

Storytelling Revealed in Super Bowl 2016 Advertisements

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<p>This thesis investigates the use of storytelling in advertising applications and its influence on the instigation of social activity as measured by online views and social activity generated for advertisements broadcast during the 2016 Super Bowl. The thesis aims at identifying those elements of storytelling that are found in these advertisements and relating these characteristics to the success of the promotion in terms of immediate engagement of the viewing audience.</p> <p>The thesis presents an overview of the storytelling process as well as a characterization of the features of the story according to the categories proposed by Gallo. The storytelling process is characterized using the 5-act model originated by Freytag. Communication theory for electronic media is discussed from the perspective of McLuhan to establish a theoretical framework for the way that modern advertising creates a seductive moment to capture the attention of viewers and thus engage them in participation in the advertisement. Viewer participation in the advertisements of the Super Bowl is judged based on the social consumer elicited in social media.</p> <p>Empirical data were gathered from a selection of online sources and evaluated for consistency and reporting data quality. All advertisements were viewed and classified according to the theoretical model and rated according to frequency of occurrence. Statistically-based comparisons were made for audience response using 2-sample t-tests to evaluate differences between 30-second and 1-minute advertisements. Finally, cost-effectiveness was judged to determine the cost per online view and cost per social action as a means to judge relative return on investment for the limited sample of data where investment information was available.</p> <p>All of the advertisements contained all of the crucial story elements proposed by Freytag and Gallo. No statistical differences in social response were found for any measure between the 30-second and one-minute advertisements; however, those advertisements that employed a celebrity or humour had more impact. Those successful advertisements that did not have a celebrity gained their success from the application of humour in their story.</p>	
Keywords Storytelling, Marketing Communication, Advertising Methods, Brand Building, Communication Theory, Super Bowl Advertisement Analysis	

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1 Introduction

This chapter will introduce the thesis topic. Furthermore, it will set expectation for the thesis content and describe how those objectives will be addressed in the research.

1.1 Background

Shane Snow, the chief content officer at Contently, a New York company, posted the following story in his guest post on Hubspot on February 2014 (Snow 2014):

In 2012, a pale woman with crazy eyebrows and a keytar (sic) strapped to her back made a video of herself, wearing a kimono and holding up hand-Sharpied (sic) signs on a street in Melbourne. One by one, the signs flipped, explaining that the woman had spent the last 4 years writing songs. She was a musician, and had parted ways with her record label, which had said the cost of her next album would be a whopping \$500,000. She and her band mates were very happy to no longer be with the label, and had worked hard to create some great new music and art. But they couldn't finish producing the record on their own. She needed people's help to get it off the ground and to make what was now her business — independent music — work.

"This is the future of music," one of her signs read. Another, "I love you."

And then she posted the video on Kickstarter. In 30 days, it raised \$1.2 million dollars. 24,883 people pre-ordered the album, bought artwork, or simply donated money. The album and tour became a huge success, and the artist turned her music into a real, profitable business. The woman in the kimono, if you haven't heard this story already, was Amanda Palmer, and she went on to give a massively popular TED talk about the whole affair.

Palmer changed the game for independent musicians with that campaign. And she did it, not by simply asking for money, but by telling her story.

It was also in 2014, when Budweiser released the advert, "Puppy Love." Harrison Monarth from Harvard Business Review sums the advert up in his March 2014 article called "The Irresistible Power of Storytelling as a Strategic Business Tool" (Monarth 2014):

In "Puppy Love," a perfectly adorable yellow lab becomes inseparable friends with a Clydesdale. Sneaking out of his pen, the pup and the horse "talk" in the stables and cavort on an idyllic farm —until someone comes to adopt the dog. The distressed puppy whines and places his paws against the window of the car set to take him to his new home. All seems lost until the Clydesdale rallies the other horses to stop the vehicle from leaving. Reunited, the two commence frolicking in the horse pasture and, we assume, live happily ever after.

Both of these examples display the power of storytelling. Snow shows us how it can change lives whilst Monarth shows how gripping the implementation of storytelling in advertising can be. Although they had different purposes, these two examples show common characteristics of storytelling.

A story can be many things — educational, inspirational, and emotionally captivating and it can be portrayed in different ways — visually, written and spoken. Although there are vari-

ous ways to communicate a story, there is one constant – all stories are communicating a message from narrator to recipient and more often than ever, in business, that message is their passion.

Storytelling is by no means a new concept, especially if we have been doing it since humans were cavemen drawing pictures on walls, but it is only now being successfully implemented as an effective means of communication to the masses: from entrepreneurs pitching their businesses to investors; to companies trying to build better brands; and organizations desiring to excite their employees to execute their strategies. We are only on the tip of the iceberg when it comes to understanding the true power of storytelling.

This thesis analyses Super Bowl advertisements to understand the story format and how successful implementation of storytelling elements can aid in the effective communication of the message. It acts as a resource for the successful application of “storytelling” for use by all businesses – both public and private.

This thesis provides insight into the art of storytelling and provides a basis from which one can analyse the strength of their own story by comparison to the findings of this research and application of the methodology used here.

1.2 Case Company

This is an independent thesis. This thesis does not have a case company. However, this thesis can apply to a multitude of companies by breaking down storytelling into its fundamental principles to better access the story they use to influence or persuade their customers to take action by buying the product.

1.3 Purpose of this Investigation

The purpose of this thesis is to identify what elements are contained in a successful story. This objective will be achieved through an investigation of the 2016 American Super Bowl advertisements. This analysis will determine how the fundamental principles of storytelling were used and identify which of these elements most strongly contributed to the audience-perceived success. Success of the advertisements will be measured by audience participation as judged by actions they take in social media. This thesis conducts an inquiry into the following research question:

Do Super Bowl advertisements contain the fundamental principles of storytelling and which elements are most strongly predictive of success as measured by ability to engage recipients through participation in social media?

Underlying questions in this research include the following investigatory issues:

Investigative Question 1: What elements of storytelling do these advertisements contain?

Investigative Question 2: What are the perceived differences in the communication success of these advertisements?

Investigative Question 3: What are the differences in the storylines between the 30-second and one minute advertisements?

Investigative Question 4: Which advertisements were most successful in terms of consumer impact as indicated by the amount of social media activity following the appearance of the advertisement?

Investigative Question 5: What Storytelling elements most frequently occur in the top 25 advertisements as listed by www.ispot.tv?

Investigative Question 6: Which advertisements were most cost effective as indicated for a sample of the leading advertisements by comparing available production cost expenditure data to exposure as measured by the number of views?

Investigative Question 7: What recommendations could be made regarding storytelling elements that should be included in future Super Bowl advertisements?

1.4 Key Concepts

Storytelling is not something we do. Storytelling is who we are (Gallo 2016, xvii). This is how Carmine Gallo explains storytelling. It is something we have done since cavemen sat around a fire. Now people talk to friends or pitch an idea to a potential investor. Storytelling is a phenomenon; something everyone has at some point done. Storytelling is an art form and it can be a coping mechanism. For the purpose of this thesis – storytelling will be considered as a marketing method, which is applied in modern advertising.

Behavioural psychology is the understanding of why we behave in a certain way. The human brain has two ways of thinking: System 1 and System 2 as defined by Daniel

Kahneman. System 1 is fast, intuitive and emotional; System 2 is slower, more deliberative, and more logical (Kahneman 2011, 20).

These systems help us understand how the human brain works and provides knowledge on how people perceive different circumstances, situations and experiences. This thesis will refer to these two systems when discussing how recipients of advertising perceive and interpret the message that is communicated via the media.

Mathew C. Nisbet discusses how messages are “framed” and thus how these frames impact people’s decisions (Nisbet 2008, 6). Framing minimizes or reduces complex issues into more condensed and thus understandable material.

In the 1970s and 1980s, cognitive psychologists Daniel Kahneman and Amos Tversky applied framing in experimental designs to understand risk judgments and consumer choices (Nisbet 2008, 7).

1.5 Demarcation of the Study Scope

Topics that will be excluded from this thesis are related marketing communication topics such as building and maintaining brand image and establishing and maintaining customer relationships. Social considerations such as the impact of culture and diversity are also excluded, as are alternative media to the television commercials (e.g., PowerPoint presentations, magazine advertisements, posters, digital marketing, public events, etc.).

1.6 Summarization of Structure

This thesis will take the reader on a journey. The theoretical framework – Storytelling in Advertisements – not only describes how stories are transformative communications but also provides insight into the evolution of communication methods through stories.

In Chapter 3, the reader will be introduced to the research process as well as the inconsistencies observed in the data that could possibly jeopardize the overall reliability of the results. The thesis discusses the use of two key models for theory in analysis: (1) Quesenberry and Coolson (2014) and their model of Five Acts; and (2) the “key” success factors in storytelling as revealed in Gallo (2016). Chapter 4 discusses the validation of these results and Chapter 5 suggests future research topics to extend this thesis.

2 Theoretical Framework – Storytelling in Advertisements

This chapter presents the theory that established the framework for storytelling and its foundation in electronic communications which have evolved since mass media were used for advertising. This chapter provides the general context for examining the specific data about Super Bowl 2016 for the purpose of this analysis. The chapter also identifies the emotive aspects of storytelling as was foretold by William Shakespeare:

I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part
And each particular hair to stand on end,
Like quills upon the fretful porcupine.

~ William Shakespeare
Hamlet (1600-02), Act I, scene 5, line 15.

2.1 Stories as Transformative Communications

Storytelling is a social activity that involves a narrator describing some real or imagined experiences to an audience. Storytelling began in an oral tradition and it most probably first practiced in a cave around a fire. Philosopher Hannah Arendt identified storytelling as a methodology that transforms an individual's private meaning (which is also their hidden or personal meaning) into public meaning (an openly shared as a collective or communal meaning).

Everything that appears in public can be seen and heard by everybody and has the widest possible publicity. For us, appearance – something that is being seen and heard by others as well as by ourselves – constitutes reality. Compared with the reality which comes from being seen and heard, even the greatest forces of intimate life – the passions of the heart, the thoughts of the mind, the delights of the senses – led an uncertain, shadowy kind of existence unless and until they are transformed, deprivatized and deindividualized, as it were, into a shape to fit them for public appearance. ***The most current of such transformations occurs in storytelling and generally in artistic transposition of individual experiences.*** But we do not need the form of the artist to witness this transfiguration. Each time we talk about things that can be experienced only in privacy or intimacy, we bring them out into a sphere where they will assume a kind of reality which, their intensity notwithstanding, they never could have had before. The presence of others who see what we see and hear what we hear assures us of the reality of the world and ourselves, and while the intimacy of a fully developed private life, such as had never been known before the rise of the modern age and the concomitant decline of the public realm, will always greatly intensify enrich the whole scale of subjective emotions and private feelings, this intensification will always come to pass at the expense of the assurance of the reality of the world and men. (Arendt 1968, 51, emphasis added.)

Mankind's earliest ancestors have left evidence of storytelling in the graphical pictures of early life that they inscribed on cave walls. In primitive societies humans gathered around the fire for warmth and safety and in this process they share their stories as a means to

pass on the legacy of their experience to subsequent generations. Over time the oral tradition of storytelling has changed and storytelling has re-appeared using different media that have developed with mankind's technological progress. What these media shared were the approach to storytelling even though the delivery of the storyline was aided by evolving technology.

2.2 Describing the Story

This subject may be considered from the viewpoints of content (e.g., the story itself) and process (e.g., the storytelling). How do these divisions explain the topic? First, consider the story itself. So, what is a story?

Essentially a story describes circumstances about life and it often will express how or why life changes and illustrate the motivation for that change (Fryer 2003). However, stories are not very limited by this definition.

Stories may be either true or fictitious and they originated as narrative descriptions or an account of connected events that explain or describe connected happenings. Stories may be tales or a recitation that reports on the observation of events in a chronological order or facts that are related by subject in a systematic way to explain the past. When these tales are of a more recent occurrence, then their reporting of information is called news and it may be shared in a public way through various media such as radio, television, newspapers or magazines.

2.3 The Transformation of Communications

Storytelling began as an oral art form and evolved into print media with the advent of written languages. The impact of storytelling was greatly multiplied when Johannes Gutenberg invented the printing press in 1439. This led to a stimulation of social change because of the greater distribution of knowledge through printed media. The consequence of mass public access to what had been previously limited distribution and essentially private stories revolutionized society (Eisenstein 1980).

The next major advance in communication came with the transition from print media to electronic media. Professor Marshall McLuhan was a pioneer in development of modern media and mass communication. Two of McLuhan's books serve as cornerstones in the development of the contemporary theory of communications and in them he established new ways to think about communication and advertising (McLuhan 1964 and 1967).

McLuhan observed how printed media provided for persistence of the message and his comments that “the medium massaged the message” for a “mass age” was a joking way of describing one of his most important contributions to the theory of communications as the medium itself affected the human’s ability to sense and perceive (McLuhan 1967).

McLuhan forecasted a transformation in communication, which evolved from an oral tradition to print media, from print to electronic media. He envisioned that this new era would evolve into an “Age of Information” served by “mass media” through electronic distribution of ideas embedded in new media. Thus, content in any medium becomes a new medium itself (McLuhan 1964, 305). What he describes as “mass media” was so named because “they are an indication, not of the size of their audiences, but of the fact that everybody becomes involved in them at some time” (McLuhan 1964, 349).

Oral storytelling may be classified as either transient or persistent based on the nature of its message. Transient stories are anecdotal communications those which have a “short shelf-life.” These transient stories do not become embedded into long-term social communication processes of society and they tend to represent anecdotal communications such as gossip or jokes. Such transient stories are “of the moment” and tend to pass fleetingly through the mental processes of the receiver of the communication. Thus, these transient stories have less value for influencing long-term consumer behaviour with marketing implications.

Figure 1 breaks down transient stories into a set of sub-group or categories and Table 1 defines these categories.

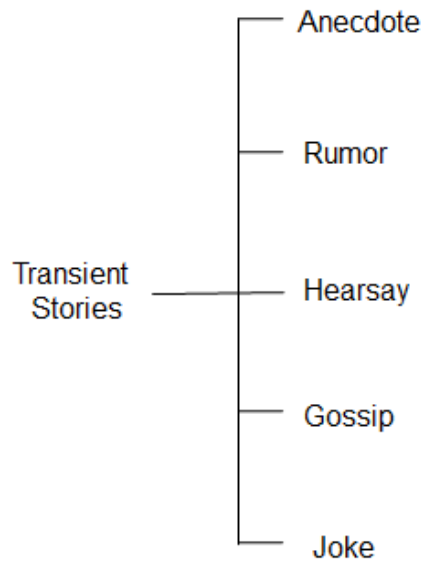


Figure 1: Categories of Transient Story Types [Original Figure]

In Table 1 transient stories are defined by Stephen Denning to distinguish among various ways these short-lived or ephemeral stories are used (Denning 2001):

Table 1: Definitions of Transient Story Types

Story Type	Definition
Anecdote	A little-known, entertaining facts of history or biography; now, a short, often entertaining account of some happening, usually personal or biographical
Rumour	General talk not based on definite knowledge; mere gossip; hearsay; an unconfirmed report, story, or statement in general circulation
Hearsay	Something one has heard but does not personally know to be true.
Gossip	Idle talk and rumours, especially about the private affairs of others, and usually recounted with a pejorative tone.
Joke	Anything said or done to arouse laughter; such as a funny anecdote with a punch line or an amusing trick played on someone

However, some stories have an ability to endure across generations and exhibit what may be called persistence. Examples of persistent stories are communications that form so-

ciety's oral traditions such as myths and legends. Figure 2 shows the basic breakdown of the persistent types of stories:

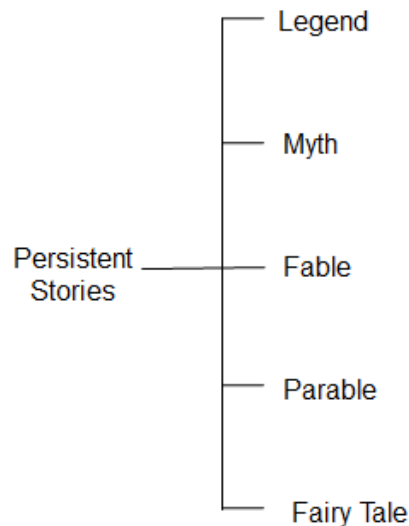


Figure 2: Categories of Persistent Story Types [Original Figure]

Storytelling can serve to preserve oral traditions that enable the stories to become more permanent. A persistent story possesses impact and has greater influence on the way social systems develop and evolve. Persistence is enabled by the medium of the storytelling and increases greatly as stories evolve in media dissemination from oral to written to digital format.

Denning also provided definitions for persistent story types that distinguish among the various ways that stories provide enduring value within a social context. Persistent stories contribute to the definition of a unique culture or characterization of a social group.

These stories also help define conditions that identify a specific value within a social structure (e.g., stories that identify heroic behaviour characterizing ideal or desired behaviour within a group) or that provide continuity within a cultural milieu (e.g., fairy tales or myths that are useful in maturing and adapting young people to a culture). Table 2 presents persistent story type definitions as offered by Denning (2001).

Table 2: Definitions of Persistent Story Types

Story Type	Definition
Legend	A story handed down for generations among a people and popularly believed to have a historical basis, although not verifiable
Myth	A traditional story of unknown authorship, ostensibly with a historical basis, but serving usually to explain some phenomenon of nature, the origin of man, or the customs, institutions, religious rites of a people: myths usually involve the exploits of gods and heroes.
Fable	A fictitious story meant to teach a moral lesson: the characters are usually talking animals, such as fables written by Aesop (ancient Greece, 6th Century B.C.) or Jean de La Fontaine (French poet and writer of fables, 1621-1695)
Parable	A short, simple story, usually of an occurrence of a familiar kind, from which a moral or religious lesson may be drawn
Fairy Tale	A children's folk story that describes adventures with magical and imaginary beings and lands

2.4 The Communication of a Story

These classifications are somewhat generic and arbitrary as it is difficult to classify any oral tradition into neatly bundled categories. Professor Samuel. I. Hayakawa claimed that language is the principal tool of humanity (Hayakawa 1991, 19). Hayakawa observed that humans tend to use different types of communication to describe the activities they observe: objective reports and subjective judgments (Hayakawa 1991, 20-22).

However, Hayakawa also noted that people do not tend to be clear about the nature of claims that are made in their oral communications: he observed that people tend to “mumble” when talking and often confuse their claims about reality which may be reports (statements of fact), judgments (personal observations about value) and inferences (personal predictions about the future validity of a claim). Mumbling actually means talking in a confusing manner where the recipient of the message thinks that the communication has meaning but in reality, it just consists of illogical gibberish.

This phenomenon can occur in any type or form of human communication (Hayakawa 1991, 22-33). Such confusion is often observed in storytelling and sometimes it is not inadvertent as when storytelling is performed for the purpose to convince, motivate, or persuade an individual to take a specific future action based on the persuasive nature of the received message. This is typically the situation when storytelling is used in advertising.

McLuhan provided an early insight into the technological transformation that media made upon the message that was communicated. Following the revolution in communications that occurred with the transformation from manually printed media to mechanically printed media, there was a great explosion in both literacy and human development.

A revolution in communication also occurred with transformation of printed media to electronic media as recognized by McLuhan and this transformation created significant implications for increased communication and direct participation by society in both the consumption and generation of messages through this new media. Characteristics of this transformation from printed media to electronic media were identified by McLuhan are presented in Table 3 (McLuhan 1964, xii-xiii).

Table 3: Comparative Characteristics of Print and Electronic Media

Printed Media	Electronic Media
Visual →	Tactile
Mechanical →	Organic
Sequence →	Simultaneity
Composition →	Improvisation
Eye →	Ear
Active →	Reactive
Expansion →	Contraction
Complete →	Incomplete
Soliloquy →	Chorus
Classification →	Pattern Recognition
Centre →	Margin
Continuous →	Discontinuous
Syntax →	Mosaic
Self-expression →	Group Therapy
Typographic Man →	Graphic Man

This illustrates what Charles P. Snow observed that intellectual life in Western society is divided into two cultures that interpret reality – the scientific and humanistic styles of thinking (Snow 1959, 3). One way to understand this idea is through framing.

Framing is a communication mechanism for reducing complex issues into condensed and more understandable messages and it defines a context within which decisions are presented, such as the setting for a story. “Frames are interpretive storylines that explain” and “offer a powerful theoretical framework for understanding communication dynamics” (Nisbit 2008, 41). Snow’s scientific style is framed by print media characteristics while his humanistic style is framed by the electronic media. Thus, McLuhan’s statement that “the medium is the message” breaks down communication so that medium and message are no longer distinct:

The medium is the message. This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves – result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology. (McLuhan 1964, 7.)

More recently business executive John Seeley has Brown described this transformation in a metaphorical dualism as a shift from the Cartesian mindset of “I think, therefore I am” to the current social mindset of “we participate; therefore we are” where “understanding is basically socially constructed with others.” “Knowledge is something that we can actually internalize and integrate into our conceptual framework. It can be highly personal to us, once we have found a way to integrate it.” From such an interaction, we “socially construct your own understanding.” (Brown 2001.)

This communal construction of knowledge through participation in common experience is an interesting viewpoint to consider in advertising. As the logical viewpoint is individually focused and objectively framed for reporting, it is interesting to note how this works from a psychological viewpoint. Cognitive psychologists Daniel Kahneman and Amos Tversky applied framing in experimental designs to understand risk judgments and consumer choices (Nisbet, 2008, 7).

They observed, “Perception is reference dependent” and that people’s “perceptual apparatus is attuned to the evaluation of changes or differences rather than to the evaluation of absolute magnitudes” (Kahneman and Tversky 1979, 281). Thus, the choice by consumers is influenced by their perceived impact on shifting value conditions during their experience with a product or service. This observation is central to the concept of behavioural economics that seeks to understand why consumers make the choices that they do when presented with certain market conditions.

Kahneman further developed his theory by introducing dual operating mechanisms in the human reasoning process. He observed that the human brain has two ways of thinking which he identified as System 1 and System 2. System 1 operates as a fast, intuitive and emotional decision-processing mechanism while System 2 operates more slowly and deliberately using a more logical approach (Kahneman 2011, 20).

McLuhan had associated print media with the logical approach to communication while he related electronic media with emotionally influenced communications. In Kahneman’s framework, System 2 operates over longer-term data to establish rules that can focus or direct System 1 emotional responses in decision-making. However, System 2 can become overwhelmed by noise so that the signal of “truth” is no longer logically evident and the message may be “massaged” by the media to the point of distortion.

In this way, advertising and repetitive conveyance of the same advertising storyline attempts to “brainwash” emotional decision rules through repetitive pronouncement of themes and stories. This repetition makes them appear as “truth” rather than belief-based opinion and may unduly influence a consumer’s decision. Thus, the world of scientific investigation has been opened to the world of artistic interpretation.

Through the mechanism of social communication to mass markets, advertising makes a distinct impact on consumer behaviour, which warrants close attention to how these ads are structured, and the role of storytelling and its motivation and mechanisms which attempt to influence consumer decisions.

Modern communications elevate feelings to the realm of thinking through the adaptation of rules that permit people to record anonymously the way they feel using a response to advertising stimuli through social media by sharing or liking a specific communication item. In this way “engineering functionality is trumped by aesthetic form” (Watson and Watson 2013, 11). Such products bridge a gap where social media expressions such as liking, sharing and following become converted into commercial endorsements of the product or service that captures the imagination of potential customers and creates a desire to join in participation of the product experience.

2.5 The Process of Storytelling

This description of stories and motivation for them provides a background for constructing a model that considers storytelling as a social process. Quesenberry and Coolson (2014) studied the story structure evident in a two-year content analysis of 108 Super Bowl commercials and found a significant association of a model with five “acts” demonstrated high consumer favourability in advertising rating polls.

They found that average consumer ratings were higher for commercials that followed a classical structure of dramatic elements and that strength of association between advertisements that corresponded with this model was both strongly and positively correlated with ratings of favourability by consumers-

“People are attracted to stories because we’re social creatures and we relate to other people” (Quesenberry and Coolson 2014, 441).

The model for dramatic structure of a storyline has its origins with the Greek Aristotle in his work *Poetics* that identified a three-part dramatic sequence. This treatment later gave

way to the 5-act sequence described by the Roman Poet Homer in *Ars Poetica*. Greek and Roman drama were analysed by Gustav Freytag who divided a performance into five parts or acts: exposition, rising action, climax, falling action, and dénouement or outcome (Freytag 1863).

This sequence traces the emotions that build across the telling of a story and it is therefore understandable that storytelling creates a neurological response by the listener whose mind becomes engaged in an enthralling story.

This model of storytelling is illustrated in Figure 3. While it was developed over 150 years ago, this model has been considered valid to represent dramatic structure and it was referenced in a recent article in *Harvard Business Review* (Monarth 2014).

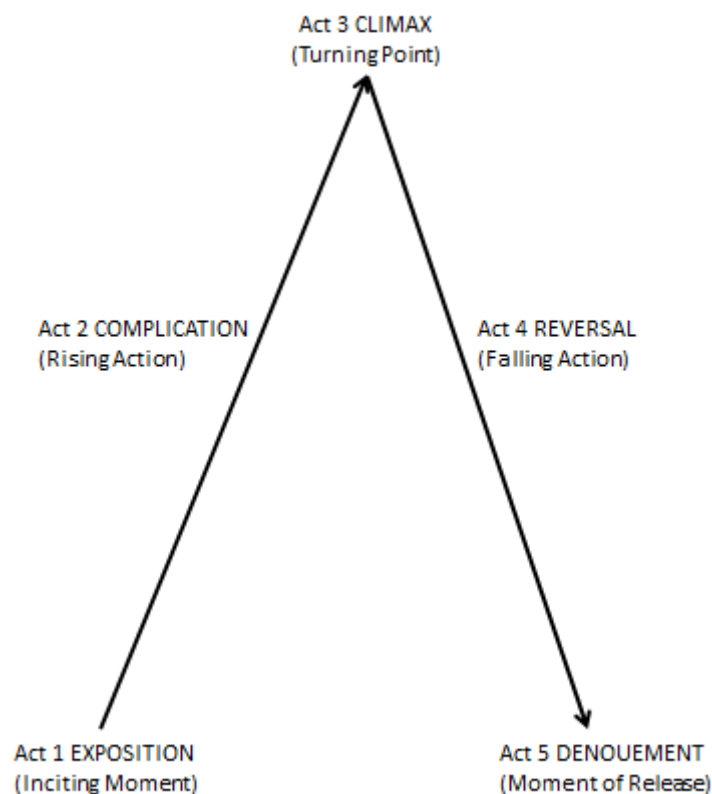


Figure 3: Storytelling as a Five-Act Drama (Monarth, 2014)

What do the stories of aboriginal Bushmen and cave dwellers have in common with the myths of the Greeks and Romans, the parables of Jesus and the plays of William Shakespeare? While their communication mediums and their messages varied, they all shared stories with an audience. The fact is that the telling of a story engages an audience – the more interesting the engagement, the tighter the coupling with the audience’s interest and

their emotions. The purpose of most stories is to sell – an idea, product, or service. When it is intended for entertainment, a story brings momentary relief from the stress of life. When it is intended for persuasion, a story nurtures desire for a future state. Storytelling provides a narrative transfer of emotional energy from a communicator to a recipient of a message using a transfer medium. How does this apply in contemporary advertising?

2.6 Applications of Storytelling in Advertising

Since first observed by McLuhan, there appears to be a resurgence of interest among today's businesses in the art of storytelling adapting it to electronic communications in the form of advertisements and promotions. The new ingredient in the art of telling stories is the purposeful use of narrative to generate a practical outcome within an individual, a community, or an organization. Storytelling has become a marketing tactic that is present in all modern day advertising.

In electronic advertising, such as television commercials, McLuhan's observation that the media "drives home the message by involvement" becomes clear as the social context is changed from a private to a public venue (McLuhan 1964, 13). McLuhan observed that the need in creating advertisements is to "make the ad include the audience experience" so that the "product is an integral part of large social purposes and processes" (McLuhan 194, 226).

He noted that advertisements "push the principle of noise all the way to the plateau of persuasion. They are quite in accord with the principles of brainwashing" (McLuhan 1964, 227). Advertising automates life and achieving "the ultimate electronic goal of a collective consciousness. When all production and all consumption are brought into a pre-established harmony with all desire and all effort, then advertising will have liquidated itself by its own success" (McLuhan 1964, 227).

In particular, McLuhan notes that television "seduces us from the literate and private "point of view" to the complex and inclusive world of the group icon" (McLuhan 1964, 230). This subtle shift changes the subconscious, as "the unconscious depth-messages of ads are never attached by the literate, because of their incapacity to notice or discuss nonverbal forms of arrangement and meaning. They have not the art to argue with pictures" (McLuhan 1964, 231). Thus, advertisements are "a form of community entertainment" (McLuhan 1964, 232). McLuhan concluded:

The historians and archaeologists will one day discover that the ads of our time are the richest and most faithful daily reflections that any society has ever made of its entire range of activities. The Egyptian hieroglyph lags far behind in this respect. With TV, the smarter

advertisers have made free with fur and fuzz, and blur and buzz. They have, in a word, taken a skin-dive. For that is what the TV viewer is. He is a skin-diver, and he no longer likes garish daylight on hard, skinny surfaces, thought he must continue to put up with a noisy radio sound track that is painful. (McLuhan 1964, 232-233.)

The Nielsen consultancy conducted a study that confirmed that consumers desire a more personal connection in the way they gather information. Our brains are far more engaged by storytelling than by cold, hard facts of logical argument (“I think, therefore I am”).

When reading information in the form of pure data, only the language portion of our brain is working to decode meaning. But when we read stories (“We participate, therefore we are”), not only do the language parts of our brains light up, but any other part of the brain that we would use if we were actually experiencing what we're reading about becomes activated as well. This means that it is far easier for us to remember stories than facts (Gillett 2014).

Robert Heath observed that the main role of emotional appeal in advertising is to attract attention that excites more extensive mental engagement and emotional participation than occurs with a data sheet (Heath 2012, 123). People tend to ignore advertising as it is a sideshow from their principal communication event (for instance, the Super Bowl). Arthur J. Kover observed that: “Viewers do not want to see advertising. They do not want that flow of relief broken; they resist television advertising” (Kover 1995, 599).

Heath noted that advertisements appeal to inattentive recipients (Heath 2014, 161) because they tend to create a subconscious seduction model. They work in the background of our conscious mental processes and the “subconscious automatic processing (of advertising messages) cannot be switched off so the consumer has no defences to resist such messages” (Heath 2012, 174-175).

This phenomenon was noted by Marshall McLuhan who commented: “Ads are carefully designed by the Madison Avenue frog-men-of-the-mind for semiconscious exposure” [McLuhan 1964, 203]. According to Simmons (2006), storytelling creates personality and gives meaning to products and brands and, therefore, companies can use storytelling to create and maintain the public images that they wish to portray.

The use of storytelling involves the consumer in the product itself. “Consumption is now being conceptualized as part of an on-going, productive and creative process” (Shankar, Elliot and Goulding 2001, 430). Shankar, Elliot and Goulding (2001) suggest that brands can be given stories or narratives: for example, brands in a marketplace can be conceived as “romantic,” “tragedy,” “heroic,” or “satirical.” Moreover, they believe that a company’s

brand positioning strategies should take into account the narratives of brands within their marketplace and that a given market or market segment can accommodate more than one brand of any particular category.

Shankar et al. (2001) suggest that companies need to leave gaps in their stories so that the audience can construct parts of the stories for themselves in order to participate in the story and build the explanatory power of the tale. When consumers help to make sense of the story they are reinforcing their consumption experience and relating it to their lives so the product advertised through the story becomes salient by relating to them and therefore they participate as a character in the story, thereby building their personal association with the brand.

Through participation an involvement is created between the consumer and the brand that builds their intimacy in connection with the brand. This is an aspect of passion, a seductive experience that entangles a web of attraction between the message and the recipient. Through emotional participation, the consumer is seduced into a relationship with the brand. How can this covert process of subconscious seduction that was designed into advertising be detected by objective observation?

One means to detect this subtle emotional manipulation embedded in a communication is to consider the explicit actions that a consumer takes following the point of seduction. To understand the mechanism of the seductive process it is important to identify and characterize the elements that are included in process of storytelling and in the story itself.

2.7 Elements in Storytelling

Gallo identifies three components that compose the content of a story: a struggle, a villain and a hero (Gallo 2016, 59). These three components encourage a reaction from the recipient that in turn create the seduction and engage participation.

Inspiring speakers build a story structure for every important pitch, presentation, meeting, or conversation and, in doing so, they introduce three components all great movies share: villains, heroes, and struggle. (Gallo 2016, 59-60.)

These three crucial elements of storytelling are best portrayed via the iconic speech Steve Jobs delivered when introducing the iPhone for the first time back in 2007. These three components of Jobs' speech will be described in the following sections to illustrate how the three elements of storytelling work.

2.7.1 Struggle

A struggle is many things: it can be a journey of evolution, the inability to relax, the judgments of society; however, all these can be categorized as either overcoming a current state or reaching a desired state. In the following summary, Jobs goes straight into the current situation stating that today's phones are not smart and are not easy and Apple is about to reinvent the phone. The struggle in this example is reaching a desired state.

The most advanced phones are called, smartphones, they say. The problem is they are not so smart and they are not so easy to use...What we want to do is make a leapfrog product that is way smarter than any mobile device has ever been and super easy to use. This is what iPhone is. So we're going to reinvent the phone and we're going to start with a revolutionary user interface. (Gallo 2016, 59)

2.7.2 Villain

The villain is not always a human character. Typically, the negative aspect of a situation is the reason for difficulty – why something may not be working out. Apart from an obvious third person or competitor, it can be weather, society, challenges or a “bad feeling.” Below, it comes down to the competitors- they are the reason, we are not reaching a desired state.

Here are four smartphones-the Motorola Q, Blackberry, Palm Treo, Nokia E62- the usual suspects [Steve Jobs uses words associated with villains like “suspects” and “culprit.”] What's wrong with their user interface? The problem with them is in the bottom forty. It's this stuff right there [pointing to keyboards]. They all have these keyboards that are there whether you need them or not. They all have control buttons that are fixed in plastic...the buttons and controls can't change. How do you solve this? (Gallo 2016, 59.)

2.7.3 Hero

The hero is most commonly the product or service being advertised. Most companies know what customers remember is a feeling, which is their processed recollection and not what, actually happened in fact. If consumers can relate their product/service to the ultimate feeling given by the hero, then the advertisement has a higher chance of being remembered. In the 2007 speech by Steve Jobs, he made the hero into the “people” and positioned Apple as the assistant for achieving “a future state.”

What we're going to do is get rid of all these buttons and just make a giant screen. How are we going to communicate with this? We do not want to carry around a mouse? We're going to use a stylus? No. Who wants a stylus? You have to get them out, put them away, you lose them. Yuck. Nobody wants a stylus. We're going to use the best pointing device in the world, a pointing device that we're all born with. We'll use our fingers. And we have invented a new technology called multi-touch. It works like magic. You don't need a stylus. It's far more accurate than any touch display that's ever been shipped. It's super smart. You can do multi-finger gestures on it. And boy have we patented it. (Gallo 2016, 60.)

2.7.4 Purpose and Backstory

Just as mentioned in this Steve Jobs speech, every story needs a purpose or backstory. It is what draws the audience in and captures attention. Most things are purposeful and sometimes the backstory describes this purpose, as it is the backbone, the defining moment from where the passion in the story has been born. A good story, a memorable story, ignites the fire in the audience and attracts them like a moth to the flame.

2.7.5 Comparison

Analogy is the use of words and metaphors to build a picture in the audience's mind. Gallo refers to astronaut Chris Hadfield as the, "master of creating them" (Gallo 2016, 129). He quotes Hadfield's description of lift-off:

It's like you're in the jaws of some enormous dog and there's a foot in the small of your back pushing you into space, accelerating wildly straight up, shouldering your way through the air, and you're in a very complex place – paying attention, watching the vehicle go through each one of its wickets with a steadily increasing smile on your face. (Gallo 2016, 159.)

He uses simple language that is easily understandable and at the same time applies descriptive analogy such as, the "jaws of some enormous dog," to allow the audience to envision themselves in the situation. Good stories use simple language but brilliant metaphors that help their audiences relate to a product/service and remember the experience they felt.

2.8 Subconscious Influence and Manipulation

One of the most famous examples of a brilliant speaker who used "anaphora" (the repetition of keywords) was Martin Luther King Jr. His "I have a dream" speech was referred to in Gallo's book as an example (Gallo 2016, 205.)

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slaves owners will be able to sit down together at the table of brotherhood

I have a dream that one day...

I have a dream that one day...

I have a dream that today.

The repetition becomes infused in our brain because it reinforces the idea he is trying to portray. The same technique can be used in advertising to manipulate the subconscious into remembering that one crucial detail, which may, in the end, jogs the memory about the entire advertisement and stimulates buying the product.

In addition to repetition, another mechanism is humour. One way to grasp the attention of a mass audience is to entertain them. Gallo quotes John Medina, Professor of Bioengineering at the University of Washington School of Medicine, who describes how humour increases recollection of our memory (Gallo 2016, 94).

When the brain detects an emotionally charged event, the amygdala releases dopamine into the system. Because dopamine greatly aids memory and information processing, you could say the Post-it reads, remember this! Getting the brain to put a chemical Post-it note on a given piece of information means that information is going to be more robustly processed. It's what every teacher, parent, and ad executive wants.

Thus, humour is an effective way to present a storyline. However, this technique is not suitable for all advertisements and sometimes advertisers require a more serious approach depending upon the purpose and subject of the advertisement.

2.9 Conclusion on Storytelling in Advertising

Figure 4 presents a model developed during this study to describe how the story and storytelling process are integrated.

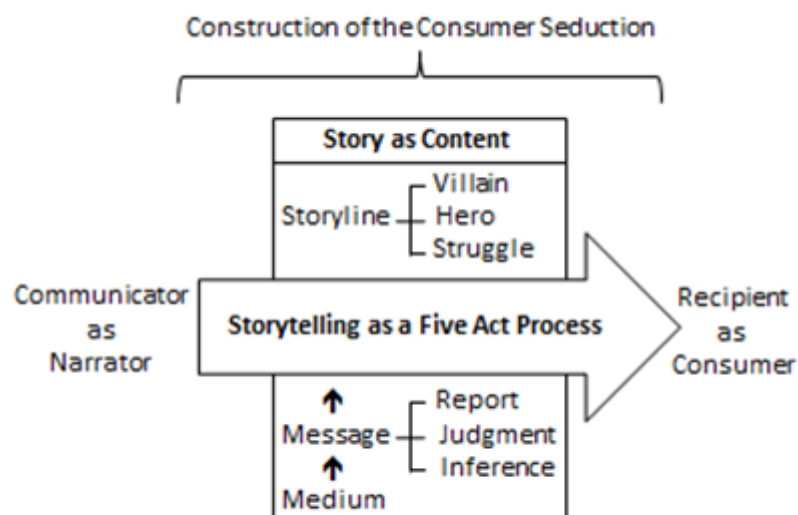


Figure 4: Constructing Consumer Seduction with Story Content and Storytelling Process (Constructed by Author)

In Figure 4 the process of seduction is shown as the integration of “storytelling as a process” with “story as content.” This original model illustrates how Gallo’s story elements relate to the storyline which defines a message that may consist of a combination of Hayakawa’s reports, judgments and inferences and that this message has been derived by the medium as observed by McLuhan.

There is no fixed formula for effectively presenting a storyline. Most storylines include the three core elements of villain, hero and struggle. However, these are portrayed and implemented, whether as a background story, metaphors, the use of analogy or humour depends on the nature of the product/service and purpose of the advertisement.

Furthermore, these ingredients are not all equally effective in developing a storyline and persuading consumers to participate personally with the product. Nevertheless, these are the most common characteristics found in stories.

3 Research Methods – Super Bowl 2016 Advertisements

The research methods used in this thesis will blend qualitative and quantitative methods to address the information gathered and answer the research question.

The qualitative methods used focused on experiencing the advertisements and categorizing the stories according to the theoretical methods involved.

Quantitative methods used allowed the ranking of responses using frequency of occurrence observations of the data. Statistical tests of difference were used to detect if significant differences in the efficiency of the advertisements were observable between samples of the data for short and long advertisements. Finally, cost-effectiveness was calculated and ranked for relatively few advertisements which reported the advertiser's investment.

3.1 Target of Research

This research will determine which Super Bowl advertisements, shown during the Super Bowl event held on 7 February 2016, have implemented these storytelling techniques and to what degree they were successful as judged by the audience response.

3.2 Objective

The objective is to answer the research question: Do Super Bowl advertisements from the 2016 game provide evidence of the fundamental principles of storytelling?

3.3 Methodological Choices

Two models of theory will be analysed in this study: (1) the five acts model the story-telling process as presented by Quesenberry and Coolson (2014) which is addressed by investigative question 3, and (2) the three elements of the story content that were presented by Gallo (2016) which is addressed by investigative questions 1, 3, and 5. Investigative questions 2, 4 and 6 provide numerical and narrative analytics of the results of the data collection as described below.

Number	Investigative Question	Analytical Approach
IQ1	What elements of storytelling do these advertisements contain? (Gallo 2016)	Frequency histogram of the advertisements classified by elements of storytelling that are included
IQ2	What are the perceived differences in the communication success of these advertisements?	Frequency histogram of the registered views by Super Bowl advertisement and ranked in magnitude order

IQ3	What are the differences in the storylines between the 30-second and one minute advertisements? (Gallo 2016) and (Quesenberry and Coolsen 2014)	Two-sample hypothesis tests of registered views for 30 second and one minute Super Bowl advertisements
IQ4	Which advertisements were most successful in terms of consumer impact as indicated by the amount of social media activity following the appearance of the advertisement?	Frequency histogram of the advertisements classified by social media activity and ranked in magnitude order
IQ5	What storytelling elements most frequently occur in the top 25 advertisements as listed by www.ispot.tv ? (Gallo 2016)	Frequency histogram of the storytelling elements used in a sample of advertisements
IQ6	Which advertisements were most cost effective as indicated by comparing available production cost expenditure data to exposure as measured by the number of views?	Ratio analysis of the index of advertisement efficiency ranked cost-effectiveness in order of its magnitude.
IQ7	What recommendations could be made regarding Storytelling elements that should be included in future Super Bowl advertisements?	Expert review of findings

Analysis for questions 2, 4, and 6 will factor the data and compare it to available cost and social media responses that were reported in the sources. The availability of this data was not consistently reported for all sites and therefore it is only partially analysed. Success will be measured by the rank order of the number of audience views and rank order of the amount of social activity by type of interaction. These indicators demonstrate the degree of audience participation in the advertisement and therefore are valid indicators of the relative success of the advertisement as ranked with all other advertisements shown in the Super Bowl. In addition, a two-sample hypothesis t-test will be used to determine if there is a statistically significant difference (e.g., P-value less than 0.05) between the response rates of 30-second and 1-minute advertisements for on-line views, on-line activity and social activity.

3.4 Sources of Super Bowl Advertisement Data

Data about the Super Bowl advertisements was collected from the following web site sources:

1. iSpot.tv. Super Bowl 50 Ad Centre 2016. URL: <http://www.ispot.tv/events/super-bowl-commercials>.
2. I4U News, Super Bowl 50 Ads: Watch All Released 2016 Commercials. URL: http://www.i4u.com/content_galleries/104014/41.
3. Super Bowl-Ads.com. Super Bowl Advertising News Reviews History. URL: <http://Super Bowl-ads.com/category/video/00s/2016-ads/>.
4. USA Today Admeter. URL: <http://admeter.usatoday.com/results/2016>. Accessed 20 April 2016.

3.5 Problems in the Data Integrity of the Sources

During the data collection, it became clear that there were recurring inconsistencies in the data. Specific types of inconsistency observed in the data included: differences in the classification of advertisements that were analysed, differences in the types of information recorded and statistical methods for analysing the data, and differences in the timeframe in which data records were reported. Table 4 summarizes the inconsistency issues that were uncovered in the data analysis of these sources. In addition, it is possible to view the same advertisement from several different sources, so decisions about selection of the data source to be used for this study also had to be made. Comments regarding specific issues observed in each of these sources of data are addressed in the following paragraphs.

The following table highlights the inconsistency issues discovered during the survey of the data and viewing of the commercials online:

Table 4: Data Inconsistency Survey

Criteria Available	Admeter	Super Bowl Ads	l4u	l spot
No. Advertisements	Lists 63	Lists 57	Lists 51	Lists 72 spots, 25 top ads
Statistics Available	Ad performance by: <ol style="list-style-type: none"> 1. State 2. Gender 3. Income 4. Age group 	None	None	<ol style="list-style-type: none"> 1. Digital SOV 2. National Airings 3. Est. TV Spend 4. Social Actions 5. Earned Views 6. Av. View Rate 7. Gender 8. Primary Age Sentiment 9. Online Views 10. TV Impressions 11. Social Impressions 12. Quarter aired

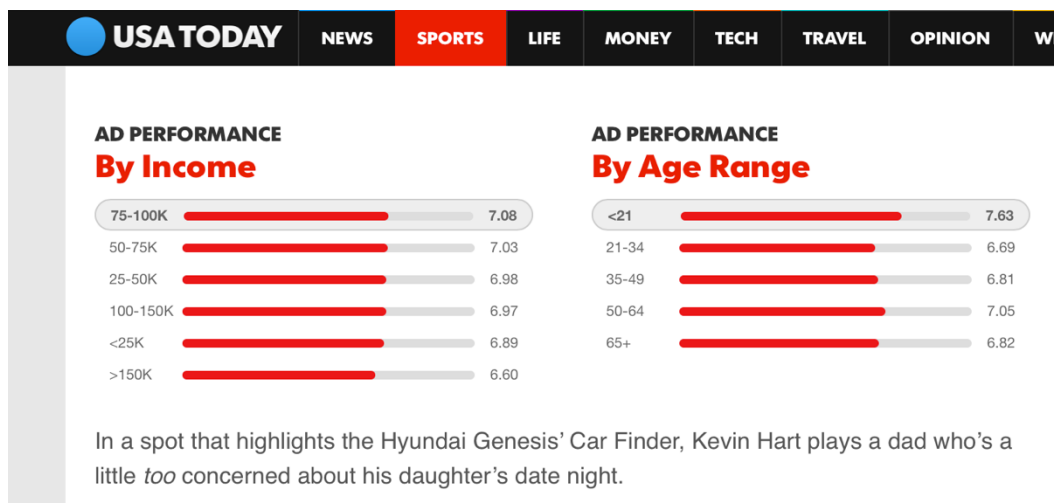
3.5.1 Admeter

Admeter is a subsite from USA Today. The link lists 63 advertisements in total, shown on the 7th February 2016. Included in these 63 advertisements are six movie trailers which are excluded from this study as out of scope. For each advertisement, they have statistics that measure Ad performance by: States, Gender, Income and Age Range.

First, we have no way to know if the source of this information is from an online questionnaire or whether it was sampled by telephone survey. We also do not know during what time this information was gathered, which states were surveyed or the total number of participants. There is also a problem with the rankings of earnings as there are two choices for 50,000 and 70,000 USD. If this was a questionnaire, were the respondents asked only to mark their favourite or list the ads in order of preference? There appear to be many flaws in this data, perhaps due to the collection method.

Second, this data does not provide good information traceability as we have no complete demographic information and so we do not really know the background of these people. If we look at the data closely, it states that for the Hyundai advertisement- First Date, the ad performed best with individuals under 21 years old however, by income, it ranked first for those with average earnings of 75-100,000 per year. This means that the survey either is drawn from a population with high salaries or that the data are not classified properly. This data is confusing and therefore it is unreliable. There is also no way of knowing whether these people answered honestly as there are no questions which cross-reference the responses to judge the reliability of the participants' ratings.

Table 5: Graphics of Analysis Results for USA Today



3.5.2 Super Bowl-ads

Super Bowl-ads lists 57 advertisements for Super Bowl. These include five movie trailers and one channel advertisement (Showtime) as well as two advertisements designed specifically to advertise Super Bowl 2016 itself. There are inconsistencies with the total number of advertisements aired during Super Bowl as well as movie trailers aired. There is no supplementary statistical data provided that will permit analysis of the relative success of these Super Bowl advertisements.

3.5.3 I4u

I4u is a news website. They list 51 advertisements as shown as on February 7th 2016, on the day of Super Bowl. Out of this 51, three movie trailers are included. Each link, takes the viewer to the YouTube video of the advertisement, and a paragraph explaining the advertisement. However, the viewer is not provided with any statistics about the viewing experience. Once again, there are a different number of total advertisements shown on the day so the viewer still does not get an answer in which to have confidence.

3.5.4 Ispot

Ispot provides the viewer with their final report on the Super Bowl advertisements. They list that in total Super Bowl had 64 advertisers, 72 spots available and 27 promos. They have a list with the top 25 shown on the actual day. However, out of these 25, there was one advertisement for the artist Beyoncé's world tour and two movie trailers. Ispot has then listed all advertisements shown between the period of January to February, which was a staggering 141 distinct advertisements.

One of the statistics shown is called "National Airings" and its value ranges from 1 to 2369. National airings are not explained anywhere, however one can make the assumption that if an advertisement was aired only once (up to the date the data was collected) then it was first aired during the Super Bowl on February 7th. However, not all advertisements were aired only once, so the data do not correlate with information from the other websites. Furthermore, there is no confirmation as to during what time frame this information was gathered in terms of the viewing statistics. Although the site provides a lot of useful information, it is too unreliable for analysis.

3.5.5 YouTube

Due to inconsistencies in all of the data sources, the analytical data had to be "data mined" by directly viewing multiple YouTube links to capture the information about the advertisements and to classify their content. Because YouTube does not provide any summary statistics, a custom data collection process had to be developed for this research project. The data collection process used for recording information provided in the tables presented in the appendix was:

The advertisements that were shown on Super Bowl on February 7, 2016 were gathered. A total of 62 advertisements, including one movie trailer and one NFL advertisement were identified and are summarized in Table 8.

Another table identifies which advertisements were included in all three sources as these advertisements were most likely to have been shown on the day of Super Bowl (Table 9).

The Ispot site included statistics and so all tables that cite statistical data were derived from this source. This procedure also maintained consistency in the data collection process. The data collected and analysed were labelled: Online Activity, Online Views and Social Actions/Activity. They are defined by Ispot.tv as follows (iSpot.tv. Super Bowl 50 Ad Centre 2016):

Online Activity:

The total share of voice (SOV) or percentage of earned digital activity generated by the commercial compared to all others.

Online Views:

Total Facebook views and earned online views from YouTube and ispot.tv where a user explicitly requested to view the ad.

Social Actions/Activity:

The total tweets (shares & mentions); Facebook posts, likes, shares and comments; YouTube votes and comments; iSpot.tv votes and comments.

Table 10 summarizes the collection of online activity, online views and social actions for the advertisements using this data.

All movie trailers were eliminated from the data display, as they are not the focus of the specific interest of this research into storytelling but represent stories in their own right. All Super Bowl advertisements were viewed again on YouTube. In every case, it was the first video option available on YouTube that was viewed if multiple links to the advertisement were offered for selection. The number of views and social statistics such as likes and dislikes were recorded in Table 11.

To establish how successful advertisements were from their cost of production, the available statistics on Ispot.tv only provided this information for eight of the Super Bowl advertisements (Table 12).

Each advertisement was then analysed to see whether they contained Gallo's storytelling elements. Table 13 and 14 illustrate the struggle, hero and villain as analysed and categorized story elements in the advertisements.

The advertisements were then viewed a third time to interpret whether their stories fit the storytelling model as originally developed by Aristotle and later expanded upon by Freytag (Table 15).

Online Activity, online views and social activity are summarized for the top twenty advertisements, as this is the total of available information on Ispot.tv for online and social activity (Table 16).

For the available advertising expenditure, calculations were made to determine advertising efficiency and the raw data from this analysis is presented in Table 17. Efficiency analysis for social activity is shown in Table 18 and this answers the question how much was invested to generate a single social action for each advertisement and ranks advertisements from most efficient to least efficient. The efficiency analysis in Table 19 describes the investment required to generate a single on-line view and ranks the responses from most efficient to least efficient. Table 20 indicates efficiency in the ability of online views to stimulate subsequent social activity.

3.6 Conclusions Regarding Data Collection

As there were inconsistencies when collecting the data we do not know the “true” number of advertisements that were shown during the Super Bowl, neither do we have all the statistics for the advertisements. Only those advertisements, shown on the day of the Super Bowl and consistently mentioned by all four websites, will be used in the analysis. The statistics that were available (for the top 25 advertisements) were used and analysed. This data set is considered to be adequate for the purpose of this research.

3.7 Types of Analysis Used

Statistical analyses of the count data gathered, recorded and reported in the appendices were conducted using the Minitab statistical software. Three analyses directly used functions available in the software package:

- Plotting the raw data as frequency histograms of the count data recorded by story element and storytelling process category classifications (function used was Pareto Plot);
- Tally ranking this data according to the magnitude of categories was used to establish relative rank order between the data (function used was Tally Table); and
- Two-sample t-test of difference to determine if there is a statistically significant dif-

ference between the 30-second and one-minute advertisement data was also performed (function used was 2-sample t-Test).

Factor analysis of individual advertisement statistics by cost and social activity was performed to develop relative efficiency ratios and this information was plotted in rank order from highest to the lowest to demonstrate relative return on investment and social media engagement indicators. The formulae are found in final column titles of Tables 18-20.

4 Findings

This chapter reports the findings drawn from analysis of the research into the information content of the Super Bowl 2016 advertisements.

4.1 Results

IQ1 – Classify category by frequency (Hero, Villain and Struggle)

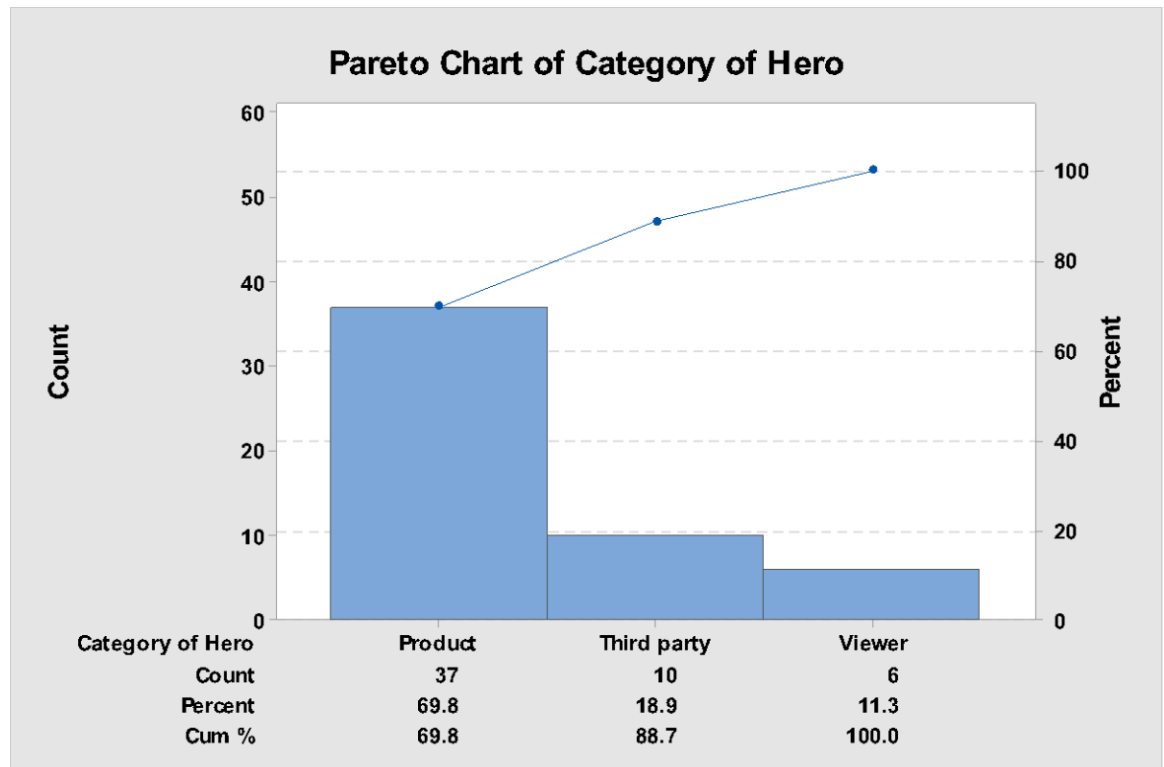


Figure 5: Pareto Chart of Category of Hero

IQ1: What elements of storytelling do these advertisements contain?

In 69.8% of advertisements, the product played the role of the hero, while in 18.9% it was a third party (e.g., a person or character who was featured in the advertisement as a user or consumer of the product). In addition, in 11.3% of advertisements, the viewer was depicted as the hero.

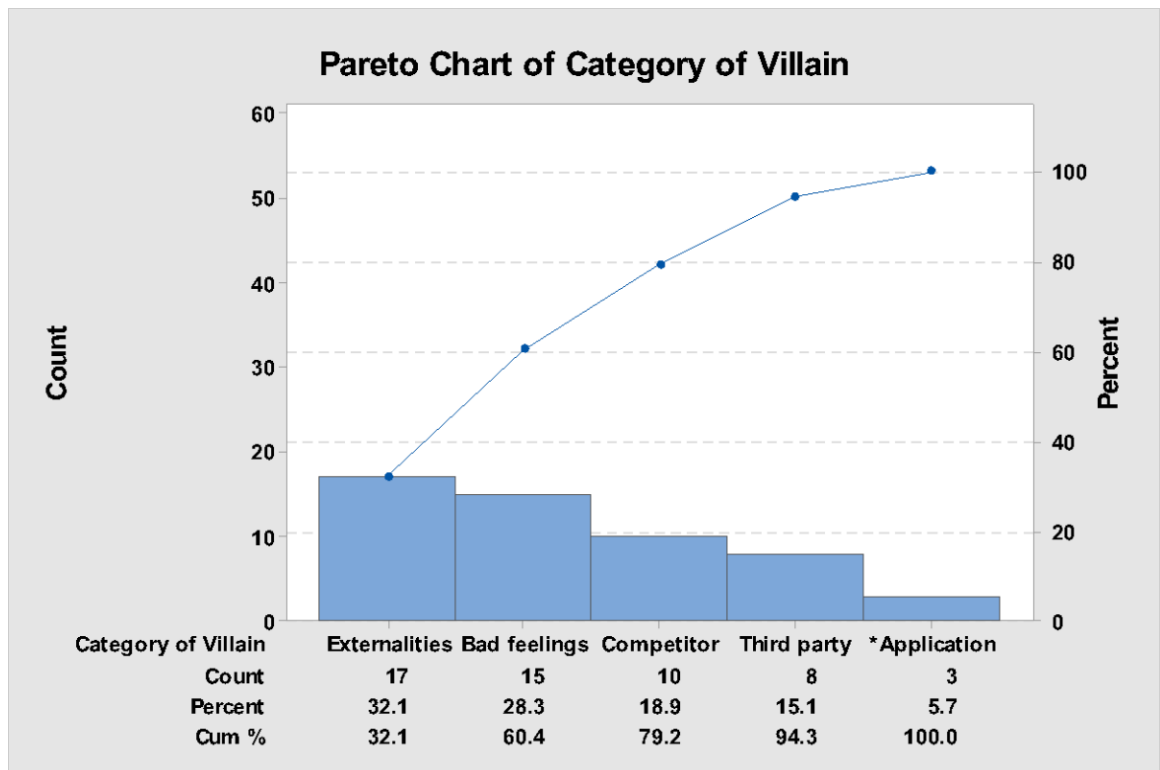


Figure 6: Pareto Chart of Villain

IQ1: What elements of storytelling do these advertisements contain?

Figure 6 shows that for 32.1% of advertisements the villain was an externality (an action or activity that is outside the main character, e.g., Mother Nature in the Acura NSX advertisement), while in 28.3% the villain was a bad feeling. In 18.9% the villain was a competitor while in 15.1% of the advertisements it was a third party. In just 3 of the advertisements (5.7%) the villain was identified as an “*Application” which is a miscellaneous category referring to: a “plain hotdog” as opposed to a “fancy one” in the Heinz ketchup commercial; breaking the limits of performance in the Intel commercial; and limitation to be overcome was within one’s own self in the Squarespace advertisements. Although externalities scored highest, the distribution for the remaining categories was relatively uniform.

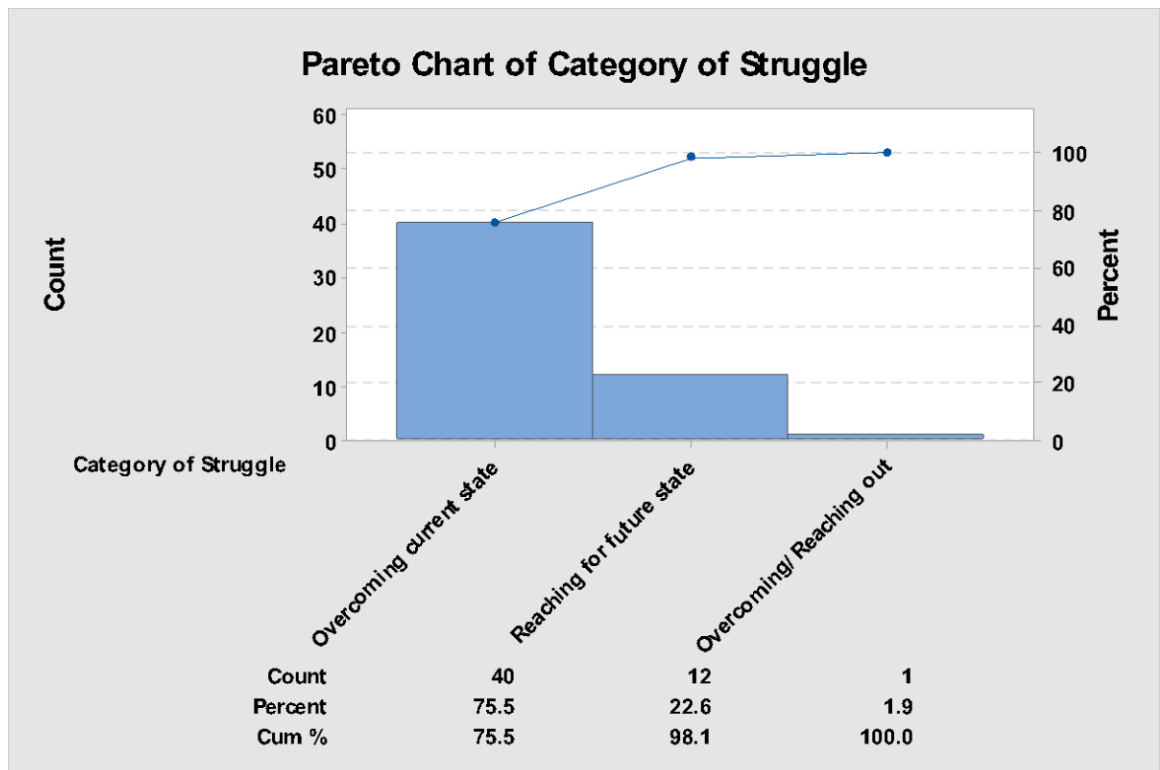


Figure 7: Pareto Chart of Category of Struggle

IQ1: What elements of storytelling do these advertisements contain?

Figure 7 shows us that in 75.5% of advertisements, “overcoming a current state” was the struggle (e.g., in the advertisement a past American astronaut overcomes his Alzheimer’s disease through his experience in driving an Audi R8). “Reaching for a future state” was evident in 22.6% of advertisements (e.g., the contribution of Jeep in helping people to overcome great difficulty throughout the evolution of its history). The one advertisement that was lab led both overcoming and reaching out was a social responsibility advertisement featuring Helen Mirren in a Budweiser advertisement encouraging the audience to drink more responsibly.

All advertisements in the Super Bowl, featured a villain, hero and struggle.

IQ2 – Frequency histogram of registered views, ranked by size

Table 6: Number of Views per Advertisement

Rank Order	Advertisement	Number of Views
1	Hyundai- First Date	2,603,784
2	Mtn Dew Kickstart: Puppymonkeybaby	2,257,370
3	Hyundai-Ryanville	2,008,044
4	The Bud Light Party	1,477,897
5	Pokemon 20	1,475,427
6	T-Mobile: Restricted Bling	986,434
7	AvosinSpace Avocados From Mexico	844,781
8	Honda Ridgeline-A New Truck to Love	833,523
9	Mini USA	814,521
10	Snickers- Marilyn	658,728
11	Budweiser USA-Simply put	622,427
12	Audi Commander	604,204
13	Skittles: The Portrait w. Steven Tyler	485,168
14	HEINZ Ketchup	460,039
15	NFL- Babies Choir	362,874
16	Doritos Ultrasound	250,895
17	Moving Day #MovinOnUp	210,865
18	T-Mobile: Drop the Balls	96,015
19	Coca-Cola: Coke Mini	69,187
20	Budweiser USA- Not Backing Down	25,651

IQ2: What are the perceived differences in the communication success of these advertisements?

Table 6 shows that the advertisement with the largest number of views at 2,603,784 was Hyundai-First Date, while Budweiser USA-Not backing Down ranked last and only had 25,651 views. Hyundai also placed third, with their second advertisement Hyundai-Ryanville, which was viewed 2,008,044 times. Both of the Hyundai advertisements featured celebrities combined with a humorous storyline to attract their viewers. Thus, it is difficult to determine which factor had a greater influence and played the highest role in attracting attention. However, the second ranked advertisement, Puppymonkeybaby by Mountain Dew, featured three regular boys (e.g., not celebrities) who were engaged in a humorous storyline. This provides some anecdotal evidence that humour sells well.

IQ3 – Three 2-sample hypothesis tests – 30-second vs. 1-minute ads

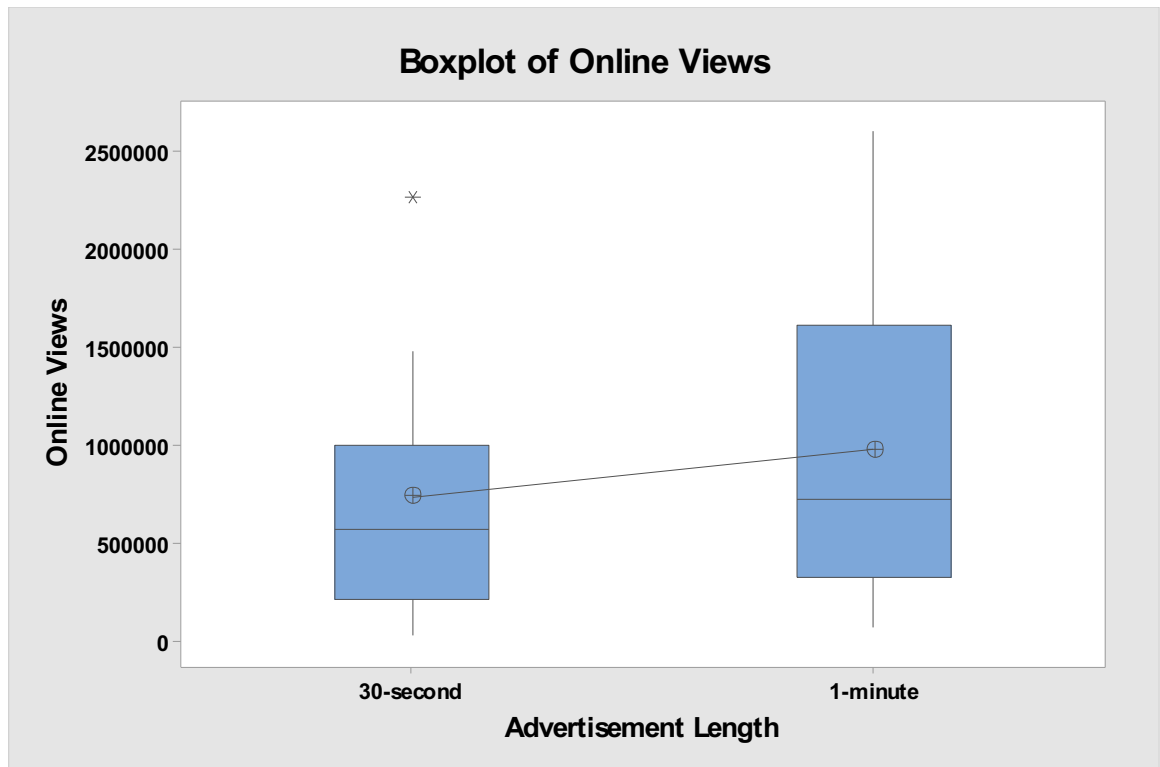


Figure 8: Two Sample T-Test and CI: Online Views, Category

IQ3 What are the differences in the storylines between the 30-second and one-minute advertisements?

When comparing the amount of views to length of advertisement, we can see that a one-minute advertisement was viewed more frequently than the 30-second advertisement.

Two-sample T for Online Views

Category	N	Mean	StDev	SE Mean
A	10	736860	681001	215351
B	10	977924	818805	258929

Difference = $\mu (A) - \mu (B)$
 Estimate for difference: -241064
 95% CI for difference: (-951607, 469478)
 T-Test of difference = 0 (vs \neq): T-Value = -0.72
 DF = 17
P-Value = 0.484

Since the P-Value, or the likelihood that the observed difference would happen by pure chance, is much greater than the normal level of significance (the P-Value less than 0.05), this comparison is not different in a statistically significant manner.

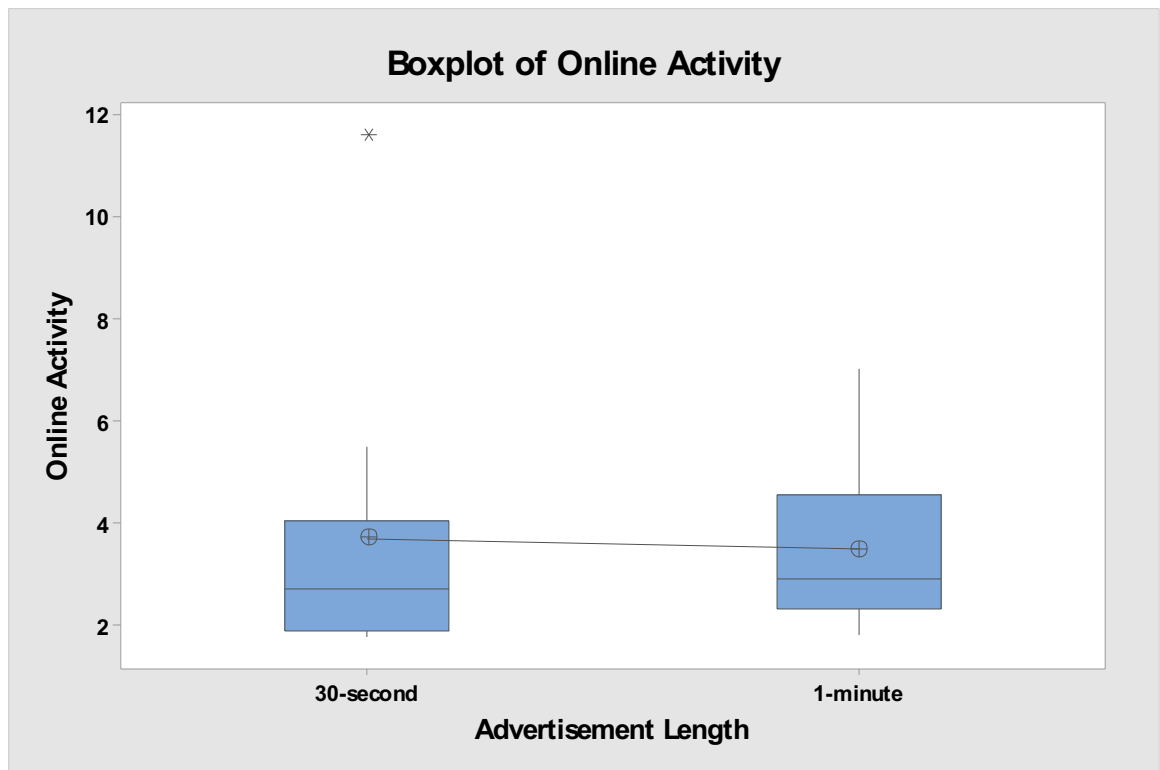


Figure 9: Two-Sample T-Test and CI: Online Activity, Category

IQ3 What are the differences in the storylines between the 30-second and one-minute advertisements?

When comparing the online activity to the length of the advertisement, there was a little more online activity for the one-minute advertisement.

Two-sample T for Online Activity

Category	N	Mean	StDev	SE Mean
A	10	3.69	3.01	0.95
B	10	3.49	1.60	0.51

Difference = μ (A) - μ (B)

Estimate for difference: 0.21

95% CI for difference: (-2.12, 2.54)

T-Test of difference = 0 (vs \neq): T-Value = 0.19

DF = 13

P-Value = 0.850

Once again, this comparison is not significant from a statistical point of view.

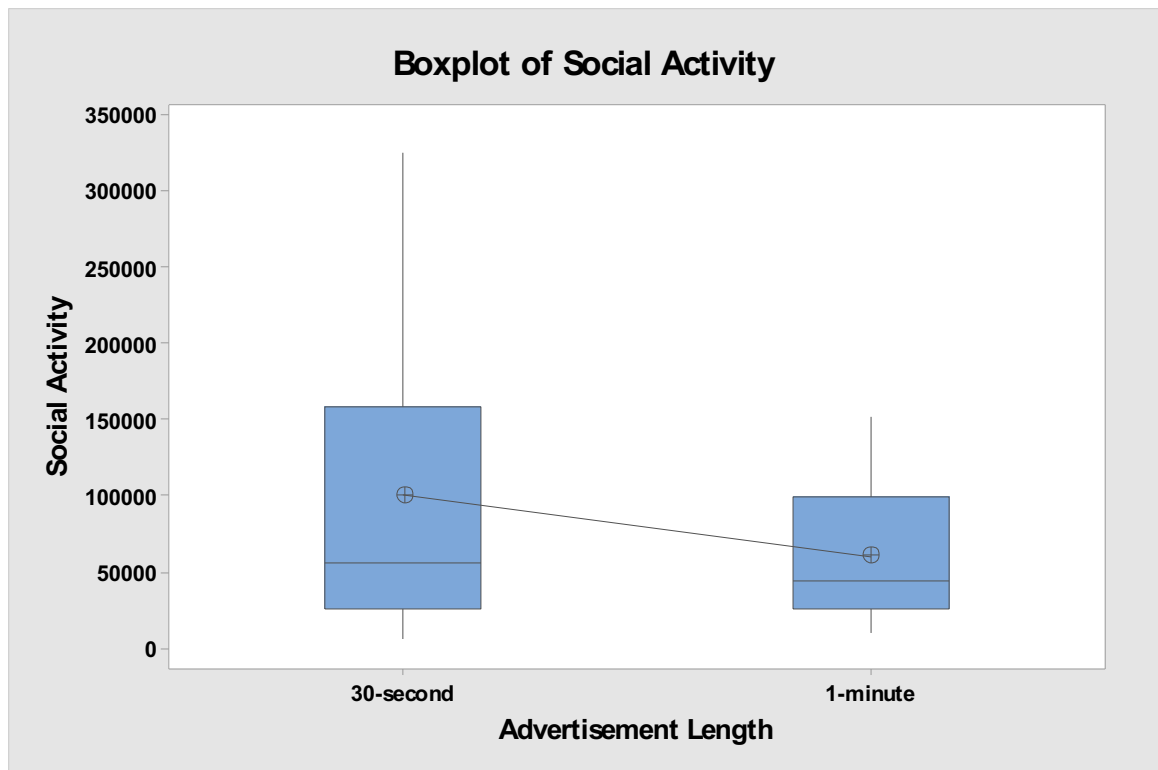


Figure 10: Two-Sample T-Test and CI: Social Activity, Category

IQ3 What are the differences in the storylines between the 30-second and one-minute advertisements?

Figure 10 shows us that a thirty-second advertisement had a much higher number of social activities in comparison to the one-minute advertisement. We can assume that the audience is more willing to view a thirty-second advertisement (especially on social media) than a one-minute.

Two-sample T for Social Activity

Category	N	Mean	StDev	SE Mean
A	10	99444	105122	33243
B	10	60044	44405	14042

Difference = μ (A) - μ (B)

Estimate for difference: 39400

95% CI for difference: (-39226, 118027)

T-Test of difference = 0 (vs \neq): T-Value = 1.09

DF = 12

P-Value = 0.296

Again, this comparison is not statistically significant. There were no significant differences visible when comparing the two alternative lengths, as all advertisements contained the fundamental principles of storytelling.

IQ4 – frequency histogram of social activity and ranked in order

Table 7: Social Activity per Advertisement

Rank Order	Advertisements	Social Activity
1	Mtn Dew Kickstart: Puppymonkeybaby	323,807
2	T-Mobile: Drop the Balls	233,591
3	Budweiser USA-Simply put	151,815
4	Doritos Ultrasound	132,405
5	HEINZ Ketchup	113,973
6	T-Mobile: Restricted Bling	100,905
7	Coca-Cola: Coke Mini	97,577
8	NFL- Babies Choir	67,692
9	Budweiser USA- Not Backing Down	61,405
10	Skittles: The Portrait w. Steven Tyler	49,487
11	Audi Commander	47,627
12	Honda Ridgeline-A New Truck to Love	39,271
13	Hyundai-Ryanville	36,480
14	Snickers- Marilyn	33,592
15	Pokemon 20	30,529
16	The Bud Light Party	26,632
17	Moving Day #MovinOnUp	22,889
18	AvosinSpace Avocados From Mexico	9,921
19	Hyundai- First Date	9,551
20	Mini USA	5,733

Table 7 shows that Mountain Dew Kickstart- Puppymonkeybaby scored highest in social activity with 323,807. The advertisement that scored lowest on social activity was Mini USA with 5,733.

IQ4 Which advertisements were most successful in terms of consumer impact as indicated by the amount of social media activity following the appearance of the advertisement?

According to the data Mountain Dews Puppymonkeybaby as well as T-Mobile Drop the Balls were among the most successful advertisements in relation to social activity.

IQ5 – Gallo’s Storytelling Elements in Advertisements

Tables 13 and 14 present the analyses of the story elements that were described by Gallo and Table 15 presents the analysis of the way that the storytelling process was applied in the advertisements. Based on this analysis, two observations can be made: (1) all of the Super Bowl advertisements contained all of Gallo’s storytelling elements of a struggle, villain and hero, and (2) all of the Super Bowl advertisements followed the five acts of the storytelling process. Therefore, no further analysis was done.

IQ6 – Ratio Analysis of Efficiency and Cost-effectiveness Ranked in Order

Three different analyses were conducted using the raw data in Appendix Table 12:

Table 18 in the Appendix answers question: how much does it cost to gain a social activity response (e.g., investment per social response). Only eight advertisements had the advertising spend available.

Out of these eight, T-Mobile’s advertisement Restricted Bling spent the most at an estimated \$10,267,440 however only ranked sixth when it came to acquired social activity with 100,905 social activities taking place. Their ratio was third highest at \$101.75 per social activity.

Doritos Ultrasound advertisement spent the least amount of money at \$4,737,998 and ranked fourth on social activity with 132,405 hits. Their ratio was \$35.78 per social activity.

Mountain Dews Puppybabymonkey advertisement scored first when it came to social activity with 323,807 hits and spent \$8,830,184 on their advertisement, however their ratio was lowest with \$27.27 per social activity.

Thus, the question itself is difficult to answer, as there are many variables as to how much it costs to gain a social activity response.

The top three advertisements were: Mountain Dew: Puppymonkeybaby, T-Mobile: Drop the Balls and Doritos Ultrasound. Puppybabymonkey had no variables- there were no celebrities and there was no history to the advertisement.

T-Mobile: Drop the Balls on the other hand featured Steve Harvey (the Miss Universe host who on December 20th 2015 announced the wrong winner of Miss Universe.) The advertisement featured Harvey apologizing to the viewer again – it played upon his prior mistakes and entertained the audience.

Doritos Ultrasound had no variables also – it merely played upon humour and "life when your wife is pregnant." Puppybabymonkey spent \$4,092,186 more than Doritos did. From this, we can conclude that if the storyline is present and well implemented the cost to get social activity responses is dramatically lower.

Table 19 in the Appendix answers question: how much does it cost to generate a single online view (e.g., investment required per online view).

The data for viewing was accessed last on April 20th 2016. It is highly likely the numbers have since grown.

In table 19, we see that Puppymonkeybaby has placed first with a cost of \$3.91 to generate a single view. Their total amount of views were \$2,257,370. Pokemon 20 ranked 5th when it came to estimated advertisement cost, at \$4,926,220 and received lowest amount of views at \$96,015, making their ratio spend per online view \$71.38.

What is interesting is how T-Mobile Restricted Bling placed second when it came to online views. The total amount of views was \$2,008,044. They ranked first with their advertising spend at \$10,267,440 and were second best when it came to their ratio of \$5.11 per online view.

Analysing Puppymonkeybaby, which scored best and had no variables, then the average cost per a single view was \$3.91.

Table 20 in the Appendix answers question: how many online views does it take to generate a social action? (e.g., views per social action).

When analysing how many online views it takes to generate a social action the advertisement that was most efficient was HEINZ Ketchup. For every 2.20 views, one social action took place.

T-Mobile Restricted Bling was least efficient as it took 19.84 views to generate a social activity. This advertisement featured music artist Drake. It is possible that the celebrity may have been the reason views were generated but the story of the advertisement was not strong enough to encourage social activity.

HEINZ Ketchup featured no celebrity and no prior history and so their efficiency ranking is probably best to represent how many views it takes to generate a social action, at 2.20.

IQ7 What recommendations could be made regarding storytelling elements that should be included in future Super Bowl advertisements?

For the advertisements that scored lowest on social activity and online views, it is evident that although all elements of storytelling could be found they were not strong enough.

In particular when analysing the five acts of storytelling, the reversal played a very important role as it lead to the denouement which ultimately would be what the viewer remembers- that feeling towards the end.

Super Bowl advertisements could thus be more critical when implementing reversal and denouement, making sure to tie them together to create a greater impact and thus generate more views and social activity.

4.2 Summary

To summarize:

- All Super Bowl advertisers of 2016 managed to implement storytelling successfully into their advertisements.
- The major difference in the communication success was evident in humour – the funnier the advertisement, the more social activity it generated.
- Although 30-second advertisements were more likely to generate social activity responses, there was no major difference if the one-minute advertisements had a good story to tell.
- The most successful advertisement in terms of consumer impact were: Mountain Dew: Puppybabymonkey; T-Mobile: Drop the Balls; and Budweiser: Simply put.
- All Super Bowl advertisements contained the fundamental building blocks for a good story: villain, hero, struggle and the Five Acts of storytelling. There was no significant difference in the Top 25 as listed by www.ispot.tv.
- The most cost effective advertisements in regards to cost per social activity response were: Mountain Dew: Puppybabymonkey; T-Mobile: Drop the Balls: and Doritos: Ultrasound.
- The most efficient advertisement per cost to generate a single view was Mountain Dew: Puppybabymonkey
- The most efficient advertisement when it came to how many online views did it take to generate social activity was HEINZ Ketchup.

To conclude, implementing the perfect story is a difficult process and difficult to analyse. Those advertisements that had no history and did not employ celebrities can be deemed

most successful at having implemented a strong storyline because their views/social activity was based just on the attractiveness of their storyline.

Those advertisements, which used celebrities or history, may be memorable for the story they portrayed or the humorous ride the viewer enjoyed however, that does not mean that they will be remembered for their product or service and this is crucial to the survival of businesses.

4.3 Trustworthiness of Results

Due to the reoccurring inconsistencies in these sources, the results are not fully reliable, but useful results can be inferred as a step toward a more reliable analysis in the future.

4.4 Ethical Viewpoints

The only ethical issue involved in this research is the basic consideration of the way that advertisements manipulate viewers through the subtle seduction of their feelings to create a need for the products. This ethical issue goes well beyond the scope of this paper and the subject of this research.

5 Conclusions and Recommendations

This chapter draws conclusions about the use of the process of storytelling as found in the analysis of Super Bowl 2016 advertisements. In addition, the chapter makes recommendations for future research to extend this study and personal observations about the thesis process and insights from the learning are presented.

5.1 Suggestions for Further Research

The most important suggestions for future research into an advertising program like this are as follows:

- Capture the data at a single point in time as the web-based data is dynamically changing as new viewers experience the advertisements and the experience base grows over time. It would be good to look at online views and social activity over time to see how “permanent” is the advertisement’s influence and does it actually grow as viewer “word of mouth” expands its reach.
- Attempt to influence the way that the data is recorded during the Super Bowl for the advertising periods by the market research companies so that more extensive records are maintained. This way more data would be available for financial analysis and improved analysis on social impact (e.g., likes, shares, etc.) can be done.
- Conduct the analysis by an expert panel rather than a single person doing the ranking. This will lead to more objectivity in the results.

5.2 Evaluation of Thesis Process

The following lessons were learned in the research preparation and writing of this thesis:

- A thesis requires a lot more work than a paper for a normal class.
- Data collection is difficult especially when all sites provide different information and nothing is constant.
- Learning the core elements of Storytelling and applying that knowledge to Super Bowl advertisements, requires time and good analytical skills. Fortunately, the latter was already acquired however timing was tight and the thesis had to progress at a faster pace than desired. However, in light of things, with excellence guidance from my thesis advisors, the thesis goals were achieved within the scheduled timeframe.

5.3 Evaluation of Own Learning

This thesis provided an opportunity to understand the theory of storytelling and the history of its development. It also provided insight into the link between storytelling and the process of communication and its evolution as the various media channels developed. It also

allowed me to learn how stories are constructed and applied in advertising and marketing.

This thesis encouraged the development of analytical thinking in analysing advertisements using different theoretical frameworks. Digging deeper than the visual display of the data behind the advertisements by listening to the music, identifying key words and watching the actions required to develop a successful analysis. Of all the classifications required in this experiential learning, the most difficult category to analyse was identifying the “reversal” event in the Five Acts of Storytelling. This required many viewings of the videos, as the reversal was often a subtle transition, especially when it came to Mountain Dew’s Puppymonkeybaby advertisement: <https://www.youtube.com/watch?v=ql7uY36-LwA>.

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Appendix – Data Tables

Table 8: Data Base of Super Bowl 50 Commercials (2 pages)

No.	Advert	Company	Quarter	Product	Point
1	Hyundai- First Date	Hyundai	First	Hyundai-Genesis	Persuade
2	Mtn Dew Kickstart: Puppymonkeybaby	Mountain Dew Kickstart	First	Dew Juice	Persuade
3	Hyundai-Ryanville	Hyundai	Second	Hyundai-Elantra	Persuade
4	Pokemon 20	Pokemon	Third	Pokemon	Persuade/Inform
5	The Bud Light Party	Bud Light	Second	Beer	Persuade
6	T-Mobile: Restricted Bling	T-Mobile	Fourth	Wireless carriers	Persuade
7	AvosinSpace Avocados From Mexico	Avocados From Mexico	First	Avocados	Persuade
8	Honda Ridgeline-A New Truck to Love	Honda	Third	Honda Ridgeline	Persuade
9	Mini USA	MINI	Third	Mini Clubman	Persuade
10	Snickers- Marilyn	Snickers	First	Snickers	Persuade
12	Budweiser USA-Simply put	Budweiser	Fourth	Drunk Driving	Inform
13	Audi Commander	Audi	First	Audi R8	Persuade
14	Skittles: The Portrait w. Steven Tyler	Skittles	Second	Skittles	Persuade
15	HEINZ Ketchup	HEINZ	Third	Ketchup	Persuade
16	NFL- Babies Choir	NFL	Fourth	NFL	Inform
17	Budweiser USA- Not Backing Down	Budweiser	Third	Beer	Persuade
18	Doritos Ultrasound	Doritos	First	Doritos Chips	Persuade
19	Moving Day #MovinOnUp	Apartments.com	First	Apartments.com	Inform
20	T-Mobile: Drop the Balls	T-Mobile	Second	Wireless carriers	Persuade
21	Coca-Cola: Coke Mini	Coca-Cola	Second	Coke Mini	Persuade
22	4*4ever	Jeep	Fourth	Jeep-75 years anniversary	Inform
24	Acura NSX-What He Said	Acura	First	NSX	Persuade
25	Advil Distant Memory	Advil	First	Advil	Persuade
26	Amazon Echo #BaldwinBowl	Amazon	Third	Amazon Echo	Persuade
27	AXE-Find Your Magic	AXE	Fourth	Axe Grooming	Persuade
28	Butterfinger's Bolder Than Bold Jump	Butterfinger	Third	Butterfingers	Persuade

29	Colgate #EveryDropCounts	Colgate	Fourth	Save water	Inform
30	Death Wish Coffee Company-Strom's a-Brewin	Death Wish Coffee	Third	Coffee	Persuade
32	Doritos Dogs	Doritos	Third	Doritos Chips	Persuade
34	Fitbit-Dualties	FitBit	Third	Fitness Watch	Persuade
35	Great Loans for Great People	SoFi.com	First	Loans	Persuade
37	Hold Your Breath: SunTrust onUp Movement	SunTrust	Fourth	Loans	Persuade
38	Hyundai-The Chase	Hyundai	First	Hyundai	Persuade
40	Intel	Intel	Third	Advances in Technology	Inform
41	Jeep-Portraits	Jeep	Halftime	Jeep-75 years anniversary	Persuade/Inform
43	Joy of Pepsi ft Janelle Monae	Pepsi	Halftime	Pepsi	Persuade
44	Kia Optima-Walk in Closet	Kia	Third	Kia Optima	Persuade
45	LG Man From The Future	LG	Third	LG OLED TV	Persuade
47	Marmot Love The Outside	Marmot	First	Marmot	Persuade
49	Michelob ULTRA	Michelob	First	Beer	Persuade
50	New Schick Hydro-Robot Razors	Schick Hydros	Fourth	Razors	Persuade
51	PayPal-There's a New Money in Town	PayPal	First	PayPal	Persuade
52	Persil ProClean	Persil	Second	Persil	Persuade
53	Rocket Mortgage: What We Were Thinking	Quicken Loans	First	Quick Loans	Persuade
54	Shock Top - Unfiltered Talk with T.J Miller	Shock Top	First	Beer	Persuade
56	Squarespace: Real Talk with Key and Peele	SquareSpace	First	Website	Persuade
57	Text Talk	No More	Halftime	No More	Inform
58	The Jungle Book Official Trailer	Disney	First	Movie	Persuade
59	Toyota Prius: The Longest Chase #GoPriusGo	Toyota	Second	Toyota Prius	Persuade
61	WeatherTech: Resources	Weather Tech	Second	Weather Tech	Persuade/Inform
62	Wix.com: Kung Fu Panda discovers Wix Power	Wix.com	Third	Website	Persuade

Table 9: Advertising Rankings (2 Pages)

No.	Advert	Company	Top 25 Ads	The 51 Shown	Super Bowl-ads.com
1	Hyundai- First Date	Hyundai	X	X	X
2	Mtn Dew Kickstart: Puppymonkeybaby	Mountain Dew	X	X	X
3	Hyundai-Ryanville	Hyundai	X	X	X
4	Pokemon 20	Pokemon	X	X	X
5	The Bud Light Party	Bud Light	X	X	X
6	T-Mobile: Restricted Bling	T-Mobile	X	X	X
7	AvosinSpace Avocados From Mexico	Mexico Avocados	X	X	X
8	Honda Ridgeline-A New Truck to Love	Honda	X	X	X
9	Mini USA	MINI	X	X	X
10	Snickers- Marilyn	Snickers	X	X	X
12	Budweiser USA-Simply put	Budweiser	X	X	X
13	Audi Commander	Audi	X	X	X
14	Skittles: The Portrait w. Steven Tyler	Skittles	X	X	X
15	HEINZ Ketchup	HEINZ	X	X	X
16	NFL- Babies Choir	NFL	X		X
17	Budweiser USA- Not Backing Down	Budweiser	X	X	X
18	Doritos Ultrasound	Doritos	X	X	X
19	Moving Day #MovinOnUp	Apartments.com	X	X	X
20	T-Mobile: Drop the Balls	T-Mobile	X	X	X
21	Coca-Cola: Coke Mini	Coca-Cola	X		X
22	4*4ever	Jeep		X	X
24	Acura NSX-What He Said	Acura		X	X
25	Advil Distant Memory	Advil			X
26	Amazon Echo #BaldwinBowl	Amazon		X	X
27	AXE-Find Your Magic	AXE		X	X
28	Butterfinger's Bolder Than Bold Jump	Butterfinger		X	X

29	Colgate #EveryDropCounts	Colgate		X	X
30	Death Wish Coffee Company-Strom's a-Brewin	Death Wish Coffee		X	
32	Doritos Dogs	Doritos		X	X
34	Fitbit-Dualties	FitBit		X	X
35	Great Loans for Great People	SoFi.com		X	X
37	Hold Your Breath: SunTrust onUp Movement	SunTrust	X		X
38	Hyundai-The Chase	Hyundai			X
40	Intel	Intel			
41	Jeep-Portraits	Jeep		X	X
43	Joy of Pepsi ft Janelle Monae	Pepsi		X	X
44	Kia Optima-Walk in Closet	Kia		X	X
45	LG Man From The Future	LG		X	X
47	Marmot Love The Outside	Marmot		X	X
49	Michelob ULTRA	Michelob	X		X
50	New Schick Hydro-Robot Razors	Schick Hydros		X	
51	PayPal-There's a New Money in Town	PayPal		X	X
52	Persil ProClean	Persil			X
53	Rocket Mortgage: What We Were Thinking	Quicken Loans		X	X
54	Shock Top - Unfiltered Talk with T.J Miller	Shock Top		X	X
56	Squarespace: Real Talk with Key and Peele	SquareSpace		X	X
57	Text Talk	No More			X
58	The Jungle Book Official Trailer	Disney			
59	Toyota Prius: The Longest Chase #GoPriusGo	Toyota			X
61	WeatherTech: Resources	Weather Tech		X	
62	Wix.com: Kung Fu Panda discovers Wix Power	Wix.com		X	X

Table 10: Social Response to Advertisements Raw Data

No.	Advert	Company	Online Activity	Online Views	Social Actions
1	Hyundai- First Date	Hyundai	7.00%	2,603,784	96551
2	Mtn Dew Kickstart: Puppymonkeybaby	Mountain Dew	11.58%	2,257,370	323.807
3	Hyundai-Ryanville	Hyundai	4.54%	2,008,044	36480
4	Pokemon 20	Pokemon	3.40%	1,475,427	30.529
5	The Bud Light Party	Bud Light	3.39%	1477897	26632
6	T-Mobile: Restricted Bling	T-Mobile	4.11%	986434	100905
7	AvosinSpace Avocados From Mexico	Mexico Avocados	1.81%	844.781	9.921
8	Honda Ridgeline-A New Truck to Love	Honda	2.44%	833.523	39.271
9	Mini USA	MINI	1.75%	814.521	5.733
10	Snickers- Marilyn	Snickers	2:00%	658.728	33.592
12	Budweiser USA-Simply put	Budweiser	4.60%	622.427	151.815
13	Audi Commander	Audi	2.42%	604.204	47.627
14	Skittles: The Portrait w. Steven Tyler	Skittles	2.04%	485.168	49.487
15	HEINZ Ketchup	HEINZ	3.46%	460.039	113973
16	NFL- Babies Choir	NFL	2.23%	362.874	67.692
17	Budweiser USA- Not Backing Down	Budweiser	1.90%	256.51	61.405
18	Doritos Ultrasound	Doritos	3.54%	250.895	132.405
19	Moving Day #MovinOnUp	Apartments.com	1.79%	210.865	22.889
20	T-Mobile: Drop the Balls	T-Mobile	5.47%	96.015	233.591
21	Coca-Cola: Coke Mini	Coca-Cola	2.35%	69.187	97.577

Table 11: YouTube Data Summary – Raw Data (2 Pages)

No.	Adverts	Views	Likes	Dislikes	Length
1	Mtn Dew Kickstart: Puppymonkeybaby	2511909	60935	13228	0:32
2	Mobile Strike	49499915	18668	9069	1:06
3	The Bud Light Party	15387375	11719	8319	1:00
4	Hyundai- First Date	15112384	76803	8031	1:00
5	Hyundai-Ryanville	11468311	27301	7024	0:46
6	Pokemon 20	24720516	128867	6639	1:10
7	Mini USA	20998322	8216	4816	0:30
8	Toyota Prius: The Longest Chase #GoPriusGo	5489893	10025	3520	1:40
9	Kia Optima-Walk in Closet	4815801	7661	2716	1:28
10	Jeep-Portraits	12288048	9515	2710	1:08
11	Budweiser USA- Not Backing Down	2087643	2524	2174	1:00
12	Coca-Cola: Coke Mini	9607652	56362	2044	1:02
13	Hyundai-The Chase	26044692	4643	1882	0:31
14	NFL- Babies Choir	4488431	17753	1867	3:07
15	HEINZ Ketchup	6731494	25113	1784	1:01
16	T-Mobile: Drop the Balls	9952718	27579	1689	0:31
17	PayPal-There's a New Money in Town	1801329	2016	1079	0:55
18	Rocket Mortgage: What We Were Thinking- Quicken Loans	787435	456	864	1:00
19	Skittles: The Portrait w. Steven Tyler	20005800	11466	716	0:31
20	Butterfinger's Bolder Than Bold Jump	1250098	1146	642	0:31
21	T-Mobile: Restricted Bling	6546220	9338	564	1:00
22	Shock Top - Unfiltered Talk with T.J Miller	3465372	3438	552	1:25
23	4*4ever	1698965	3099	498	1:07
24	LG Man From The Future	4038514	2843	495	1:00
25	Snickers- Marilyn	11536988	8052	413	0:31
26	Great Loans for Great People	6278195	369	312	0:31
27	AXE-Find Your Magic	9974945	9909	307	1:00

28	Audi Commander	2812389	13601	271	1:30
29	Amazon Echo #BaldwinBowl	18863639	2935	268	1:01
30	Doritos Ultrasound	10096052	5620	223	0:31
31	Michelob ULTRA	6114915	296	214	0:30
32	Honda Ridgeline-A New Truck to Love	7730117	4668	182	1:10
33	Acura NSX-What He Said	6569802	1043	176	0:30
34	Moving Day #MovinOnUp	6181281	1851	144	1:00
35	Joy of Pepsi ft Janelle Monae	1522459	1446	126	0:31
36	Wix.com: Kung Fu Panda discovers the Power of Wix	4366941	1444	95	0:34
37	Marmot Love The Outside	444025	1347	79	0:30
38	Squarespace: Real Talk with Key and Peele	3133451	558	67	0:41
39	AvosinSpace Avocados From Mexico	3245819	2991	62	1:00
40	Budweiser USA-Simply put	104524	382	52	1:00
41	Persil ProClean	1933070	62	29	0:15
42	Text Talk	58529	94	24	0:30
43	Doritos Dogs	7377868	693	20	0:30
44	Hold Your Breath: SunTrust onUp Movement	193555	189	19	1:10
45	Fitbit-Dualties	433283	331	18	0:31
46	Advil Distant Memory	97755	124	17	0:30
47	WeatherTech: Resources	445304	110	17	0:30
48	New Schick Hydro-Robot Razors	139943	160	9	0:30
49	Intel	35863	83	3	0:31
50	Turbo Tax: Never a sell out	9818	34	2	1:01
51	Colgate #EveryDropCounts	62235	225	18	0:30
52	Death Wish Coffee Company-Strom's a-Brewin	3305046	4864	362	0:31

Table 12: Spending by Advertisement (Limited data)

Advert	Company	Quarter	Time	Online Activity	Online Views	Social Activity	Est. TV Spend
T-Mobile: Restricted Bling	T-Mobile	Fourth	1:00	4.11%	986434	100905	10,267,440
Doritos Ultrasound	Doritos	First r	0:30	3.54%	250.895	132.405	4,737,998
Hyundai-Ryanville	Hyundai	Secondr	1:51	4.54%	2,008,044	36480	4,829,781
HEINZ Ketchup	HEINZ	Third	0:30	3.46%	460.039	113973	4,900,392
Pokemon 20	Pokemon	Third	0:30	3.40%	1,475,427	30.529	4,926,220
T-Mobile: Drop the Balls	T-Mobile	Second	0:30	5.47%	96.015	233.591	7,928,991
Mtn Dew Kickstart: Pupy pymonkeybaby	Mountain Dew Kickstart	First	0:32	11.58%	2,257,370	323.807	8,830,184
Budweiser USA-Simply put	Budweiser	Fourth	1:00	4.60%	622.427	151.815	9,100,000

Table 13: IQ1 – Nature of Struggles Observed in Advertisements (3 Pages)

Advert	What is the Struggle	Category of Struggle
4*4ever	The journey	Reaching for future state
Acura NSX-What He Said	Making it into the perfect car	Overcoming current state
Advil Distant Memory	Overcoming the pain	Overcoming current state
Amazon Echo #BaldwinBowl	Marino's dancing	Overcoming current state
Audi Commander	The astronaut won't eat	Overcoming current state
AvosinSpace Avocados From Mexico	Perfection	Reaching for future state
AXE-Find Your Magic	Society/Judgements	Overcoming current state
Budweiser USA- Not Backing Down	To stand out	Overcoming current state
Budweiser USA-Simply put	Helen Mirren introducing herself	Overcoming/Reaching out
Butterfinger's Bolder Than Bold Jump	Being bold	Overcoming current state
Coca-Cola: Coke Mini	Stealing the mini coke	Overcoming current state
Colgate #EveryDropCounts	Water being wasted	Overcoming current state
Death Wish Coffee Company-Strom's a-Brewin	The storm	Overcoming current state
Doritos Dogs	The dogs not being able to get the Doritos	Overcoming current state
Doritos Ultrasound	The man eating Doritos	Reaching for future state
Fitbit-Dualties	Life challenges	Overcoming current state
Great Loans for Great People	Being great enough to get a loan	Overcoming current state
HEINZ Ketchup	The hot dogs reaching the ketchup	Overcoming current state
Hold Your Breath: SunTrust onUp Movement	Financial stress	Overcoming current state
Honda Ridgeline-A New Truck to Love	The sheep singing their song	Overcoming current state
Hyundai- First Date	The date	Overcoming current state
Hyundai-Ryanville	The distraction	Overcoming current state
Hyundai-The Chase	Running away from the bear	Overcoming current state
Intel	The evolution	Reaching for future state
Jeep-Portraits	The evolution of Jeep's history	Reaching for future state
Joy of Pepsi ft Janelle Monae	Enjoyment	Reaching for future state

Kia Optima-Walk in Closet	Standing out	Overcoming current state
LG Man From The Future	Maintaining the future	Reaching for future state
Marmot Love The Outside	Not spending enough time outside	Overcoming current state
Michelob ULTRA	Getting up	Overcoming current state
Mini USA	Labels	Overcoming current state
Mobile Strike	The fight	Overcoming current state
Moving Day #MovinOnUp	Moving to another apartment	Overcoming current state
Mtn Dew Kickstart: Puppymonkeybaby	Chilling	Overcoming current state
New Schick Hydro-Robot Razors	War between razors	Overcoming current state
NFL- Babies Choir	Happiness	Reaching for future state
oicisDifferent.com- "ENVY"-Opioid Induced Constipation	Constipation	Overcoming current state
PayPal-There's a New Money in Town	Old money	Overcoming current state
Persil ProClean	Cleaning stains	Overcoming current state
Pokemon 20	Ambition/being able to do that	Overcoming current state
Rocket Mortgage: What We Were Thinking	Misunderstanding mortgages	Reaching for future state
Shock Top - Unfiltered Talk with T.J Miller	One ups man ship/Verbal dueling	Overcoming current state
Skittles: The Portrait w. Steven Tyler	Alignment between S.T and the portrait (Real vs. Artificial)	Overcoming current state
Snickers- Marilyn	Doing a photo shoot	Overcoming current state
Squarespace: Real Talk with Key and Peele	Doing a web space	Overcoming current state
T-Mobile: Drop the Balls	Analogy- between Steve Harvey's Miss America blooper and wireless telecoms	Overcoming current state
T-Mobile: Restricted Bling	Including boring detail in an ad	Overcoming current state
Text Talk	Violent relationships	Overcoming current state
The Bud Light Party	Bringing people together	Reaching for future state
Toyota Prius: The Longest Chase #GoPriusGo	Escaping	Overcoming current state
Turbo Tax: Never a sell out	Selling out	Overcoming current state
WeatherTech: Resources	Remaining in America/not outsourcing	Reaching for future state
Wix.com: Kung Fu Panda discovers Wiz Power	Getting more customers	Reaching for future state

Table 14: IQ1 – Assessment of Hero and Villain Roles in Advertisements (3 pages)

Advert	Who is the Hero	Category of Hero	Who is the Villain	Category of Villain
4*4ever	The Jeep	Product	The terrain/the weather/landscape	Externalities
Acura NSX-What He Said	The engineer	Third party	Mother nature	Externalities
Advil Distant Memory	Advil	Product	Pain	Bad feelings
Amazon Echo #BaldwinBowl	Amazon Echo	Product	Marino	Third party
Audi Commander	Audi	Product	Retirement/boredom	Bad feelings
AvosinSpace Avocados From Mexico	Avocados	Product	Everything else	Externalities
AXE-Find Your Magic	AXE-being you	Product	Society	Externalities
Budweiser USA- Not Backing Down	Budweiser	Product	Fitting in	Externalities
Budweiser USA-Simply put	Viewer	Viewer	Drunk Driving	Bad feelings
Butterfinger's Bolder Than Bold Jump	Product	Product	Mother	Third party
Coca-Cola: Coke Mini	Antman	Third party	Hulk	Third party
Colgate #EveryDropCounts	Viewer	Viewer	Your bad habits	Externalities
Death Wish Coffee Company-Strom's a-Brewin	Coffee	Product	The weather	Externalities
Doritos Dogs	The dogs	Third party	The shop keeper	Third party
Doritos Ultrasound	Doritos	Product	The pregnancy	Externalities
Fitbit-Dualties	Viewer	Viewer	Challenges	Externalities
Great Loans for Great People	The loans	Product	Other companies	Competitor
HEINZ Ketchup	HEINZ	Product	Being a plain hotdog	*Application
Hold Your Breath: SunTrust onUp Movement	SunTrust	Product	Financial stress	Externalities
Honda Ridgeline-A New Truck to Love	Honda	Product	People	Externalities
Hyundai- First Date	Hyundai	Product	The father	Third party

Hyundai-Ryanville	Hyundai	Product	Ryan- the good looking distraction	Third party
Hyundai-The Chase	Hyundai	Product	The bear	Third party
Intel	Intel	Product	Limits	*Application
Jeep-Portraits	Viewer	Viewer	Selfishness	Bad feelings
Joy of Pepsi ft Janelle Monae	Pepsi	Product	Not having pepsi	Bad feelings
Kia Optima-Walk in Closet	Kia Optima	Product	Blending in	Externalities
LG Man From The Future	The man	Third party	The others	Competitor
Marmot Love The Outside	Marmot	Product	The human	Third party
Michelob ULTRA	Hyperactivity	Third party	Normal activity	Bad feelings
Mini USA	Mini	Product	Society	Externalities
Mobile Strike	Viewer	Viewer	Others	Externalities
Moving Day #MovinOnUp	apartments.com	Product	Other companies	Competitor
Mtn Dew Kickstart: Puppymonkeybaby	Puppymonkeybaby	Third party	Boredom	Bad feelings
New Schick Hydro-Robot Razors	New Schick	Product	The other razor	Competitor
NFL- Babies Choir	The people	Third party	Not winning	Bad feelings
oicisDifferent.com- "ENVY"-Opioid Induced Constipation	oic	Product	Opiods	Bad feelings
PayPal-There's a New Money in Town	New money	Product	Old habits	Competitor
Persil ProClean	Persil Proclean	Product	Other detergents Quality standards	Competitor
Pokemon 20	Viewer	Viewer	Discouragement	Bad feelings
Rocket Mortgage: What We Were Thinking	Rocket Mortgage	Product	Classical economics	Competitor
Shock Top - Unfiltered Talk with T.J Miller	T.J Miller	Third party	Orange Shock Top	Bad feelings
Skittles: The Portrait w. Steven Tyler	Steven Tyler	Third party	Portrait	Externalities
Snickers- Marilyn	Snickers	Product	Hunger	Bad feelings

Squarespace: Real Talk with Key and Peele	Squarespace	Product	Yourself	*Application
T-Mobile: Drop the Balls	T-mobile	Product	Verizon	Competitor
T-Mobile: Restricted Bling	T-mobile	Product	Verizon	Competitor
Text Talk	Text talk	Product	The man/fear	Bad feelings
The Bud Light Party	Budlight	Product	Disagreement	Bad feelings
Toyota Prius: The Longest Chase #Go-PriusGo	Toyota	Product	The police- other brands of car	Competitor
Turbo Tax: Never a sell out	TurboTax	product	Journalist	Externalities
WeatherTech: Resources	American people	Third party	Outsourcing	Externalities
Wix.com: Kung Fu Panda discovers Wiz Power	Wix.com	Product	Lack of customers	Bad feelings

Table 15: IQ1 – Classification of Storytelling Process in Advertisements (4 pages)

Advert	Exposition	Complication	Climax	Reversal	Denouement
4*4ever	The landscape/people	Landscape/weather	The jeep appearing next to the train	Using the jeep as a force	The many jeeps coming across the desert
Acura NSX-What He Said	The metal block	They have to convert it into something useful	The conversion	Each step/sequence of first three steps	The final product/driving away
Advil Distant Memory	The grandma doing yoga	There being no pain	The explosion	The question, "What pain?"	Throughout- there being no pain
Amazon Echo #Baldwin-Bowl	Marino's Dancing	Speaking to the Echo	The echo answering questions (process)	Interrupting the Echo	Missy Elliot's song
Audi Commander	"This has to be the proudest day of our lives"	The commander wont eat	The moment the car takes off	The speed/the flash-backs	The car driving away
AvosinSpace Avocados From Mexico	Intro/rubix cube	Series of human failures	The most perfect thing-avocados	Double-dipping/similar human characterisitc	Blasting in the eye/passionate enjoyment
AXE-Find Your Magic	The comparison of muscles/no muscles	Society's expectations	Multiple- throughout	When the voiceover speeds up	The product in the end
Budweiser USA- Not Backing Down	The "ponies"	Being like everyone	Multiple- throughout	Change of speed/language- Not a fruit cup, not following, not for everyone	The full glass of Budweiser
Budweiser USA-Simply put	When you see Helen Mirren	Drunk Driving	When the camera zooms up	The wording- from insult to compliment	The budweiser at the end
Butterfinger's Bolder Than Bold Jump	The bullrider	Limitations	Jumping out of the plane on a bull	Eating butterfingers in the air	The crack of the butterfingers
Coca-Cola: Coke Mini	Stealing the coca cola	1. Hulk catches antman 2. Hulk not being able to open the can	Jumping out of the building	Hulk catches antman	Opening of the can
Colgate #EveryDrop-Counts	Turning the tap on	Wasting the water	The writing	The little girl drinking from the tap	The water remaining on
Death Wish Coffee Company-Strom's a-Brewin	The storm	The weather	Falling over the edge	Falling into the mouth	The slurp of the coffee

Doritos Dogs	The dogs	Not being able to pass the keeper	Getting into the store	The lady being confused	Leaving the store with the doritos
Doritos Ultrasound	The baby on the screen	The man eating in the room	The baby following the doritos	The baby popping out	The scream
Fitbit-Dualties	The watch	Lifes little challenges	Managing the challenges	Multiple time	The watch
Great Loans for Great People	The people walking	Who is great?	Stating who is great	Multiple times- who is great	Great loans for great people
HEINZ Ketchup	The (hot) dogs	Running	Reaching HEINZ products	The jumping onto the product	The kisses from the dogs
Hold Your Breath: Sun-Trust onUp Movement	Holding the breathe	Holding the breathe	Lifes precious moments	Breathe out	The relief
Honda Ridgeline-A New Truck to Love	The sheep baaing	The car leaving	The sheep singing	The car returns	The sheep finish the song
Hyundai- First Date	The doorbell ringing	The guy taking the girl on a date	The father following	The date ending	The father asking how the date went
Hyundai-Ryanville	Ryan	The distraction	Almost crashing the car	The car stopping	Ryan walking the dogs
Hyundai-The Chase	The run	The bear	The car starting	The bear wanted to eat him	Thought the bear was vegan
Intel	The colors	The journey	The music- achievement	Continuous growth	Intel inside- amazing experiences outside
Jeep-Portraits	The faces/words	The evolution	Change in the music- victories	Witnessing beauty, companies, humbleness	We dont make the jeep. You do.
Joy of Pepsi ft Janelle Monae	The pepsi disc going on	Enjoyment	Shifting from room to room	Change of rooms and style of music	The drink
Kia Optima-Walk in Closet	Walking in the closet	Standing out or fitting in	Showing the car	Trying it out for size	Punching the gas
LG Man From The Future	A revolution coming	Others want the future	Running away with the future	Opening the future- LG	The man asking who are you?- The Future
Marmot Love The Outside	Being outside	Enjoying the nature	Having a good time outside	He tries to kiss the marmot	"Im not that kind of marmot"
Michelob ULTRA	Waking up in the morning	Difficulty to get going	Finally moving	Heading to meet with friends	Enjoying the beer
Mini USA	The first car	Labeling cars	The single descriptions	"This car doesnt care what you call it"	The final car

Mobile Strike	The elevator	He is about to play mobile strike	Getting out of the elevator/the struggle	He pushes the button/multiple attacks	A.S strikes back
Moving Day #MovinOnUp	Sitting on the piano-taking off	The journey	Multiple- shoes/grilling	Getting up to the apartment	He finally got a piece of the pie
Mtn Dew Kickstart: Puppymonkeybaby	The first image- on the sofa	To chill	Puppymonkeybaby	After the drink- the mood	Dancing, following puppymonkeybaby
New Schick Hydro-Robot Razors	The razor robot	War between the two	The fight	Old razor falls in the sink	Man shaves with new razor
NFL- Babies Choir	The city	Happy people have more children	Multiple- super bowl babies	The introduction of Super Bowl 50	Generations singing together
oicisDifferent.com- "ENVY"-Opioid Induced Constipation	The man struggling	Constipation caused by opioids	Oic is different- poster	Prescription medicines	Women walking away with toilet roll on her foot
PayPal-There's a New Money in Town	New Money is not a dirty word	The change from old to new	New money is always open	The future of the new money (old money is these people)	Move over old money, there's a new money in town
Persil ProClean	Spotlight-persil proclean	Meeting standards	Persil proclean- boom	This is how we do it-music	Switch now
Pokemon 20	Running/noise	Discouragement	Multiple	Multiple reversals	Silence- you can do that
Rocket Mortgage: What We Were Thinking- Quicken Loans	What we were thinking	The economics of mortgage banking	Multiple	Complexity to simplicity	Anyway, thats what we were thinking
Shock Top - Unfiltered Talk with T.J Miller	Hey T.J, over here	Having a dialogue with this strange orange head	Breathing heavy would make for a cool super-power	Was your father medical marijuana?	Story of the loser walks into a bar right now
Skittles: The Portrait w. Steven Tyler	First few lines- minds to twist	Allignment of S.T with portrait	Revelation of the portrait	When it starts singing	When the skittles fall apart
Snickers- Marilyn	The music/the marilyn	Being able to do a photoshoot	Eat a snickers	Marilyn is herself	"This scene will never make the cut"
Squarespace: Real Talk with Key and Peele	Rapping/explanation/football strategy	The difference between real world (studio) and virtual world (website)	We've got a dope website	Squarespace created it	Makes all your dreams come true
T-Mobile: Drop the Balls	I have to apologize again	There's confusion in what telecommunications do	T-mobile has more towers than Verizon	Spillover represents the coverage of T-mobile	I didn't get it wrong- Verizon did

T-Mobile: Restricted Bling	Him singing in the box- a cool song	Adding all the details	It wont ruin the song at all	Can we come in the box?	The geeks have taken over
Text Talk	Cheerful background	Girl not being able to join the party	Silence	The speech bubble going on and off	Silence
The Bud Light Party	Introductory speech	Disagreement	Bringing American together through beer	The independance day speech	There's a bud infront of the light
Toyota Prius: The Longest Chase #GoPriusGo	Exiting the robbery	No car	The chase with the toyota	The breaks-escaping the police block	Driving away
Turbo Tax: Never a sell out	The interview	Selling out	The dog appearing	Not selling out because turbotax is free	Turbo tax is a dog
WeatherTech: Resources	the building of factories	Remaining in America	Creating a great future	Building in America	The meaning it brings to people
Wix.com: Kung Fu Panda discovers the Power of Wix	How to get more customers	Creating the commercials	Wix.com introduction	Starting with Wix.com	Creating the website

Table 16: IQ3 – Observation Data for Timing, Online Activity, Online Views and Social Activity

Adverts	Timing	Online Activity	Online Views	Social Activity
Mini USA	0:30	1.75%	814.521	5.733
Moving Day #MovinOnUp	1:00	1.79%	210.865	22.889
AvosinSpace Avocados From Mexico	0:30	1.81%	844.781	9.921
Budweiser USA- Not Backing Down	0:30	1.90%	256.51	61.405
Mtn Dew Kickstart: Puppymonkeybaby	0:32	11.58%	2,257,370	323.807
Snickers- Marilyn	0:30	2:00%	658.728	33.592
Skittles: The Portrait w. Steven Tyler	0:30	2.04%	485.168	49.487
NFL- Babies Choir	1:00	2.23%	362.874	67.692
Coca-Cola: Coke Mini	1:00	2.35%	69.187	97.577
Audi Commander	1:00	2.42%	604.204	47.627
Honda Ridgeline-A New Truck to Love	1:00	2.44%	833.523	39.271
The Bud Light Party	1:01	3.39%	1477897	26632
Pokemon 20	0:30	3.40%	1,475,427	30.529
HEINZ Ketchup	0:30	3.46%	460.039	113973
Doritos Ultrasound	0:30	3.54%	250.895	132.405
T-Mobile: Restricted Bling	1:00	4.11%	986434	100905
Hyundai-Ryanville	1:51	4.54%	2,008,044	36480
Budweiser USA-Simply put	1:00	4.60%	622.427	151.815
T-Mobile: Drop the Balls	0:30	5.47%	96.015	233.591
Hyundai- First Date	1:01	7.00%	2,603,784	96551

Table 17: IQ6 – Raw Data for Advertising Cost-Effectiveness Analysis

Adverts	Social Activity	Advertising Spend	Ratio activity to spend	Efficiency Ranking No 1	Online Views	Ratio Views to spend	Efficiency Ranking No 2	Ratio Activity to Views	Efficiency Ranking No 3
Mtn Dew Kickstart: Puppymonkeybaby	323807	8830184	27.26989843	1	2257370	3.911713188	3	14.34443622	4
Pokemon 20	30529	4926220	161.3619837	8	1475427	3.338843603	2	2.069163707	2
HEINZ Ketchup	113973	4900392	42.99607802	4	460039	10.65212297	5	24.77463867	6
Doritos Ultrasound	132405	4737998	35.78413202	3	250895	18.8843859	7	52.7730724	7
T-Mobile: Restricted Bling	100905	10267440	101.7535305	6	986434	10.40864366	4	10.22927028	3
Hyundai-Ryanville	36480	4829781	132.3953125	7	2008044	2.405216718	1	1.81669326	1
Budweiser USA-Simply put	151815	9100000	59.94137602	5	622427	14.62018839	6	24.3908121	5
T-Mobile: Drop the Balls	233591	7928991	33.94390623	2	96015	82.58075301	8	243.2859449	8

Table 18: IQ6 – Efficiency Analysis for Social Activity Return on Investment

Efficiency Rank	Advertisement Identification	Social Activity	Social Activity Rank	Advertising Spend	Spending Rank	Ratio Spend to Social Activity (\$/Social Action)
1	Mtn Dew Kickstart: Puppymonkeybaby	323,807	1	8,830,184	3	27.27
2	T-Mobile: Drop the Balls	233,591	2	7,928,991	4	33.94
3	Doritos Ultrasound	132,405	4	4,737,998	8	35.78
4	HEINZ Ketchup	113,973	5	4,900,392	5	43.00
5	Budweiser USA-Simply put	151,815	3	9,100,000	2	59.94
6	T-Mobile: Restricted Bling	100,905	6	10,267,440	1	101.75
7	Hyundai-Ryanville	36,480	7	4,829,781	7	132.40
8	Pokemon 20	30,529	8	4,926,220	5	161.36

Table 19: IQ6 – Efficiency Analysis for Online Views Return on Investment

Efficiency Rank	Advertisement Identification	Online Views	Online Views Rank	Advertising Spend	Spending Rank	Ratio Spend to Online Views (\$/Online View)
1	Mtn Dew Kickstart: Puppymonkeybaby	2,257,370	1	8,830,184	3	3.91
2	T-Mobile: Restricted Bling	2,008,044	2	10,267,440	1	5.11
3	T-Mobile: Drop the Balls	1,475,427	3	7,928,991	4	5.37
4	Hyundai-Ryanville	622,427	5	4,829,781	7	7.76
5	Budweiser USA-Simply put	986,434	4	9,100,000	2	9.22
6	Doritos Ultrasound	460,039	6	4,737,998	8	10.30
7	HEINZ Ketchup	250,895	7	4,900,392	5	19.53
8	Pokemon 20	96,015	8	4,926,220	5	71.38

Table 20: IQ6 – Efficiency Analysis for Online Views to Social Activity

Efficiency Rank	Advertisement Identification	Social Activity	Social Activity Rank	Online Views	Online Views Rank	Ratio Social Activity to Online Views (Online Views/Social Action)
1	HEINZ Ketchup	113,973	5	250,895	7	2.20
2	Pokemon 20	30,529	8	96,015	8	3.14
3	Doritos Ultrasound	132,405	4	460,039	6	3.47
4	T-Mobile: Drop the Balls	233,591	2	1,475,427	3	6.32
5	Budweiser USA-Simply put	151,815	3	986,434	4	6.50
6	Mtn Dew Kickstart: Puppymonkeybaby	323,807	1	2,257,370	1	6.97
7	Hyundai-Ryanville	36,480	7	622,427	5	17.06
8	T-Mobile: Restricted Bling	100,905	6	2,008,044	2	19.84