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MSc Minor Thesis Communication and Innovation Studies

Transportation into a narrative: Antecedents, moderators and consequences

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Preface

This research was carried out for the chairgroup Communication and Innovation Studies. First I like to thank Reint Jan Renes, because he made it possible that I could start with my thesis in the short term. I also want to thank him for the time he spent to help me with my research. I also like to thank Lonneke van Leeuwen for her support; the moments we worked together and talked about the subject were very valuable for me. Next to this, I also appreciated it that she helped me with the focus groups.

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Summary

Drinking alcohol can have negative consequences for one's health, especially for adolescents, because their brain function is more vulnerable to be damaged. This makes it important to let adolescents become aware of the risks of alcohol. Traditional, explicit persuasive messages however can increase resistance among adolescents which in the end can have the opposite effect. The use of narratives can decrease this resistance because here the message is veiled into a story, which is not that explicit. Entertainment-Education (E&E) is a strategy which makes use of narrative persuasion. An important aspect of E&E is transportation, in which one is completely absorbed into a story, which makes that he accepts the narrative world that is created by the author. After finishing the narrative and returning from being transported, the reader might be somewhat changed in beliefs and attitudes. Dimensions of transportation are emotional engagement, narrative understanding, attentional focus and narrative presence. A possible moderator might be transportability and consequences of transportation might be enjoyment, persuasiveness of the message and thinking and talking more about the story after it has finished. The aim of this research was to get more insight in the processes of transportation, to find out what the antecedents, moderators and consequences of transportation were.

To reach this goal, four focus groups were organised. Adolescents watched an episode of the dramaseries "Roes", which was called "In love". After this, they had to fill out questionnaires about transportation, transportability and evaluation questions. The qualitative part of the focus groups consisted of questions about why adolescents felt transported or not into the episode. Important antecedents of transportation appeared to be perceived similarity, perceived vulnerability, fierceness of story situations and narrative realism. Predictability of a story appeared to be a negative aspect for transportation. This might have been the reason for the negative correlation which was found between transportation and the dimension narrative understanding. Transportability has a connection with transportation and therefore might be a moderator, but further research should carry out a moderator analysis to be sure of this. Another moderator seems to be gender, there was a significant difference between boys and girls and their transportation, girls were more transported, maybe because the episode was about a girl. Consequences of transportation are enjoyment and thinking more about the episode two weeks after it has finished. Transportation was not correlated with persuasiveness of the message, this might be due to the perceived persuasive intent the episode had according to the adolescents. In the end it can be concluded that this research was useful to get insight in the processes behind transportation and what it makes that E&E works.

Chapter 1. Introduction

A lot of adolescents are using alcohol. At the age of 18, 95% has ever been using alcohol. 85% of them used alcohol during the last month (Monshouwer *et al.*, 2008). The percentage of adolescents who had to go to the hospital because of alcoholic poisoning has increased from 337 in 2008 to 500 in 2009 (48%) (Trimbos, 2010). Research shows that drinking too much alcohol can have a lot of consequences, e.g. alcohol poisonings, school dropout and unsafe sex (Newcomb and Bentler, 1989). Next to this, alcohol can cause brain damage. The brain function is even more vulnerable to be damaged in adolescents than in adults (Dahl and Spear, 2004). This makes it important to pay attention on the risks of alcohol for adolescents. The problem is that it is hard to make young people aware of the risks of alcohol. Adolescents can have a high resistance against traditional explicit persuasive messages, e.g. an advertisement which explicitly states that the use of alcohol is bad for one's health and that one should not drink too much. This kind of messages which are very explicit can increase psychological reactance and counterarguing, which can lead to the opposite effect of the message (Dal Cin, Zanna *et al.*, 2004; Grandpre, Alvaro *et al.*, 2003; Slater and Rouner, 2002). Hereby, counterarguing can be defined as providing refutations of the message argument (Saucier and Webster, 2010). The aim of this study is to understand through which communication strategy adolescents effectively can be persuaded to drink less alcohol and how the processes behind this strategy exactly work.

Entertainment- Education

A strategy to reduce counterarguing and change people's beliefs regarding health related attitudes is to make use of narratives (Busselle and Bilandzic, 2008; Dal Cin, Zanna *et al.*, 2004). According to Dal Zin, Zanna *et al.* (2004), a narrative argument differs from a rhetoric (traditional) argument in the way that it is communicated to the audience. The traditional way is to present logical, clear and specific arguments to reach its goal. On the opposite, a narrative tries to reach its goal by telling a story, which is not that explicit. This may reduce counterarguing, because the reader has no specific arguments to disprove. The strategy of narrative persuasion is often applied in Entertainment- Education (E&E) initiatives (Bandura, 2004), which can be defined as "the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience members' knowledge about an educational issue, create favourable attitudes, shift social norms and change overt behaviour" (Singhal and Rogers, 2004). According to Moyer-Gusé (2008) and Moyer-Gusé and Nabi (2010), the narrative structure of E&E messages can reduce reactance when viewers don't have the perception that the message is intended to be

persuasive. Research shows that E&E can lead to an increase in awareness of different topics, for example learning about condom efficacy (Collins *et al.*, 2003) and breast cancer (Wilkin *et al.*, 2007). Many theories have been applied to E&E efforts (Sood *et al.*, 2004). The E-ELM (extended elaboration likelihood model) contends that transportation in a narrative (E&E) reduces counterarguing, which influences beliefs, attitudes and behaviour.

Transportation

Transportation into a narrative is defined by Green and Brock (2000) as the process of being totally absorbed into a story; someone is completely focused on the events that are occurring in the narrative and forgets the world around him. The extent to which people are transported into a narrative could influence their real-world beliefs; when someone is transported into a narrative, he loses access to some real-world facts and accepts the narrative world that is created by the author. After finishing the narrative and returning from being transported, he might be somewhat changed in beliefs and attitudes by the experience (Green and Brock, 2000). Transportation should reduce counterarguing, because someone is swept up in the story and therefore not motivated to counterargue story points.

In sum, the narrative format of an E&E message can increase transportation in a story, which can reduce counterarguing and increase persuasion (Moyer-Gusé, 2008, Slater & Rouner, 2002, Green & Brock, 2000).

Dimensions of transportation

As stated before, transportation can influence beliefs, attitudes and behavior. Busselle and Bilandzic (2009) describe that transportation consists of four dimensions being *emotional engagement*, *narrative understanding*, *attentional focus* and *narrative presence*. *Emotional engagement* concerns emotions viewers have with respect to characters, for example feeling the characters' emotions (emotional perspective taking). Identification also is related to emotional engagement. In this research the overarching term 'involvement with characters' is used instead of emotional perspective taking and identification, because identification is a broad term for which different definitions are used, which might be confusing (see Moyer-Gusé (2008) and Murphy (2009)). Furthermore, feeling emotions for characters (sympathy) and involvement in the story are important for emotional engagement. *Narrative understanding* contains narrative realism, cognitive perspective taking and ease of cognitive access items, and describes how viewers make sense of or understand the narrative. *Attentional focus* describes viewers' focus on or distraction from the program and their loss of self-awareness and awareness of surroundings, and *narrative presence* deals with a sense of transitioning from the actual world to the story world and is composed of telepresence items (Busselle and Bilandzic, 2009). Kim and Biocca (1997) define telepresence as "a

television viewer's feeling of being present in the mediated environment created by the auditory-visual information emitted from the television, and at the same time, not being present in the environment physically surrounding the viewer".

Moderators of transportation

A moderator for the extent of transportation into a narrative can be transportability (Dal Cin, Zanna *et al.*, 2004). Transportability is the ability of someone to become transported into a narrative. It is an individual difference, because some people get easier transported in a narrative than others. Dal Cin, Zanna *et al.* (2004) concluded that it appeared that people who had a higher rate of transportability, also reported themselves as more transported into a narrative than people who had a lower rate of transportability. They also state that people who have a high transportability rate are more persuaded by a narrative than people with a low transportability rate (Dal Cin, Zanna *et al.*, 2004).

Consequences of transportation

Getting transported into a narrative has different consequences. The most important one might be that transportation has persuasive effects (Moyer-Gusé and Nabi, 2010). Next to this, according to Gerrig (1993), transportation has three consequences: "1) Parts of the world of origin become inaccessible (the reader loses access to some real-world facts in favor of accepting the narrative world that the author has created); 2) Transported readers may experience strong emotions and motivations, even when they know the events in the story are not real; and 3) People return from being transported somewhat changed by the experience (they might have different thoughts and beliefs than before they became transported into the narrative)." According to Green and Brock (2000), when someone is focused on the story, this may lead to a lack of critically analyzing propositions presented in the story. Green, Brock and Kaufman (2004) state that a consequence of transportation can also be enjoyment. There is a strong correlation between transportation and enjoyment: When someone finds a story enjoyable, he is more transported by the story and vice versa. Research shows that highly transported individuals also enjoyed reading the story more and that they were more likely to recommend the story to somebody else than less transported individuals (Green, Brock and Kaufman, 2004).

A schematic overview of the dimensions and consequences of transportation can be found in figure 1.

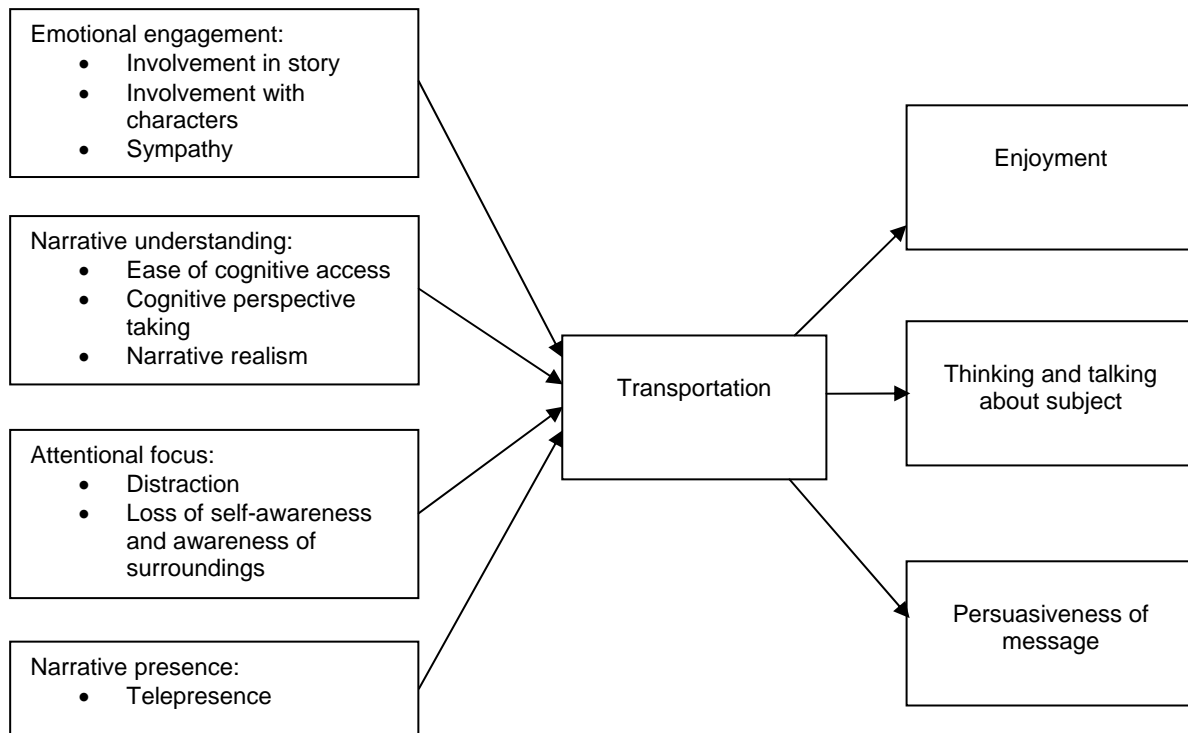


Figure 1.
Transportation: dimensions and consequences

This Study

As described before, alcohol use is a serious problem among adolescents, but it is difficult to decrease their alcohol use because of the risk of counterarguing and psychological reactance against the message. Entertainment- Education is a strategy that can be used to deal with this problem. An example of an E&E initiative which has been used to decrease alcohol use among adolescents is the Dutch television drama series “Roes”. In this series stories are told about experiences from young people (target group is 14-18years) with drugs and alcohol. “Roes” was produced by IDTV in collaboration with the VPRO, the Trimbos-institute and the Ministry of Youth and Family. The goal of “Roes” was to discourage alcohol and drug use of adolescents, by making use of the E&E strategy. They tried to implement a message in the episodes, but in a non-obvious way and the movie should have a low perceived persuasive intent. They wanted to let adolescents become transported into the movies and in that way change their beliefs regarding alcohol and drug use. Van Leeuwen and Renes (2009) investigated the effects of “Roes”, to find out which factors affect transportation in adolescents and to get a better understanding of the processes behind the potential effects and the possible role of transportation. They pointed out that some factors are important for the transportation into a story, like engagement in the narrative, but less is known about what exactly mediates this and what it makes that E&E works. Other research on “Roes” shows that there is a significant difference between boys and girls in narrative

engagement (transportation) and distraction. Girls have a higher score on narrative engagement and scored lower on distraction (so they were less distracted than boys). This means that girls had a better focus on the story and were more transported into the story (Bijster, 2009)

As showed above, transportation into a narrative can lead to a change in people's beliefs and opinions, and there are different dimensions of transportation. But less is known about the processes behind transportation, which mechanisms underlie the effects of transportation (Murphy, 2009).

The aim of this research is to explore the processes behind transportation. This is important for the development of E&E programs in the future, because in this way new E&E programs can be more effective and have a greater effect on their target group. To explore the processes behind transportation, the focus will be at how people describe their experience of transportation, and on the antecedents of transportation (factors that lead to transportation). For this, use will be made of the dimensions described by Busselle and Bilandzic (2009), namely emotional engagement, narrative understanding, attentional focus and narrative presence. Furthermore the consequences of transportation will be explored to see what transportation does with people. To explore this, the relation between transportation and the enjoyment of adolescents on the episode and the persuasiveness of the message of the episode will be determined, and if transportation leads to more thinking and talking about the episode. Next to this, we also want to know if transportability is a moderator of transportation, so if there is a correlation between the personal transportability of someone and his extent of transportation into the narrative, as expected by Dal Cin, Zanna *et al.* (2004).

This leads to the main question of this study: "What are antecedents, moderators and consequences of dimensions of transportation?"

Research questions:

- Which antecedents make that someone gets transported into a story?
- Is transportability a moderator of transportation?
- Does transportation into a narrative influence enjoyment?
- Does transportation influence the persuasiveness of a message?
- Does transportation influence thinking and talking about the episode after it is finished?

Chapter 2. Materials and Methods

Focus groups

Four sessions were organized in which a group of participants was exposed to an episode of *Roes* and completed a questionnaire. Then a focus group was conducted. A focus group is “a group discussion that gathers people from similar backgrounds or experiences to discuss a specific topic of interest to the researcher” (Dawson *et al.*, 1993). Every session consisted of three parts: first, the group watched one episode of the drama series “*Roes*” (“In love”). A cinema setting was created by turning out the lights and putting chairs in theatre style in front of the television. When the episode finished, the lights were turned on again and everybody took a seat on a round table. Then participants filled out two questionnaires. The first one included questions about their transportation into the episode, consisting of items on the four dimensions described by Busselle and Bilandzic (2009) (emotional engagement, narrative understanding, attentional focus and narrative presence). Then they filled out the second questionnaire while the researchers calculated the transportation score per dimension of the first questionnaire. The calculated transportation scores gave an indication about who was highly transported and who was less transported. After finishing the second questionnaire, the focus group discussion started, which consisted of four different parts in which the researchers posed questions on each dimension of transportation (emotional engagement, narrative understanding, attentional focus and narrative presence). In the beginning of the focus group, the general meaning of the dimensions was explained. Aimed questions could be posed because the score on each dimension was known to the researchers. The aim of the questions was to find out what made that the participants were transported or not in the episode. An example of a question: Discussant: “Participant 1, you had the highest score on emotional engagement. Please explain how you came to this score.” For the whole question list, see appendix II.

Measures

To measure the level of transportation of the participants, a combination of the short version of the Narrative Engagement Scale used by Busselle and Bilandzic (2009) and the Transportation Scale used by Green and Brock (2002) was used. Most of the items from the Transportation Scale are incorporated in the Narrative Engagement Scale. In this study all the items of the Transportation Scale were included. Items were translated into Dutch. Minimal linguistic adaptations were made to make the questionnaire more suitable for adolescents. For some of them, use was made of translations made by De Graaf *et al.* (2009) and Bijster (2009).

Every dimension of transportation (emotional engagement, narrative understanding, attentional focus and narrative presence) consisted of different items, for example “I felt sorry

for some of the characters in the program”, “I could easily follow the actions and events”, “I had a hard time keeping my mind on the program” and “I could picture myself in the scene of the events described in the narrative”. The whole list of items can be found in appendix I and the translated items with references in appendix III. The participants had to give their agreement on every proposition from the Narrative Engagement Scale on a scale from 1 (not at all) to 7 (very much).

The second questionnaire existed of questions about the transportability of the participants (with use of the Transportability Scale from Dal Cin *et al.* (2004), for the whole question list see appendix I and for the question list with translations and references see appendix IV). There were also evaluation questions about the episode: “Give a mark to the episode” and “Describe your opinion of “In love””, and there were questions on the persuasiveness of “In love”: “Did you find it entertaining or educational?” (on a scale from 1, entertaining, till 7, educational), “What might be a message from “In love”?”, “Did “In love” convince you of that message?” (on a scale from 1 till 7; not at all till very much), “What do you think of that message?” (on a scale from 1 till 7; very negative till very positive). After these questions the participants got a paper with the real message of “In love” (drinking too much alcohol can make you do things you regret later) and they had to answer the following questions: “Did “In love” convince you of that message?” (on a scale from 1 till 7; not at all till very much) and “What do you think of that message?” (on a scale from 1 till 7; very negative till very positive) (see appendix I).

Two weeks after the focus groups finished all participants got an extra questionnaire per e-mail with questions about if they thought or talked about “In love” after the focus group session, to see if higher transported people also thought and talked more about “In love” than low transported people.

Participants

We made use of four focus groups with Dutch students, one with only boys, one with only girls and two mixed groups, with 6 to 8 persons per group in the age of 17, 18 and 19 years. In total, there were 29 participants, from which 17 girls and 12 boys. These were all first year university students. In the questionnaire was also a question about alcohol use, to get an insight in alcohol use among students, to see if there is a difference between people who drink and people who don't drink in how they watch the episode.

Procedure

To find participants for the focus groups, flyers were made and spread at the university. Before the session started, the participants filled out an informed consent that described the procedure of the session (see appendix V). It was also stated that everybody was free to

leave if they no longer wanted to participate in the study. The sessions were recorded on camera and voice recorder and during the session the leading persons alternately asked questions to the participants. Each session lasted approximately 1.5 hour.

Stimulus material

As mentioned, the stimulus material was an episode from “Roes” called “In love” (25 min.). “In love” is about a girl who is in love with a boy. The boy knows that the girl is in love with him. At a night there is a party and he asks her to go with him to his room, but she hesitates. Together with the boy and his friends she drinks a lot of alcohol at the party and gets very drunk. The next day she wakes up in the room of the boy and she has no idea what has happened. Later that day she sees a home video at the internet, made by the friend of the boy. The movie is about what happened when she went to the boy’s room. She finds out that the two boys misused her. The main message of this episode is when drinking alcohol one can put himself in vulnerable or dangerous situations which may have serious consequences such as being sexually abused. The participants weren’t told what the source of the movie was, because they were not supposed to think that there had to be a persuasive message in it.

Data analysis Atlas

All recorded interviews were transcribed and subjected to analysis with Atlas.ti, a software package for qualitative analysis. After transcription, text fragments were assigned codes using a ‘bottom-up’ approach, i.e. without strong a priori assumptions. The purpose of codes is to classify an often large number of textual data units into a smaller number of homogeneous categories. While coding, the text was examined line by line in search of cues specifically related to the goal of that particular question. To illustrate the rationale behind this approach, if a respondent would say: *“The story is chronologic, there are no flashbacks, so the story is easy to follow”* this part would be given the code *“Follow events”*. This could either be a code that had already been used in another interview, if the content of the quote was similar, or a new code, if it was an opinion nobody in the sample expressed before. Next, further data reduction was achieved by combining several codes into ‘families’ that are meant to represent related codes on a more abstract level. Continuing the previous example, the codes *“Follow events”* and *“Keeping focus”* would combine to form the family *“Ease of cognitive access”*. For the whole coding scheme see appendix VI. If one respondent would repeat what he or she had said before, this would not be coded again. As a result, one code was not assigned to one interviewee more than once. This served the purpose of avoiding a disproportionate influence of an opinion one respondent would repeat frequently on the

overall results. The use of software in analysing the qualitative information allows for more objective assessment and facilitates more complex examination of the data (Barry, 1998).

Data analysis SPSS

To do quantitative analyses, use was made of SPSS Inc. With this software, tests were done to explore significant differences between groups (boys/girls) and to see if there were correlations between items. An independent samples t-test was used to explore significant differences between boys and girls on for example their transportation score. A bivariate correlation test was used to see if there were correlations between for example transportation score and transportability.

Chapter 3. Results

Descriptives

The aim of this study was to get more insight in the processes behind transportation. The overall average transportation score of the participants was 4.70 on a scale from 1 till 7. This and the average scores per dimension are showed in table 1. Looking at transportation scores and the scores on different dimensions, it appears that there was a significant difference between boys and girls. In general girls experienced higher emotions, were more focused and had a higher feeling of narrative presence. The level of narrative understanding was higher for boys. Table 1 shows these significant gender differences. These results were expected by research from Bijker (2009). Because of this, during the rest of the results there will also be looked at differences between boys and girls.

Despite expectations from Busselle and Bilandzic (2009), in this research narrative understanding has a negative correlation with the other dimensions, especially with attentional focus ($p < 0.05$) (see table 2).

Table 1

Transportation Scores for Boys and Girls on the Four Dimensions and Their Significant Difference

Dimension	<u>Total</u>		<u>Male</u>		<u>Female</u>		Sig. difference
	Mean	SD	Mean	SD	Mean	SD	
Overall transportation	4.70	0.68	4.20	0.51	5.06	0.55	$p < 0.01$
Emotional engagement	4.53	1.01	3.89	0.94	4.99	0.80	$p < 0.01$
Narrative understanding	5.98	0.58	6.31	0.41	5.75	0.57	$p < 0.01$
Attentional focus	4.94	0.90	4.33	0.73	5.36	0.76	$p < 0.01$
Narrative presence	3.65	1.15	2.90	0.82	4.18	1.06	$p < 0.01$

Looking at the alcohol use of the adolescents, 25 of the 29 participants (86.2%) use alcohol. Last month, most adolescents (76%) drank between 3 and 10 times. Of the people who drink during the week (76%), most adolescents (57.9%) drink 2 to 4 glasses on the days they drink. Of the people who drink during the weekend (96%), most adolescents (54.2%) drink 2

to 4 glasses on the days they drink. No significant differences were found in transportation between adolescents and their alcohol use.

Antecedents of transportation

After using a quantitative analysis to examine the transportation score and scores per dimension, a qualitative research was used to find out what made that someone gets transported in a story, so what antecedents are for transportation, and to find out what the consequences are of transportation. Figure 2 shows the qualitative results of the antecedents and consequences of transportation. In this section, we are going to explain per dimension which items were important for participants to become transported (or not) in the story, and what influenced their score on the items, so what possible antecedents are.

During the focus groups, at first questions were asked about *emotional engagement*. Three items were important for transportation according to the participants, namely involvement in the story (an overall estimate of the level of immersion in the story and how much viewers were eager to continue watching the show), involvement with characters (the extent in which someone could identify himself with characters) and sympathy (someone feels emotions for the plight of characters, but does not share their emotions). These three items exist of different possible antecedents for transportation, mentioned by the participants. See figure 2 for an illustration of the antecedents of emotional engagement. Here the antecedents are further explained:

- Involvement in story:
 - Adolescents who had a higher score on transportation felt more involved in the story than adolescents with a lower score, but almost nobody felt involved in the beginning of the story. Most adolescents felt more emotionally involved at the end of the story (“I was more involved at the end of the story, when they saw the raping movie, because at that point the story became fiercer”).
 - Involvement in the story increased among girls because “In love” makes them face the facts, they got involved because “In love” shows what can happen when you drink too much.
 - Girls had a higher perceived vulnerability which increased their involvement (“I was more involved because I’m also a girl and I thought that it also can happen to me”).
 - The genre of the movie increased also the involvement of adolescents. Some girls mentioned that their involvement in the story was higher because of the genre, it was dramatic.

- Mainly girls were curious about what would happen further on in the story, because they saw Sacha and her friend drinking alcohol which made them curious; they expected that something would happen later on in the movie that had to do with that.
- Involvement with characters
 - Only a few adolescents felt involved with the characters. Almost nobody really felt the emotions of the main character or could identify himself with a character, because the characters displayed behavior (dancing on a couch, drinking alcohol during daytime and making movies of themselves) that they could not identify with.
 - The only involvement with a character that was found was that some adolescents projected themselves in the friend of Sacha. They thought about what they would do when they were in her situation, how they could help Sacha.
 - Mainly boys found the sketched situation was extreme, they couldn't imagine that it would happen to them.
- Sympathy:
 - Most adolescents did feel sympathy for Sacha, because they found it very sad for her that she was raped. They could imagine that it would be awful for her to find out what happened, but they didn't feel the emotion she had themselves. This sympathy became more when events in the episode became fiercer.
 - On the other hand, some adolescents who were less transported felt some negative emotions against Sacha (they felt no sympathy for her), because they found it stupid that she let it come that far, they found her too naïve.

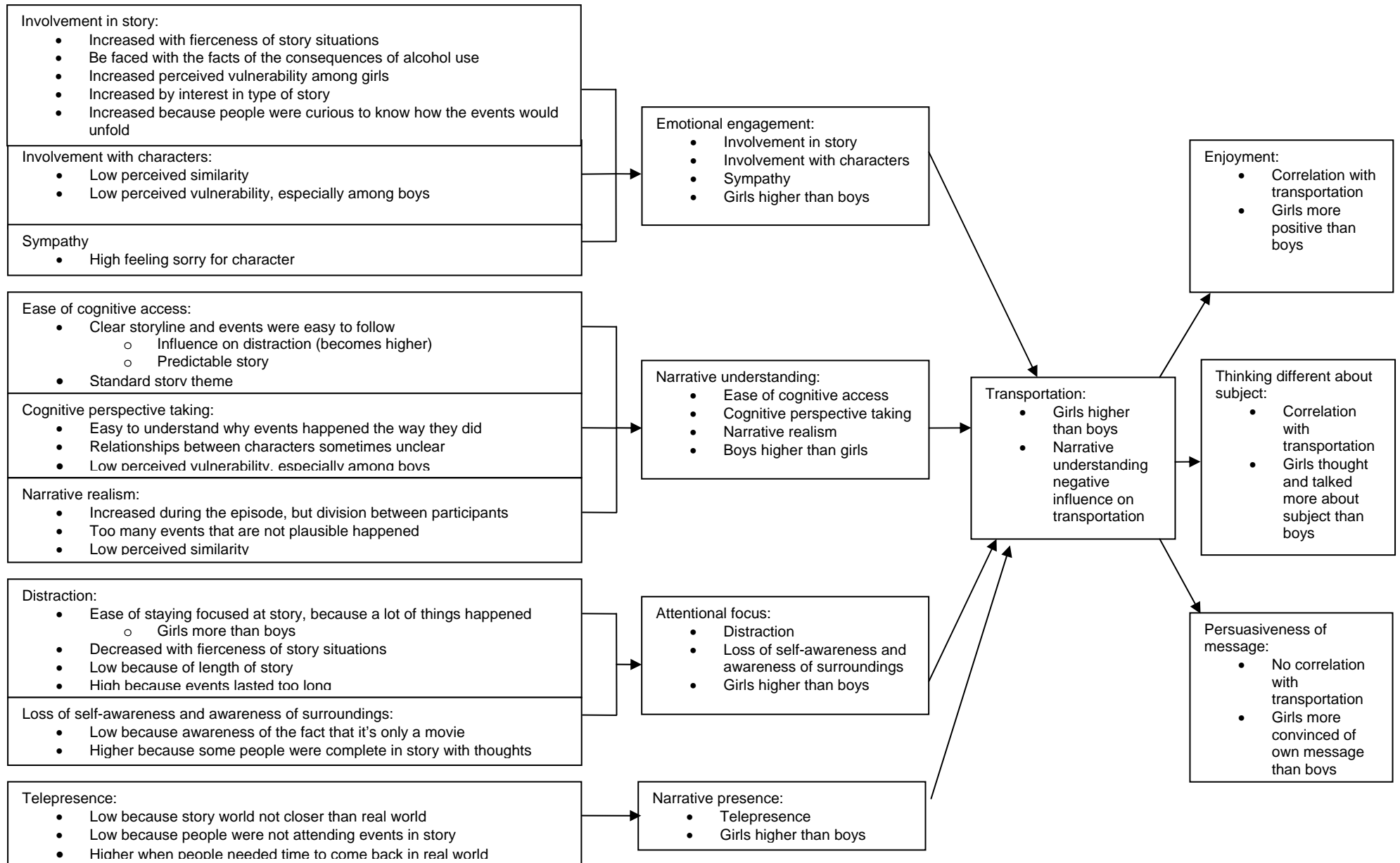


Fig. 2
Transportation, antecedents and consequences: The qualitative results

After discussing emotional engagement, we focused on the dimension *narrative understanding*. Here the main items that were mentioned by the adolescents as important for transportation were ease of cognitive access (the perceived difficulty or easy in maintaining focus on the story), cognitive perspective taking (understanding events and situations from a location within the story, rather than as an objective, disinterested observer) and narrative realism (perceiving or not perceiving instances of incoherence or implausibility). See figure 2 for an illustration of the antecedents of narrative understanding, mentioned by adolescents. Here the antecedents are further explained:

- Ease of cognitive access:
 - Adolescents found it easy to get the storyline clear and to follow the events in the story. They found the story simple, which was seen as a negative point:
 - It made that you don't miss anything when you would be distracted for a moment. It also is a story with just one storyline and the events happen in a chronological order, so you don't have to think a lot during the story.
 - Because the story was simple and easy to follow, the story was designated as predictable, which was negative according to most adolescents (mainly boys).
 - According to the adolescents (mainly boys) the story has a standard theme that is used for movies and most of them are familiar with the subject, which is seen as a negative aspect.
- Cognitive perspective taking:
 - Most adolescents understood why events happened the way they happened in the movie, there was nothing one wouldn't expect.
 - The relationships between the characters were sometimes unclear, for example between Sacha and Thijs, in the beginning it was unclear if they knew each other well or not.
 - Mainly boys couldn't project themselves in the situation Sacha was in, there was a low perceived vulnerability. They never were in such a situation and couldn't imagine that they would ever come in such a situation. Boys also mentioned that they couldn't project themselves in the situation because "In love" was mainly about a girl.
- Narrative realism:
 - Adolescents found it difficult to say if "In love" was realistic. They could imagine that something like that happens in real life, especially among students, but almost nobody has ever been in such a situation, so they didn't

- In the beginning of the movie almost nobody found it realistic (jumping on the couch, drinking alcohol during daytime). Later on in the story it became more realistic for the adolescents, because they also go to parties and they also see people who are drunk.
- According to some less transported adolescents who didn't found the story realistic, the story was 'too much', too many things that are not plausible happened.
- There was a low perceived similarity between adolescents and Sacha. They found her naïve, she drank too much and she was so foolish to go with Thijs to his room despite she didn't want that. They couldn't imagine that in real life somebody would be so stupid.
- There was also a low perceived similarity on the friendships in "In love", they were also not seen as realistic. Adolescents couldn't imagine that real friends would do things like the friends of Sacha did in "In love".

The third dimension on which was focused was *attentional focus*. Two main items came forward as important for the dimension, namely distraction (someone is aware of things existing or happening in the actual, immediate environment or being aware of thoughts unrelated to the narrative) and loss of self-awareness and awareness of surroundings (forgetting about one's own identity, forgetting that one is in the actual location). These items existed of some antecedents according to the adolescents. See figure 2 for an illustration of the antecedents of attentional focus. Here the antecedents are further explained:

- Distraction:
 - Most adolescents found it easy to stay focused on the movie. Looking at their reactions during the focus groups, girls found it easier to stay focused than boys. This is in line with the quantitative results, because girls scored higher on attentional focus. Reasons that adolescents could keep their focus on the story were for example that a lot of things happened and it was not boring.
 - The focus increased during the story, especially when Sacha saw the raping movie about herself. Adolescents were curious on how the story would end and that makes that they had a strong focus on the story.
 - Boys could keep their focus because the story was not so long, but if the story would have been longer they would have lost their focus completely, because there was no shake-up moment in the story.

- Some events in the story lasted too long according to the adolescents, for example during the raping-scene (“In the beginning of the raping-scene I thought, ‘wow, are they going to show it’, because I expected that they would skip it. At that moment, my focus was for a short moment higher, but after 3 seconds you could imagine that they were having sex so then my focus decreased again.”).
- Loss of self-awareness and awareness of surroundings:
 - Some adolescents were continuously aware of the fact that it was just a movie they were watching, they knew that they were sitting in a room with other people and heard for example a door banging. But some others (mainly girls) were totally in the story with their thoughts (“When a story is exciting, I really have to tell myself that it’s just a movie I’m watching, it will turn out alright”).

The last dimension was *narrative presence*. Here, the main item which was important for transportation according to adolescents was telepresence (“a television viewer’s feeling of being present in the mediated environment created by the auditory-visual information emitted from the television, and at the same time, not being present in the environment physically surrounding the viewer” (Kim & Biocca, 1997)). Different antecedents came forward after discussing this item. See figure 2 for an illustration of the antecedents of narrative presence. Here the antecedents are further explained:

- Telepresence:
 - For almost nobody it looked like the world created by “In love” was closer to them than the real world. Some people were with their thoughts in the story, but they knew that they were sitting in a room and watching a movie.
 - Most adolescents didn’t have the feeling that they were attending the events in the story. Some adolescents mentioned that this was because it’s a movie and they never think that they are part of the movie when they are watching it. The persons who had the feeling that they were attending some events in the story felt like being a spectator and not a character from the movie.
 - Some adolescents (mainly girls) needed some time to come back in the real world after the story finished. They kept thinking about what happened, mainly because of the subject of the story, it was impressive and had an emotional impact on them.

In short, in this research it came out that transportation was higher among adolescents who had a higher perceived similarity and perceived vulnerability. Next to this, fierceness of story

situations and narrative realism were important for adolescents to become more transported into the narrative. Predictability of the story made adolescents less transported.

Moderators of transportation

Now it is known what possible antecedents are of transportation, but it is also possible that there are other (personal) traits that might influence transportation. As explained before, gender appeared to be a trait that influences transportation. Next to this, transportability was expected to be of influence for transportation (Dal Cin, Zanna *et al.*, 2004). The average transportability rate among participants was 5.32 on a scale from 1 till 9. On average, girls reported higher transportability rates than boys (5.6 vs. 4.92, $p < 0.05$). The average transportability rate and the average transportation rate are strongly correlated ($p < 0.01$) (see table 2). Another personal trait that was of influence on how adolescents reacted at “In love” was interest in type of story. People who didn’t like the genre of the movie scored lower on transportation. A reason for not liking the genre was because the episode was in Dutch. This made that the focus on the story among some adolescents was already low before it really started.

Consequences of transportation

To become transported into a narrative, antecedents and possible moderators are important. But after all, the aim of transportation is to do something with people after they finish the narrative. Looking at the consequences of transportation, the main focus lay on enjoyment and on the persuasiveness of the message of the story and if participants had thought and talked about the episode after the focus groups finished.

To get insight in the enjoyment of the story, we first looked at how participants rated the episode. The average mark the participants gave to the story “In love” was a 6.8 (M girls = 7.0 and M boys = 6.6). Looking at the reactions adolescents gave on the movie in the questionnaire, there is a correlation between transportation and enjoyment ($p < 0.05$) (see table 2). When someone has a higher transportation rate, he also has more positive reactions on the movie. Positive reactions on the movie were that it was confronting, realistic, emotional, impressing, clear, good to show on television, the events did not last too long and it was informative. Negative reactions were that the movie was too slow, there was no censor, it was not original, too fast, vulgar, unjustified, too much details and that the movie was predictable.

The interest lay also on if transportation had an influence on the persuasiveness of the message of the story. Most adolescents reported that they knew there was a message in the story. They found the story more educational than entertaining (M score = 5.5, from 1

(entertaining) to 7 (educational)). So their perceived persuasive intent was high, which should be low when someone is transported into a narrative according to literature.

The perceived persuasive intent of the message might have had as consequence that there was no correlation between transportation and persuasiveness of the (perceived) message. Adolescents found that "In love" convinced them of their perceived message (M score = 5.7, from 1 (not at all) to 7 (very much)) and they were rather positive about the message (M score = 6.3, from 1 (very negative) to 7 (very positive)), but this had no relation with their transportation score. We did find a significant difference between boys and girls and the persuasiveness of their perceived message ($p < 0.05$). Girls found that "In love" convinced them more of the message than boys found.

We also wanted to know if transportation had an influence on thinking and talking about the episode after the focus groups finished. 24 from the 29 participants responded to the questionnaire which was sent to them. 18 adolescents had thought about "In love" in a less or higher extent. Girls thought significantly more about "In love" than boys ($p < 0.01$). There is also a significant correlation between transportation and the extent in which people thought about the movie ($p < 0.01$), with people with a higher transportation rate thinking more about the movie when the focus groups finished (Table 2). 14 adolescents talked about "In love" in a less or higher extent, most of them 2 times during the 2 weeks follow up period. Girls have talked significantly more about "In love" than boys ($p < 0.05$).

Table 2

Correlations Between Research Items

	Mean	SD	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1.Gender	0.41	-	-															
2.Transportation	4.70	0.68	-,631**	-														
3.Transportability	5.32	0.83	-,409*	,584**	-													
4.Emotional engagement	4.53	1.01	-,548**	,875**	,472**	-												
5.Narrative understanding	5.98	0.58	,487**	-,183	,046	-,163	-											
6.Attentional focus	4.94	0.90	-,574**	,720**	,374*	,401*	-,432*	-										
7.Narrative presence	3.65	1.15	-,560**	,879**	,562**	,733**	-,169	,484**	-									
8.Rating "In love"	6.83	1.69	-,123	,193	,175	,168	,006	,306	-,042	-								
9.Opinion "In love"	0.72	0.45	-,421*	,400*	,191	,490**	-,207	,276	,234	,400*	-							
10.Entertaining or educational	5.52	1.62	-,229	,282	,286	,191	-,231	,502**	,040	,543**	,347	-						
11.Persuasiveness own message	5.69	1.34	-,387*	,234	,087	,247	-,133	,300	,031	,165	,382*	,357	-					
12.Opinion own message	6.34	0.81	,163	,056	,000	,086	,144	-,066	,022	-,033	,073	-,303	-,128	-				
13.Persuasiveness real message	5.45	1.56	-,247	,199	,048	,196	-,148	,286	,022	,044	,131	,232	,827**	-,070	-			
14.Opinion real message	6.59	0.57	-,004	,054	,067	,109	-,066	,029	,000	,183	,095	-,109	-,081	,629**	-,025	-		
15.Thought about "In love"	3.42	1.81	-,682**	,691**	,436*	,479*	-,155	,671**	,624**	,069	,299	,304	,291	,050	,225	-,137	-	
16.Talked about "In love"	4.79	3.67	,290	-,199	,034	-,174	,155	-,330	-,006	-,349	-,274	-,413*	-,427*	-,107	-,381	-,002	-,402	-

* = p < 0.05

** = p < 0.01

Chapter 4. Conclusion/discussion

The aim of this study was to examine the processes behind transportation by searching for antecedents, moderators and consequences of transportation, with as goal to find out how adolescents could be made more aware of the possible risks of alcohol.

On average, adolescents felt transported into "In love". There were some main reasons (the antecedents) for adolescents to become transported or not into the narrative, which could be also important for new E&E initiatives in the future. One of them is perceived similarity. In this research, most adolescents didn't have a high perceived similarity, which led to a decrease in emotional engagement. Perceived vulnerability is also an antecedent, when one can't imagine that it would happen to himself, he might be less immersed in the story. In this research, girls had a higher perceived vulnerability than boys, because the story is about a girl and they sometimes hear stories from other girls who were in such a situation, which makes it more of their business. Furthermore, it appeared that when the situations in the story became fiercer, adolescents felt more involved in the story and their distraction on the story was lower. Narrative realism is also an antecedent, because when a story is not realistic adolescents don't think that it would happen in real life and they don't take the risks of alcohol serious.

Of the dimensions, narrative understanding got the highest score. According to Busselle and Bilandzic (2009), this would mean that adolescents who had a high score on narrative understanding also were highly transported. But in this research it was the other way around; adolescents who scored high on narrative understanding were less transported. This is in contrast with the scale used by Busselle and Bilandzic (2009) from which we adapted our scale, because there narrative understanding has a positive correlation with transportation and also with the other dimensions. The reason for this unexpected result might be that adolescents found the story predictable, which made it easy to understand. But predictability was seen as a negative aspect. It seems to be that there is a kind of maximum on narrative understanding in which it contributes to a higher transportation. When the story gets too predictable and easy to understand, it might have a negative influence on transportation: viewers don't watch the story carefully anymore. They might not do something with the message of the story then, because they didn't get transported enough in the story.

In this research, a connection was found between transportation and transportability with a correlation test, as expected by Dal Cin, Zanna *et al.* (2004). Transportability seems to be a moderator for transportation, but to be sure of this further research should carry out a moderator analysis, preferably with a larger sample size, because in this research the sample size was quite small. But from our results we can conclude that it is important that transportability will be taken into consideration in further research about transportation.

Gender also seems to be a moderator for transportation. There was a significant difference between boys and girls and their transportation as expected from earlier research with respect to the episode of "In love" (Bijker, 2009). Girls were significantly more transported into the episode than boys and also felt more emotional involved, had a higher focus and felt more like being absorbed by the episode. The reason for this could be that the main character is a girl, which makes that girls experienced more perceived similarity than boys. Further research could use a story which is more suitable for boys to examine if that leads to a higher transportation among boys.

According to literature, enjoyment and persuasiveness of the message could be consequences of transportation. In our research, this was only the case for enjoyment. A high transportation led to a higher enjoyment of the episode. But it is also possible that more enjoyment led to a higher transportation, because research from Green, Brock and Kaufman (2004) shows that enjoyment also can lead to a higher transportation. Looking at the persuasiveness of the message of the story, there was no correlation between transportation and the extent in which "In love" pursued adolescents of its message. This might had to do with the fact that "In love" had a high perceived persuasive intent, because the episode was meant to be educational according to the adolescents. So they knew that "In love" wanted to carry out a message to them.

Adolescents who were more transported also thought more about the episode two weeks after the focus groups finished. So transportation can also have as consequence that one thinks more about the message of a story, which might lead to a change in attitude against the message. But more research on this is needed to draw this conclusion. Girls thought and talked significantly more about the episode during two weeks after the focus group session finished than boys. This gender difference was a result we expected, because girls were also more transported by the story than boys.

We can conclude that this was a useful research to get more insight in the processes behind transportation and about what it makes that E&E works. This research can be useful for future developments of E&E initiatives, to make them more effective. This E&E improvement then can lead to a greater awareness of the risks of alcohol and in the end to a decrease in alcohol use among adolescents.

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Appendices

Appendix I. Questionnaire about “In love” for participants

Hieronder volgen een aantal stellingen. Geef per stelling aan welk cijfer jouw mening het beste weergeeft. Omcirkel je antwoord.

Waarbij 1= helemaal mee oneens en 7 = helemaal mee eens.

<i>Blok A</i>	Helemaal mee oneens				Helemaal mee eens		
1. Wanneer tijdens “Verliefd” een hoofdpersoon emotioneel was (bijvoorbeeld blij, boos, verdrietig), voelde ik me ook emotioneel.	1	2	3	4	5	6	7
2. Het verhaal van “Verliefd” maakte emoties bij me los (bijvoorbeeld verdriet, blijdschap, angst etc.).	1	2	3	4	5	6	7
3. Ik had soms te doen met de hoofdpersoon in “Verliefd”.	1	2	3	4	5	6	7
4. Tijdens het kijken naar “Verliefd” wilde ik graag weten hoe het verhaal af zou lopen.	1	2	3	4	5	6	7
5. Op momenten in “Verliefd” die voor mij belangrijk waren kon ik me inleven in de emoties van een persoon uit de film.	1	2	3	4	5	6	7
6. Tijdens het kijken naar “Verliefd” voelde ik me betrokken bij het verhaal.	1	2	3	4	5	6	7
<i>Blok B</i>	Helemaal mee oneens				Helemaal mee eens		
7. Ik kon de gebeurtenissen in “Verliefd” gemakkelijk volgen.	1	2	3	4	5	6	7
8. Ik vond het moeilijk om de lijn van het verhaal te volgen.	1	2	3	4	5	6	7
9. Ik begreep over het algemeen goed waarom de dingen die in “Verliefd” voorbij kwamen op die manier gebeurden.	1	2	3	4	5	6	7
<i>Blok C</i>	Helemaal mee oneens				Helemaal mee eens		
10. Tijdens het kijken naar “Verliefd” merkte ik dat mijn gedachten afdwaalden.	1	2	3	4	5	6	7
11. Tijdens het kijken naar “Verliefd” merkte ik dat ik aan andere dingen dacht die niets met de film te maken hadden.	1	2	3	4	5	6	7
12. Ik vond het moeilijk om mijn gedachten bij de film “Verliefd” te houden.	1	2	3	4	5	6	7
13. Tijdens het kijken naar “Verliefd” was ik me bewust van wat er in de ruimte om me heen	1	2	3	4	5	6	7

gebeurde.							
14. Ik merkte dat ik erover nadacht hoe “Verliefd” op een andere manier had kunnen aflopen.	1	2	3	4	5	6	7
	Helemaal mee oneens				Helemaal mee eens		
15. Nadat “Verliefd” was afgelopen vond ik het gemakkelijk om het verhaal uit mijn hoofd te zetten.	1	2	3	4	5	6	7
<i>Blok D</i>	Helemaal mee oneens				Helemaal mee eens		
16. Tijdens het kijken naar “Verliefd” was mijn lichaam in het hier en nu, maar mijn gedachten waren in de film.	1	2	3	4	5	6	7
17. Toen “Verliefd” afgelopen was had ik het gevoel dat ik moest omschakelen om van het verhaal weer in het hier en nu te komen.	1	2	3	4	5	6	7
18. Op sommige punten in de film leek het alsof de wereld van “Verliefd” dichterbij was dan de echte wereld.	1	2	3	4	5	6	7
19. Tijdens het kijken naar “Verliefd” had ik het gevoel alsof ik bij de gebeurtenissen in de film aanwezig was.	1	2	3	4	5	6	7

Nu volgen er nog enkele algemene vragen over de film "Verliefd".

20. Als je een rapportcijfer aan "Verliefd" zou moeten geven, welk cijfer zou dat dan zijn? Omcirkel jouw antwoord.

1 2 3 4 5 6 7 8 9 10

21. Schrijf in een paar woorden op wat je van "Verliefd" vond.

22. Vind je dat "Verliefd" "entertainend" of juist educatief is? Omcirkel jouw antwoord.

"Entertainend" 1 2 3 4 5 6 7 Educatief

23. Geef kort aan wat mogelijk een boodschap zou kunnen zijn die "Verliefd" een kijker wil meegeven.

24. In hoeverre heeft "Verliefd" je overtuigd van die boodschap? Omcirkel jouw antwoord.

Helemaal niet 1 2 3 4 5 6 7 Helemaal wel

25. Hoe sta jij zelf tegenover die boodschap? Omcirkel jouw antwoord.

Zeer negatief 1 2 3 4 5 6 7 Zeer positief

Z.O.Z.

Nu volgen er nog een aantal algemene stellingen over wanneer je een film aan het kijken bent (het gaat hier niet specifiek om "Verliefd"). Geef per stelling aan welk cijfer jouw mening het beste weergeeft. Omcirkel je antwoord.
 Waarbij 1 = helemaal mee oneens en 9 = helemaal mee eens.

	Helemaal mee oneens					Helemaal mee eens			
	1	2	3	4	5	6	7	8	9
26. Ik vind dat ik mezelf gemakkelijk kan verliezen in een film.									
27. Ik vind het gemakkelijk om dingen die om me heen gebeuren te negeren wanneer ik een film kijk.									
28. Ik kan mezelf gemakkelijk in de gebeurtenissen die zich in een film afspelen verplaatsen.									
29. Ik raak gemakkelijk betrokken bij een film.									
30. Wanneer een film is afgelopen, vind ik het gemakkelijk om het verhaal uit mijn hoofd te zetten.									
31. Wanneer ik naar een film kijk voelt het af en toe alsof ik zelf in die film meespeel.									
32. Ik wil vaak graag weten hoe een film zal eindigen.									
33. Ik vind dat ik gemakkelijk het perspectief van de personages uit een film over kan nemen.									
34. Ik voel vaak emoties wanneer ik naar een film kijk (bijvoorbeeld verdriet, blijdschap, angst etc.).									
35. Ik merk dat ik gebeurtenissen die ik normaal als onrealistisch zou beschouwen, in een film gemakkelijker accepteer.									
36. Ik merk dat ik nadenk over hoe de personages uit een film zullen denken.									
37. Ik merk dat ik nadenk over hoe een film anders had kunnen aflopen (wat een alternatief eind van de film zou kunnen zijn).									
38. Mijn gedachten dwalen niet snel af tijdens het kijken naar een film.									
39. Ik merk dat ik voel hoe de personages uit een film zich ook voelen.									
40. Ik merk dat gebeurtenissen uit een film van betekenis zijn voor mijn alledaagse leven.									
41. Ik merk vaak dat het kijken naar films impact heeft op de manier waarop ik over dingen denk.									
42. Ik kan me gemakkelijk identificeren met personages uit een film.									

“Verliefd” is bedoeld om jongeren zich ervan bewust te maken dat het drinken van teveel alcohol schadelijk voor je kan zijn, dat je dingen doet waarvan je later spijt hebt.

43. In hoeverre heeft “Verliefd” je overtuigd van die boodschap? Omcirkel jouw antwoord.

Helemaal niet 1 2 3 4 5 6 7 Helemaal wel

44. Hoe sta jij zelf tegenover die boodschap? Omcirkel jouw antwoord.

Zeer negatief 1 2 3 4 5 6 7 Zeer positief

Nu volgen er nog enkele algemene vragen, omcirkel wat van toepassing is:

- Wat is je geslacht?: man/vrouw
- Wat is je leeftijd? jaar
- Drink je alcohol?: ja/nee
- Als je alcohol drinkt, vul dan de volgende vragen in (omcirkel jouw antwoord):
 - Hoe vaak heb je de afgelopen maand alcohol gedronken?
 - 1 of 2 keer
 - 3 tot 10 keer
 - 10 keer of meer
 - Op hoeveel doordeweekse dagen (maandag t/m donderdag) drink je over het algemeen?
 - Ik drink niet doordeweeks
 - 1 of 2 dagen
 - 3 of 4 dagen
 - Als je doordeweeks alcohol drinkt, hoeveel glazen alcohol drink je dan gemiddeld op een dag?
 - 1 glas
 - 2 tot 4 glazen
 - 5 glazen of meer
 - Op hoeveel dagen in het weekend (vrijdag t/m zondag) drink je over het algemeen?
 - Ik drink niet in het weekend
 - 1 dag
 - 2 dagen
 - 3 dagen
 - Als je in het weekend drinkt, hoeveel glazen alcohol drink je dan gemiddeld op een dag?
 - 1 glas
 - 2 tot 4 glazen
 - 5 tot 10 glazen
 - 11 glazen of meer

Appendix II. Focus group scenario.

Voor 10.30uur:

- Formulieren klaarleggen (Lonneke)
- Pennen neerleggen (Lonneke)
- Video installeren en klaarmaken voor gebruik (Annemarie)
- Stoelen neerzetten (Annemarie)
- Rekenmachines neerleggen (voor ons, Lonneke)
- Naambordjes maken (samen)

Tussen 10.15 en 10.30uur:

- Deelnemers komen binnen

10.30uur: (Annemarie)

- “Welkom allemaal, jullie mogen allemaal een plek uitzoeken.”
- Er volgt een korte uitleg over het onderzoek:

“Het onderzoek gaat over het televisieprogramma Roes, wat gaat over jongeren. Jullie zijn hier vandaag om jullie mening over dit tv-programma met ons te delen.

We gaan nu samen naar een korte film van Roes kijken (“Verliefd”), die ongeveer 25 minuten duurt. Tijdens de film is het niet de bedoeling dat jullie met elkaar praten. Willen jullie ook je mobiel uitzetten? Daarna zullen we hier met elkaar over gaan praten. Jullie mogen te allen tijde stoppen met het onderzoek. De totale duur van het onderzoek is 1,5uur. Aan het eind van het onderzoek krijgen jullie een cadeaubon van 10euro als vergoeding. ”

10.35uur: (Annemarie)

- De film wordt aangezet.

11.00uur:

- De film is afgelopen en wordt afgezet. (Annemarie)
- We delen de formulieren uit waarop respondentnummers staan en iedereen krijgt een pen. (Lonneke)
- “Nu kunnen jullie het eerste deel van het formulier invullen”. (Lonneke)
- *Wanneer dit klaar is rekenen wij de scores uit. Op de werkvragenlijst zijn de reversed stellingen dikgedrukt. Op de formulieren vullen we voor elke deelnemer in wat hun score per item is. Voor onszelf schrijven we de scores per item op van de deelnemers.*
- *Lonneke deelt deel twee uit van het formulier. “Jullie kunnen nu het tweede deel van het formulier invullen. Er zijn in totaal 5 pagina’s, zie de bladnummers”.* (Lonneke)
- *Annemarie stelt de camera in en de voice-recorder.*

11.15uur:

- Lonneke deelt de formulieren uit aan de deelnemers.
- We beginnen met de groepsdiscussie, hierbij verdelen we de rollen, Lonneke doet het woord bij blok A, terwijl Annemarie schrijft, en bij blok B wisselen we om.
- Lonneke: “Nu gaan we beginnen met de groepsdiscussie. Het is de bedoeling dat iedereen aan het woord komt en in verband met de opnames is het niet de bedoeling dat mensen door elkaar gaan praten. Jullie hebben allemaal de stellingen beantwoord, deze waren opgedeeld in verschillende blokken. We gaan hier nu samen over praten, waarbij we ons steeds op één blok richten. We zullen steeds noemen waar het per blok over gaat. Het is de bedoeling dat er niet wordt afgeweken van het onderwerp van het blok, vanwege de tijd die we hebben om de blokken te bespreken. Op je scoreformulier kun je zien of je hoog, gemiddeld of laag hebt gescoord”

11.20uur: Lonneke

- "We beginnen met blok A. Dit blok gaat over emoties, dus over hoe emotioneel betrokken je je voelde bij het verhaal en de personages."

- "We zijn benieuwd hoe jullie tot jullie scores zijn gekomen."
 - o Betrokkenheid bij de film? Zo ja, op welke manier en waarom? Zo nee, waarom niet?
 - Continu wel/niet betrokken bij de film of ene moment wel, andere moment niet? Wanneer wel/niet?
 - o Te doen met de hoofdpersoon?
 - o Voelde je emoties tijdens de gebeurtenissen uit de film?

11.30uur: Annemarie

- "We beginnen met blok B. Dit blok gaat over jullie begrip van het verhaal van de film."

- "We zijn benieuwd hoe jullie tot jullie scores zijn gekomen."
 - o Was de film gemakkelijk te volgen?
 - Waarom wel/niet?
 - o Continu goed/lastig te volgen of ene moment wel, andere moment niet? Wanneer wel/niet? Tijdens welke momenten uit de film?

11.40uur: Lonneke

- "We beginnen met blok C. Dit blok gaat over jullie focus op het verhaal, dus over hoe goed jullie je aandacht bij de film konden houden."

- "We zijn benieuwd hoe jullie tot jullie scores zijn gekomen."
 - o Kon je je aandacht goed bij de film houden?
 - Kon je continu je aandacht er goed bij houden of het ene moment wel, het andere moment niet? Waarom wel/niet? Tijdens welke momenten uit de film?
 - o Verhaal moeilijk/makkelijk uit je hoofd zetten na de film? Waarom?
 - o Nagedacht over een ander einde van de film? Zo ja, hoe en wat voor einde? Zo nee, waarom niet?

11.50uur: Annemarie

- "We beginnen met blok D. Dit blok gaat over hoe jullie in het verhaal zaten."

- "We zijn benieuwd hoe jullie tot jullie scores zijn gekomen."
 - o Had je het idee dat je in de wereld die de film creëerde zat? Waarom wel/niet?
 - Had je continu het idee dat je wel/niet in die wereld zat of het ene moment wel, het andere moment niet? Op welke momenten wel/niet?
 - o Vond je "Verliefd" realistisch? Wanneer wel/niet? Waar kwam dat door?
 - o Vond je het makkelijk/moeilijk om weer om te schakelen naar het hier en nu toen de film was afgelopen? Waarom?

12uur: Annemarie

- "Dit is het eind van het onderzoek. Hartelijk bedankt voor jullie medewerking! Mochten jullie iemand kennen die nog mee gaat doen aan dit onderzoek, zouden jullie dan niets aan diegene willen vertellen over wat er gaat gebeuren?"
Bij het weglopen krijgt iedereen de cadeaubon van 10euro.

Appendix III. Transportation scale with translated items and references.

Emotional Engagement

1. Wanneer tijdens de film "Verliefd" een hoofdpersoon emotioneel was (bijvoorbeeld blij, boos, verdrietig), voelde ik me ook emotioneel.

"During the program, when a main character succeeded, I felt happy, and when they suffered in some way, I felt sad."

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. Adapted from Cohen, 2001).

2. Tijdens het kijken naar de film "Verliefd" voelde ik emoties (bijvoorbeeld verdriet, blijdschap, angst etc.).

"The narrative affected me emotionally."

(Transportation Scale, Green and Brock, 2000).

3. Ik had soms te doen met de hoofdpersoon in "Verliefd".

"I felt sorry for some of the characters in the program."

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009).

4. Tijdens het kijken naar "Verliefd" wilde ik graag weten hoe het verhaal af zou lopen.

"I wanted to learn how the narrative ended."

(Transportation Scale, Green and Brock, 2000).

5. Op belangrijke momenten in "Verliefd" kon ik me inleven in de emoties van een persoon uit de film.

"At important moments in the film, I could feel the emotions the characters felt."

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. Adapted from Cohen, 2001).

6. Tijdens het kijken naar "Verliefd" voelde ik me betrokken bij het verhaal.

"I was mentally involved in the narrative while reading it."

(Transportation Scale, Green and Brock, 2000).

Narrative understanding.

7. Ik kon de gebeurtenissen in "Verliefd" gemakkelijk volgen.

"I could easily follow the actions and events."

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. From: Appel et al., 2002).

8. Ik vond het moeilijk om de lijn van het verhaal te volgen. (-)

"I had a hard time recognizing the thread of the story." (-)

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. From: Appel et al., 2002).

9. Ik begreep over het algemeen goed waarom de dingen die in “Verliefd” voorbij kwamen op die manier gebeurden.

“I understood why the events unfolded the way they did.”
(*Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009*).

Attentional focus.

10. Tijdens het kijken naar “Verliefd” merkte ik dat mijn gedachten afdwaalden. (-)

“I found my mind wandering while the program was on.” (-)
(*Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009*) and
(*Transportation Scale, Green and Brock, 2000*).

11. Tijdens het kijken naar “Verliefd” merkte ik dat ik aan andere dingen dacht die niets met de film te maken hadden. (-)

“While the program was on I found myself thinking about other things.” (-)
(*Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. From: Appel et al., 2002*).

12. Ik vond het moeilijk om mijn gedachten bij de film “Verliefd” te houden. (-)

“I had a hard time keeping my mind on the program.” (-)
(*Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009*).

13. Tijdens het kijken naar “Verliefd” was ik me bewust van wat er in de ruimte om me heen gebeurde (-).

“While I was reading the narrative, activity going on in the room around me was on my mind.” (-)
(*Transportation Scale, Green and Brock, 2000*).

14. Ik merkte dat ik erover nadacht hoe “Verliefd” op een andere manier had kunnen aflopen.

“I found myself thinking of ways the narrative could have turned out differently.”
(*Transportation Scale, Green and Brock, 2000*).

15. Nadat “Verliefd” was afgelopen vond ik het gemakkelijk om het verhaal uit mijn hoofd te zetten (-)

“After finishing the narrative, I found it easy to put it out of my mind.” (-)
(*Transportation Scale, Green and Brock, 2000*).

Narrative presence

16. Tijdens het kijken naar “Verliefd” was mijn lichaam in het hier en nu, maar mijn gedachten waren in de film.

“During the program, my body was in the room, but my mind was inside the world created by the story.”
(*Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. Adapted from Kim and Biocca, 1997*).

17. Toen “Verliefd” afgelopen was had ik het gevoel dat ik moest omschakelen om van het verhaal weer in het hier en nu te komen.

“The program created a new world, and then that world suddenly disappeared when the program ended.”

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. Adapted from Kim and Biocca, 1997).

18. Op sommige punten in de film leek het alsof de wereld van “Verliefd” dichterbij was dan de echte wereld.

“At times during the program, the story world was closer to me than the real world.”

(Narrative Engagement Scale, short version, Busselle and Bilandzic, 2009. Adapted from Kim and Biocca, 1997).

19. Tijdens het kijken naar “Verliefd” had ik het gevoel alsof ik bij de gebeurtenissen in de film aanwezig was.

“I could picture myself in the scene of the events described in the narrative.”

(Transportation Scale, Green and Brock, 2000). Nederlandse vertaling uit: De Graaf et al., 2009).

Appendix IV. Transportability scale with translations and references

All propositions from our scale were from the Transportability scale from Dal Cin, Zanna *et al.*, 2004.

1. Ik vind dat ik mezelf gemakkelijk kan verliezen in een film.

"I find I can easily lose myself in the story."

2. Ik vind het gemakkelijk om dingen die om me heen gebeuren te negeren wanneer ik een film kijk.

"I find it difficult to tune out activity around me." (Reversed)

3. Ik kan mezelf gemakkelijk in de gebeurtenissen die zich in een film afspelen verplaatsen.

"I can easily envision myself in the events described in a story."

4. Ik raak gemakkelijk betrokken bij een film.

"I get mentally involved in the story."

5. Wanneer een film is afgelopen, vind ik het moeilijk om het verhaal uit mijn hoofd te zetten.

"I can easily put stories out of my mind after I've finished reading them." (Reversed).

6. Wanneer ik naar een film kijk voelt het af en toe alsof ik zelf in die film meespeel.

"I sometimes feel as if I am part of the story."

7. Ik wil vaak graag weten hoe een film zal eindigen.

"I am often impatient to find out how the story ends."

8. Ik vind dat ik gemakkelijk het perspectief van de personages uit een film over kan nemen.

"I find that I can easily take the perspective of the character(s) in the story."

9. Ik voel vaak emoties wanneer ik naar een film kijk (bijvoorbeeld verdriet, blijdschap, angst etc.).

"I am often emotionally affected by what I've read."

10. Ik merk dat ik gemakkelijker gebeurtenissen uit een film accepteer, terwijl ik die normaal gesproken misschien als onrealistisch zou beschouwen.

"I find myself accepting events that I might have otherwise considered unrealistic."

11. Ik merk dat ik nadenk over hoe de personages uit een film zullen denken.

"I find myself thinking what the characters may be thinking."

12. Ik merk dat ik nadenk over hoe een film anders had kunnen aflopen (wat een alternatief eind van de film zou kunnen zijn).

"I find myself thinking of other ways the story could have ended."

13. Mijn gedachten dwalen niet snel af tijdens het kijken naar een film.

"My mind often wanders." (Reversed)

14. Ik merk dat ik voel hoe de personages uit een film zich ook voelen.

"I find myself feeling what the characters may feel."

15. Ik merk dat gebeurtenissen uit een film van betekenis zijn voor mijn alledaagse leven.

"I find that events in the story are relevant to my everyday life."

16. Ik merk vaak dat het kijken naar films impact heeft op de manier waarop ik over dingen denk.

"I often find that reading stories has an impact on the way I see things."

17. Ik kan me gemakkelijk identificeren met personages uit een film.

"I easily identify with characters in the story."

From the Transportability scale, three propositions were removed because they were not suitable for a movie, only for reading a book. These are propositions 1, 11 and 20 from the original Transportability scale:

1. I can easily envision the events in the story.
11. I have vivid images of the characters.
20. I have vivid images of the events in the story.

Appendix V. Informed consent

Dit onderzoek gaat over jullie mening over het televisieprogramma Roes.

De aflevering die je gaat zien duurt ongeveer 25 minuten. Stichting Kijkwijzer heeft bepaald dat Roes mogelijk niet geschikt is voor mensen jonger dan 12 jaar. Het kan echter zo zijn dat beelden in de aflevering ook voor mensen ouder dan 12 jaar minder geschikt zijn.

Na het zien van Roes, vul je een vragenlijst in. Daarop staat een willekeurig (respondent)nummer. Met die vragenlijst wordt informatie verzameld over hoe jij het kijken naar de aflevering hebt ervaren. Het onderzoek is anoniem, wat betekent dat in de resultaten nooit getoond zal worden wat door wie is gezegd tijdens het onderzoek. Verder hebben alleen de onderzoekers inzage in de antwoorden. Het invullen van de vragenlijst duurt ongeveer 10 minuten.

Daarna willen de onderzoekers met je praten over Roes en over je antwoorden op de vragenlijst. De onderzoekers vragen naar je ervaringen tijdens het kijken van Roes. Aangezien Roes voor sommige mensen minder geschikt is, kan het ook zijn dat sommige mensen het praten over Roes lastig vinden.

Het onderzoek zal worden opgenomen met behulp van een videocamera en een voice-recorder. Deze hulpmiddelen worden echter alleen gebruikt om er zeker van te zijn dat er geen informatie verloren gaat en niet om te gebruiken voor andere doeleinden.

Je bent vrij om je te allen tijde (tijdens de aflevering, het invullen van de vragenlijst of de groepsdiscussie) terug te trekken uit dit onderzoek zonder opgaaf van redenen.

Het onderzoek duurt 1,5 uur en hiervoor krijgen jullie een cadeaubon van 10euro als vergoeding aan het eind van het onderzoek.

Met het ondertekenen van dit formulier verklaar je bovenstaande informatie gelezen en begrepen te hebben. Ook geef je hiermee toestemming voor deelname aan dit onderzoek.

Wanneer je vragen hebt kun je terecht bij de onderzoeksmedewerkers in de zaal, of later bij Annemarie ten Hoopen (e-mail: Annemarie.tenhoopen@wur.nl).

Naam:

Handtekening:

Datum:

Appendix VI. Coding scheme focus groups

1. Personal traits
 - a. Transportability (*Dal Cin, Zanna et al., 2004*)
 - b. Interest in type of story
 - c. Contradiction score/answer
 - d. Influence of informed consent
 - e. Trait of responding on scales
 - f. Vague question
2. Emotional engagement
 - a. Involvement in story (*Green and Brock, 2000*)
 - b. Sympathy (*Busselle and Bilandzic, 2009. Adapted from Cohen, 2001*)
 - l. Subcode: Feeling sorry
 - c. Involvement with characters (*Murphy, 2009*)
 - l. Subcodes: Emotional perspective taking, Identification
3. Narrative understanding
 - a. Cognitive perspective taking (*Busselle and Bilandzic, 2009*).
 - l. Subcodes: Understanding events, Understanding characters relationships
 - b. Ease of cognitive access (*Busselle and Bilandzic, 2009. Adapted from Cohen, 2001*).
 - l. Subcodes: Follow events, Storyline
 - c. Narrative realism (*Busselle and Bilandzic, 2009*)
4. Attentional focus
 - a. Distraction (*Busselle and Bilandzic, 2009. From: Appel et al., 2002*) and (*Green and Brock, 2000*)
 - b. Loss of self-awareness and loss of awareness of surroundings (*Busselle and Bilandzic, 2009*)
5. Narrative presence
 - a. Telepresence (*Busselle and Bilandzic, 2009. Adapted from Kim and Biocca, 1997*)
 - l. Subcodes: Attending events, Coming back in real world, Thoughts in story but body in the room
6. Reasons for getting transported (or not) into a narrative
 - a. Age
 - b. Make someone face the facts
 - c. Familiar subject
 - d. Standard theme
 - e. Events lasted too long
 - f. Length of movie
 - g. Consideration of events
 - h. Realistic, but not projecting oneself in story
 - i. Extreme situation
 - j. Boy/girl difference
 - k. Reflective realism
 - l. Enjoyment
 - m. Predictability
 - n. Perceived persuasive intent
 - o. Quality of movie