or less closely. Also, engagement increased enjoyment, lead to more positive attitudes toward the mentally ill, and appeared to moderate the relation between need for affect and enjoyment as meaningfulness.

In the second experiment realism evaluation was manipulated by three conditions focusing on media screen size, medical professionals, or television realism. After viewing, participants wrote for two minutes about their thoughts while viewing, then completed the same scales as in the previous study. Data collection is currently underway. It is expected

that participants not prompted to evaluate realism will not report thinking about realism and will report greater engagement, enjoyment, and attitude change.

Results are discussed in relation to narrative comprehension and persuasion.

Transcendence in Tragedy: Explaining Tear-Jerker Enjoyment with Narrative Analysis and User Ratings (24)

Katheryn R. Christy, The Ohio State University

Silvia Knobloch-Westerwick, The Ohio State University

The paradoxical enjoyment of tragic movies has been suggested to result from certain narrative features that suggest transcendence of human existence (de Wied et al., 1994; Knobloch-Westerwick et al., in press; Zillmann, 1998). However, no study has yet investigated the content of tragic films in order to assess the validity of this claim. The current study aims to determine which elements of tragedy and transcendence occur most frequently and which predict viewer enjoyment. The sample was created by compiling movies labeled as “tear jerkers” on two popular movie sites, Netflix and the Internet Movie Database (IMDB), and then selecting the 48 highest grossing (U.S. domestic). Aggregated user ratings from Netflix and IMDB serve to indicate enjoyment. Plot summaries for these movies were downloaded from Wikipedia and coded independently by two trained coders. Coding categories included number and sex of characters, character relationships (e.g. romantic, family, etc.), character outcomes (e.g. death and success), the presence of transcendent elements, and the nature of the tragedy (e.g. death of a child, family troubles, etc.). Findings will shed light on what narrative elements are most common in tragedy and which predict viewer enjoyment.

Informing Patients about Medical Treatment: Effects of Narratives and Imagery on Perceived Knowledge, Affect and Comprehension (1)

Enny Das, VU University Amsterdam

Christian Burgers, VU University Amsterdam

Previous studies underscore the persuasive benefits of narratives. For instance, empirical evidence suggests that narrative evidence can increase the acceptance of threatening health information and motivate individuals to accept health recommendations because narratives are less affected by defensive message processing. However, not much is known about the

ways in which narratives in informative health texts, e.g., leaflets with do's and don'ts about an upcoming medical treatment, affect patients' medical knowledge. In addition, more evidence is needed to establish the relationship between narrative and visual evidence (i.e., images) in this regard: do images and stories hurt or help comprehension?

An experimental study compared the effects of different types of evidence in patient information leaflets regarding upcoming medical treatment. 119 patients awaiting medical treatment were recruited in hospitals and via patient websites and randomly assigned to one of 4 conditions in a 2(evidence: statistical vs. narrative) x 2(imagery: absent vs. present) between subjects design. Results demonstrate that including visuals increased negative emotions, and decreased perceived knowledge and comprehension of statistical leaflets but not narrative leaflets, in particular among highly educated patients. Extending previous studies, narratives appear less vulnerable to affective responses that may hinder comprehension of important health information.

Entertainment Education and Hearing Loss Prevention in Youth (11)

Gert-Jan de Bruijn, Amsterdam School of Communication Research (ASCoR)

Sifra Bolle, Amsterdam School of Communication Research (ASCoR)

Wouter Weeda, Amsterdam School of Communication Research (ASCoR)

Julia van Weert, Amsterdam School of Communication Research (ASCoR)

Miruna Doicaru, Amsterdam School of Communication Research (ASCoR)

Background

The present study investigated if and how media environmental influences can be employed to positively influence changes in intentions and risk perceptions towards hearing loss prevention using an entertainment education program.

Method

Participants (n=205 12-to-15-year olds) provided baseline data on intentions and risk perceptions towards hearing loss, after which they viewed a clip from an entertainment educational soap designed to prevent hearing loss. Participants then provided data on four dimensions of narrative engagement and on actor similarity and identification. Two weeks later, data on intentions and risk perceptions towards hearing loss were assessed.

Results

There was a main effect of actor similarity, $F(1,187)=5.074, p=.025$, and of narrative presence, $F(1,187)=6.917, p=.009$ on changes in intention. Significant increases were found

at higher levels of actor similarity or higher levels of narrative presence. There was also a significant similarity*narrative presence interaction, $F(1,187)=4.388, p=.038$: strongest increases in intention were found at higher levels of actor similarity and narrative presence. Similar results were found for changes in risk perception.

Discussion

Significant changes in relevant determinants of hearing loss preventive behaviour can be obtained by exposing youth to an entertainment education program that has high levels of narrative presence and includes actors that are similar to viewers.

Is Hollywood Good for Our Health? Inspiring Hollywood's Scriptwriters to Craft and Air Over 200 Compelling TV Health Storylines in 2011 (18)

Sandra de Castro Buffington, Director, Hollywood, Health & Society, USC Annenberg Norman Lear Center

Research shows that health content depicted in TV narratives is associated with changes in knowledge, attitudes and behavior. Six out of ten primetime viewers learn something new about a disease or how to prevent it from a TV show, and almost one-third of viewers take action on what they learn (Porter Novelli, 2005). Therefore, inspiring scriptwriters to develop accurate and timely health storylines can help millions of viewers to become better informed about their health.

This presentation will explore how Hollywood, Health & Society (HH&S), a program of the USC Annenberg Norman Lear Center, provides Hollywood writers with inspiration and information on health topics through proactive outreach, overseas trips, local storybus tours, and access to expert health resources for their scripts. This approach generated 221 aired health storylines resulting from HH&S consultations in 2011 alone.

Additionally, results of the HH&S TV Monitoring Project, designed to survey health content in the most popular primetime entertainment television shows in the United States, will be shown. The project analyzes the depictions of health and climate issues, health outcomes, social determinants of health.

This presentation will show how Hollywood and public health have joined forces in a partnership that leads to higher accuracy of health content in television and transmedia

storylines. Scenes from award-winning TV episodes will be shown and impact evaluations will be presented.

Using picture books to stimulate the appeal of healthy food products among preschoolers (10)

Simone de Droog, Amsterdam School of Communication Research (ASCoR)

The aim of this experiment was to investigate how a picture book can enhance preschoolers' cognitive, affective and behavioral responses toward a healthy food product (i.e., carrots). We focused on two types of book characters (i.e., congruent and incongruent) and two types of shared book reading (i.e., passive and interactive). In addition, we tested how type of book character and type of shared book reading enhances preschoolers' healthy food responses via two important underlying mechanisms of entertainment education (i.e., character involvement and media enjoyment). We assigned around 130 preschoolers between the ages of 4 and 6 years to the four experimental conditions. The experiment had a 2 (type of character: congruent vs. incongruent) x 2 (type of shared reading: passive vs. interactive) between-groups design. A baseline group in which preschoolers were not exposed to a picture book was also included. Data collection took place in October till November 2011 on five primary schools in the Netherlands. The first results of this experiment will be presented at the 2012 annual conference of BFDG.

Outcome Delay and Outcome Value as Determinant Factors of Suspense in Film Viewing: An Experiment (25)

Miruna Doicaru, Amsterdam School of Communication Research (ASCoR)

Ed Tan, Amsterdam School of Communication Research (ASCoR)

The present study aims at contributing to an understanding of how suspense renders stories interesting. In previous experimental studies suspense has been varied either by manipulating story events, or by manipulating the particular presentation of story events. In order to obtain a picture of how these factors work together, in this study a story events factor (Outcome Value) was directly compared with a story presentation factor (Outcome Delay) as to their influences on experienced suspense in four different film genres. 124 subjects (86 female) took part in a 2 (Outcome Value) X 2 (Outcome Delay) between-subjects X 4 (film genre) within-subjects experimental design. The results reveal that, as expected, film genre is a

major determinant factor of experienced suspense: Outcome Value significantly influenced experienced suspense in the two action oriented films (a thriller and a horror), whereas Outcome Delay significantly influenced experienced suspense in the two character oriented films (a classic romance and an art house romance). Counter to expectations there was no film in which both factors had a significant effect on suspense. The experiment is therefore inconclusive as to the possible supremacy of any of the two factors over the other in influencing experienced suspense.

Tales for children: Promotion of empathy development (12)

Elżbieta Dryll, University of Warsaw, Poland

Anna Cierpka, University of Warsaw, Poland

Empathy is one of the most important moral affects. It is biologically conditioned, but needs to be carefully developed in the process of up-bringing. Parents use several methods to inspire empathy in their children (if they recon, it is important). One of the methods is telling stories. Providing moral messages with a use of narratives is much more effective, then speaking about rules or norms (Vitz, 1990; Zięba, 2006). It concerns adults as well as children. The proposed paper presents an empirical study on parental bed-time stories addressed to children. The aim of the research was to find connection between selected characteristics of a story content and children's level of empathy. Results show that story features (especially so-called induction) influence children's empathy (measured with a use of standard psychological tool). The effect was the most salient in cases of fathers' stories addressed to their sons.

Moral intuitions in narrative persuasion: A theoretical investigation (36)

Allison Eden, VU University Amsterdam

Matthew Grizzard, Michigan State University

Ron Tamborini, Michigan State University

Researchers have emphasized the importance of moral intuitions to media enjoyment and appreciation (Tamborini, 2011), but the relevance of moral intuitions for narrative persuasion has not yet been explored. Moral intuitions are quick, intuitive moral judgments in evolutionarily relevant domains (such as fairness, group loyalty, and empathy; Haidt, 2001). They have been shown to play a significant role in determining narrative enjoyment

(Tamborini, Eden, Bowman, Grizzard, & Weber, 2009), appreciation (Lewis, Tamborini, & Weber, 2011), and character judgments (Eden, Oliver, Tamborini, Woolley, & Limperos, 2009). Moral intuitions could act in a similar fashion to Fisher's narrative fidelity, in that they increase persuasiveness of narratives featuring moral intuitions salient to readers. Or these intuitions may act more like heuristics in an elaboration likelihood model, triggering low-level, non-elaborative processing. On the other hand, moral intuitions may be best suited to help explain emotion-based models of persuasion, such as transportation-imagery models, playing a role in the amount of empathy we feel towards characters behaving in a morally relevant fashion. This paper explores the influence of moral intuitions on current models of narrative persuasion, and presents data from a preliminary study suggesting the important role moral intuitions may play in perceptions and reactions to narrative.

Do fictional narratives cultivate political cynicism? A prolonged-exposure experiment on the effects of TV-entertainment (22)

Christiane Eilders, Heinrich-Heine-University Duesseldorf, Germany

Cordula Nitsch, Heinrich-Heine-University Duesseldorf, Germany

Carsten Wunsch, Heinrich-Heine-University Duesseldorf, Germany

The impact of fictional narratives on recipients' perception of reality and their attitudes has been confirmed by a number of studies (e.g. Gerbner/Gross 1976; Gerrig/Prentice 1991; Green/Brock 2002). Yet, only few scholars have dealt with perceptions and attitudes regarding politics. Our paper aims to close this gap by relating the cultivation approach to the concept of political cynicism. Conducting a prolonged-exposure experiment we investigate whether fictional narratives cultivate political cynicism. Over the course of two weeks participants of the treatment group watched four episodes of a fictional TV-series with political references. Cultivation effects were measured regarding the perception (first order) and the attitudes (second order) associated with political cynicism. Since political cynicism is mainly discussed regarding its outcome (such as the low degree of political participation e.g. low voter turnouts) we also examined the behavioral effects (third order). The mode of reception (transportation, perceived relevance, liking and acceptance of the stimulus) was introduced as a moderating variable. Results show first and third order effects but no second order effects. These findings are discussed against the background of the hierarchical model of cultivation effects which presupposes an attitude change as a condition for behavioral effects.

(In)determinacies of Comprehension: Making Sense of Television Serials as Joint World-Construction (34)

Marina Grishakova, University of Tartu, Estonia

Siim Sorokin, University of Tartu, Estonia

Cognitive science argues that (a) people are composers of their surrounding reality and that (b) these compositions are inherently collaborative and participatory, born out of interrelations within shared experiences (De Jaegher & di Paulo 2007; Fuchs & De Jaegher 2009; Palmer 2010). Our presentation focuses on Internet commentary spaces within various blog environments surrounding the reception of popular televisual texts. We hypothesize that such virtual realm exemplifies – through immediate communication – people’s collective desire towards coherent and causally explicable world construction (cf. Jenkins 2002; Levý 1997). While the notion of “typed conversations” (Murray 1997) is well-known, we’d argue that for our present purposes it contains a deeper distinction. Specifically, it affords to illustrate how the cognitive process of comprehension evolves in real-time as an active dialogue with ever-changing socio-cultural environments. Our empirical data incorporates blog commentaries pertaining to U.S. prime-time serials *Lost* and *Breaking Bad*. For former, the emphasis is on how recipients “fill in” diegetic indeterminacies with coherently constructed possibilities. For the latter, the reciprocal dynamics of unconvincing – yet determined - narrative answers is discussed (e.g. Emmott 1997, 1998, 2003; Dannenberg 2004, 2008; Herman 2002, 2009; Ryan 1991, 2001). This dialectic of possible-determined lets us claim that the analytical outcome of our empirical evidence (1) assists and refines the contemporary, far-reaching academic discussion focusing on the notion of life-in-progress and (2) illustrates how the notion of entertainization can be turned “inward” to account for our complex cognitive machinery.

Group loyalty in narrative persuasion: The problem of prejudice (8)

Matthew Grizzard, Michigan State University

Allison Eden, VU University Amsterdam

This paper offers a theoretical examination of the role of in-group salience on character and textual attributes for the purpose of increasing the effectiveness of anti-prejudicial narratives. Narrative persuasion has been found to be effective in reducing prejudice between groups (Paluck, 2010). Previous research has examined group membership either by manipulating

outward characteristics of characters such as race or age, or by using individual difference measures such as social dominance orientation (for review, see Dovidio, Gaertner, & Saguy, 2009). We differ from previous approaches by examining the salience of group loyalty, both as an individual difference in viewers and as a feature of the text, as the main element in determining subsequent attitudes and behavioral effects. Group loyalty can be defined as the salience of moral intuitions (quick, evaluative processes governing moral judgment) in the loyalty domain (Haidt & Joseph, 2007). It may color the perception of character behaviors and actions such that we favor in-group characters, and are more receptive to messages and behavioral modeling provided by those characters (Raney, 2004). We posit that addressing the salience of group loyalty in past anti-prejudice studies might help explain confounding findings in this literature, as well as extend more broadly to narrative studies in general.

Perceived and Actual Effectiveness of Narrative versus Traditional News Styles: Findings from a Longitudinal Study (6)

Matthias R. Hastall, Augsburg University, Germany

Susanne Kinnebrock, Augsburg University, Germany

Helena Bilandzic, Augsburg University, Germany

Narrative news presentation styles are very common nowadays. Compared to traditional news formats, they are often perceived as more effective in terms of recipients' attention, attitude change, and learning (Banaszynski, 2002; Brock, Strange, & Green, 2002; Fulton, 2005; Nerone, 2008). Empirical investigations, however, yielded contradictory results (Allen & Preiss, 1997; Hoeken, 2001; Reinhart & Feeley, 2007). The current investigation examined the perceived and actual effectiveness of three news styles (1. statistics-based, 2. personalized, and 3. narrative style) in a longitudinal experiment. Participants ($n = 213$, 75.6% female, age: $M = 22.0$, $SD = 3.3$) read online articles about three topics (immigration, HIV infection, workplace bullying) that were experimentally varied with respect to the three news presentation styles (between-design). Article selection probability, narrative engagement, article liking, attitudes towards topics and fact recognition were measured through an online questionnaire. The three latter measures were also included in two online questionnaires that were completed by participants about four and eight weeks after the initial data collection, and included additional questions to assess respondents' beliefs regarding the relative effectiveness of the three investigated news types. Findings will be discussed with respect to their relevance for journalistic practice and narrative persuasion.

Serious Entertainment: Telling Health Stories in UK Soaps (17)

Lesley Henderson, Brunel University, London

This presentation addresses the topic of health communication and popular television soap opera. UK television soaps consistently draw different audiences (larger and younger) than other genres such as news or documentary. In recent years programmes have featured stories such as mental health, HIV and AIDS, breast and ovarian cancer. There is evidence that certain stories under specific circumstances may alter health related behaviour and shape public understandings. At the same time those who work in the industry (script writers, producers and others) reject the role of 'educator' which they perceive to be incompatible with powerful ideas of creativity and professional culture. How and why might certain health issues feature in soaps? How are narrative conventions used to maximise audience engagement? What impact can health stories in soaps make on different audiences? What are the specific challenges for members of the production team? This paper draws on a series of case studies (from a range of externally funded projects) to shed light on the role of soap opera in educating-entertaining UK audiences.

The impact of a narrative character's character: Is being bad as bad as being guilty? (5)

Hans Hoeken, Centre for Language Studies, Radboud University Nijmegen

The emotions evoked by narratives are important for their persuasive power. Stories in which bad things happen to good characters evoke strong negative emotions because they go against our 'just world' belief. Consequently, if characters could be held responsible for the trouble they are in, these emotions should be more moderate. The question is whether the same holds for less liked characters. In Study 1, 115 participants read one of two story versions about a man who died because there was no heart transplant available, the difference between the versions being whether the disease was the result of an unhealthy lifestyle or of hereditary factors. In Study 2, 117 participants read a similar story about a woman who died before a donor heart could be found, but now the difference between the versions being whether she cared for her stepchildren or not. The manipulations had the intended effects: the "guilty" character was perceived as more responsible and less liked, whereas the unsympathetic woman was less liked but not held more responsible for the trouble she was in. Still, regardless of the difference in responsibility perception, being bad proved as effective as being guilty in reducing the intensity of emotions experienced.

Appreciation of print and film narratives is predicted by different dimensions of narrative engagement (32)

Jos Hornikx, Radboud University Nijmegen

Anneke de Graaf, Amsterdam School of Communication Research (ASCoR)

Marieke Dresmé, Radboud University Nijmegen

Research on narrative engagement has identified different underlying dimensions, such as identification, transportation, or narrative presence (e.g., Busselle & Bilandzic, 2009; Cohen, 2001; Green & Brock, 2000). It has been suggested that the medium may affect which dimensions play a role in subsequent effects (Busselle & Bilandzic, 2009; Green et al., 2008), but this suggestion has not been empirically investigated. In an experiment, Dutch participants ($N = 95$) were exposed to an existing, identical print or film fragment that they had not read or viewed before. They also expressed their appreciation of the story, and filled in the narrative engagement scale of Busselle and Bilandzic (2009). In the print condition, 65% of the variance in appreciation was predicted by the narrative engagement dimensions. In the film condition, however, this was only 23%. The study demonstrates that the role of underlying dimensions of narrative engagement may differ between print and film, and suggests that further research on films may deepen our understanding of narrative engagement.

Engaged with Feature Films for Different Motives: Validation of the Spanish Version of Oliver & Raney's Eudaimonic and Hedonism Scales (33)

Juan-José Igartua, University of Salamanca, Spain

Isabel Barrios, University of Salamanca, Spain

Óscar Santos, University of Salamanca, Spain

Three studies are presented to validate the Spanish version of Oliver & Raney's (2008; 2011) eudaimonic and hedonism motivations scale. In study 1, 132 university students watched a dramatic (sad) film, filling out the scales to evaluate motivations regarding cinema consumption and reception processes. A Confirmatory Factor Analysis (CFA) was performed, using a two-latent-factors model (hedonism and eudaimonic motivations). The results were statistically satisfactory ($GFI = .87$, $CFI = .89$, $RMSEA = .08$). Eudaimonic motivation was associated to deeper cognitive processes during the reception, stronger identification with the protagonist, and greater enjoyment. Study 2 evaluated the test-test

reliability of the eudaimonic and hedonism motivations scale. It was given twice to a sample of university students ($n = 44$), the time span between both takings being four weeks. Test-retest scores indicated acceptable levels of reliability over time, both for the eudaimonic and the hedonism scales. In study 3, ($n = 537$, divided into three age groups [13-17, 18-39, 40-74]), another CFA was executed, from which satisfactory results emerged again (GFI = .92, CFI = .91, RMSEA = .08). Necessity for cognition was positively associated to eudaimonic and negatively to hedonism motivation. Furthermore, statistically significant age differences were observed in hedonism and eudaimonic motivations. Finally, convergent correlations were detected between hedonism and eudaimonic motivations and preferences of different film genres. These results allow us to conclude that the Spanish version of the hedonism/eudaimonic motivations scale presents adequate psychometric properties, thus being convergent with those obtained in the United States by Oliver & Raney.

The effects of integrating instrumental and affective arguments in rhetorical and testimonial health messages (27)

Mario Keer, Amsterdam School of Communication Research (ASCoR)

Recent research highlights the superior influence of affect over cognition in health decision making. The present study examined the independent and combined effects of two message characteristics that are thought to tap into the cognition-affect distinction: message format (objective versus testimonial) and argument type (instrumental versus affective). In this two-by-two experiment, 81 college students were randomly assigned to one of four health messages discouraging binge drinking. The results indicated that messages containing affective arguments were judged more positively and perceived as more effective than messages containing instrumental arguments. The results further revealed an interaction effect between message format and argument type. Testimonials were more persuasive when they contained affective compared to instrumental arguments. The authors hypothesize and find that instrumental arguments reduce the efficacy of testimonials, because they prevent individuals from being transported into the story, and increase psychological reactance.

Tragedy Viewers Count Their Blessings: Feeling Low on Fiction Leads to Feeling High on Life (35)

Silvia Knobloch-Westerwick, The Ohio State University

Yuan Gong, The Ohio State University

Holly Hagner, The Ohio State University

Laura Kerbeykian, The Ohio State University

Tragedy has been a popular genre of narrative entertainment since Ancient Greece (Aristotle, 350 B.C.E./1898). The scarce empirical research that aimed to explain tragedy enjoyment has consistently yielded that greater sadness from tragedy exposure leads to greater enjoyment. For the present research, hypotheses were derived from downward comparison theory and attachment theory to address the tragedy paradox that more sadness produces greater tragedy enjoyment. American participants ($n = 361$) watched a tragedy movie and reported affect, enjoyment, life happiness, and spontaneous thoughts (categorized into self- versus socio-focused). Greater sadness led to greater enjoyment. This impact was mediated by life reflection; specifically, both self- and socio-focused thoughts mediated this sadness impact on tragedy enjoyment. Furthermore, more sadness led to greater life happiness increase during exposure, mediated by socio-focused thoughts only. No parallel effects emerged for positive affect. The present findings suggest that tragedy-induced sadness instigates (a) life reflection that increases tragedy enjoyment as well as (b) specifically thoughts about close relationships that, in turn, raise life happiness, which (c) subsequently increases tragedy enjoyment further.

A Case Story Says More Than A Thousand Numbers: Exemplar Impacts on Message Perceptions and Selective Exposure to Online Health Messages (15)

Silvia Knobloch-Westerwick, The Ohio State University

Melanie A. Sarge, The Ohio State University

Avoidance of health information presents a paramount challenge to effective health communication. Drawing on narrative persuasion, exemplification theory, and social-cognitive theory, two studies examined how the inclusion of case-based stories (exemplars) versus scientific evidence (statistics) influences young adults' selective exposure and perceptions of health messages. A pretest ($n = 47$) established successful experimental manipulations of the messages. In experiment 1, American participants ($n = 258$) browsed an online magazine, with news leads varying by exemplification (case stories vs. statistics) and

efficacy (low vs. high), while selective exposure was unobtrusively logged. Participants preferred case story information with case-based exemplars over statistics-based evidence. Experiment 2 (n = 111) examined how exemplification and efficacy affected message perceptions and found neither influenced relevance perceptions. Case story messages were perceived as less informative and helpful. However, they were also less associated with persuasive intentions to influence and inform the reader and teach the reader a lesson, but participants linked the case-based stories with intentions to entertain. Results suggest that including case stories and exemplars in health communication may suffice to achieve advantages of a narrative format for overcoming important barriers, such as perceptions of message intent to persuade, and foster both exposure and persuasion.

Transportation and Enjoyment in Textual Narratives through Suspense and Curiosity (23)

Moniek M. Kuijpers, Utrecht University

Research on transportation in narrative texts has focused primarily on its aftereffects (i.e. Green & Brock, 2000) or on individual differences between readers (i.e. Tellegen & Atkinson, 1974). The textual determinants of transportation remain largely unknown. This paper investigates the discourse structures of suspense and curiosity and their relationship to transportation and enjoyment. To help determine whether a story is suspenseful (or curiosity invoking) or not, Brewer & Lichtenstein's structural affect theory (1982) was used. This theory predicts that 'readers will prefer discourse organizations that produce suspense [or curiosity] to discourse organizations that do not produce any effect (Brewer & Lichtenstein, 1982)'. In this study it is hypothesized that higher degrees of suspense or curiosity in a story will bring about higher degrees of enjoyment and higher degrees of transportation in the reader. Participants (N=166) read a story that was manipulated in either a suspense structure or a curiosity structure. It seems that readers appreciate both suspense and curiosity up till a certain point, but start to lose interest in stories with an excessive degree of either suspense or curiosity. Readers also felt less transported into stories with an excessive degree of suspense or curiosity.

The power of personal narratives in raising awareness of asbestos (40)

Mia Lindgren, Monash University Melbourne, Australia

Gail Phillips, Murdoch University, Perth, Australia

Telling stories that people don't want to hear is the greatest challenge for communicators. In Australia the story of asbestos is one topic that many people would rather ignore than engage with because of its very pervasiveness in society. Asbestos was mined and manufactured extensively in Australia and as a result the so called 'magic mineral' is still posing danger at home and in the workplace. With the number of people diagnosed with asbestos related diseases continuing to increase, the need for public awareness about the hazard asbestos poses is acute. However the long delay between exposure and disease means people often ignore the risks thinking 'it's not going to happen to me'.

The Australian Asbestos Network website project has used a personal narrative approach to increase awareness of asbestos. The power of these personal stories of the human cost of asbestos has helped to draw people to a site aimed at providing authoritative public health and medical information. The website illustrates how a cross disciplinary collaboration between health researchers and journalists can activate the power of journalistic storytelling to increase public awareness around a major and ongoing health hazard.

Entertainment in the function of meaning transmission: A novel theoretical approach to narrative persuasion (4)

Barbara Maleckar, University of Winchester, UK

David Giles, University of Winchester, UK

Magdalena Zawisza, University of Winchester, UK

The belief that it is the entertainment function of narratives that makes them effective persuasive tools is the basic assumption of narrative persuasion research. The entertaining experience offered by transportation in the story world is supposed to weaken receivers' resistance to messages contained in a narrative. The present paper will attempt to turn this argument around by claiming that receivers seek to learn the overall message, or meaning of the story which is communicated through the succession of story events and their final outcome. This meaning can only be understood if receivers construct mental models about the story world and events taking place in it, which results in transportation (Busselle &

Bilandzic, 2008). Instead of viewing persuasion as an involuntary side-effect of entertainment, this paper therefore proposes to view entertainment as a side-effect of receivers' active attempt to understand the meaning of the story, communicated through its conclusions. The persuasion that results from the main plot message of the story is an accomplishment of what is called the meaning transmission function of narratives. This function might provide an overarching explanation of how narrative persuasion works and further resolve the controversy of why knowledge about story fictionality does not hinder persuasion.

Bridging the “Uncanny Valley” through Science Fiction: Narratives and the Perception of Android Robots (7)

Martina Mara, Ars Electronica Futurelab Linz

Markus Appel, Johannes Kepler University of Linz

Hiroshi Ishiguro's Telenoid R1 (see link) is a current example of a robot whose appearance is modeled on that of a human being. However, this can be associated with an especially low level of acceptance if the Uncanny Valley phenomenon emerges: Generally, artificial figures are perceived increasingly positively the more anthropomorphic they are. But when they come to resemble human beings to a very great extent but not completely, acceptance declines dramatically—the figure is then regarded as uncanny (eerie, creepy). In a field experiment, participants interacted with the Telenoid R1 and were then interviewed about their experiences. Previously, participants were randomly divided up into three groups: one read a fictional short story in which the robot was the protagonist; one read a fact-based text about it; and one interacted directly with the robot. Our assumption was that the fictional text engenders a context of meaning for the android and thus reduces negative reactions, compatible with the social-psychological model of meaning maintenance. Regression and bootstrap analyses suggest that reading a science fiction narrative leads to more positive (less uncanny) feelings and thereby imparts a heightened intention to purchase the robot.

Link: www.youtube.com/watch?v=N9JyDQIH0lA&feature=related

An Empirical Test of the Use of Narrative Versus Non-narrative in Health Communication: The Role of Identification and Transportation (13)

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Lauren B. Frank, Portland State University

Meghan B. Moran, San Diego State University

Joyee S. Chatterjee, Annenberg School for Communication & Journalism

Lourdes Baezconde-Garbanati, Keck School of Medicine, USC

This study empirically tests whether utilizing a narrative or story produces a greater impact on health-related knowledge, attitudes and behavior than a non-narrative format. Two original 11-minute films containing the same 18 facts regarding cervical cancer prevention, detection and treatment were developed by an interdisciplinary team of communication, film, and health professionals. *The Tamale Lesson* uses the Romero family's preparation for their youngest daughter's 15th birthday as the narrative vehicle whereas the non-narrative film, *It's Time*, conveys the same information using a more traditional approach featuring doctors, patients, facts and figures.

The relative efficacy of these two films was tested by surveying 1000 women (25 – 45 years) to establish a pretest baseline level of cervical cancer-related knowledge, attitudes and behavior, randomly assigning these same women to receive either the narrative or non-narrative film and then resurveying them 2 weeks (posttest) and 6 months later (follow-up).

Our results make a strong case for the use of narrative in conveying health information. We will report not only the main effect of narrative versus non-narrative on women's cervical cancer-related knowledge, attitudes and behavior, but also how these are moderated by factors such as identification with characters and transportation into the narrative more generally.

Exploring gender as moderator of mediation processes (28)

Corinna Oschatz, Friedrich-Schiller-Universität Jena

Christoph Klimmt, Hanover University of Music, Drama, and Media

Past research on narratives in public health communication has identified a set of mechanisms through which 'more narrative' messages become more effective (persuasive) than 'less narrative' messages (e.g., Moyer-Gusé & Nabi, 2011): Transportation, (perceived)

ease of message comprehension, and parasocial responses to message protagonists are more likely to occur in 'more narrative' messages and facilitate greater persuasive impact. The current line of investigation applies these perspectives to the field of road safety communication where young male drivers need to be addressed as key target audience.

Two field experiments were conducted to investigate the persuasive potential of story-based compared to statistical safety education messages in a driving school context. In study 1 (N = 80) a narrative continuum is developed ranging from 'no narrative content' (statistical risk information) to 'highly-developed narrative content'. The development of narrative message characteristics were manipulated in a systematic fashion based on the conceptual framework by Kreuter et al. (2007). Transportation, perceived message comprehension, and parasocial interaction (PSI) with protagonists were examined as mediators of the 'narrativeness' – persuasion link. Findings support the prediction that transportation and message comprehension mediate the message 'narrativeness' – persuasion relationship; the according hypothesis for PSI was only partially supported. Interestingly, substantial gender differences were observed both in persuasion outcomes and in the mediating processes: Females displayed higher values both in the mediator variables and in attitudinal outcomes, which renders the message less effective with regard to the actual target audience of young males.

Study 2 aims to replicate these findings and to further explore the role of gender as moderator of the narrativeness-persuasiveness connection. Therefore, special attention was devoted to the gender differences and their underlying psychological mechanisms, also because past studies found comparable effects in different fields of research (Farrar, 2006; Moyer-Gusé & Nabi, 2011). Data collection for study 2 is currently conducted and will be completed in spring 2012; comparisons of findings between the two experiments will illuminate the question how gender moderates the mediation processes between message narrativeness and persuasion outcomes.

How Reduced Narrative Processing Demands Impact Preschoolers' Comprehension of Educational Television (9)

Jessica Taylor Piotrowski, Amsterdam School of Communication Research (ASCoR)

The capacity model (Fisch, 2004) is designed to explain how children extract and comprehend educational content within an educational television program. The model focuses on children's allocation of their limited cognitive resources during television

viewing, with specific attention to the degree to which resources are allocated to comprehending the narrative versus the educational content. The model predicts that, when narrative processing demands are reduced, narrative comprehension should be improved. The model also posits that these reduced narrative demands should translate to improved educational content comprehension because greater cognitive resources are available to process the content. This prediction was tested with 172 preschoolers (102 females, Mean Age = 4.2 years). Story schema skills were used to operationalize narrative processing demands. Results supported the predictions of the capacity model. Advanced story schema supported narrative comprehension, and this reduction in narrative processing demands translated to educational content comprehension. Implications for children's television programs are discussed.

Childbirth: informative or narrative approach? Framing choices in Dutch media and health education (2)

José Sanders, Centre for Language Studies, Radboud University Nijmegen
Frans J. Meijman, VU university medical center, Amsterdam, Metamedica

We analyzed how narratives of risk and fear have recently dominated communication on childbirth in medical publications[a] and subsequently in public media. How does health education on childbirth choose its communication strategy in this functional context? This is an important question in terms of health literacy[b], which implies not only understanding health educational materials, but also being able to “informed decision making” on the basis of its content.[c]

Recent Dutch health educational materials on childbirth were analyzed in a functional[d] and frame[e] analysis. The analysis shows that an autonomous choice by women has become the central aim[f] which frames all health education on childbirth. Health educational materials try to facilitate choices with an information overload. This information presupposes a larger than realistic degree of health literacy in pregnant women and their partners[g],[h],[i], and does not suit to their media behaviour which is narrative oriented.[j],[k],[l]

A recent alternative strategy in health education is to counter with narratives about childbirth as a good experience. Such narrative-persuasive approaches could be more suitable and effective in encouraging trust in womens' self as well as in their caregiver(s).[n],[o],[p] The analysis is illustrated with theoretical and empirical considerations and examples; implications for further research are discussed.

Reel Relationships: Understanding How Viewers Perceive Media Figures (31)

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University of Southern California

In an increasingly diverse media environment, narratives are becoming more complex, with a single narrative potentially spanning over multiple platforms (e.g., film, television, print, social media). Storylines can permeate the lives of viewers in many ways, and as such, researchers should explore how individuals become involved with narratives across formats and exposures. Previous research has suggested a story can be more transporting a second time in a different medium (Green, Kass, Carey, Herzig, Feeney, & Sabini, 2008). The present investigation proposes this may be due to attachment to the characters. These characters serve as anchors to the overall narrative thread across all formats. Multiple exposures over time allow the viewer and the media figure to have a shared history, thus develop a parasocial relationship (Cohen, 2009). These relationships are distinct from other forms of character involvement such as identification or wishful identification, which are phenomenological rather than psychological attachments. The present investigation explores how viewers (n = 508) describe and evaluate their favorite media figures, as well as how the viewers reference themselves and elements of the narrative from which the media figures originate. This research provides insight into how characters are perceived and may inspire seeking future narrative exposure.

Assessing the explanatory power of narrative engageability for cultivation effects (19)

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Helena Bilandzic, University of Augsburg, Germany

Matthias Hastall, University of Augsburg, Germany

Rick Busselle, Washington State University, USA

Employing a recently developed measure of narrative engageability—an individual's tendency to frequently and easily become transported into a story—this study explores how much this trait can serve as an explanatory factor in cultivation relationships.

As experimental research has repeatedly shown that situational narrative engagement predicts short-term effects of narratives after exposure, repeated exposures in an engaged state should facilitate effects even more than low-engagement exposures. Beyond indicating frequent immersive media experiences, engageability should also foster selective exposure to those

television genres that provide these experiences, thereby leading to continued self-selection of cultivating stimuli. Consequently, cultivation effects are hypothesized to be more likely and stronger for people scoring high in engageability.

Hypotheses are tested in two cultivation-type studies with beliefs about forensic investigations (N = 340) and beliefs in supernatural or paranormal powers (N = 316). Results and implications will be discussed with respect to the role of individual dispositions for cultivation effects.

Dynamics of story episodes and the narrative impact (20)

Jerzy Trzebiński, Warsaw School of Social Sciences and Humanities, Poland

The dynamics of story episodes should affect uncertainty about the next move and the overall outcome of the story. We have assumed therefore that more dynamic structure of episodes results in stronger involvement in uncovering the story plot and its final. In a consequence, more dynamic episodes should lead to higher mental transportation to the story content (Green, Brock, & Strange, 2003), which may further results in greater attitude change in the direction of the story message. In four experiments subjects read the same story which differed in two ways: (a) The structure of story episodes was more or less dynamic in terms of their positive or negative impact on the character's situation and (b) the general dynamics was positive (from bad episode to happy end) or negative (from good episode to unhappy end). It appeared, that more dynamic episode structure resulted in (a) higher uncertainty during reading, (b) motivational and cognitive indices of higher mental transportation (c) higher congruence of recipient's final attitudes with the story message (tolerance to emotionally unbalanced behaviors). The last effect was stronger in case of story with a negative final.

One narrative, one message? An empirical study about multiple perceptions of story implications (3)

Lonneke van Leeuwen, Wageningen University

Reint Jan Renes, Wageningen University/University of Applied Sciences Utrecht

In studying narrative persuasion, it is often assumed that a narrative contains implicit messages either in favour or in disfavour of a behaviour of interest. However, narratives are complex in that they often include multiple characters, events, and perspectives. This study

tested the hypothesis that narratives unintentionally provide multiple and possibly opposing implicit messages.

We conducted an online study in which participants (N = 43) watched an audiovisual story (17 minutes) developed with the aim to discourage alcohol use. After watching, the participants were asked what this story according to them implied by rating 50 story-related and -unrelated statements from 1 (not at all shown) to 7 (very much shown).

Results show that the narrative provided implicit messages both in favour (e.g. “a risk of alcohol drinking is having a black-out” and “it is severe to have black-out”) and in disfavour (e.g. by drinking you feel you can accomplish more) of discouraging alcohol use.

From this we conclude that when investigating the effects of narratives, it is important to take into account audience members’ multiple and sometimes opposing perceptions of story implications to the behaviour of interest.

Effects of Movie Involvement and Brand Placement Disclosures on Viewers’ Cognitive and Affective Responses to Placements and Brands (21)

Eva A. van Reijmersdal, Amsterdam School of Communication Research (ASCoR)

Frank van den Heuvel, Amsterdam School of Communication Research (ASCoR)

Increasingly, advertisers are integrating their brands into the involving narratives of movies. However, effects of involvement with narratives on integrated brands remain largely unstudied. Therefore, this study focused on effects of movie involvement on brand memory and attitude toward the placement. Consistent with the elaboration likelihood model and the ICM model, an experiment (N = 191) showed that high involved viewers showed higher brand memory and more positive placement attitudes than low involved viewers. In addition, our study focused on effects of the recently introduced disclosures of brand placement. By providing information on the commercial source of brand placement or its persuasive intent, the positive effects of viewer involvement on brand responses may be mitigated. Our results indeed showed that high involved viewers’ attitudes toward the placement became more negative when disclosures were shown. For low involved viewers, only disclosures of the commercial source and the persuasive intent had a negative effect on placement attitudes. With respect to brand memory, disclosures had no effect on high involved viewers (ceiling effect), but increased brand memory of low involved viewers. These results have important implications for our understanding of audience processing of brands integrated into narratives and for current legislations.