



Does virtual reality signal a new marketing reality?

A study evaluating the advertising effectiveness of virtual reality

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ABSTRACT

Purpose: This study investigates the impact of mobile virtual reality advertising on consumer experience and compares it with two-dimensional advertising. Therefore, a conceptual framework is proposed examining the role of virtual reality in advertising effectiveness. Further, this study examines cross-cultural differences in the VR advertising effectiveness between high-context and low-context cultures.

Methodology: It is chosen to base the research approach within the interpretivist paradigm and phenomenology. This study has an exploratory character, conducting qualitative research – specifically through focus group interviewing – to investigate in depth consumers' experience and their responses to mobile virtual reality advertising.

Findings: It has been examined that the virtual reality commercials display a stronger sense of presence supported by vividness in comparison to two-dimensional advertisings. Both virtual reality commercials demonstrate greater enjoyment, more positive attitude toward the advertising, brand attitude and higher purchase intention. These findings suggest that VR advertising is more effective than the traditional 2D advertising. Additionally, there has not been found any significant differences between high-context and low-context cultures in terms of how the users perceive VR advertising.

Research limitations: The main limitation of this study is the representativeness of the findings. A small number of individuals participating in this study cannot represent thousands of other consumers.

Practical implications: The findings of this study contribute to exploring the value and use of VR technology in marketing communication to maximise the overall effectiveness of a marketing campaign and to enhance the quality of visual presentations.

Originality/value: This study advances the literature on virtual reality in advertising by proposing a conceptual framework derived from the findings showing what constructs and dimension need to be considered when examining VR advertising effectiveness.



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1. Introduction

The first chapter of this thesis highlights important research gaps in the marketing and advertising literature in terms of evaluating the actual value of virtual reality technology in advertising and further discusses the potential cross-cultural factors influencing advertising effectiveness.





The major gap of virtual reality in advertising deals with an unsatisfactory amount of research dealing with evaluating advertising effectiveness of mobile virtual reality technology and its potential as a new advertising tool for decision makers. Hence, the main aim of this study is to address this gap by conducting research on the effectiveness of virtual reality (hereinafter referred to as VR) advertising in comparison with two-dimensional (hereinafter referred to as 2D) advertising.

1.1 What is virtual reality?

In the new media age, technology constantly plays a much larger role in our everyday life. The advances in technology have allowed for the delivery of more complex information to users, and simultaneously to give them unique experiences. Due to the changing nature of this technological advancement, decision makers in marketing and advertising environment are seeking out novelty in state-of-the-art technologies, as the traditional marketing paradigm seems to be in decline. One of the currently emerging technologies is virtual reality (VR) which has the potential to become the next big computing platform, providing a gateway to users not only in marketing and advertising but also in a range of other industries for work, game, educational, and training purposes. VR is characterised by the unique ability to create realistic environments by using a computer or other media, enabling users to immerse themselves into real situations (Lee et al. 2017). Through these 360° virtual environments, users can see abstract concepts which allow them to visualise complex situations. Generally, VR can be characterised as “an environment created by a computer or other media, an environment in which the user feels present” (van Kerrebroeck et al. 2017, p. 2). This indicates that VR exhibits a technological development approaching more “multisensory interactions incorporating high-quality visuals, stereo sound, and rich imagery” (Daugherty et al. 2008, p. 570).

Given the fact that a variety of VR units have been in development for decades, in recent years, VR is even more accessible to consumers due to the establishment of a new version of stereoscopic viewers called VR head-mounted displays. Currently, there are two types of VR head-mounted displays available: (a) mobile or smartphone-based VR such as HTC Vive, Samsung, Google Cardboard, and (b) VR for PC such as Oculus (see Figure 1).



Figure 1: Differences between mobile VR and VR for PC (own composition)

This significant reinforcement contributing to switching VR technology from being just concepts to consumers goods is mainly due to the availability of mobile VR headsets, which are suitable for most smartphone devices (Kil-Soo & Young Eun 2005; van Kerrebroeck et al. 2017; Benhaddou 2017). With numerous prominent VR platforms available, decision makers have turned to the question of whether today's VR technology as one of the potential business innovations can change business models. Looking at data from 2016, Google Cardboard has over 5 million users with over 25 million installs of cardboard apps from Google Play (Lee et al. 2017). Forbes as well as Financial Times confirmed that in 2016, almost 100 million VR headsets were sold by VR giants; however, 96% of those VR headsets were dedicated to low-cost mobile Google Cardboard viewers rather than VR devices for PC games. Lately, Daydream, a Swedish video game developer, has been cooperating with HTC and Lenovo to launch a standalone headset in 2017, which does not require any smartphone, PC or cables connected (Bavor 2017). Although VR technology seems to have promising potentials in many areas of our everyday life, the future of VR seems to be uncertain, as data of VR market growth seems to fall below expectations in 2016. The overall hype still remains intense, but the main growth of VR technology nowadays is primarily due to real use cases from medical, education and enterprise arenas. Given these data, it appears that many opportunities of VR technology are still uncovered, and VR may still await its primetime moment (Armstrong 2017; Bradshaw 2017). As can be seen above, the last couple of years has seen a boost of VR technology across industries with many promising predictions. However, the potential of VR still remains a subject of speculation. Up to now, only a limited number of studies have attempted to empirically prove the real value of using VR technology. Hence, it seems important for further research to either confirm or disprove the real potential of whether VR technology can live up to these promising expectations. If the VR market is bound to growth further to attract more users, decision



makers need to invest in the VR industry. In order to do so, however, the effectiveness of VR technology first needs to be established.

1.2 Virtual reality in an advertising context

Today's direction of advertising has moved from traditional advertising such as television to more interactive media. Particularly, in the Internet era, interactive media have elevated the marketing communication form from a one-way process to a two-way process. This development has extensively changed the communication flow between the marketer and consumers. A two-way communication does not only benefit marketers by effectively presenting product information, but also customers themselves by establishing better quality decisions about a product (Stewart & Pavlou 2002). Within this evolvement, the precursors of VR are banner ads, animations, and three-dimensional media (3D) have already been proven to provide a higher level of vividness than traditional media (van Kerrebroeck et al. 2017). An example of this is the 3D virtual world called 'Second Life' created by the company Linden Labs. Second Life is a computer-generated virtual platform providing a similar environment like our real world based on supplying online entertainment and social networking for users. All users have possibility of creating their own 3D virtual reality 'alternative self' or avatars as a tool to collaborate and interact with other users. This opportunity opened the door for brands which placed their products in the virtual world. As an example of such a promotion, companies can place 3D objects similar to brand products such as cars, or real-world analogues (billboards or radio) in Second Life (Barnes & Mattsson 2011). Recently, as VR technology has moved forward, Linden Labs has been working on a new version of Second Life called 'Sansar', which is a massive social platform creating and sharing social VR experiences with other users with the possibility to use either a VR headset or a desktop mode (Fink 2017).

Within other evolvments of VR, 3D flat visualisation technology delivers pre-purchase product inspection which simulate real products. "With the assistance of VR, users can experience products 'virtually' by examining and manipulating the visual images, functions, and features of products in a variety of ways" (Kil-Soo & Young Eun 2005, p.674). For instance, shoppers can rotate, zoom in and out for inspection or even change the colour of the product. In the cinema domain, 3D movies prominently become successful during the 2000s, especially when the 3D presentation of the movie 'Avatar' came out in 2009. This booming public interest of 3D movies stimulated brands to use this new and rich technology as an advertising tool. Unlike flat 3D



visualisation, stereoscopic 3D technology is based on a pop-up 3D visualisation with true depth of screen by wearing 3D glasses to see stereo images (Yim et al. 2012).

In the light of today's advertising, the latest VR development allows companies to provide creative virtual experiences to users. For instance, the Marriot International hotel chain lets consumers immerse themselves in a specific travel destination or hotel which they can visit, while travel guide publisher Lonely Planet takes viewers on an immersive excursion in Canada. The North Face clothing company promoted a 360° video to create a stronger connection with the brand. Volvo and Mercedes-Benz launched VR videos allowing users to experience virtual test drives in their newest car models. Alibaba, the Chinese e-commerce giant, introduced a 3D commodity warehouse in VR with the option of buying products, whereas the French retail chain Carrefour produced a virtual video in which customers can take a look at various products on offer (van Kerrebroeck et al. 2017; Harrington 2017). In the same manner, General Electric (GE) has a series of virtual tour videos, giving customers better insights into imagining the technologies in use. Ikea allows customers to design their own kitchen in the VR settings. These examples follow the statement of Barnes & Mattsson (2011, p. 935) that "virtual worlds have become very sophisticated and increasingly realistic – often integrating advanced three-dimensional rendering, in-world currencies, avatar and object customisation and development, property ownership and permissions, text and voice communication, and social-networking tools". This quote confirms that virtual worlds have very specific traits providing an opportunity for commercial development and brand building. Given that fact that VR technology is still in the early stages of development, it seems that VR is no longer a novelty for several international brands. Doubtlessly, VR has lately gained mainstream attention, leading to several international brands experimenting with VR for their marketing purposes. This indicates that the hype around VR technology could apparently drive a trend towards a global impact on advertising. Yet, it may be early days for other international brands and creators to see the potential of VR and to understand what it means for them and their marketing (Luber 2016).

Despite the benefits of VR and its potential for immersive experience, downsides do exist to this innovation. Firstly, a certain amount of people may suffer from the so-called 'cybersickness', which is identical to motion sickness. Yim et al. (2012, p. 117) has stated that cybersickness "is mainly caused by a mismatch between the visual and vestibular systems [the systems which are responsible for the sense of balance in the inner ear] that affects the central



nervous system”. The core of this problem is that users are not moving when experiencing a virtual experience but still perceive that they moving, and this perception of motion without actual movement causes cybersickness. Thus, cybersickness can negatively influence the user’s virtual experience (Yim et al. 2012). To date, only a limited number of studies have looked specifically at how cybersickness can negatively influence consumer behaviour towards advertising. Secondly, to fully experience VR, users need to wear a VR head-mounted display or Cardboard-viewer, which is an additional effort for them. Last but not least, the emergence of VR technology proclaims a new era of advertising and immersive consumer experience. Nevertheless, a number of underlying questions remain unanswered. Is VR just another buzzword or does it have real value in the marketing sphere? As mentioned in previous chapter, VR has fuelled the hype across media that it is a promising advertising tool. However, VR adoption has not been as high as expected. Despite the fact that international brands included VR in their marketing strategy, many other brands are still reluctant to use VR. Therefore, the debate remains ongoing whether VR technology is an effective marketing tool for brands, and subsequently whether it is valuable for decisions makers to invest in VR technology. According to Hollander (2017), total spending on augmented reality (AR), VR products and services is predicted to reach \$215 billion in 2021, up from \$11 billion in 2017. This prediction seems to be promising for VR industry. Moreover, AR/VR dealmakers already invested over \$800 million dollars in Q2 2017. Last twelve months, it was analysed that there has been invested \$2 billion across 27 AR/VR sectors according to the data from Digi-Capital (Anon 2017). Based upon these promising numbers, companies are willing to invest in VR, which appears to have great potential as an advertising tool. However, its impact on advertising effectiveness has largely gone unexamined yet. With limited research on VR advertising and its effectiveness, companies may invest million dollars in VR advertising, but there is risk that all these investments lack sense if there is no empirical evidence about the real value of VR advertising. Therefore, areas of the marketing literature pertaining to exploring the actual value of VR advertising and the understanding of the impact of VR on advertising deserve further research attention.

1.3 Evaluating advertising effectiveness in virtual reality

There is a rich literature and strong tradition of research in investigating how to measure advertising effectiveness. Advertising effectiveness is defined as “whether, and to what extent, advertisements or advertising campaigns achieve their marketing goals. Most importantly the



effectiveness with which they reach and influence their specific target market in the desired way” (Chandler & Munday 2011). Thus, the goal of advertising effectiveness is to “focus on measuring the achievement of the marketer’s objectives following a specific process by which the marketer takes actions and consumer respond” (Stewart & Pavlou 2002, p.376). Although the role of advertising effectiveness has been extensively studied in the last decades, many questions still remain unanswered. Both scholars and practitioners still ask to which degree advertising influences consumers and which emotions, cognitions, attitudes, memory and behaviour that advertising can elicit in the consumer’s mind, and how these reactions can relate to each other (Eisend & Tarrahi 2016). Over the years, the research in advertising and marketing has formed two research paradigms: “(1) the modelling paradigm which uses advertising budgets or exposures to explain market outcomes, (2) the behavioural paradigm which focuses on how consumers are persuaded by appeals” (Eisend & Tarrahi 2016, p.520). This study is focused on the behavioural paradigm, since the aim of this investigation is to measure the effectiveness in combinations of diverse advertising outcome variables. To understand which measures are used and how they come into existence, it is first needed to look at how advertising works. Figure 2 describes Vakratsas and Ambler’s (1999) framework, in which it is posited that advertising must have some mental effect such as awareness, attitude toward the brand, or memory before it can affect consumer behaviour. These mental effects, namely cognition and affect, are the two main intermediating advertising effects. Individual purchasing and product usage behaviour, or changes, represent the consequential, behavioural effects of advertising in the model (Vakratsas & Ambler 1999). Typically, input and outcome advertising measures are employed in advertising research such as source, message, attitude, emotion, credibility and many others, which are going to be discussed in the literature review chapter.

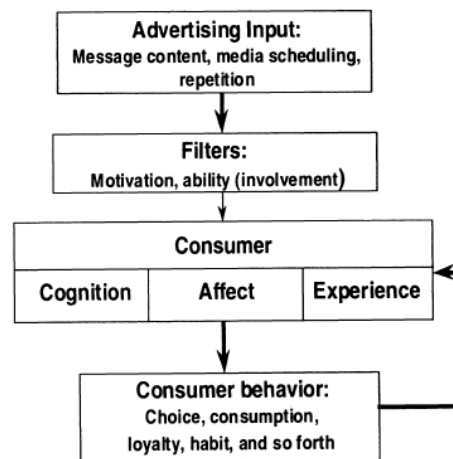


Figure 2: A framework for studying how advertising works (Vakratsas & Ambler 1999)

In the light of VR in advertising, most scholars seem to agree that VR induces compelling feelings of presence, which has extensively been regarded as a significant construct in VR literature (Kil-Soo & Young Eun 2005; van Kerrebroeck et al. 2017; Yim et al. 2012). Presence is related to the feeling or illusion of being present in the computer-generated environment or virtual location (van Kerrebroeck et al. 2017). Numerous scholars have examined the role of presence in VR as a salient factor affecting some variables of advertising effectiveness such as brand attitudes, perceived product knowledge, attitudes toward the ad and purchase intention (van Kerrebroeck et al. 2017; Nah et al. 2011; Yim et al. 2012). Over the years, research has also been carried out in an attempt to investigate other constructs of VR environments such as media novelty and cybersickness (Yim et al. 2012; Lee et al. 2017). However, the role of these two constructs are still poorly understood.

To conclude, the majority of literature on advertising effectiveness is devoted to using casual hypotheses and developing valid measures – however, little is known about a deeper understanding of ‘why’ an advertising is specifically effective. Qualitative viewing factors influencing advertising effectiveness are largely overlooked. Therefore, a deeper understanding of consumers’ needs and feelings is necessary to identify. As discussed previously, scholars still deal with more accurate identification of why such emotions, cognitions, attitudes or behaviours advertising may be elicit. Asking in-depth ‘why’ questions could help scholars to gain a better understanding to which extent advertising can influence the consumer’s mind. Such research is far from satisfactory and more research in this sphere should be encouraged.



Additionally, VR in marketing is an important area of enquiry; however, relatively little is known about to which extent VR is efficient for brands in the advertising context. The vast majority of the work in this area has focused on interactive 3D product visualisations and 3D virtual worlds, but only a limited number of studies have investigated up-to-date mobile VR advertising. Therefore, there are still several questions remain unanswered: How does presence affect effectiveness of VR advertising? Why does presence have such influence as it does, and which other indicators come into play?

1.4 Advertising effectiveness from cross-cultural perspective

Culture is comprised of patterned ways of feeling, thinking, reacting, acquired and transmitted primarily by symbols, constituting the distinctive accomplishment of social groups. The important core of culture consists of traditional ideas and their attached values (Brettel & Spilker-Attig 2010). This definition basically delineates the main features of national culture, which is generally a complex phenomenon.

Marketing literature has demonstrated that culture has a strong impact on how advertising is perceived and processed (Brettel & Spilker-Attig 2010). The influence of culture is crucial in advertising effectiveness since communication patterns are closely connected to cultural norms, values and the behaviour of members of human groups within each society. In that sense, effectiveness of one advertising can either be mitigated or increased depending on the nature of the advertising message. Cultural dimensions should therefore be taken into account in the sphere of VR advertising in terms of choosing the specific visual signs to transmit the right messages (colours, symbols, typographies and so forth). For this reason, consumer knowledge and experiences within one culture can likely influence the types of interpretation that can be derived from visual communications (Patel et al. 2013). In order to classify different cultures and subcultures, Hofstede (2001) has classified five cultural dimensions: (1) short/long term orientation, (2) individualism/collectivism, (3) high/low uncertainty/avoidance, (4) high/low power distance, and (5) masculinity/femininity. Based upon these dimensions, two main groups of cultures were recognised: high-context (hereinafter referred to as HC) and low-context (hereinafter referred to as LC) cultures. Contextuality often characterises global cultural differences in how people associate with informational content, particularly the implicit and explicit perspectives of the informational content. LC cultures are focused on explicit codes, where the emphasis is on what was written and said, whereas HC cultures put stress on shared



knowledge and views, meaning that less explanation is needed. In HL cultures, there is a great importance of social hierarchy and norms which significantly influence human communication rather than the message alone (Zhou et al. 2005).

The distinction between the HC and LC communication cultures make it very likely that consumers in these two cultures may evaluate advertising differently (Shao et al. 2004). Especially in VR advertising, consumers in HC communication cultures may accept VR advertising better than consumers in LC cultures, since the former are more used to implicit communications than the latter. The content of VR advertising is visual and immersive without using many words. Instead, it is more focused on symbolism and indirect verbal expressions, which predominantly belong to HC cultures (Zhou et al. 2005; Shao et al. 2004; Patel et al. 2013). However, it still reminds unanswered whether and how these two dimensions are likely to impact advertising effectiveness of VR technology. This conclusion leads to the following question: Is VR advertising actually perceived to be more effective in HC communication cultures than in LC communication?

1.5 Problem formulation

The current study is dedicated to developing knowledge about the advertising effectiveness of mobile VR advertising in comparison with 2D advertising. In recent years, VR technology has given rise to many questions and much hype. Therefore, this study aims to ascertain the actual value of VR technology in advertising effectiveness following the behavioural paradigm with considerations of cross-cultural aspects.

Research questions

In accordance with research objectives, this study intends to bridge the gap between mobile VR and the advertising effectiveness with cross-cultural considerations. Therefore, the previous considerations led to the development of the following research questions:

How do consumers' experiences of the advertising effectiveness of virtual reality differ compared to two-dimensional advertising, and does this experience differ across cultures?

In conclusion, Luber (2016) has stated on the 'think with Google' blog that "the VR technology has the potential to change our daily life – from how we communicate to how we spend our leisure time". If VR is supposed to influence our lives in the future, practitioners may possibly



look for potentials of this media in the advertising context. Therefore, this study elaborates on the practical implications of VR for advertising managers and decision makers. Because in the era of integrated communication management, this investigation can be useful in maximising the overall effectiveness of a marketing campaign.

1.6 Project structure

In order to answer the presented research questions as well as to meet the research objectives, the remainder of this study is structured as follows. As can be seen in Figure 3, the methodology chapter provides paradigmatic decisions of this study, outlines research design, delineates research methods and strategy to conduct the research, and, more importantly, define the literature review approach. Then, the literature review including three main topics is presented. This literature review is followed by conducting the focus group interview, which leads to analysing the data and summarising the findings from the research. Last but not least, a conceptual framework is proposed for future research.

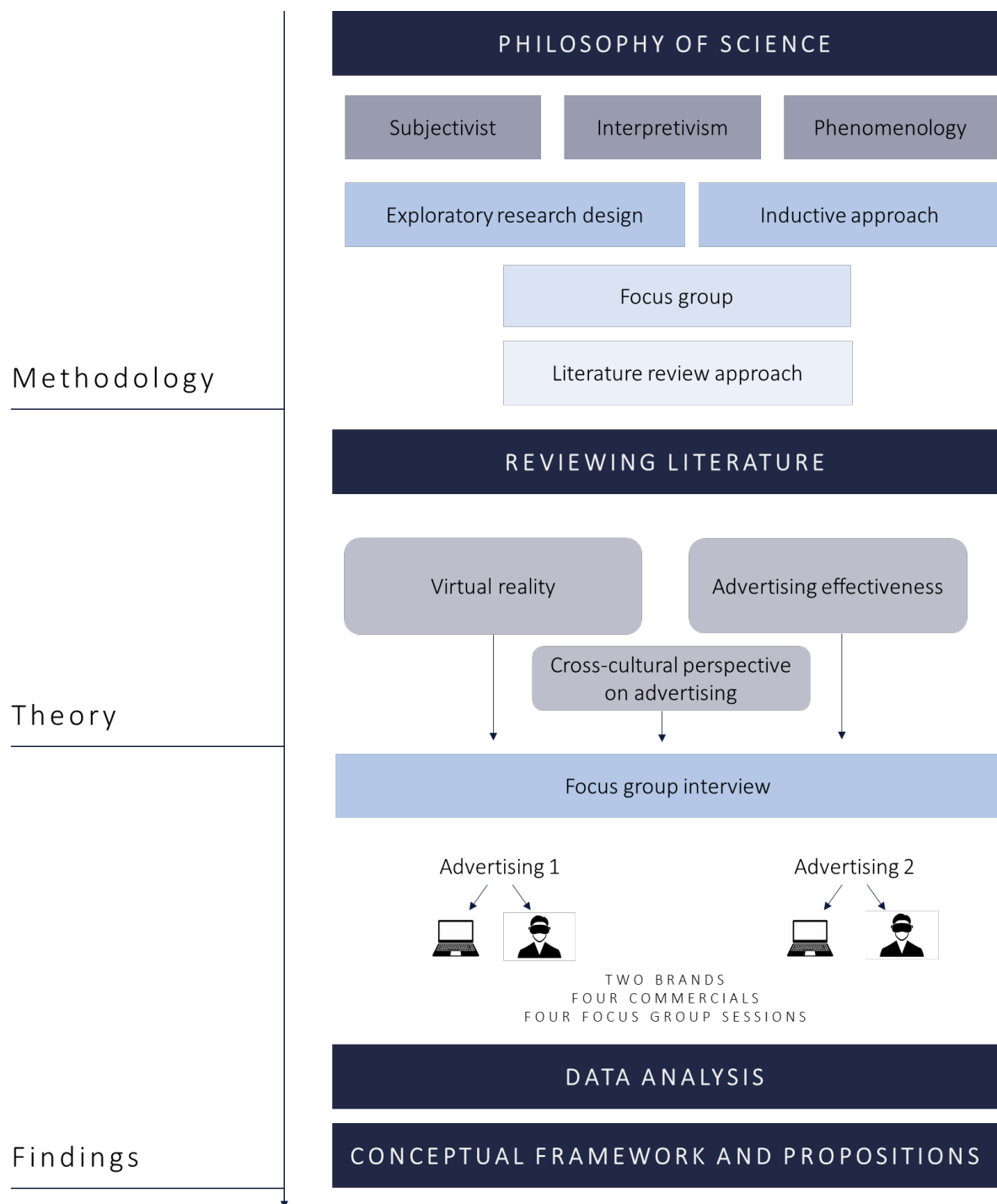
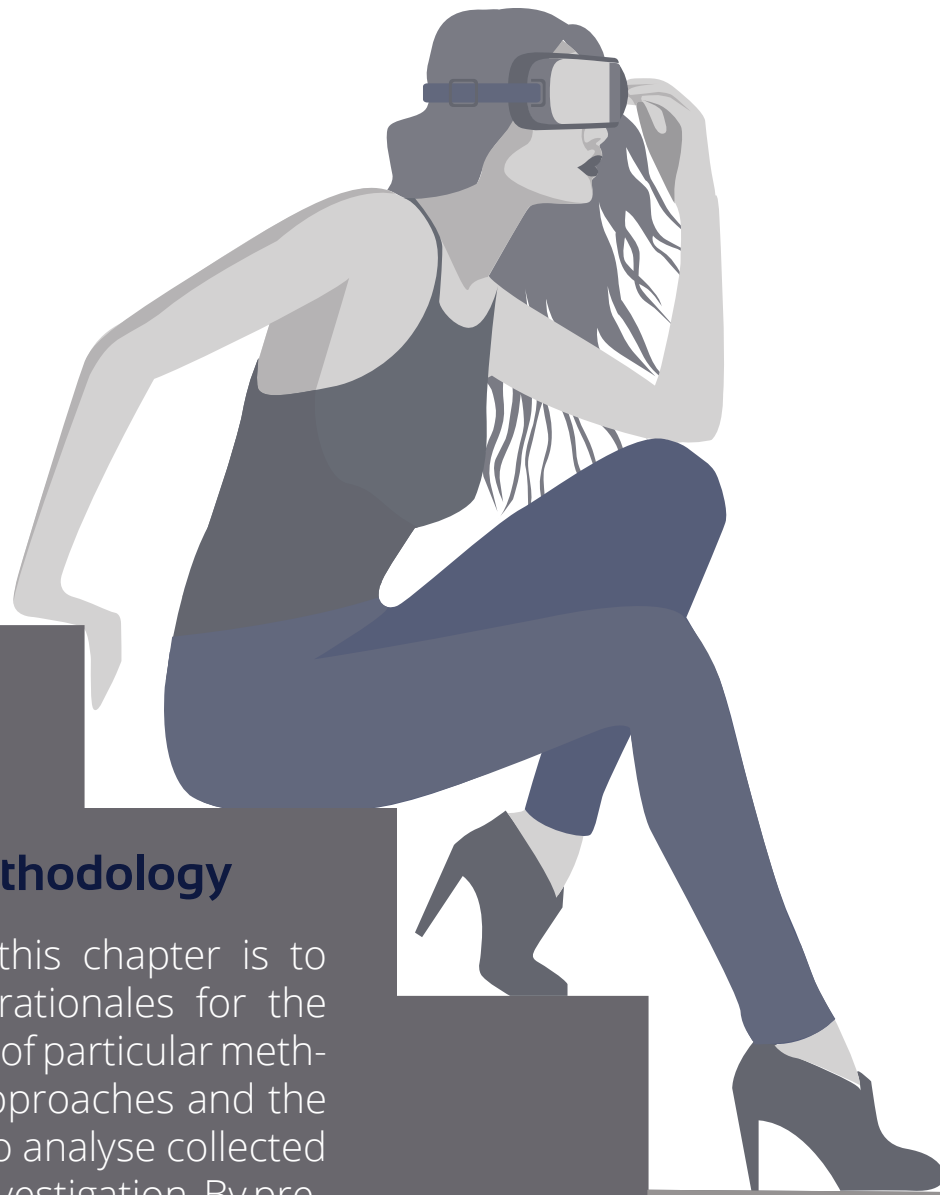


Figure 3: Project structure (own composition)



2. Methodology

The aim of this chapter is to explain the rationales for the employment of particular methodological approaches and the techniques to analyse collected data in this investigation. By presenting specific paradigmatic decisions and research methods of this study, this section aims to answer two important questions: How was the data collected? And how was it analysed? Firstly, the theory of philosophy of science is explained in order to explicate the development and intended nature of knowledge. Next, arguments underpinning the chosen view of this study are presented. Last but not least, a research design and research methods are derived (Kuada 2012).



2.1 Philosophy of social science

Philosophy of science encompasses important assumptions about how the researcher views the world. These assumptions lead to a specific research strategy and methods the researcher chooses as part of that strategy (Saunders et al. 2008). Therefore, in this subchapter, an appropriate philosophical paradigm which influences the researcher's view of "the relationship between knowledge and the process by which it is developed" is examined (Saunders et al. 2008, p.108). This section also discusses the concept of a paradigm and its major essences of the phenomena in social science. This is followed by presenting a coherent scheme which demonstrates social theory interpreted based upon Burrell & Morgan (1979). Next, the important contextual information regarding the paradigmatic position and related arguments about the author's choice of paradigm is examined.

Looking at the term 'paradigm', this term is central to the philosophy of social science and is defined as "a way of examining social phenomena from which particular understandings of these phenomena can be gained and explanations attempt" (Saunders et al. 2008, p.118). For example, Kuada (2012, p. 35) described a paradigm as "a set of common understandings of the phenomenon that is being studied". Similarly, Dixon & Wilkinson (1984, p. 40) characterise a paradigm as "an accepted model or pattern that underlies 'normal science', that is, research based upon past scientific achievements". Based on these aforementioned definitions, a paradigm provides the researcher with a construction of a specific approach to finding the answers to the research questions, and the way of interpreting the ultimate results of the study (Kuada 2012). Burrell & Morgan (1979) have introduced four major paradigms in their book *Sociological Paradigms and Organizational Analysis*, concentrating on the philosophical debates in social science. This investigation builds up on Burrell & Morgan's (1979) study which defines paradigms in terms of four sets of philosophical assumptions – *ontology*, *epistemology* and *human nature*, ensuing *methodological consequences*.

Ontology concerns the assumptions concerning the researcher's view of the nature of reality being investigated. Ontological nature faces the question about the way in which the researcher perceives the social reality. The social reality can be understood either as being external from to the individual "imposing itself on individual consciousness from without", or as internal to the individual and thus "the product of individual consciousness" (Burrell & Morgan 1979, p.1). Ontology raises the question of whether the social reality is out there in the



world or if it is the product of individual cognition. This is the ontological issue which describes a conflict between the objective or subjective nature in philosophy of science (Kuada 2012; Burrell & Morgan 1979). The ontological subjective view portrays social phenomena as created by humans. This means that the reality which the researcher observes is seen based on individual perception and consequent actions. In this sense, advertising effectiveness is evaluated based on others' perceptions, opinions and personal experiences, whereas the objective view is concerned with the reality which is external to humans. Within this study, the researcher aims to be subjective when studying the phenomenon.

Epistemology deals with the researcher's view on the grounds of knowledge – the nature of knowledge and the means of knowing. This is based upon how the individual may begin to comprehend the world and communicate this to other human beings. This nature pursues the question of whether it is conceivable for an external observer to know the truth about a certain social world to which he seems to be a stranger, or whether the social world could only be understood by occupying the frame of the observer whom the research seeks to study (Kuada 2012). The nature of knowledge can be classified either as hard, real and transmittable in tangible form, or as softer, subjective and more spiritual, built upon experiences and insights (Burrell & Morgan 1979). For instance, when the researcher collects data, he can gain data which may be far less open to bias and therefore more objective, whereas the data collected subjectively are softer, thus focused on feelings and attitudes.

Human nature is the third set of assumptions, which is associated with the relationship between individuals and their environments. The researcher can see the environment and humans either in mutual interaction or the environment as being outside of the individuals (Kuada 2012; Burrell & Morgan 1979).

Methodology is perceived as a strategy or a course of action underlying the researcher's choice of specific methods in the research procedure (ibid). In other words, methodology is defined as the strategy or plan of action which guides the whole research. Methodology explains how the researcher plans to gain knowledge by choosing appropriate methods in the research process in order to answer on the research question (ibid).

Burrell & Morgan (1979) discussed how the researcher can understand the existing sociological debate by investigating theories on a two-dimensional map of analysis. In terms of ontology,



epistemology, human nature and methodology, researchers view differing understandings about the nature of society, underpinned by further assumptions which are reflected in Burrell and Morgan's (1979) distinction between regulation and radical change. The regulatory perspective adheres to explain "the way in which organizational affairs are regulated and offer suggestions as to how they may be improved within the framework of the way things are done at present" (Saunders et al. 2008, p.120), because regulation explores existing state of affairs. Society is explained in terms of its fundamental cohesiveness. The regulatory perspective is concerned with the social order, consensus, status quo, solidarity, social integration, individual and system needs and satisfaction. Unlike the regulatory perspective, the radical change is more judgmental and critical. It suggests ways in which organisational affairs are supposed to be conducted in order to establish fundamental changes to the normal order of things (Saunders et al. 2008). Researchers adhering the radical change perspective attempt to explain modes of domination, structural conflict, emancipation, contradiction, potentiality, and deprivation (Jennings et al. 2005).

The assumptions that the researcher presumes about the philosophy of science as well as the theory of society present two independent dimensions, which form four distinct paradigms (see Figure 4 below): radical humanism, radical structuralism, interpretivism and functionalism (Burrell & Morgan 1979). Radical humanism (subjective-radical change) argues that reality is socially constructed, placing emphasis on the interactions between individuals and the external world in which they live. The great power of the world requires social changes in the form of human emancipation from society. Radical structuralism (objective-radical change) is concerned with accomplishing fundamental change, analysing organisational phenomena as power relationships and patterns of conflict. The interpretive paradigm (objective-regulation) is commonly used for explaining the individual's experiences to discover irrationalities rather than rationalities. The functionalist paradigm (objective-regulation) deals with a rational explanation of why a phenomenon is occurring, in which social issues are objective and value free (Saunders et al. 2008; Kuada 2012).

On both axes, the analysis of social theory contains a two-dimensional map comprising the regulation-radical change and the subjective-objective perspective. Each quadrant then presents a particular paradigm in social theory. These paradigms delineate basic metatheoretical assumptions that construct the shared philosophy, mode of theorising,

perspective, and approach of researchers who conduct a study within them (Jennings et al. 2005; Saunders et al. 2008).

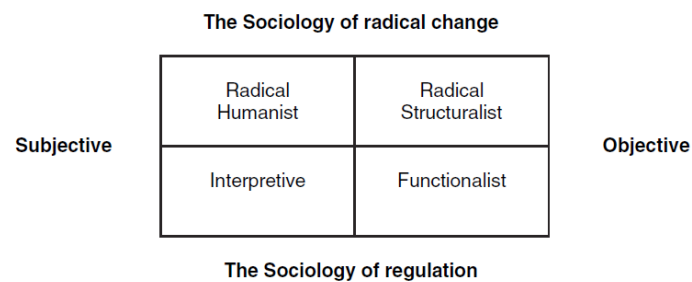


Figure 4: Four Paradigms for the Analysis of Social Theory (Jennings et al. 2005, p.146)

2.2 Paradigmatic decision of this study

The following subchapter aims to provide a methodological debate focusing on arguments for the paradigmatic decision of this study. It is chosen to base the research approach of this study within the interpretive paradigm to find a bridge between the topic of VR advertising effectiveness and the philosophy of science. The purpose of this study is to evaluate the effectiveness of VR compared to 2D advertising in order to find an empirical answer to the following research questions: *How do consumers' experiences of the advertising effectiveness of virtual reality differ compared to two-dimensional advertising, and does this experience differ across cultures?* In this sense, this study focuses on subjective consumer experiences and their responses in VR advertising and compares it with 2D advertising. In the following paragraphs, the nature of the interpretive paradigm is explained. Next, the choice of the interpretive paradigm and related sets of subjective dimensions are argued in relation to the research topic. Finally, a phenomenological approach is presented as a qualitative and interpretive method for this study to specify the direction of this interpretive research.

The interpretive paradigm, in the bottom left corner of the quadrant (see Figure 4 above), sees the world as it is in order to understand it in the form of subjective experience. In other words, this paradigm focuses on gaining the subjective perspective of how the social world is created. The researcher examines affairs concerning the nature of social order, social integration or status quo, and distinguishes differences between humans in the role of social actors. This means that the researcher should acknowledge that he conducts the research among people, not objects. Humans, in this sense, interpret everyday social roles in a certain way and behave



in compliance with this interpretation. In addition, humans also interpret social roles of others in compliance with their own sets of meanings (Saunders et al. 2008; Burrell & Morgan 1979).

Generally, the nature of consumer behaviour is sometimes irrational, complex and unpredictable. Interpretive marketing research, especially in the field of consumer behaviour, focuses not only on the purchase process but also on the experiential and meaningful aspects which underpin consumption. As it is evident, this study focuses on consumer experience and responses to VR advertising. The understanding of the interpretive paradigm in this study portrays the degree of advertising effectiveness as being dependent on consumer reactions which are based on individual's own interpretations of VR advertising. It means that the interpretivist paradigm supports the view that advertising effectiveness is affected by consumer's culturally constructed world. In this world, consumers have their own interpretations of language, symbols and gestures which reflect on their reactions on VR advertising exposure. In accordance with the paradigm, the main goal is to explore and seek out the consumer's subjective meanings and experiences with VR advertising. In this sense, the interpretivist approach can offer rich and valuable insights into how consumers think and why they think in that way, since the interpretivist view supports the holistic understanding of the consumer as a member of culture and society (Goulding 2006). This understanding helps explore and deepen the knowledge as well as insights in consumer's mind about a new untackled phenomena of advertising effectiveness in marketing. In conclusion, the interpretive paradigm particularly aids an understand of whether VR advertising is effective from a cultural and social perspective in which consumers make sense of their everyday life to achieve social order in the market place.

The subjective view contains four assumptions: a nominalist ontology, an anti-positivist epistemology, voluntarist human nature assumptions and an ideographic methodology.

Ontology – Nominalism in the external world is described to individuals in the form of names, concepts, and labels used to structure the reality. Those names and labels are described as 'artificial creations', tools for labelling and negotiating the outside world (Burrell & Morgan 1979).

In this study, consumer's reactions on VR technology and VR advertising are predominantly based upon individual characteristics which are difficult to generalise, as each individual has his



own perception of how he sees and negotiates the outside world. Thus, VR advertising effectiveness is influenced by these individual's perceptions and structures, which form the individual's "virtual" reality in advertising.

Epistemology – Anti-positivism does not seek patterns in the world of social affairs. It is believed that the social world is socially constructed and is only understood through direct experiences. Anti-positivism is focused upon the details of situation and a reality behind these details together with the understating of subjective meanings which motivate actions (Burrell & Morgan 1979; Saunders et al. 2008; Kuada 2012).

This study is not based upon regularities and causal relationships as the opposite dimension of positivism would be. This study is rather focused on deepening the knowledge about individuals' perceptions and responses to VR advertising, which can also be seen as a direct experience. This study is rather subjective than objective, which means that anti-positivism seeks empirical answers to why questions in relation to consumer reactions to VR advertising. It is argued that the consumer's mind is complex and the consumer's responses should not be measured only based upon scales – but reasons behind these responses should also be evaluated and enlarged in relation to the subjective consumer experience with VR. Therefore, the ultimate knowledge of this study has rather inductive than deductive character.

Human nature – Voluntarism approaches the view that humans are completely autonomous and free-willed. In this sense, voluntarism in this study is viewed as an approach in which consumers have a free will, and their reactions towards VR advertising are not determined by the situation or the virtual environment but other factors such as his or her character, cultural background and personal experiences. In this sense, it is argued that individuals' reactions cannot be seen as being predetermined through hypotheses, as each individual will react differently and unpredictably to the advertising.

Methodology – An **ideographic** approach assumes that the social world can be only understood through gaining first-hand knowledge of the subject under study. This assumption emphasises the understanding of the subject under study which is based upon detailed backgrounds and life histories of human beings. An ideographic approach does not aim for increasing the sample size as much as possible, but focuses more on in-depth investigations and qualitative research methods (Burrell & Morgan 1979; Saunders et al. 2008).



This study seeks to evaluate VR advertising effectiveness with the focus on a qualitative methodological technique – a focus group interview. This means that the study aims to explore the detailed backgrounds of the studied phenomena in order to get inside of the situation. Specifically, the researcher intends to discover consumer's experience with VR technology in advertising in order to get closer to consumers under the investigation and understand their reactions on it.

2.2.1 Phenomenology

Phenomenology has been used both as a philosophy and methodology in consumer research in order to develop a comprehension of complex issues that may not be included in quantitative methods (Goulding 2005). Bryman & Bell (2015, p. 30) define phenomenology as a philosophy which is “concerned with how individuals make sense of the world around them and how, in particular, the philosopher should bracket out preconceptions in his or her own engagement with that world”. Goulding (2005, p. 302) has stated the goal of phenomenology is to “deepen and enlarge understanding of the range of immediate experiences”. In other words, phenomenology deals with individual's subjective experience and is a critical reflection on consumer's conscious experience to uncover the important features of that experience. The consumer's conscious experience is based upon reflection of intent. If users watch a VR ad, they perceive colours, sounds, music and many other factors influencing the final perception of the VR ad. Phenomenology therefore focuses on a subjective experience to understand meanings behind this experience. In the light of this study, phenomenology is chosen as one of the qualitative methods in interpretivist research in order to uncover user experiences with VR in advertising. Phenomenology aids the researcher to study subjective consumer experiences and responses in detail and to focus on how a person's behaviour is shaped by the relationship with the VR experience in advertising. Therefore, the purpose of this inquiry is to describe, reflect upon, and interpret these consumer experiences with VR technology in advertising and compare it with traditional 2D advertising.

2.3 The nature of business research

A great debate has often revolved around the nature of business research, which is deeply rooted in the tradition of social science. Business research is “the application of the scientific method in searching for the truth about business phenomena” (Zikmund et al. 2013, p.5). Central to business research is the production of knowledge which can be initiated either by



academic interest or the world of practice. Zikmund et al. (2013) have presented two types of research, namely basic business research and applied business research. Basic business research focuses on a pure understanding of the processes of business and management as well as their outcomes conducted in universities, whereas applied research examines practical issues in the business world focusing on managers who can act upon the results of such research. This distinction is mainly important to identify the purpose of the research and describe its knowledge creation.

According to Saunders et al. (2008), business research should call for the world of theory as well as practice and connect these worlds together in mutual interaction. It is argued that, besides the need of providing findings that advance knowledge and understanding in business research, there is also a need to follow up the practical managerial problems and business issues (Saunders et al. 2008). With this in mind, this study approaches basic business research driven by the researcher's curiosity, but findings of this study also aim to address to practical implications.

2.4 Exploratory research design

This subchapter presents the purpose of research design and the researcher's choice of exploratory research design which aids to develop and execute this investigation in order to answer on research questions.

Generally, a research design is a plan providing a framework of the methods and procedures for collecting and analysing data (Zikmund et al. 2013; Bryman & Bell 2015). The purpose of the research design is "to ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible" (de Vaus 2001, p.9). A research design plays an essential role in identifying the type of evidence needed to answer research question, to evaluate or depict some phenomenon. Within a research design, the researcher must establish the sources of information, the design technique, the sampling methodology and the schedule (Zikmund et al. 2013).

An exploratory research design is "a preliminary examination of a problem or situation to identify parameters to be studied further" (Clow & James 2014, p.27). This type of research design is used when a researcher investigates a research problem when there are few studies hardly predicting an outcome. Thus, the purpose of exploratory research is to attain familiarity



and insights for further investigation, when a research problem appears to be in the first stage of a more comprehensive research study. The outcomes of exploratory research can provide clues of which variables could be studied in the future. An additional study could thus determine the relationships among variables and any cause-effect relationships which may exist among them. This would lead to building an understanding of a future appropriate procedure in examining an issue, and applying suitable methodology in order to gather related data about the research problem. In other words, exploratory research can provide generalisations leading to a comprehensive and deep understanding of the research problem under study. As outcomes of such research, a researcher could acquire background knowledge, define new terms or explain existing concepts on a particular topic. The main advantage of exploratory research lies in its flexibility and ability to address all types of research questions (what, why, how). Moreover, in some cases, exploratory research may generate formal hypotheses and contribute to establishing more specified research problems. Ultimately, exploratory research is not used for making decisions or definitive outcomes but rather for a better understanding of a situation (Clow & James 2014; Stebbins 2001; Calder 1977).

In accordance with this study, an exploratory research design has been chosen based on the following rationales. Firstly, mobile VR technology is a recently emerged phenomenon. Therefore, there are many research opportunities to explore the possibilities of VR in the marketing and advertising sphere. Next, recent studies have, to a certain extent, indicated that VR advertising tends to be more effective, but many unanswered questions remain about VR advertising. Little is known about consumer perceptions, attitudes, and mindsets toward VR advertising. A limited number of studies have addressed in detail the emotive and conscious processes that underlie consumer's attitude and behaviour toward VR advertising. Therefore, the purpose of this exploratory study is to discover and broaden knowledge about consumer reactions, attitudes and mindsets toward the VR advertising which lead to a better description and comprehension of VR advertising effectiveness in consumer research. As implied previously, exploratory research faces the critical issue of sample generalisability, which is interpreted as misleading and hardly meaningful. Hence, this study does not intend to provide conclusive findings which can be generalised to the population at large. Besides, the goal of this study is more focused on generating ideas by using qualitative methods in which the role of exploration is seen as a crucial scientific process. Even if sample representativeness is comparatively weak, generalisations of this exploratory research have a significantly greater



likelihood of being valid rather than those resulting only from speculations. In order to increase the degree of generalisability, a subsequent quantitative research would have to be initiated (Calder 1977). Last but not least, this exploratory research aims to generate not only a new solid knowledge base, but it is also undertaken in order to find out whether VR technology in advertising is feasible in the future (ibid).

2.4.1 Inductive approach

Bryman & Bell (2015) have emphasised the relationship between theory and research, which needs to be considered during the process of conducting research. There is a question whether the presented study draws from a theoretical puzzle or whether theory is going to be developed after data collection and analysis. This study is inductive, which means that theory is inferred from implications of the researcher's findings. In general, it is qualified that exploration is primarily inductive, since exploratory research takes place in the initial stages of research. However, "researchers do think deductively at times, although they do so largely within their emerging theoretical framework rather than within established theory and a set of hypotheses deduced from it" (Stebbins 2001, p.7). Hence, this study employs an inductive approach due to the limited empirical evidences of the effectiveness of VR advertising. This means that the study does not attempt to generate an ensemble of a priori predictions, but rather present emergent generalisations (Burrell & Morgan 1979; Stebbins 2001).

2.5 Qualitative research method

The following subchapter discusses the differences between methodological approaches, the nature of qualitative research, and arguments for the choice of qualitative methodological approach of this study.

Social scientists employ a range of research methods, where most of them draw a distinction between quantitative, qualitative research or mixed methods (Kuada 2012; Zikmund et al. 2013). Much of the debate related to business research has revolved around the bipolarity of two aforementioned strategies – namely quantitative and qualitative approach, as both view reality from different perspectives. While a quantitative approach focuses on meaning resulting from numbers, the nature of qualitative research is rather devoted to meaning expressed through verbal terms. Whilst data collection derived from a quantitative research approach contains standardised and numerical data, qualitative research delineate non-standardised



data, requiring a need to be classified into categories (Saunders et al. 2008). Drawing from previous definitions, it is still argued that quantitative research is not simply built upon working with numerical data or rating scales, whereas qualitative approach is classified as a method collaborating only with words without using numbers (Calder 1977). In this sense, the truth is that the quantitative approach can achieve research objectives that qualitative research is not capable of, and the other way around. Hence, the researcher needs to match an appropriate approach to his research context (Zikmund et al. 2013).

2.5.1 The nature of qualitative research

Qualitative research involves a process of observing, interpreting, and listening, in which the researcher tries to observe what people think and how they feel. Typically in quantitative research, the consumers have pre-defined structured response formats given to them in the form of self-administrated questionnaires, whereas in qualitative research, the consumer is asked open-ended questions, wherein he is free to respond in the way he wishes (Easwaran & Singh 2006). Qualitative research has more a researcher-dependent aspect, in which the researcher must analyse meaning from unstructured answers. Data is analysed based on extracting its meaning and converting it into information. This in-depth type and intensive exploration allows for the analysis of more complex and thorough investigation into attitudes, perceptions, and personal experiences (Zikmund et al. 2013; Nevid & Sta. Maria 1999).

As stated previously in this chapter, it is chosen to base the approach on the interpretive exploratory research. In this context, the qualitative research approach is essential in providing a complete understanding of consumer experience with VR advertising, and more importantly to understand ‘why’ of these needs – i.e., why they like VR advertising better than 2D; why decisions are made in favour of one brand; why the consumer has a particular attitude toward the VR ad; is it just connected to his attitude toward the brand; and so forth. Qualitative research enables the researcher to uncover reasons behind consumer behaviour and thinking, which helps find key and vulnerable touch points about the effectiveness of VR advertising. This implies that qualitative research, in this study, deals with the understanding of reasons behind the consumer behaviour rather than measuring the degree and differences between the consumer reactions and the marketer’s response to it (Bryman & Bell 2015; Easwaran & Singh 2006).



2.5.1.1 *Focus group interview*

A focus group interview is an unstructured and free-flowing interview consisting of several participants including the moderator/facilitator. Bryman & Bell (2015, p. 513) define a focus group interview as being “more closely controlled by the facilitator, and discussion is between the facilitator and the group”. Focus group interviews are a widely used research method in advertising research, and they have commonly become a synonym with qualitative research. Many advertising and marketing companies use focus group interviews in order to gain multiple perspectives and opinions on a specific subject, such as a new product or advertising. A focus group interview enables companies to gain relatively deeper consumer insights and opinions of advertising or a new product.

The main advantage of the focus group interview is the possibility of gaining multiple perspectives on a studied subject. In the case of VR advertising, participants may discuss different perspectives of VR advertising. The facilitator can evoke why-questions and thus receive diverse answers on the topic. Furthermore, a group of people may possibly generate new ideas which would not be produced otherwise (Zikmund et al. 2013; Easwaran & Singh 2006).

The focus group interview is typically conducted with a small group of people, usually between eight and twelve. The focus group is led by a moderator, who follows a less structured format, encouraging dialogue among respondents so that respondents discuss marketing significance and can talk with each other as well. During the focus group interview, mini-questionnaires may also be used. Unlike the large-sample polling techniques, the nature of focus group interview is characterised by its flexibility, respondents can freely express their opinions in greater depth, breadth, and to a certain degree of complexity. It also gives the researcher the possibility to learn directly from respondents ‘in their own words’, and observe a group interaction. For instance, in this study, the participants during the session can express their opinions about their expectations of VR advertising, its advantages and drawbacks in comparison with 2D advertising, the degree to which they wish to purchase the product placed in VR advertising and so forth. The ultimate goal of the focus group is to facilitate ideas and produce thoughts that respondents may not generate individually (Zikmund et al. 2013; Calder 1977; Bryman & Bell 2015).



2.6 Research strategy and data collection

This subchapter describes the procedure of the particular research strategy and data collection. For this study, a focus group interview was used to answer the following research questions: *How do consumers' experiences of the advertising effectiveness of virtual reality differ compared to two-dimensional advertising, and does this experience differ across cultures?* This research is exploratory, and a focus group interview is an appropriate method for data collection due to the following reasons. This study is characterised by exploration, and a focus group interview provides space for creating, discovering, explaining, generating and collecting participants' thoughts and their feelings and behaviours toward VR advertising. Unlike in-depth interviews, a focus group interview plays an important role in social interaction, which is valuable for producing audience interpretations of VR media content and ascertaining their opinions about the content. A focus group interview offers dynamics and ways which are not available in individual interviews of stimulating, raising, and elaborating audience interpretations (Sayre 2001). The purpose of this focus group is not only to uncover all different thoughts and feelings that participants have about VR advertising, and whether they differ from culture to culture, but also to find the generation of group consensus. Overall, the choice to conduct the focus group interview is to generate exploration about user experience in VR advertising to discover how users interpret, use and make sense of VR technology and its advertising. In this thought-collection task, the participants generate everyday knowledge that can be used to understand whether VR advertising is effective or not and what reasons are behind these claims (Fern 2001; Sayre 2001).

The process of the focus group interview starts with the establishment of a set of predetermined questions for the interview. This set of questions were created by reviewing the literature which, according to Bryman & Bell (2015), has the purpose of facilitating and enriching the discussion among the participants. Since this study is inductive, the researcher is not limited by previous studies, but reviewing the literature is still necessary to understand and enrich existing knowledge. Thus, the goal was to extract relevant knowledge about the research topics to create focus group interview questions and a short questionnaire (pre-test) which was prior to being exposed to advertisings (see in Appendix 2). This pre-test questionnaire was created to ascertain basic demographic information about participants, their prior experience with VR technology, their brand awareness and attitude towards the two brands exposed in



the advertisings. The main purpose of the questionnaire was to find relevant information about participants due to two main reasons. First, it was crucial to explore whether the participants had any prior experience with VR technology. This plays an important role in novelty effect after the VR exposure. Second, it was essential to find out their overall awareness and attitude towards the two brands in order to discover whether their brand attitudes and awareness had been changed after the advertising exposures.

Within the focus group interview guide (see questions in Appendix 3), Table 1 shows that the questions were practically divided into two main topics: virtual reality and advertising effectiveness. In these topics, nine categories of questions were established around the following topics. Each topic shows literature used for the creation of questions.

Topics	Category	Definition	Literature used for questions
Overall feelings toward the ad	x	x	x
Virtual reality	1. Presence	A sense of 'being there' in an environment by means of a communication medium.	(van Kerrebroeck et al. 2017) (Yim et al. 2012)
	2. Vividness	Vividness determines the representational richness of a mediated environment.	
	3. Enjoyment	Enjoyment defines the psychological feeling of pleasure meanwhile watching an advertisement.	
	4. Novelty effect	Novelty effect in advertising contains unique, unusual, and different content or design that distinguishes it from other types of advertising.	
	5. Cybersickness	Cybersickness is mainly caused by a mismatch between the visual and vestibular systems [the systems which are responsible for the sense of balance in the inner year] that affects the central nervous system.	



Advertising effectiveness	6. Perceived product knowledge	Product knowledge is consumers' perceptions of their own knowledge about a product.	(Li et al. 2003) (van Kerrebroeck et al. 2017) (Yim et al. 2012) (Daugherty et al. 2008)
	7. Attitude toward advertising	Attitude toward advertising shows positive or negative attitudes toward particular advertising.	(Li et al. 2003) (Eisend & Tarrahi 2016) (Yim et al. 2012)
	8. Brand attitude	Brand attitude shows positive or negative associations with a particular brand.	(van Kerrebroeck et al. 2017) (Daugherty et al. 2008)
	9. Purchase intention	Purchase intention expresses intents to either purchase or not purchase a product.	(Li et al. 2003) (Daugherty et al. 2008)

Table 1: Classification of focus group interview questions (own composition)

2.6.1 Participant information

In total, eight participants took part in the focus group interview. Participants were selected based upon their country of origin. Due to the fact that this study seeks to explore cross-cultural differences in the perception of VR advertising, country of origin was the only criterium for selecting participants in order to have as diverse group of people as possible. Table 2 shows basic demographic information about participants. Figure 5 illustrates participants' country of origin from the perspective of low-context and high-context cultures.

Characteristics	Participants
Gender	3 females and 5 males
Ethnicities	Denmark, Lithuania, Hungary, Romania, Bulgaria, Peru, The Philippines, Syria
Age	All participants were between 20 – 30
Employment status	1 student
	3 unemployed
	4 employed
Location	Aalborg, Denmark

Table 2: Demographic information about participants (own composition)



Figure 5: Low-context and high-context cultures of participants (own composition)

2.6.2 Stimuli

For the focus group interview, two commercials of two brands (Lipton and Oreo) were selected. Both commercials were exposed in two different formats – 2D and VR. Oreo presents new cookie flavours, whereas the Lipton advertising shows a new Chai tea (see Figure 6 and 7 below). The commercials can be watched at following links:

Oreo Cookies – presenting a new flavour

- 2D (traditional) format:
<https://youtu.be/AEc9yX0k2f0?list=LLYHymwMm2yxqmFu325wQasA>
- VR format: <https://youtu.be/ENau7AkayN8?list=LLYHymwMm2yxqmFu325wQasA>

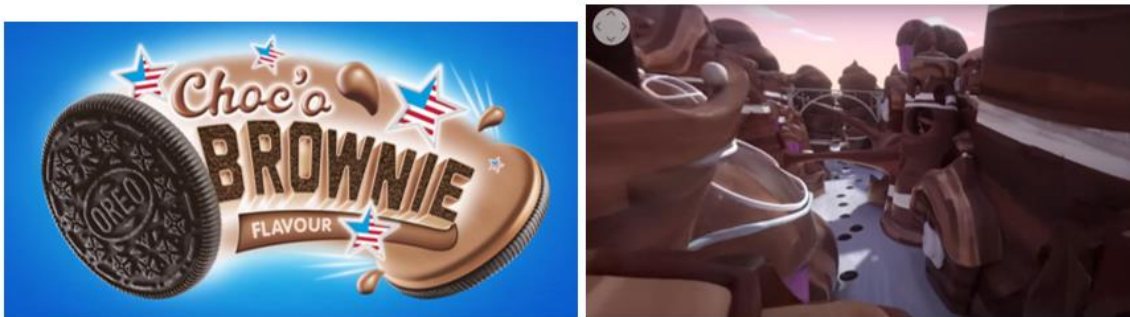


Figure 6: Oreo cookies commercials in 2D and VR (own composition)

Lipton – Chai Tea

- 2D (traditional) format:
<https://youtu.be/TRatZtvleLo?list=LLYHymwMm2yxqmFu325wQasA>
- VR format: <https://www.youtube.com/watch?v=abq5NWAQkPA&t=14s>



Figure 7: Lipton Chai Tea commercials in 2D and VR (own composition)



The choice of these commercials is threefold. Firstly, the main criterium was to use a commercial which presents fast-moving consumer goods to ensure that the participants have some experience with the product. Second, the brands are generally well-known and perceived as global brands. Third, the purpose of the advertising was the same, both in 2D and VR format.

Due to the emergence of VR, many brands have not presented their commercials in VR. Therefore, the choice of commercials was limited. All commercials have a length between 12 seconds and 1 minute. Each commercial presents a new product and brand visualisation.

The Oreo commercial presents a new flavour. The commercial in 2D is short, with an announcement of a new product. The commercial in VR presents a new flavour as a journey of how cookies are made in a chocolate-milk fairy-tale factory. The Lipton commercials (in both formats) have an identical content. The commercial presents a new Chai tea as a journey which starts inside of a teapot. From there, the viewer can see a woman travelling around India, experiencing different cultural events during her journey. At the end of the commercial, the woman drinks her cup of Chai tea at her home. Her journey was just a dream when drinking Chai tea.

2.6.3 Equipment

For the 2D commercials, a regular laptop was selected for watching the commercial. Moreover, each participant uses a headset or earphone to be able to properly listen to the commercials. For VR commercials, a head-mounted display was used – specifically a Google Cardboard type combined with an iPhone 6S smartphone as the supporting hardware and the content delivery system (see Figure 8). Within the iPhone 6S, a mobile application named ‘Cardboard’ was downloaded. The mobile application enables to watch VR 360° videos on online video social media YouTube. Again, participants use a headset or earphone to be fully immersed in the commercial.



Figure 8: Mobile VR used during the research

2.6.4 Procedure

Before starting the focus group interview, participants were introduced to the research and its purpose. After this, rules and instructions to be followed were explained further, namely how VR head-mounted displays work, since some participants had never tried VR technology before; what they will be watching; how a focus group interview works; and what to do and not to do during the discussion. All sessions were based on a semi-structured approach in which the moderator had sets of prepared questions (see Appendix 3). These questions were predetermined, but the open discussion was initiated by asking further questions. In this way, the moderator achieves to touch upon topics which she found relevant. Firstly, participants were asked to watch the Oreo commercial in 2D format. Thereafter, participants discussed this commercial. Within the VR sessions, the participants were asked to watch the VR commercial through the VR device. After being exposing to the VR commercial, participants were asked to have another session in which a moderator asked the same questions, and also additional predetermined questions about VR cybersickness, which is rarely experienced in traditional media. The moderator initiated participants to compare these two formats and discuss them. The same process was executed with the commercial about Lipton, Chai tea. In total, four sessions have been recorded, each session took around 25 minutes. All the participants agreed on the fact that the discussion will be recorded only for academic purposes. No financial compensation was given to the participants, but they received homemade chocolate cookies, cinnamon snails and drinks for their participation.

2.7 Qualitative research analysis

Content analysis is the study of the message itself defining as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication” (Berelson 1952, p.55). Generally, qualitative research analysis is presented as a process (see in Figure 9). For the purpose of this investigation, content analysis has been chosen due to its ability to analyse the broad description of the inquiry, and to produce the outcomes of the analysis into categories and concepts detailing the subject under the study, since the study attempts to establish a conceptual framework which underlies the particular categories.

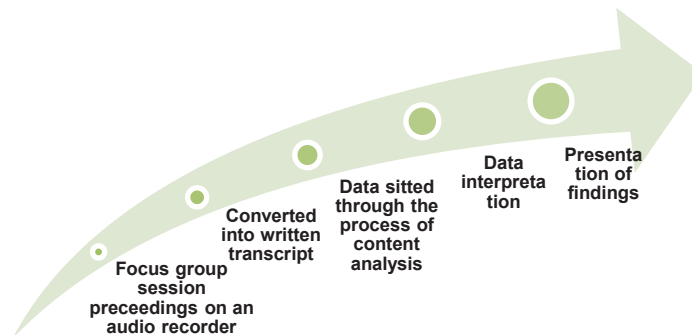


Figure 9: Qualitative Research Analysis Process (own composition based on Easwaran & Singh 2006, p. 519)

The process of content analysis is a critical phase in the process of qualitative analysis since draw-outs of insights are generated (Easwaran & Singh 2006). The process has three main stages: preparation, organising reporting (see Figure 10).

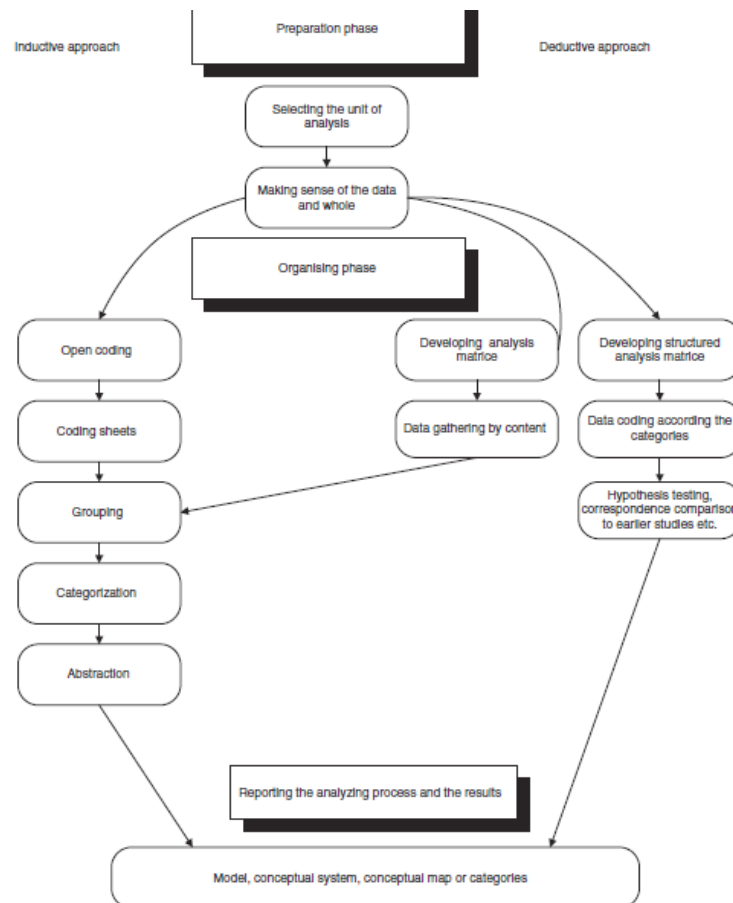


Figure 10: Preparation, organising and resulting phases in the content analysis process (Elo & Kyngäs 2008, p.110)

The key role of all content analyses is to classify words into content categories. The first step is to select the unit of analysis. The most suitable unit of analysis is usually the interviews or observational protocols. Next, the researcher needs to make sense of data and to determine ‘what is going on’ to gain a sense of the data as a whole. When reading the data, there are several questions to ask to get immersed in the data:

- Who is telling what?
- Where is this happening?
- When did it happen?
- What is happening?
- Why is it happening?

For this study, inductive content analysis has been chosen based upon the previously described methodological decisions in this chapter. The inductive content analysis process includes: open coding, creating categories and abstraction. Open coding consists of writing notes and headings



in the text while reading it. The data is read through again, meanwhile the researcher adds as many headings as necessary written down in the margins to construe all aspects of the content. The headings are then collected onto coding sheets and categories are freely produced. After this, the lists of categories are gathered under higher order of headings to reduce the number of categories. The purpose of this is not to gather categories together based upon their similarities or relations; instead, data are being categorised as ‘belonging’ to a certain group in order to compare data from other categories. The main purpose of establishing such categories is to generate a means of delineating the phenomenon, to increase understanding, and to produce new knowledge. It is followed by abstraction which is related to formulating a general description of the research topic through generating categories. Each category is named according to content-characteristic words. Subcategories with similar events are brought together as categories, and categories are gathered as main categories (Elo & Kyngäs 2008).

Phenomenological process

This subchapter presents additional information about the process of data analysis from the view of phenomenology. (Goulding 2005, p. 302) has argued that in phenomenology, language is “based on the premise that the essential task of language is to convey information and describe ‘reality’”. In this study, language allows participants to describe and express their emotions, opinions and personal experiences with VR advertising. Additionally, during the process of expression, participants can share some degree of commonality. This means that other individuals may intersubjectively share the same experience or meaning of the VR advertising.

In the phenomenological process, the researcher usually has only one legitimate source of data – the views and experiences of the participants. These views are taken as valid knowledge and participants are selected only if they have lived the experience under study. (Goulding (2005, p. 303) have presented a series of seven steps in the phenomenological process:

1. “The first task of the researcher is to read the participants’ narrative, to acquire a feeling for their ideas in order to understand them fully.
2. The next step, ‘extracting significant statements’, requires the researcher to identify key words and sentences relating to the phenomena under study.
3. The researcher then attempts to formulate meanings for each of these significant statements.



4. This process is repeated across participants' stories and recurrent meaningful themes are clustered. These may be validated by returning to the informants to check interpretation.
5. After this the researcher should be able to integrate the resulting themes into a rich description of the phenomenon under study.
6. The next step is to reduce these elements to an essential structure that offers and explanation of the behaviour."

These steps provide the researcher with a comprehension of the world that advances the development of theory. Within this study, first, the researcher listens and transcribes the data. During this process, it is important to read and perceive feelings and mood of participants about VR advertising. Second, in data analysis, the researcher needs to find important statements of participants about the VR advertising – e.g., which statements that have meanings that say the VR advertising is more effective than the 2D advertising. Third, these statements with similar meanings are clustered in particular components (themes) such as attitude toward the ad, enjoyment or purchase intention. Then, the data findings about the research are presented in a rich description within the particular theme. Finally, these explanations are reduced so that present findings could be qualified to answer on the research questions.

In conclusion, phenomenology plays a role as a linkage from data to theory, and it is based upon reflections of theoretical literature. In this study, phenomenology is seen as a guidance for the interpretation of the data, rather than the qualitative paradigm as a whole. Therefore, the main goal is to carefully explore individuals' deeper meanings of their VR experience in terms of the individual's relationship with time, space and personal history (Goulding 2005; Goulding 2006).

2.8 Evaluation of qualitative research

Traditionally, criteria of internal and external validity and reliability are assessed in quantitative research. Validity and reliability are different types of measures for research, which are accomplished by using particular disciplinary and methodological conventions and principles (Bryman & Bell 2015). However, many scholars have argued that qualitative research should not be evaluated by the same criteria as those used in quantitative research (Symon et al. 2016; Morse et al. 2002). Additionally, Bryman & Bell (2015) have argued that validity and reliability are not feasible criteria in qualitative research. Symon et al. (2016) have discussed a



comprehensive list of alternative criteria for evaluating qualitative research developed by Lincoln & Guba (1985). It is suggested to replace the conventional criteria by four general principles: credibility, transferability, dependability and confirmability. It is essential that observations are presented in a manner that convince readers that these criteria have been appropriately taken into account (Stebbins 2001). These criteria are applied for this study and are assessed in the following paragraphs.

Credibility is similar to internal validity and refers to the extent to which a researcher is able to provide an accurate or true impression of the subject under study, and, if so, how this could be achieved. In other words, credibility is related to trustworthiness and this criterion is referred to the plausibility of research. In the light of social scientific inquiry, credibility revolves around three issues: "(1) reactive effects of the observer's presence or activities on the phenomenon being observed, (2) distorting effects of selective perception and interpretation on the observer's part, (3) limitations on the observer's ability to witness all relevant aspects of the phenomena in question" (Stebbins 2001, p.47). In relation to this study, the first issue is related to the researcher's presence during the focus group interview which may influence the results. The second issue is related to the researcher's misunderstanding of what the participants say and mean during the session. And the last issue explains the researcher's abilities to analyse from the data all important aspects of the research topic.

These problems especially affect exploratory research; hence, researchers endeavour to enhance confirmability in various ways. In increasing the credibility of qualitative research, Bryman & Bell (2015) emphasise a technique named triangulation, which "involves using more than one methods or source of data in the study" (Bryman & Bell 2015, pp.401–402). Triangulation enhances credibility by using different types of literature or multiple data sources, which can increase the variety of viewpoints and thus minimise the risk of blind spots. This study aims to improve triangulation by choosing participants from diverse cultural backgrounds in order to produce more convincing findings.

Transferability is similar to external validity in quantitative research and is presented as rich and detailed descriptions of details of a culture to transfer findings to another study. In this light, keeping as detailed accounts of the study as possible ensures a higher likelihood of foundation for establishing further knowledge and research of this kind (Bryman & Bell 2015).



Dependability, a parallel to reliability in quantitative research, deals with adopting an auditing approach in the research in order to improve the trustworthiness of the research. This includes keeping interview transcripts, data analysis decisions, selection of research participants in an accessible way. Within this study, complete records are provided in written form in this study, interview transcripts and the focus group interview questions are attached in Appendix 2, 3 and 4 (ibid).

Confirmability is comparable to objectivity and holds that any businesses research cannot achieve pure objectivity. A high degree of confirmability would mean that a study is neither influenced nor shaped by researcher's motivation, interest or bias. Confirmability delineates to which extent the study is provable pursuant to other's consensus. In this sense, this study relies on consensus of the supervisor, who is seen as an independent auditor overseeing this research.

2.9 Literature approach

This subchapter describes a literature approach to select relevant papers for this study. Webster & Watson (2016) have stressed that a review of relevant literature is a crucial element for the research because it creates a fundamental basis for enriching and understanding knowledge of the undertaking study. In this study, a literature review is based upon a framework proposed by vom Brocke et al. (2009), which is particularly focused on literature search. The literature review process in the framework is described in the following five steps: (I) definition of review scope, (II) conceptualisation of topic, (III) literature search, (IV) literature analysis and synthesis, (V) research agenda (see Figure 11).

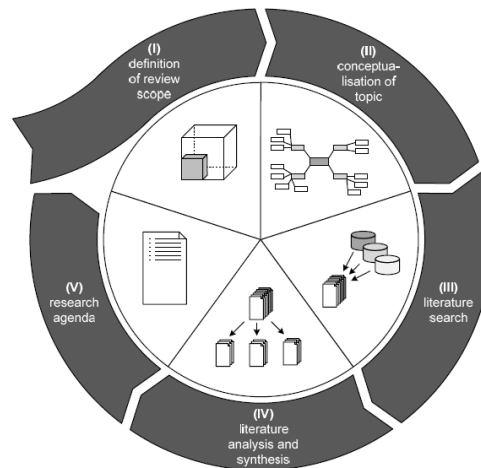


Figure 11: Framework for literature reviewing (vom Brocke et al. 2009, p.9)

I. Definition of review scope

In order to define the scope of the literature review, Cooper's taxonomy of literature review has been chosen for this study. Table 3 shows a summary defining the scope of the literature review by highlighting categories that characterise the literature review.

Characteristic		Categories		
(1) Focus	Research Outcomes	Research Methods	Theories	Applications
(2) Goal	Integration	Criticism		Central Issues
(3) Organisation	Historical	Conceptual		Methodological
(4) Perspective	Neutral Representation		Espousal of Position	
(5) Audience	Specialised Scholars	General Scholars	Practitioners/Politicians	General Public
(6) Coverage	Exhaustive	Exhaustive and Selective	Representative	Central/Pivotal

Table 3: Taxonomy of Literature Review (own composition based on vom Brocke et al. 2009)

The goal of the literature review is to integrate theoretical foundation on three following topics: virtual reality, advertising effectiveness and cross-cultural aspect on visual communication. The literature review for this study is based upon the concept-centric approach in order to fundamentally present a summary of the relevant articles within the same concepts and topics. As shown in the Table 3, the study is focused on (1) theories and applications described and



applied in the literature. The goal (2) of the literature review is to summarise and synthesise relevant concepts, framework and theories on relevant topics. The category 'organisation' (3) is mainly conceptual to provide theoretical foundation around the related topics. The literature review (4) is identified as a neutral representation since the study does not give any espousal position. The results of the literature review (5) are for general scholars for future research as well as practitioners to gain knowledge about this subject. Finally, the coverage (6) of the literature review approaches both exhaustive for advertising effectiveness and cross-cultural perspective and selective for virtual reality due to limited existing research on this topic.

II. Conceptualisation of topic

The main aim of this study is to evaluate advertising effectiveness in VR with the focus on consumer's responses following the behavioural paradigm with the consideration on cross-cultural perspective.

III. Literature search

Next, the literature search pertains to gathering relevant literature, such as books, conference proceedings and articles published in scholarly journals. This study is focused on three areas: virtual reality, advertising effectiveness from the perspective of consumer responses and cross-cultural perspective in visual communication. The literature search was conducted in the following databases: Emerald, ProQuest, Primo and Google Scholar.

Search terms

With the consideration on the research question, a list of key words was used to search relevant articles. The search was performed with the permutation of the following key words: virtual reality, virtual experience, cybersickness in virtual reality, virtual reality advertising, virtual reality commercial, effectiveness of virtual reality advertising and advertising effectiveness, assessing/measuring/evaluating of advertising effectiveness, consumer responses to advertising, low- and high-context cultures, cross cultural perspective and visual communication or virtual reality.

First, in the realm of evaluating advertising effectiveness, the literature was chosen based upon the focus on how advertising works and how it affects consumers, rather than on measuring advertising effectiveness according to the modelling paradigm evaluating advertising exposures, budgets and so forth. Second, the literature on virtual reality was selected mainly in



the context of advertising. Based upon the selected set of key words, 20 articles were chosen for an in-depth analysis, see Table 4.

Topic		Selected literature	Maturity level	Relation to paper and assessment
Virtual reality	Virtual experience and presence	(Daugherty et al. 2008) (van Kerrebroeck et al. 2017) (Kil-Soo & Young Eun 2005) (Li et al. 2002) (Yim et al. 2012)	low	<ul style="list-style-type: none"> • Motivation and definition of terms • Limited literature
	Impact of presence	(Yim et al. 2012)	low	<ul style="list-style-type: none"> • Definition of enjoyment
	The moderators in VR advertising	(Chardonnet et al. 2017) (Yim et al. 2012) (van Kerrebroeck et al. 2017)	low	<ul style="list-style-type: none"> • Definition of novelty effects and cybersickness • Limited literature
Advertising effectiveness	What is advertising?	(Bendixen 1993) (Eisend & Tarrahi 2016)	high	<ul style="list-style-type: none"> • Motivation and definition of terms • Comprehensive literature
	The effects of advertising and advertising effectiveness	(Boeck 2004)	high	<ul style="list-style-type: none"> • Motivation and definition of advertising effects
	Traditional view of advertising effectiveness	(Alvesson 2003) (Boeck 2004) (Daugherty et al. 2008) (van Kerrebroeck et al. 2017) (Kil-Soo & Young Eun 2005) (Lavidge & Steiner 1961) (Li et al. 2002) (Smith & Swinyard 1982) (Vakratsas & Ambler 1999) (Yim et al. 2012)	very high	<ul style="list-style-type: none"> • Definition of terms and theory • Comprehensive literature • Mainly qualitative research • Three dimensions of consumer response (cognitive, affective and conative)
	Contemporary view of advertising effectiveness	(Boeck 2004)	low	<ul style="list-style-type: none"> • Developed literature
	ELAM model	(Boeck 2004)	high	<ul style="list-style-type: none"> • Definition of model • Developed literature
	Emotions and feelings	(Boeck 2004)	medium	<ul style="list-style-type: none"> • Discussion about the influence of emotions and feelings in advertising



	Types of marketing communication	(van Kerrebroeck et al. 2017)	low	<ul style="list-style-type: none"> Describing fundamental types of marketing communication
Cross-cultural perspective on advertising effectiveness	Culture	(Hofstede 2001) (Shao et al. 2004)	high	<ul style="list-style-type: none"> Definition of terms and concept
	Cultural dimension and visual communication	(Hofstede 2001) (Korac-Kakabadse et al. 2001) (Patel et al. 2013) (Shao et al. 2004) (Zhou et al. 2005)	medium	<ul style="list-style-type: none"> Developed literature Low-context and high-context explanation of cultures

Table 4: Concept-centric approach to the literature review (own composition based on Webster & Watson 2002)

Relationship between literature review and paradigmatic decision of this study

As can be seen in Appendix 1, the literature review mainly presents publications with an objective research approach, indicating a functionalist paradigm. Since this study is interpretive and inductive, based upon an exploratory research design, the purpose of reviewing the literature is to gain an initial impression of the research topic that the researcher intends to understand through the investigation. Hence, knowledge obtained from functionalist studies are based upon words. Most of the functionalist studies use quantitative research methods and measurements. These measurements are based on causal relationships and hypotheses. This study intends to review the literature according to the subjective view. In this sense, the purpose of the literature is to draw on theoretical knowledge about state-of-art, definitions and terms such as how presence is defined.



3. Literature analysis and synthesis

This chapter presents the results of the literature review on three relevant topics – virtual reality, advertising effectiveness and cross-cultural perspective on visual communication. Firstly, it is discussed the concept of VR and its characteristics. Next, it is continued with describing how advertising works in relation to consumers' minds and responses with the focus on cognitive, affective and conative dimensions. Last but not least, the chapter introduces the cross-cultural discussion of how low-context and high-context cultures perceive visual advertising, and how it can influence advertising effectiveness.



3.1 Virtual reality

As mentioned previously in the introduction, due to the development of mobile VR, there seems a rapid increase in the development of commercial VR systems. The VR literature divides VR into two categories: non-immersive VR and immersive VR. The former one is usually conveyed by laptop computers or desktop. On the other hand, immersive VR enables users to be completely surrounded by enclosed virtual environments by using head-mounted displays (HMDs). Additionally, the latest technology has developed two types of immersive VR: mobile and VR for PC which was already discussed in the introduction. This chapter explains general characteristics of VR regardless of presented types.

3.1.1 Virtual experience

In general, user experience represents interaction between a virtual environment and users that requires engaging emotional and psychological state that users undergo. It infers that VR is capable to generate a new form of experience – a virtual experience (VE) in which users are immersed while using the technology (Li et al. 2002; Daugherty et al. 2008). The creation of a VE is based upon the characters of sensory-rich mediated environment such as VR which has vivid and to some extent interactive nature that stimulates a consumer's mental processing. Daugherty et al. (2008, p.571) described this process as “an activation of accessible knowledge via salient influences that serve to prime an individual during a stimulus event”. These salience experiences ultimately stimulate raising attention, affecting memory, provoking judgments, and ultimately influencing behaviour when information is perceived as contextually accessible. Consequently, knowledge generated from a VE is likely to have a positive impact on learning to stimulate an evaluation as well as to affect behaviour (ibid).

As a virtual experience has emerged, a number of scholars openly questioned how to classify a VE. Generally, scholars distinguish two types of product experiences – direct or indirect. Direct product experience is the unmediated interaction between consumers and products using all senses such as visual, auditory, taste and smell, haptic, and orientating. Whilst indirect experience occurs through varied sources such as word of mouth. The greatest value of VR is that it enables consumers to experience product fully in a 360-degree (VR) environment ultimately turning the experience into the feeling of how consumers would “feel or live if they were to own or purchase a certain product or brand” (van Kerrebroeck et al. 2017, p.2). By

doing so, a VE could be classified as being equal to a direct experience (Daugherty et al. 2008). Although, Li et al. (2002) proposed that a virtual experience is a form of indirect experience since it is still defined as a mediated experience. Yim et al. (2012) argued in favour that a VE has a tendency to be richer than indirect experience such as a 2D advertising. This means that a VE indicates more active cognitive and affective activities, hence a VE is able to provide consumers richer experience with more realistic and immersive virtual environment compared to indirect experiences. Therefore, it is suggested that a VE is approaching to be similar to a direct experience because consumers are able to see the products in a real light (Li et al. 2003; Daugherty et al. 2008).

3.1.2 Presence

A virtual experience is also referred to presence which is defined as a sense of ‘being there’ in an environment by means of a communication medium” (Kil-Soo & Young Eun 2005, p.675). More specifically, Li et al. (2002) have examined the relationship between a VE and a sense of presence. Figure 12 shows a basic model of VE in which there are two antecedents of presence: media characteristics and user characteristics resulting in a VE which is an impact of presence.

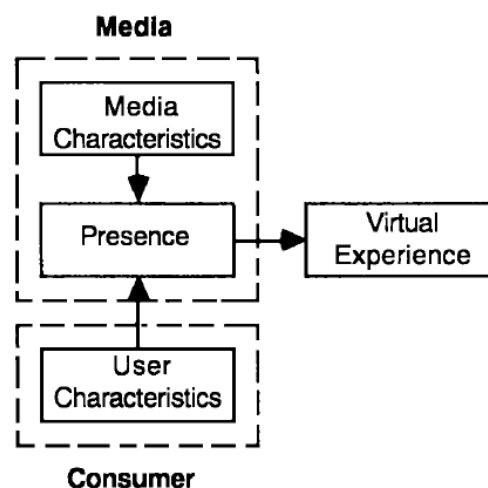


Figure 12: A basic model of virtual experience (Li et al. 2002, p.46)

Li et al. (2002) stressed that a sense of presence rapidly emerged with the development of 3D and VR media. In VR, presence is defined as a moment when “the individual does not notice the para-authenticity of mediated objects or the artificiality of simulated objects” (Yim et al. 2012, p.114). However, Yim et al. (2012) and Li et al. (2002) argued further that the illusion of presence can be a product not only VR, but also other media. For instance, when people play a



video game or read a book, they can feel similar degree of presence similar to people using VR. Thus, VR technology is a medium that enables to generate the most compelling sense of presence so far (Yim et al. 2012).

Additionally, a sense of presence also differs from individual to individual depending on individual attention to the media stimulus. That implies that a sense of presence is not only generated based on media and its specific features, but also on factors that proceed from user's characteristics (the perception of interactivity and vividness which will be discussed hereafter) which reinforces a sense of presence. Thus, presence can be seen as a consequence of subjective internal processing. It concludes that presence is characterized by three key points. First, presence occurs when media users have an illusion as if they are physically there. Second, presence is identified as an individually perceived construct. Last but not least, a sense of being present is affected by two determinants : vividness and interactivity (Yim et al. 2012; Li et al. 2002; van Kerrebroeck et al. 2017).

3.1.2.1 Vividness

Vividness determines the representational richness of a mediated environment. In other words, vividness provides "high levels of representational quality and volume of content in a mediated environment" (Kil-Soo & Young Eun 2005, p.675). Vividness is often referred to as media richness in the VR literature, but both terms have the same explanation. Vividness is composed of two sensory factors: depth and breadth of an interface. Depth determines the quality of information within each channel, whereas breadth refers to the number of sensory dimensions, cues and senses simultaneously presented. As an example, when VR is compared with, for instance, a traditional 2D media environmental representation, the former one has the capability to increase sensory depth, particularly in the visual sense, especially in that the quality of the virtual environment which is much more realistic to the user than the one in 2D. Additionally, VR offers a broader experience including kinematic and proprioceptive stimuli which allow the user to be able to look around, to have the sensation of moving and to be able to fall (Kil-Soo & Young Eun 2005; van Kerrebroeck et al. 2017).

In conclusion, the premise of vividness assumes that messages appealing to multiple perceptual systems seems to be perceived effective than those that influence single perceptual systems. This means that high quality messages are apparently more effective than low quality



messages. In most cases, this supposition seems to be true yet a richer environment such as VR should not be always assumed as being more effective (Li et al. 2002).

3.1.2.2 *Interactivity*

Interactivity is understood as “the outcome of technological properties” (Yim et al. 2012, p.114). Due to a broad, encompassing, and complex construct of interactivity, the concept has been long discussed. The VR literature includes interactivity as a part of presence, however, interactivity has multiple meanings, Yim et al. (2012) offers three distinctive conceptualizations. First, interaction is primarily seen in the context of interpersonal communication in which individuals interact with each other. Second, interactivity can be interpreted as something what is shaped through individual users’ subjective perception of an interactive experience. Third, the last explanation of interactivity is in relation to technology as a result of technological properties. The two latter conceptualizations of interactivity are particularly relevant to this study. In relation to VR, while there is a broad conceptualization of interactivity which is generally acceptable, it remains controversial whether interactivity should be included in VR research. Yim et al. (2012) claimed that the level of interactivity is contingent on users’ perceptions, since each individual may experience a different degree of interactivity, irrespective of technological properties. As such, although neither VR nor traditional 2D media provide a channel with a possibility of interaction with the ad content, users may still perceive some degree of interactivity. In contradistinction to van Kerrebroeck et al. (2017) who have pointed out that current VR applications in marketing communications only provide limited interactivity in which the user is only a passive observer not being able to interact with the virtual environment.

3.1.3 **Impact of presence: Enjoyment**

Past studies have hinted at the link between enjoyment and presence. Enjoyment is defined as a psychological feeling of pleasure meanwhile watching an advertisement. Scholars within the VR literature have explored that participants who experienced a high sense of presence often described that their media experiences were pleasant and enjoyable. This entails that presence probably creates enjoyment, but it still remains uncovered why presence creates enjoyment as views differ on the relationship between presence and enjoyment. A recent line of research has established that presence allows consumers to immerse themselves in VR resulting in a loss of self-consciousness or a sense of escape from the real world. This loss of self-consciousness



makes them forget about their problems, worries and the time elapsed and allow them to experience enjoyment (Yim et al. 2012).

3.1.4 The moderators in VR advertising effectiveness

The VR literature has revealed two moderators which influence a sense of presence: novelty effect and cybersickness. In the following subchapters, these two moderators are presented.

3.1.4.1 Novelty effects

Recent studies have taken the issue with novelty effects in VR, since VR as a new type of media is still very new to many people. Its adoption in advertising and also in other industries is clearly at an early stage. In relation to advertising, novelty effect is explained as advertising that contains unique, unusual, and different content or design that distinguishes it from other types of advertising in providing more fun and a new stimulus to consumers (Yim et al. 2012; van Kerrebroeck et al. 2017). Yim et al. (2012, p.116) suggested the idea that “novel stimuli play a role in initiating an automatic selection process, which leads one to attend cognitively to the stimuli”. This has repeatedly been related to as an “orienting response” causing an automatic allocation of cognitive resources which are responsible for encoding and processing sensory information. As a result of this, the novelty effect of advertising is likely to increase user’s opportunity to be immersed in the stimuli which may increase sense of presence. Importantly, novelty is a subjectively perceived construct, thus each viewer can perceive novelty in a different way (Yim et al. 2012). Numerous scholars have grappled with the issue of novelty effects on advertising since the role of novelty effect has arguably an impact on media users, but to now it has still been poorly understood. Particularly, there remains unanswered questions about how to effectively rule out these novelty effects and whether novelty effect may positively bias consumer responses while being exposed to a new VR technology. Therefore, it is important to examine whether these positive effects remain over time when people are more used to VR experiences (van Kerrebroeck et al. 2017).

3.1.4.2 Cybersickness

It is generally accepted that exposure of motion leads to sickness which is triggered when people are in a moving platform such as a car or view a visual motion as a stationary observer. The former one is referred to as motion sickness, whereas the latter one is defined as visually induced motion sickness (VIMS) which is also referred to as cybersickness. Symptoms of any



type of sickness traditionally manifest in the form of cold sweating, belching, retching, pallor, decreased gastric tonus, and in the subjective form of headache, stomach discomfort, feeling of warmth, nausea, and ultimately vomiting. Chardonnet et al. (2017) have also presented the so-called sensory conflict theory which can be caused due to vestibular-ocular, intraocular, intra-vestibular, or ocular-vestibular conflict with a proprioceptive pattern. The proprioceptive pattern is a pattern resulting from a current transaction of a real environment. It is adapted and the cortex is adjusted to the real environment by perceiving events, feeling, the physical properties of objects, and interacting with the real environment. Nevertheless, the objects and events in a virtual environment are artificial with only few physical properties. Due to the lack of these physical and tangible properties such as force feedback, gravity, temperature and so forth, the difference between the real and virtual environment is inevitable, despite the fact that VR is processed with visualized, fast and high-end graphic processors. The visual-non-vestibular difference perceived by immersion into the virtual environment increases amplitudes of the sensory conflict which leads to strong VIMS (ibid).

As same as other types of immersive systems such as car simulators, VR especially in HMDs tends to generate VIMS when users are exposed to visual motion, particularly when users have never experienced immersion (Chardonnet et al. 2017). VIMS is a significant factor that negatively intervenes the sense of presence perceived in a virtual environment. Users are hindered to pay attention to the stimuli and they usually discontinue in a VE. As a result, VIMS is a factor which can greatly decrease or weaken the sense of presence or even the ability of VR to create presence which prone to diminish advertising effectiveness (Yim et al. 2012).

Conclusion

This subchapter has presented the literature dealing with virtual reality and its effects on users. It is concluded that VR is seen as a medium creating a sense of presence which can consequently trigger enjoyment. The sense of presence has two important determinants which are vividness and interactivity. Specifically, the literature predominantly discusses vividness which is the dominant determinant in VR technology, and can positively affect user experience. The opposite to vividness and enjoyment, numerous authors have discussed the issues around VR technology which are novelty effects and cybersickness. These two moderators can interrupt or increase the sense of presence.



3.2 Advertising effectiveness

As this study follows the behaviour paradigm, this subchapter is focused on the impact of VR namely presence on advertising, how VR advertising affects consumers and especially what constructs are affected subsequently after the exposure. The aim of this subchapter is to present a better theoretical understanding of psychological behaviour and processes when consumers are exposed to advertising.

3.2.1 What is advertising?

Advertising represents a significant mean by which companies communicate with their customers, both existing and potential. The particular objectives of an advertising campaign may have different purposes: establish awareness of a new product or brand, inform customers about the benefits of the product or brand, establish the desired perceptions of the product or brand, create a preference for the product or brand, or convince customers to buy the product or brand. All these aims lead to a higher purpose of improving the buyers' response to the brand and its offerings so as to accomplish profitable sales in the long run (Bendixen 1993).

In general, assessing advertising effectiveness is commonly a broad topic which has been studying for decades. Eisend & Tarrahi (2016) distinguished two research paradigms in advertising effectiveness literature: (1) the modelling paradigm, which employs exposures and budgets to explain market outcomes such as sales by using statistical models, (2) the behavioural paradigm, which is focused on how consumers are persuaded by advertising appeals. The latter one investigates different advertising input and outcome variables in measuring advertising effectiveness, whereas the former one (the focus of this study) concentrates on variables based on the traditional concept of the communication process in which effective advertising is considered to be a critical mediator of consumption.

3.2.2 The effects of advertising and advertising effectiveness

Firstly, the literature distinguishes two terms: advertising effect and advertising effectiveness. Advertising effect is defined as "how the specific elements of an advertising execution (i.e. a specific television spot, a magazine ad etc.) affect the recipient's response" (Boeck 2004, p.14). In other words, advertising effects describes which parts of an advertising execution create which responses. Whereas, advertising effectiveness deals with "the tangible contribution a brand or a company obtains through advertising" (Boeck 2004, p.14). Advertising effectiveness



is repeatedly considered as a series of short-term and long-term effects. While the long-term advertising effectiveness is difficult to evaluate since a long-term assessment measures changes of brand or company images, consistency in brand perception over longer time spans, short-term effectiveness is evaluated from the time of exposure and up to one year thereafter. Short-term effectiveness is evaluated through analysis of the hierarchical structure of awareness, attitudes, brand perception and sales. The main goal of this measurement is to find causal relationships between the variables. The higher the correlation, the higher the effectiveness of advertising is (Boeck 2004).

3.2.3 Traditional view of advertising effectiveness

Commercial communication process between advertisers and customers can be through one-way communication or two-way communication. In the case of traditional advertising, one-way communication mostly occurs. Two-way communication can arise if a consumer decides to gather more information about the brand or product. A fundamental parameter of assessing the outcome of advertising campaigns is communication theory which describes people as individuals and thus cannot be viewed as an exact science. Hence people usually react differently to stimuli they are exposed to, a definite theory cannot possibly be put forward (Boeck 2004).

3.2.3.1 Conscious processing of advertising

The tradition perspective of advertising and the view of how advertising works are closely connected with conscious processing of information which is ultimately a requirement for advertising to be processed in consumer's mind. The fact that consumers are daily exposed to a number of advertising exposures, consumer's brain and senses must sort out messages which are to be processed. The processed messages then enter the consciousness of the consumer. The models and theories which are related to the traditional view often begin with a cognitive phase. In this phase, focused attention and awareness are established in the state of mind of the consumer meaning that consumer is conscious and information can be further processed and stored. Therefore, the condition of being conscious to process information enables scholars as well as practitioners to establish tangible results that are easy to evaluate, because information is processed consciously, thus generally deeply stored which can be easily brought back (Boeck 2004).



3.2.3.2 *Effect hierarchies*

Numerous studies have produced many advertising models during the early 1960s, predominantly based upon Lavidge & Steiner (1961) who have presented research tradition of hierarchy of effects model as a classical psychological model. Effect hierarchies are usually linear sequential models aiming to explore how consumers process information. When a consumer is exposed to stimuli (advertisement), the one will experience a persuasion phase. Based upon these models, a consumer must pass several stages before the consumer reacts with a response to the advertisement. In general, effect hierarchies are commonly used models in the advertising industry, since they simply portray how consumers respond when being exposed to advertising. Below, two hierarchy of effects model are presented to show how several scholars see the process of consumer response.

Hierarchy of effect model

This model proposes that consumers who purchase a product move through a chronological hierarchy beginning with awareness, through knowledge, liking, preference, conviction and ultimately leading to purchase (see Figure 13 below). This model identifies three distinct stages of response to advertising starting with cognition, proceeding through affects, and concluding with conation (Kil-Soo & Young Eun 2005; Smith & Swinyard 1982). Lavidge & Steiner (1961) were first ones who employed these three dimensions to represent the chronological advertising response more efficiently.

This model has not been without limitations. For instance, the model omits the fact that most customers have the opportunity to see and/or hear advertising. In this phase they may reach the cognitive stage, but still fewer are able to reach the affective stage and even fewer still the behaviour (conative) stage. Smith & Swinyard (1982) have drawn the attention to the model which has only a one-way flow of causality beginning with awareness and leading through affect to purchase. The authors have pointed out that, for example attitudes could be established from rather than precede purchase. Additionally, the conation sequence in the model may precede rather than follow affective information or change (ibid).

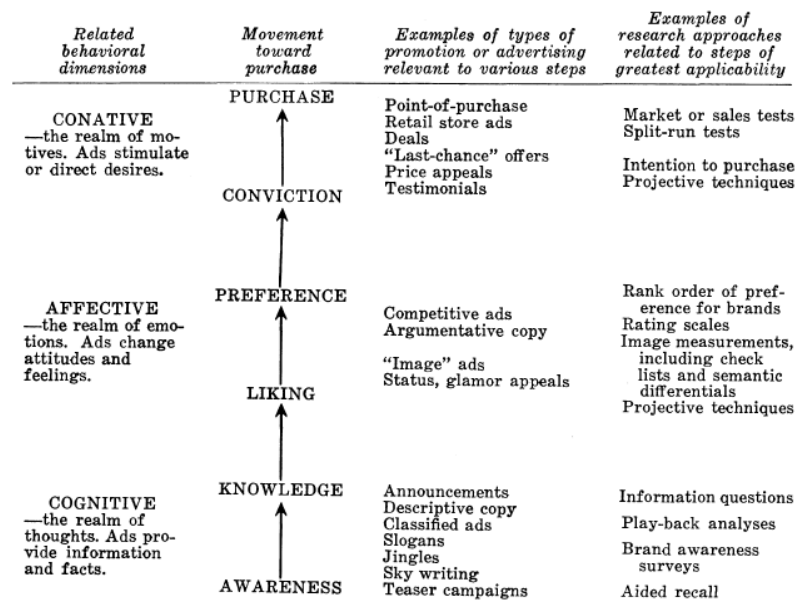


Figure 13: Hierarchy of effects model (Lavidge & Steiner 1961, p.61)

How advertising works

Additionally, the model developed by Vakratsas & Ambler (1999) have shown how advertising works and what feelings can evoke in consumer's mind, see Figure 14. As discussed in the introduction, the advertising model is based upon components which triggers a consumer's response – cognition, affect, experience and subsequent consumer behaviour. Vakratsas & Ambler (1999) pointed out that cognition, affect and experience are three key intermediate advertising effects which should be included in studies of advertising effectiveness. Cognition is “thinking” dimension of a consumer's response, and the effect is the “feeling” dimension. It is followed by individual purchasing and product usage behaviour since behaviour in the model, in most cases, feeds back to experience as consumer's mind contains conscious and unconscious memories of product purchasing and usage (ibid).

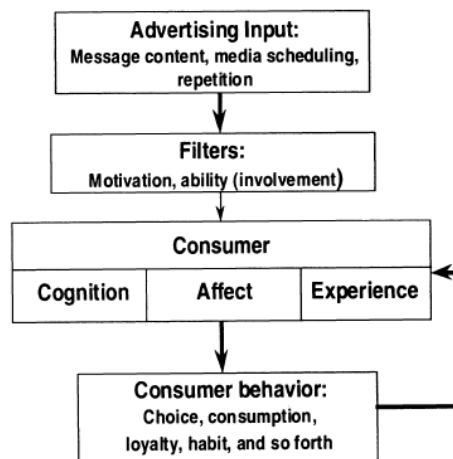


Figure 14: A Framework for Studying How Advertising Works (Vakratsas & Ambler 1999, p.26)

Conclusion and critique of effect hierarchies

These two models are classified by a series of cognitive variables (attention, relevance, persuasion and so forth) that control the behaviour of consumers. That means that advertising plays a role in manipulating these cognitive variables and guiding the consumer through all stages until the expected behaviour arises. Effect hierarchies have been popular in the advertising industry owing to their simplicity of expressing the results of advertising onto consumers with the ultimate focus on advertisers' objectives.

Most models of this kind are composed around four components which are called differently in each model: attention, information processing, attitudinal effect, behavioural response. Attention is the most important component of all. Since consumers cannot respond to an advertising if they are not aware of it. Attention consists of two components: focus and attention span, for instance, how long attention lasts focused. If the consumer has noticed the advertising, the consumer automatically perceives the next component which is information processing. Information processing involves two steps: perception and interpretation of the stimuli, respectively. The perception and interpretation process are subjectively perceived as individuals process and interpret the stimuli differently based upon their cultural background and previous experience. Attitudinal effects occur only if attention and following information processing have arisen. Attitudinal effects are reactions which express consumer's general attitude. Attitudes cause a similar type of responses to a similar kind of stimuli resulting in behavioural pattern. Last but not least, behavioural responses are the ultimate outcomes of



the exposure. These responses are actually the objective of the advertising meaning that the consumer buys a product (ibid).

However, there are several issues related to these models which may reduce the usefulness of effect hierarchies. Firstly, models are rather focused on how advertising affects the consumer. But the understanding of modern consumers is concentrated on individualism rather than collectivism. This means that consumers are aware of the advertisers' objectives and economic interests which cause consumer scepticism and credibility. It entails that advertisers face a preliminary lack of credibility to persuade the consumer. Secondly, involvement requirement is another limitation of these models. Involvement is a result of personal importance and relevance. If the consumer fails to become involved, he or she will not go through all stages in the effect hierarchy. As an example, it has been pointed out that advertising exposures of TV commercial are characterized by a low involvement mental activity. Thus, these models can be useless to explain how TV advertising works. Thirdly, deterministic modelling is characterized in effect hierarchies due to their linear and sequential manner. With this in mind, the consumer must go through the phases sequentially until he or she reaches the action stage. Sequence in this case is based upon the notion that one stage must be completed for the consumer to proceed to the next stage. Linearity follows the concept in which different phases are viewed as extensions of each other. Based upon this, advertising must establish attention and persuade in order to work. In the context of consumer psychology and informational processing, this approach is different. When processing information, the phases a consumer goes through are rather characterised as interdependent and interactive (ibid). "Information to the stimuli is passed back and forth between different centres in the brain and meanings, emotions and evaluations are attached in this process. Linearity and sequence in consumer behaviour is thus misleading" (Boeck 2004, pp.56–57). Last but not least, static modelling is another issue which deals with advertising dynamics including two aspects: long-term effects and post-purchase effects. Both aspects are difficult to evaluate and are disregarded in these models. (ibid).

In addition, a few effect hierarchies and their stages which consumers go through can be classified into three broad categories following each other – cognitive, affective and conative. A number of scholars have measured advertising effectiveness within these three advertising effects. It is generally accepted that advertising must initiate a series of mental effects in order to be effective. It is apparent that common traditional measures of advertising effectiveness



are consistent with these three dimensions in the aforementioned advertising models presenting consumer responses to stimuli. Furthermore, many studies have extensively written about these three communication effects in relation to VR and 3D advertising effectiveness. This means that VR advertising should logically be assessed according to these traditional elements (Kil-Soo & Young Eun 2005; Li et al. 2002; Smith & Swinyard 1982; Yim et al. 2012; Daugherty et al. 2008). In the following paragraphs these dimensions are explained in more detail.

Cognition

As discussed previously, cognition is related to thinking and it determines the ability of marketing stimulus to attract attention and generate product knowledge. This element is central in generating awareness, identifying the amount of knowledge a consumer has for a product, and increasing understanding of the brand name of any product. This can be measured from perceived knowledge. Numerous studies have demonstrated that marketing communications are able to influence cognitive experiences (Li et al. 2003).

In the light of VR, a VE provides rich content which allows consumers to examine a product in the real environment with realistic product features and functions. At the same time, consumers experience a sense of presence in which they gain knowledge about a certain product and hence their comprehension of the object is increased (Kil-Soo & Young Eun 2005).

Affect

Affective dimension determines either established or created attitudes from an advertising stimulus. "The premise is that the most pleasing and informative marketing measures produce a positive transfer affect and are better received among consumer" (Li et al. 2003, p.398). Attitude toward an ad or brand are commonly used measures of advertising effectiveness (Li et al. 2002).

Conation

Conative dimension predicts a response behaviour resulting from a marketing stimulus and product experience. Conative measures generally evaluate some type of behavioural intention such as purchase or searching for additional information. The most widely used conative measure in advertising effectiveness is intention to purchase (Li et al. 2003)



3.2.4 Emotions and feelings

Emotions are an important factor which guide daily choices and are responsible for most of our behaviour and actions. “When cued, we react with behaviour already tuned in according to the cued emotion” (Boeck 2004, p.83). This is triggered due to our sensory perception which is coded in memory based upon cognitive qualities and a proper emotional label. Formerly, it was presumed that a cognitive evaluation is prior to emotions. Nowadays, in the case when a person is exposed to stimuli, it is believed that the process is other way around. There is a connection between the senses and the emotional system. The senses are responsible for perceiving incoming information such as smell or colour, and the emotional system perceives the effective response to it such as pleasant or unpleasant. When an individual comes across a well-known situation, he or she falls relies on memory representations that contain both the affective and cognitive elements. It is postulated that the majority decisions are constituted based upon the affective elements rather than on a cognitive evaluation (ibid).

It can be argued that “emotions feed the mind in a manner in which the emotions are the input in the thought process and the function of the rational brain is to refine the emotions and draw conclusions” (Boeck 2004, p.84). This means that emotions are actually a part of most rational decisions and are much stronger than rationality. When consumers remember advertising, it is arguably a recollection of emotions that are called up rather than pure emotional memories. It is important to note that emotions and feelings are two different terms. Feelings are a conscious experience of an emotion, whereas emotions are inner processes that stimulated by an event that is significant to the individual. Emotions arise automatically and are not practically measurable. When consumers are exposed to advertising, two different emotions responses may happen. First, the brand can arouse recollective emotional responses (not emotions). This is expressed in feelings in the way, for instance, something is pleasant or positive. Second, in the case that emotions are employed as a benefit claim in the commercial, emotion can be connected to the brand name. The consumer may identify that emotion belongs to the brand, but does not experience any emotion. Nevertheless, owing to the nature of emotions, it is challenging to measure them for advertising purposes (ibid).

3.2.5 Types of marketing communication

Van Kerrebroeck et al. (2017) have presented the three-dimensional model (see Figure 15) in which they describe three dimensions of marketing communication: (1) message type, (2)

content interactivity, (3) message representation. Marketing communication can be divided into 'informational advertising' and 'transformational advertising'. Informational advertising presents relevant product and brand data, weight or care instructions. Transformational marketing is more focused on the experience of using the product, for instance, a commercial can show a person feeling adventurous when using the specific product. Next, in terms of content interactivity, marketing communication can be either 'non-interactive' or 'interactive'. Non-interactive advertising is based upon the use of static or dynamic fixed images that do not give viewer the ability to have control over what they can see. In contrast, interactive advertising allows consumers to interact with the advertising by choosing how they view a product. Last but not least, message representation can be either in 2D or 3D /VR. 2D format is based upon 'flat' pictures, videos, while 3D/VR brings more immersive experience (van Kerrebroeck et al. 2017).

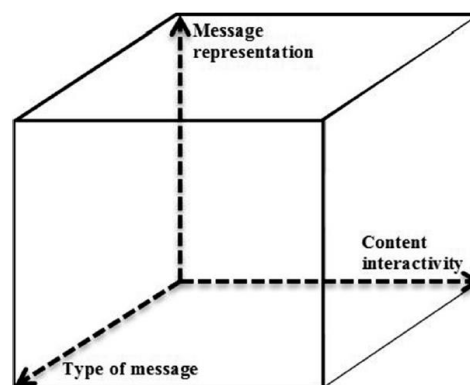


Figure 15: Three-dimensional model of marketing communication (van Kerrebroeck et al. 2017, p.4)

Conclusion

In conclusion, measuring or assessing advertising effectiveness and understanding how advertising works are complex affairs and yet much knowledge is lacking. However, consumer behaviour and branding are usually about basic emotional reactions to simple stimuli. Unfortunately, recent studies have not given a full answer on the question how advertising works in the mind of consumer since it is not possible. It is apparent that recent literature has pointed out that advertising influences consumers in an interacting combination of factors. These factors are identified as perception of advertising, experience with the advertised brand, and memory and learning processes (Boeck 2004).



3.3 Cross-cultural perspective on advertising effectiveness

The purpose of this subchapter is to explore the cultural aspects that affect consumer's interpretation of visual communication. Firstly, it is defined what culture means and then it is followed by the discussion about influences of cultural dimensions on visual communication with the focus on high-context and low-context culture differences.

3.3.1 Culture

Culture has been defined differently, but Hofstede (2001) suggested one well-known anthropological consensus definition: "Culture consists in patterned way of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values" (Kluckhohn, 1951, p. 86, cited in Hofstede 2001, p.9). Hofstede (2001, p.9) further identified culture as "the collective programming of the mind that distinguishes the members of one group or category of people from another". This definition is a shorter and implies everything in the previous extensive definition of culture. In this sense, culture is regarded as "the interactive aggregate of common characteristics that influence a human group's response to its environment" (Hofstede 2001, p.10). The word culture is usually referred to any human collectivity or category such as an entire gender, an organization, an age group or a family. Culture is a learned behaviour and is long-lasting since it is rooted in such elements of a society as history, language, and education (Shao et al. 2004).

Societies are then considered as the most complete human groups that exist. A society is a social system with the highest level of self-sufficiency from the point of its environment. Categories are interdependent within one society with other categories. Even if a society contains variety of cultural groups such as Asians, Hispanics in the United States, they share particular cultural traits with each other. This makes them recognizable as members of one society to other foreigners (Hofstede 2001).

3.3.2 Cultural dimension and visual communication

Communication is defined as "a process where information is shared by two or more persons and has relevance for at least one of the persons involved" (Korac-Kakabadse et al. 2001, p.6). Communication constitutes that individuals who engage in the communication process



perceive or gain sets of meaningful information that have been acquired from accepted and ordered set of interpretations by the participants involved. Communication can be seen as “a followable prescription that indicates what behaviour (interaction) is obligated, preferred or prohibited in certain context” (Korac-Kakabadse et al. 2001, p.6). Hence, culture functions are considered as a global context or a frame of reference in which all that happens is understood. Therefore, the connection between culture and communication exists in the manner that actors interact by way of communication: “a technique used to perpetuate the established patterns of meaning, thinking, feeling and acting” (Korac-Kakabadse et al. 2001, p.6)

Individuals who are a part of the same culture, usually behave and think in similar ways. As indicated in the introduction, culture dimensions should therefore be taken into account when evaluating advertising effectiveness in order to assess whether an advertising message is transmitted similarly in different cultures (Patel et al. 2013). Any visual discrepancies in different cultures may reveal diverse means of visual communications which can consequently determine advertising effectiveness.

High-context and low-context orientations

In order to classify different cultures and subcultures, Hofstede (2001) has classified five cultural dimensions already presented in the introduction. Patel et al. (2013) suggested that according to these five dimensions, two main groups of cultures were recognised: high-context (HC) and low-context (LC). However, these contextual distinguishing had already been proposed by anthropologist Edward Hall (1976) who developed a theoretical model of cultural variability based on information processing, time orientation, and the interaction patterns used by certain cultures. Context in this sense is the information that encompass an event. It is argued that the context that encompasses information is critical to meaning, thus relevant information must occur in any interaction to determine meaning. The review of literature shows that different cultures use a range of information processing systems to provide context (Korac-Kakabadse et al. 2001). The following lines will describe how visual communications differ between LC and HC cultures based upon Hofstede’s cultural dimensions.

Firstly, LC cultures are characterised as short-term orientated. They are able to change more easily over time as each new generation is probably open to changing times. People from LC culture are more practical and realistic rather than resistant to change owing to their history and tradition compared to HC cultures. HC culture is strongly attached to habits, arts, and are



long-term orientated. Visual communication in this sense is interpreted differently, LC cultures rather prefer visualisation of realistic photographs than HC cultures which have tendency to use illustrations, since illustrations allows to portray artistically decorated information.

Second, HC cultures tend to be collectivistic, thus family and groups are usually preferred in visualisation, unlike LC cultures which are more independent and individualistic. This explains that they usually tend to use images of people who are alone in visualization.

Third, HC cultures prefer social rules and codes because hesitation is not a barrier, visual communication therefore does not demand restrictive data and literal information. Individuals from HC cultures tend to use non-verbal features in the form of symbols or logos along with their values and traditions. In contrast, LC cultures more likely follow the rules rather than to break the restrictions and guidelines given to them. Visual communication in LC cultures is centred on the assertiveness of their culture which is based upon detailed arguments in the favour of product and its price specific data, personalization, explicit conclusions and hard sell messages. Besides, visual communications usually include more comparison data showing details about the product in order to convince consumer to purchase the product.

Fourth, in HC cultures, a lot of information are unspoken which means that people are not the same and there is a higher power distance. Messages are thus conveyed in an abstract, indirect way due to high dependence on the context. Symbols in visuals play a role of indirect meaning and slower messages are preferable. It entails that individuals in HC cultures have an ability to derive hidden messages from visual images than those from LC cultures. On the other hand, LC cultures have low power distance which dominates quality as one of the main components. Then, individuals from these cultures show all forms of society in visual communications with messages which are characterized as direct, straightforward and equal for everyone. Visualisations usually contain text which can be clearly understood. These messages should be fast and easily readable.

Last but not least, LC cultures tend to be less masculine than HC cultures. Thus, in HC cultures the power of a male figure tends to be more appealing in visualisations (Patel et al. 2013; Korac-Kakabadse et al. 2001; Zhou et al. 2005; Shao et al. 2004). The following Table 5 shows a short summary of characteristics of each culture in relation to visual communication. Indeed, these



characteristics cannot cover a full truth about cultures but rather they show tendencies of both LC and HC cultures.

Hofstede's dimensions of low-context culture	Low-context cultures	High-context cultures	Hofstede's dimensions of high-context culture
Short-term oriented	<ul style="list-style-type: none"> • Open to changes • Realistic images 	<ul style="list-style-type: none"> • Resistant to change • Illustrations 	Long-term oriented
Individualism	<ul style="list-style-type: none"> • Focus on individuals • Images contain only one individual 	<ul style="list-style-type: none"> • Focus on families and groups • Images contain families or groups 	Collectivism
High avoid uncertainty	<ul style="list-style-type: none"> • Law oriented • Assertiveness • Focus on hard sell messages with detailed arguments 	<ul style="list-style-type: none"> • Preference of social rules and codes • Non-verbal features such as logos or symbols • Emotional and symbolic aspects 	Low avoid uncertainty
Low power distance	<ul style="list-style-type: none"> • All forms of society • Straightforward and direct messages • Focus on readable and easy headings 	<ul style="list-style-type: none"> • Unspoken information • Abstract indirect messages • Symbolic visuals with indirect meaning • Slow messages 	High power distance
Femininity	<ul style="list-style-type: none"> • Equal value of men and woman 	<ul style="list-style-type: none"> • Male figures are more appealing in visual images 	Masculinity

Table 5: Summary of visual communication in LC and HC cultures (based on Patel et al. 2013; Korac-Kakabadse et al. 2001; Zhou et al. 2005; Shao et al. 2004)

Conclusion

Hofstede (2001) described that the word culture includes people who belong in a certain group which can be an organization, family, or age group. There seems to be general agreement that each culture perceives visual communication differently. Furthermore, the literature distinguishes two fundamental groups of cultures: high-context and low-context cultures. Numerous scholars have examined the role of high-context and low-context cultures and attempts to identify preferences of HC and LC cultures in visual communication. These



preferences are built up on Hofstede's five cultural dimensions which include important aspects, characteristics and differences between HC and LC cultures.

4. Data analysis

In this following chapter, the data from the focus group interview is analysed. As discussed earlier, the data is organised in categories presented in the methodology. The categories are based upon two main topics: advertising effectiveness and virtual reality. This chapter is divided into two subchapters. The first subchapter evaluates the Oreo commercial in 2D and VR format, while the second subchapter analyses the Lipton commercial in the same way. Before analysing findings from the research, the results from the pre-test questionnaire are presented as well.



4.1 Pre-test questionnaire

The focus group interview was composed of eight participants from different cultural backgrounds (see Figure 16 below). Before the focus group had begun, all eight participants completed the pre-test questionnaire in which they provided information about their VR experience, brand awareness and brand attitude of two brands: Oreo and Lipton. The following tables show the results of this questionnaire.



Figure 16: Low-context and high-context participants' cultures (own composition)

In the below tables, the following abbreviations will be used:

For participants:

- **HUN:** Participant 1, Hungary,
- **PHIL:** Participant 2, Philippines
- **ROM:** Participant 3, Romania
- **LIT:** Participant 4, Lithuania
- **SYR:** Participant 5, Syria
- **DEN:** Participant 6, Denmark
- **PER:** Participant 7, Peru
- **BUL:** Participant 8, Bulgaria

For cultures:

- **LC:** Low-context culture
- **HC:** High-context culture

4.1.1 Virtual experience

The following table shows how many participants have prior virtual experience with head-mounted displays. The participants are divided based upon their culture of origin. Overall, it can be seen that four participants have prior experience with VR in relation to head-mounted displays, while just two of the participants have never used a VR headset before.



Do you have any experience with virtual reality specifically with head-mounted displays?	Participants		% (total number of participants)
	LC	HC	
Yes	DEN, LIT	SYR, PHIL, BUL, ROM	62.5 (4)
No	HUN	PER	37.5 (2)

Table 6: Virtual experience (own composition)

In table 7, it can be seen that all six participants have prior VR experience in relation to watching videos. Four participants out of six participants have some experiences with gaming. And only one participant from Bulgaria has a slightly advanced experience with VR in the form of basic development and visual workshops. It can be seen that VR may be still seen as a new technology – however, the majority of participants experienced VR in some forms such as videos or games.

If yes, can you please describe which kind of experience you have with VR?	Participants		% (total number of participants)
	LC	HC	
Videos	DEN, LIT	RUM, PHIL, BUL, SYR,	100 (6)
Games	DEN	RUM, PHIL, BUL,	67 (4)
Basic development and visual workshops	x	BUL	17 (1)

Table 7: Specific participants' VR experience (own composition)

Table 8 represents information on participants who use VR on a regular basis. In total 5 participants considered themselves regular users. However, the data shows that only one participant uses VR quite often. Others use a VR rarely, between one and three times a year. This information shows that head-mounted displays are not commonly used among people, even though the majority of participants have some kind of experience with VR.

If you use VR on a regular basis, how often do you use it?	Participants		% (total number of participants)
	LC	HC	
1-2 times a month	x	BUL	20 (1)
1-3 times a year	LIT, DEN	RUM, PHIL	80 (4)

Table 8: VR and its regular use (own composition)



4.1.2 Oreo – brand awareness and attitudes

In this section, the participants answered on questions which were related to brand awareness and attitudes about the brand Oreo.

The table below shows that all eight of participants know the Oreo brand.

Have you heard of the brand Oreo?	Participants		% (total number of participants)
	LC	HC	
Yes	DEN, LIT, HUN	SYR, PHIL, BUL, ROM, PER	100 (8)

Table 9: Brand awareness (own composition)

The following table below shows that the majority of the participants is familiar with the brand Oreo. Five participants from both cultures are extremely familiar with Oreo. While two participants from HC cultures are not very familiar with this brand.

How familiar are you with the brand Oreo?	Participants		% (total number of participants)
	LC	HC	
Extremely familiar	LIT, DEN, HUN	PHIL, PER	62.5 (5)
Very familiar	x	RUM	12.5 (1)
Somewhat familiar	x	BUL	12.5 (1)
Not so familiar	x	SYR	12.5 (1)
Not at all familiar	x	x	x

Table 10: Brand attitude (own composition)

As is presented in the table below, three participants have an extremely favourable attitude toward the brand. But the majority of the participants have either somewhat or not so favourable attitudes toward the brand.

How would you describe your overall opinion of the brand Oreo?	Participants		% (total number of participants)
	LC	HC	
Extremely favourable	DEN, LIT	PHIL	37.5 (3)
Very favourable	x	x	x
Somewhat favourable	x	PER, BUL, RUM	37.5 (3)
Not so favourable	HUN	SYR	25 (2)



Not at all favourable	x	x	x
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Table 11: Brand attitude (own composition)

4.1.3 Lipton – brand awareness and attitudes

In this section, the participants answered questions which were related to brand awareness and attitudes about the brand Lipton.

The table below shows that majority of the participants knows the brand Lipton. Only two participants from HC countries have not heard of Oreo before.

Have you heard of the brand Lipton?	Participants		% (total number of participants)
	LC	HC	
Yes	DEN, LIT, HUN	PHIL, BUL, ROM	75 (6)
No	x	PER, SYR	25 (2)

Table 12: Brand awareness (own composition)

As is presented in the table below, the participants who have heard of the brand Lipton expressed how familiar they are with the brand Lipton. Three participants (50%), two of them from HC cultures, stated that they are extremely familiar with the brand. One participant from Lithuania is very familiar with the brand, whereas two participants (33%) are somewhat familiar with the brand.

How familiar are you with the brand Lipton?	Participants		% (total number of participants)
	LC	HC	
Extremely familiar	HUN	PHIL, RUM	50 (3)
Very familiar	x	LIT	16.7 (1)
Somewhat familiar	DEN	BUL	33.3 (2)
Not so familiar	x	x	x
Not at all familiar	x	x	x

Table 13: Brand attitude (own composition)

In the table below, the data shows that none of the participants are extremely favourable with the brand Lipton. Four participants, three of them from HC cultures (66.7%), have a neutral



brand attitude which was stated as somewhat favourable. Only two participants from both cultures have favourable brand attitude toward Lipton.

How would you describe your overall opinion of the brand Lipton?	Participants		% (total number of participants)
	LC	HC	
Extremely favourable	x	x	x
Very favourable	DEN	PHIL	33.3 (2)
Somewhat favourable	HUN	BUL, RUM, LIT	66.7 (4)
Not so favourable	x	x	x
Not at all favourable	x	x	x

Table 14: Brand attitude (own composition)

4.2 Oreo commercial

In this following subchapter, the data collected about the Oreo commercial are presented. These findings are divided into ten categories with two main topics: virtual reality and advertising effectiveness. The main emphasis is on differences between participants' 2D and VR experience, and whether these experiences differ between high-context and low-context cultures. The data analysis of each category begins with an evaluation of the 2D commercial which is followed by a comparison of findings between VR and 2D formats.

4.2.1 Overall feelings toward the advertising

After the exposure, the participants were asked to express their overall feelings towards the Oreo advertising. This question focused on emotions rather than describing their experience with the commercial.

The majority of the participants from both cultures agreed that the 2D commercial did not leave any positive impression on them. The participants pointed out that the music in the commercial was determined as annoying, and the commercial was childish and forgettable, targeting primarily children.

"I like sweets. I have nothing against the cookie itself. However, if the ad like this comes which is just a big splash of colour and sounds, it is not just appealing to me."

(Participant from Bulgaria)



“For me, it did not stand out at any way. So, if it was just me, YouTube and this ad, I would just click ‘skip’. It is not annoying particularly. It is just an ad.”

(Participant from Denmark)

Interestingly, only two female participants from both HC and LC cultures expressed overall positive feelings toward the commercial. It is also important to note that both participants already have a positive attitude towards the Oreo brand based on the data from the questionnaire. The participant from the Philippines stated that this type of advertising, which might be perceived as childish for other cultures, would be well accepted in her culture.

„I have to agree with the participant from Lithuania, the music for me was catchy. I mean, we have a different culture in Philippines. This music could be childish but it will keep you like it was catchy for me. It makes you feel like you are thinking ‘Why is that?’. So, it gives you questions ‘What is it?’, ‘What is music about?’. And then it makes you feel like this is about this. It makes you interested.”

(Participant from Philippines)

The participants were also asked how well the commercial communicated the main message. Generally, the participants noticed that the 2D commercial offers a new cookie flavour, but many of them do not remember which flavour was offered.

“I did not think it was even inviting to get through Oreos. I mean, at least, I like Oreos. It was not to get one.”

(Participant from Peru)

“I disagree, the message was there. We have a new thing, yeah, let’s be happy about this.”

(Participant from Romania)

After the VR exposure in Oreo, the participants were asked to share their feelings about the Oreo commercial and also compared it with the previous Oreo commercial. The overall feelings about the VR commercial were more positive than about the previous 2D commercial. All participants across cultures said that the commercial in VR was better because they could see more details and look wherever they want. Additionally, the commercial content made some participants feel curious and engaged. Interestingly, the participant from Hungary had a fairly



negative attitude towards Oreo and their product, but her perception of the VR technology and immersion was positive.

“Yes, a lot of new things. I like that too. I don't like Oreo but it was interesting because you can look around.”

(Participant from Hungary)

“As a comparison, it went from zero to one hundred very fast. You have this feeling of being in the chocolate factory. Everything looks more beautiful. I want to try this too.”

(Participant from Romania)

“Maybe it is because I didn't try VR before, but I want to try it because there is a lot of chocolate and milk.”

(Participant from Syria)

The participants were asked to express whether they felt that the commercial in VR communicated the main message well. Most participants indicated that they did not feel there is a main message.

“I would say not at all. We can say it was an immersive experience but not a message of what the product actually is.”

(Participant from Peru)

Sub-conclusion

The participants did not find the Oreo 2D commercial as interesting as the VR commercial, which evoked more positive feelings in them. Being in a VR environment and having the possibility to look around had a strong effect on the participants' enjoyment and their attitude toward the advertising. Undoubtedly, some participants were strongly affected by the novelty of VR, which formed their opinions of the commercial as well as the brand.

Given the cultural perspective, no clear findings emerged indicating differences between HC and LC cultures, except the statement of the participant from the Philippines, who confirmed that HC cultures prefer more colourful and animated visuals.

4.2.2 Presence

In this category, the participants were asked if they felt being present while watching the advertising. Most participants expressed that they do not feel a particular sense of presence



while watching the 2D commercial. Their sense of presence was still in the room because of the 2D format as well as a perceived short commercial length.

“For me, it was just the screen because the way the ad itself is presented. It is cartoony and flashy and it does not really make you leave the room or whatsoever.”

(Participant from Lithuania)

On the other hand, the VR commercial generated stronger feelings of presence in comparison with the 2D format. All participants, regardless of culture, perceived the VR commercial more as a journey or experience rather than a regular commercial, since they had a sense of returning to the room when they took off the VR head-mounted display.

“It was not an ad for me, something I saw. It was more like an experience for me, like being there. It was very nice, like me going there.”

(Participant from the Philippines)

“I would compare it with perhaps trailers and movies like a 3D movie or something like that. I still felt like it was an ad, but just like a very good one.”

(Participant from Peru)

Sub-conclusion

It can be seen that the VR commercial showed a much stronger feeling of presence than the 2D commercial. Therefore, the VR commercial was seen as something more valuable to watch in comparison with the 2D format. Moreover, the sense of presence was perceived in similar ways in both HC and LC cultures.

4.2.3 Vividness

The participants were asked to express how vivid they feel the 2D advertising was. The participants agreed that the commercial was very flashy and colourful, which was not necessarily perceived as being vivid.

Next, the participants discussed among themselves about colours, specifically blue and brown, which appeared in the advertising. Besides the colours, none of the participants were able to recall any specific details of the commercial content.

“I would say it was flashy like a lot of things happening. Maybe too much.”

(Participant from Lithuania)



“Visually there is a lot, but I think there is nothing going into my mind recorded or anything.”

(Participant from Denmark)

The difference could be felt during the discussion about vividness of the VR commercial. The participants felt the advertising was richer, because they were immersed in the VR environment created by Oreo. The following quote indicates that, for some, perceived vividness of VR is not even comparable with the one in 2D.

“There is no comparison”

(Participant from Romania)

The participants agreed that they are able to recall what they saw in the commercial, specifically because more of their senses were engaged in comparison with the 2D format. For instance, the participant from Lithuania particularly indicated that her perceptiveness of vividness positively influenced her sense of presence. In the following quote, she explains why she felt happy after the VR exposure.

“Because my sense was engaged, I think. I was all in, fully immersed into the ad. And it is memorable. And because of the novelty effect.”

(Participant from Lithuania)

Sub-conclusion

In summary, the VR commercial was perceived as being more vivid and richer than in a 2D format. A higher perception of vividness positively contributes to a stronger sense of presence. It was also found that the VR commercial, which was perceived as more vivid, also generated a higher likelihood of recalling commercial details.

4.2.4 Enjoyment

The participants have generally either negative or neutral feelings toward the 2D advertising. These feelings are strongly connected to their perception of enjoyment. Many participants indicated that the commercial was annoying and they would not probably watch it again.

“If I am going to be browsing YouTube and I don't have Ad-block and this would pop up 3-4 times, I would probably start to sing it in my head.”

(Participant from Romania)



"It made me annoyed and kind of frustrated. I would skip it."

(Participant from Hungary)

On the other hand, many participants both from HC and LC cultures positively expressed better enjoyment toward the VR commercial. They indicated that the overall experience was very pleasant and detailed in colours, movements and music. The Oreo story made them feel that they are either back in their childhood or in some fairy tale. In comparison with the 2D commercial, the participants felt like being children again rather than feeling childish.

"I was also feeling adventurous for some reason very engaged due to what's happening. And I felt some sort of happiness for a moment too. You move with the stream and you feel like you are a part of the ad."

(Participant from Lithuania)

"I felt like a part of the journey. You definitely feel like a part of the process. You get more attached to the product."

(Participant from Romania)

"But I think also the music, it helps a lot this time. It was a nice music."

(Participant from Syria)

"It was scenic to all effects and all."

(Participant from Denmark)

"I think it is like Charlie and the chocolate factory."

(Participant from Peru)

"It reminds you of your childhood so it cheers you up a little bit."

(Participant from Hungary)

Sub-conclusion

It can be seen that the perceived enjoyment was greater and more positive for the VR advertising than the 2D one, regardless of HC or LC culture. Some participants repeatedly connected their VR experience with their sense of presence. Interestingly, the VR advertising evoked childhood memories in some participants. It concludes the participants were positively affected by a sense of presence, which resulted in better enjoyment.



4.2.5 Novelty effect

The participants did not find anything special or unique about the commercial in 2D.

"This is a cliché advertising."

(Participant from the Philippines)

"I think I already replied earlier that it is nothing new."

(Participant from Romania)

As already discussed earlier, the novelty effect plays an important role in VR experience. Some participants already mentioned that they were probably excited about a new VR experience due to the newness of it. In the following quotes, three more experienced participants, who had tried or owned some type of VR head-mounted display, stressed that the novelty effect can greatly contribute on enjoyment and positive acceptance of the commercials.

"As you said, it is not something new for me. But if you are watching that if somebody just comes to this VR experience, that definitely leaves a good first impression."

(Participant from Romania)

"It was not that new for me but the idea itself is colourful and everything."

(Participant from the Philippines)

"I think, if you have been owning the VR for a long time, and YouTube proposed to watch this video, eventually it would just like be another ad, a normal ad. Right now, it is new, fun, and exciting."

(Participant from Denmark)

Sub-conclusion

The above findings infer that the novelty effect in VR advertising increases the participants' possibility to become immersed in the advertising, resulting in a greater sense of presence, vividness and enjoyment. In conclusion, the participants who had already had some prior VR experience did not feel such a strong newness and uniqueness of the VR commercial as those who experienced VR for the first time.

4.2.6 Cybersickness

The participants were asked if they felt any feelings leading to motion sickness while watching the VR commercial. None of the participants particularly felt any unease, discomfort or nausea.



In the following quote, the participant from Denmark pointed out that he felt sick when playing games.

“Not this time but before with VR, I have. I mean games and stuff. For example, when you are playing driving games and you are crashing.”

(Participant from Denmark)

“I am a very sensitive person to motion sickness, seasickness and all that but this time, nothing.”

(Participant from Lithuania)

Sub-conclusion

It is speculated that, due to the short commercial length and slow flow of the VR commercial, the participants did not feel any unpleasant feelings. If the participants had watched a VR commercial taking longer and having more movement, then more participants would have been likely to report feelings of motion sickness.

4.2.7 Perceived product knowledge

The participants reported that they did not remember any particular product attributes from the 2D commercial. The following quotes show that the 2D advertising was annoying. Therefore, the participants did not pay attention to what the brand was offering.

“I have found out that they have this new flavour. And that's all. I didn't get a picture what it tastes like or anything.”

(Participant from Denmark)

“I even forgot about the flavour 10 seconds after.”

(Participant from Peru)

“Not at all, if not the opposite. It doesn't make you think about the flavour at all. It just makes you think about this annoying music and flashy colours. And you are like oh, what is happening, Oreo? I got happy because I saw Oreo commercial because I love Oreo.”

(Participant from Lithuania)

Similarly, the participants agreed that they did not think of the product attributes while watching the VR commercial. During the discussion, only the participants from Romania and



Hungary noticed that the Oreo cookie had not only a milk filling but also a chocolate one. However, they did not draw any conclusions that the brand offers a new product.

“Not really. I guess that we weren't thinking in 100% about the new flavour. I didn't notice that. I just noticed that it is like a good campaign for Oreo, but not necessarily about the new product. So, I didn't get the message.”

(Participant from Peru)

Additionally, the participant from Bulgaria did not notice the visual about the filling because he looked at somewhere else.

“I didn't notice that. Maybe I was looking at different point at that time.” (Participant from Bulgaria)

Sub-conclusion

The participants seemed to perceive that neither commercial clearly offered the new product. More importantly, the VR commercial was understood more as a brand experience rather than as a traditional commercial. The purpose of both commercials was to present a new flavour in the Oreo cookie. Based upon participants' reactions, there has not been found any particular difference between these two commercials in terms of how the participants perceived product attributes. It is speculated that VR experience, in this case, is not able generate active thoughts about product attributes. Additionally, there has not been found any differences between HC and LC cultures.

Interestingly, it is important to stress the importance that, when users are immersed in a VR environment, their perceptions are limited in terms of what they can actually see at that moment. In the case of the Bulgarian participant, he missed the important phase of a new filling in the cookie.

4.2.8 Attitude toward advertising

As was indicated previously in the first category, the participants seemed to perceive the 2D commercial in a negative light because of the “childish” media content. Only the participant from the Philippines expressed that she liked the commercial.



"I think I got excited but nothing significant was left after. I saw cookies but then what happened? It was too short to really latch on anything."

(Participant from Lithuania)

On the other hand, the VR commercial received more positive feedback. The overall attitude toward the advertising seemed to be pleasant for the participants because they fully described their experience with the commercial. Some participants reported that the commercial was clever and joyful. However, the participants from Hungary, Peru and Syria reported that even though they like the advertising, they still would not necessarily buy the product. The reason behind that was their involvement of how relevant they found the commercials in relation to their preferences.

"I feel a bit more joyful, let's say. I think it was definitely a much better ad than the previous one. So, I got into it. Maybe, I am more likely to try the product now, if I would have clearly spotted that it is the new one. I would be more likely to say right now 'Oh, why not to try this?'. The commercial is good, maybe the product is as good as the commercial. I would go for it. As you know, marketing helps to it but it depends where it is placed and if there is more commercial too."

(Participant from Romania)

"I feel indifferent. Well, I was negative from the first ad. But this ad kind of brought me to being indifferent back again. They have to do something else to bring me back to liking it." (Participant from Bulgaria)

"It was positive for me, but I think it is because it is my first experience with VR. I like the idea but it doesn't make me feel that I am going to buy it. I don't like it. I know that it is not a good quality or anything."

(Participant from Hungary)

Sub-conclusion

Firstly, the participant from the Philippines seemed to perceive the 2D commercial much more positively than others. This might indicate that the commercial may be positively accepted in her culture, to the contrary of other participants in the focus group who found it annoying. Besides this finding, no differences were identified between HC and LC cultures.



Second, the findings show that the attitude toward the VR commercial generated more positive, appealing and entertaining effects than the one in 2D format. They perceived the VR commercial was joyful, pleasant and positive. It emerged that better enjoyment positively affects the participants' attitude toward the advertising.

4.2.9 Brand attitude

The participants did not report any particular changes in brand attitude after the exposure to the 2D commercial. The majority of participants reached an agreement that the brand is already well-grounded, thus Oreo's bad commercial does not significantly change the participants' brand attitude.

"I would say you are not in crying. They already have a very well started product."

(Participant from Peru)

"It doesn't really change my opinion on the product, because I love Oreo and I just have these amazing memories related to that. But this ad left nothing and it didn't change my opinion of the brand. But I don't think that they did a very good job."

(Participant from Lithuania)

Unlike the 2D advertising, the VR advertising seemed to have an impact on improving the participants' brand attitude – albeit a slight one. When comparing data from the questionnaire, some participants perceived a better brand attitude after the exposure. Moreover, some believed that they may be affected by the VR commercial when they go shopping for cookies.

"When I compare it with the first ad, the impression I have is like they are trying a lot but I mean in a positive way though. I think maybe it improves the brand recognition."

(Participant from Peru)

"Also, if we forget about a personal preference in cookies, or if it is healthy or not, I think everyone would pick Oreo over this one. We know that thanks to this commercial. If you are going for a cookie."

(Participant from Denmark)

Last but not least, the participant from Bulgaria reported that he was missing engagement with the brand in the commercial.



"I think what was missing was engagement. Because you just felt you are alone on the boat. What VR is good that it makes you feel better. So, if they made for example an animated chocolate cookie that's opening the door for you. That would also bring a little bit closer to the full experience."

(Participant from Bulgaria)

Sub-conclusion

The participants' brand attitude was slightly enhanced after the VR exposure. In particular, the participants stressed that there may be a higher likelihood of brand recognition when they would go shopping cookies. Therefore, positive brand attitude contributes to purchase intention and decision during the purchasing process. In addition, the participants who expressed better enjoyment toward the VR advertising showed more positive brand attitude. Moreover, there has not been found any evidences about any significant differences between HC and LC cultures.

4.2.10 Purchase intention

In general, the participants reported that they would not buy the product based on the 2D commercial. Only the participant from the Philippines, who had the positive attitude toward the 2D advertising as well as the product, was excited to try a new flavour.

After the VR exposure, some participants had an idea they would buy Oreo cookies in the future based upon the commercial. It seems the VR commercial leads to, at least, a better brand attitude and positive feelings about the product.

"I want to try it. I want to try this brown filling inside. I want to try it. I am that easy."

(Participant from Lithuania)

"If I was 4/10 before, I would go to 6/10 this time."

(Participant from Romania)

"I have said if I didn't taste it before, I would buy it. But because I know the taste, so no."

(Participant from Syria)

"No, but if I was a kid maybe. Then I would ask my mom: 'Mom, buy me one, I want to try this'."

(Participant from Hungary)



Sub-conclusion

Unlike the 2D commercial, the VR advertising seemed to convince the participants who, prior to exposure, already had a positive attitude toward the brand, to buy the product in the future. The participants who had a negative attitude toward the brand did not seem to intend to buy the product based on the commercial. Furthermore, the participants who indicated more positive brand attitude had a greater inclination to try the product after the exposure, which does not necessarily lead them to purchase the product in the future.

Importantly, the participants' product involvement also plays a very important role in their final purchase decision. Several participants expressed their opinions that they do not like cookies because of health reasons, the filling and so forth. In any state of the discussion, these participants were not convinced to change their negative opinion on the product. However, some participants who had a prior neutral attitude to this brand would consider buying the product in the future.

Last but not least, there has not been found any significant evidences about the participants' purchase intentions between HC and LC cultures.

4.2.11 Involvement

The results yielded some interesting findings about involvement which has not directly been tested in this study. Hopkins et al. (2004, p.142) stated that "involvement reflects the degree of personal relevance or importance of the message to an individual". There have been found several relations to involvement in the data. It was found that, if the message is more relevant to the participants, they processed the message at a deeper level than those who did not find it relevant. The following quotes show two participants describing their different opinions on the product and Oreo brand.

"It was positive for me, but I think it is because it is my first experience with VR. I like the idea but it doesn't make me feel that I am going to buy it. I don't like it. I know that it is not a good quality. It is very unhealthy and I know it is not good for your body. It is about my preferences."

(Participant from Hungary)

"I got happy because I saw Oreo commercial because I love Oreo."

(Participant from Lithuania)



Sub-conclusion

It can be concluded that the evaluation of consumer involvement is essential in order to find out information such as to which degree the participants feel connected with the product/brand, or how important or relevant the commercial is to them. Ultimately, the level of involvement shows how personal needs, values and consumer self-image fit to product image. Interestingly, it was shown that, both in 2D and VR commercials, the level of involvement was indifferent without regard to HC and LC cultures.

4.3 Lipton commercial

The following subchapter presents findings about two Lipton commercials. The structure of the findings is the same as in the previous subchapter.

4.3.1 Overall feelings toward the advertising

The overall feeling toward the 2D commercial was perceived as unappealing and uninteresting. The participants did not express any strong negative opinions about the commercial, but based upon their statements the advertising was too long and boring. Except the Danish participant who reported that his feelings toward the 2D commercials are pleasant and positive.

"It made me feel like their tea is very natural with all things you see. You don't see unnatural colourings and all these things, that are probably there. So, it sold itself nicely to me."

(Participant from Denmark)

"I think it was more immersive, but at the same time I have been in a few places in the ad. I was like 'Oh, this looks nice!'. I think it also looked a bit weird at parts."

(Participant from Peru)

"I was a bit bored to be honest. I just feel like it was stretched out, I think. I wasn't just as engaged as they try to make me feel. Knowing the circumstances that I am purposely watching an ad, I am listening to it, and I am focused, I still felt 'Nah, it is a little bit too much.'. I just imagine how it would affect me if I was watching it on the random video. It would be 'skip it'."

(Participant from Lithuania)

The participants also came to an agreement on the main message in the commercial, which was communicated clearly. It was understood that Lipton offers a new Chai tea, which was



shown through Indian vibes in the commercial. Only the participant from Syria did not understand what the commercial was about.

“My opinion about the ad, even though it was 2D, it was too close to be 3D (VR), may be because of the music was 3D kind of. But I didn't get the message about Lipton. It is something weird about it. I felt inside of the pot and suddenly she is at home.”

(Participant from Syria)

In the VR advertising, the participants were more positive about VR experience for many reasons. In particular, some participants regardless of culture felt more connected and engaged with the product. The perceived feeling of boredom was not expressed during the discussion.

“I feel more connected. I feel like I am there. It is because of virtual reality obviously. But I feel more connected with their product because of the VR experience.”

(Participant from Romania)

“I like these feelings that you get from VR, and from this ad compared to the other one. I am more engaged in this one and I just would like to be there with these Chai things. And when I was looking around I wanted to see details. I just kept looking at them and I forgot about the tea in the end and Lipton.”

(Participant from Philippines)

“It didn't affect me that much because I feel like kind of the same with 2D and I lost the point about the tea because I was focusing on her kitchen. I didn't see the tea.”

(Participant from Syria)

The participants felt immersed in the virtual environment which helped them understand the purpose of the commercial better. However, the participants from Syria and Peru missed the moments when the product was shown. Therefore, they were not certain about the main message in the commercial.

“I have mixed feelings about it, because even though you are more aware that you are in the cup of tea, in the end, it is Chai. You actually need to go and look for it. So, it is not directly on the way, it is not like spoon-fat. If you are advertising Chai, it might be completely forgotten in the end if you are not looking for it.”

(Participant from Peru)



Sub-conclusion

It appears that the VR commercial received more positive reactions and opinions than the one in 2D. The main message in 2D was not as clear as in VR. However, some participants did not spot any commercial message about the product in VR due to looking at different directions. Additionally, the participants reported that the VR was converted in 2D format which caused strange screening in 2D.

There has not been found any clear evidence that the participants from HC culture would have different perceptions on VR than those from LC culture. However, the participant from Denmark belonging in an LC culture still found the commercial in 2D very positive and calming, while for others the 2D commercial seemed to be perceived as boring and too long.

4.3.2 Presence

The majority of the participants seemed to agree that they did not feel a strong sense of presence in the 2D commercial. The Peruvian participant only paid more attention to the 2D commercial because he has been in places which were shown in the commercial. Hence, he felt some type of connection and familiarity with the commercial.

"I felt engaged again because of the familiarity, but the kind of weird shapes and components threw me off as well. So, I would say I was concentrated, but I didn't leave the room either, if it makes sense. I have been in India so the scene with the river was very familiar with me. I wouldn't say because of the ad itself, it is more just because of my experience."

(Participant from Peru)

"I didn't feel like I was in India. May be just my thought went a bit there but the commercial didn't make it happen. It didn't make me feel it."

(Participant from Romania)

Unlike the 2D commercial, it was again confirmed that the participants generally perceived a very strong sense of presence while watching the VR commercial. However, the participant from Bulgaria lacked the feeling of realness in the advertising.

"In the general sense of VR, it is supposed to put you inside, right. The whole idea being inside the cup made it unrealistic for me. Of course, I knew that they weren't inside the cup while they were filming it, of course. But it didn't get me the actual feeling of



realness. If they got rid of the cup and I was just there observing the whole scenes, yes then it could be.”

(Participant from Bulgaria)

“Definitely it is not reality, but it is a step forward for advertisement. It is way closer to reality than 2D.”

(Participant from Romania)

“Yes, I was sold even with the cup idea and being in the cup, it didn't really put me off like I am definitely in the ad or something. But I really bought their idea and I was in the moment, in the ad.”

(Participant from Lithuania)

Sub-conclusion

The VR commercial showed a higher sense of presence for all participants. Some participants expressed that they forgot about being in the room since they were fully immersed in the VR advertising. However, there has not been found any particular evidence that would show that HC and LC cultures would perceive the feeling of presence differently.

Interestingly, it was again shown that the ability to look around in a VR environment has a negative effect on paying attention to the important message in the media content. Some participants claimed that they lost focus on the particular details in the commercial because they look somewhere else. Therefore, it is important that the commercial content in VR is user-friendly in order to be fully understood.

4.3.3 Vividness

Most participants agreed that the 2D commercial, to a certain extent, was vivid. The reason for the stronger sense of vividness is due to the colours and the scenes from India, which were shown in the commercial. However, the participants from Syria, Hungary and the Philippines did not find anything vivid in the commercial. Furthermore, in the following quote, the Syrian participant pointed out reasons why the Lipton advertising was more memorable for him than the other one.

“In my opinion, if there are people inside the ad, maybe you can remember much better because you can be connected with them and things they have. For example, in Oreo



there are no people, so you cannot remember what is going on.”

(Participant from Syria)

“I think for me, it was like a regular ad. I can't really see ‘vivid vivid’ because there are other commercials with tea, not with the experience being inside the cup, but these all ingredients. It is nothing really special.”

(Participant from Philippines)

“Even though I didn't feel fully engage with the commercial and their product, but still the images, the scenes were memorable at least for me.”

(Participant from Romania)

The participants were asked to compare perceived vividness between the 2D and the VR commercial. They evaluated that the VR commercial was more vivid because it contains more details, the colours were richer, and they felt closer to these scenes which actually made them to pay more attention to the advertising. Additionally, as was mentioned previously, the Peruvian participant again noticed that, as he looked around, he missed some details about the content in the VR commercial.

“One of the things which actually took away from me on VR experience is when you are looking somewhere else, then it seems like it is very focused on one point. If you get distracted, you may lose on those details.”

(Participant from Peru)

“Maybe because the sounds make more sense when you are having a VR experience, you are just surrounded by it and you can really be in it and relive it.”

(Participant from Lithuania)

“Yes, it was a lot richer. For example, I noticed that there was a motorbike next to the elephant and but I didn't notice it in 2D. In 2D I thought that the last scene was the club. The colour festival. It was richer.”

(Participant from Bulgaria)

Sub-conclusion

Again, it was shown that a higher perception of vividness positively contributes to a greater sense of presence. The participants, regardless of culture, perceived the VR commercial as



more vivid than the 2D commercial owing to details, closeness and richer content. It was also agreed that the more vivid commercial is, the more memorable it is.

Additionally, the participant from Syria would prefer people in a commercial, which will be more memorable for him. This can be referred to his HC cultural background, in which people and families are preferred over individuals. Aside from this, there has not been found any indication about differences between HC and LC cultures.

4.3.4 Enjoyment

The participants were asked if they enjoyed watching the 2D commercial. The majority of the participants expressed themselves neutrally, as their impression from the 2D commercial did not leave any specific pleasant feelings. Additionally, the Hungarian participant described the brand perception of Lipton as being cheap. According to her, this could be improved by changing design of the tea package, which would have more relation to the commercial.

"Maybe it is just me, but I found it a bit clever, because you have all these busy days, if you have a cup of Lipton tea, you can just escape from it."

(Participant from Romania)

In general, the participants enjoyed the VR commercial more than the 2D one. They reported that it was joyful to have the possibility to look around while immersed. The perceived length of the video was not as long as the previous one, even though both commercials took the same time. Specifically, the participants reported that they were not bored because there were many interesting visuals to look at. However, the Bulgarian participant stressed the importance that if a regular VR user uses a VR headset for an hour, the length of the VR commercial is too long.

"You want to discover more when you are in VR. When you just see in on the screen, it seems to be a bit slower. You just want to make it fast. But in VR it is very nice to see everything around."

(Participant from Hungary)

"2D was too long and now VR experience is like wow. Not enough almost. It was very relaxing in a way like almost meditation towards. If you are meditating and being in a present moment. It was very spiritual because it is in India, tea and calmness. And a water sound."

(Participant from Lithuania)



"When water sounds suddenly are gone because you are up from the tea, it is just silent, and her reading the book. It gives the experience of having tea. It is what is like, memories and familiarity.
(Participant from Denmark)

Sub-conclusion

Again, it was proved the perceived enjoyment was better and more positive toward the VR advertising owing to a stronger sense of presence. Additionally, no cultural differences have been found about the perceived enjoyment of participants.

4.3.5 Novelty effect

The participants were asked to evaluate if the 2D commercial was perceived as new or unique. Some participants indicated that it was rather an experience than a commercial. However, the majority of the participants did not indicate any particular statements about the 2D commercial as being new.

"They try to sell an experience, not just the tea."
(Participant from Romania)

"I don't think it was something special."
(Participant from Syria)

"It stands out from a normal ad like David Beckham and the boxers. Those I don't look at, but this is a lot of different, so it makes me remember it. I think it involves you more in the product because you are actually in the cup of tea. You are in this now, it is not just you are watching a flat screen."
(Participant from Denmark)

Overall, the participants indicated that the novelty effect in VR has an impact on them. The technology was perceived as something new, which gave them a unique user experience.

"If it wouldn't have been VR, maybe I would not be so excited about it. Definitely VR experience makes it worth. I would watch it in VR even though it is a tea brand which I don't even like. I would watch it."
(Participant from Romania)

Sub-conclusion



The same as for the Oreo commercial, the participants could feel that novelty effect influencing their sense of presence as well as vividness because of immersion and all details showed in the VR commercial. Furthermore, any particular findings about difference between HC and LC cultures have been found.

4.3.6 Cybersickness

The participants repeatedly expressed that they did not feel any signs of motion sickness while watching the VR commercial. Therefore, no findings have been found in this category.

4.3.7 Perceived product knowledge

The participants perceived that they gained sufficient knowledge about the product. Many participants reported that Lipton presented product attributes clearly.

"They show a kind of cinnamon and some nuts whatever. You got to know these ingredients a bit."

(Participant from Denmark)

"I mean out of what is about or you can clearly have the idea that it is coming from the natural product from India or something like that."

(Participant from Peru)

Generally, the participants did not feel that their product knowledge would be greatly enhanced after the VR exposure. For instance, the participants from Lithuania and the Philippines could feel improvement in the way they felt more connected with the product, which made it more interesting for them, whereas the participant from Syria did not feel any difference between 2D and VR in terms of the shown product attributes. Last but not least, the participant from Peru reported that he felt a stronger brand experience rather than product experience.

"I don't feel like I have learnt anything more but some points were enhanced. But definitely the connection to the product is much stronger, having this experience than watching it in 2D."

(Participant from Lithuania)

"I felt the same way in 2D because I was focusing on same things like in 2D."

(Participant from Syria)



Sub-conclusion

There has not been found any considerable differences between the 2D and VR commercial in perceived product knowledge. Generally, some participants felt more connected with the product, while others did not feel any difference regardless of HC or LC cultures. It is speculated that, in the case of Lipton, the commercials were identical and only the format was changed. Therefore, the participants did not feel that they learnt something new from the VR advertising.

4.3.8 Attitude toward the advertising

In general, the participants had either a neutral or positive attitude toward the 2D advertising. The commercial seemed to be perceived as unforgettable and some participants would not watch it again.

"I think that they put a lot of effort in it. It was well made."

(Participant from Bulgaria)

"I think it is one of the ads you made you watch once, and then skip it next time."

(Participant from Peru)

"It was a little bit disturbing because of water you are in and all these ingredients flying around. I don't like it."

(Participant from Hungary)

On the other hand, the improvement could be felt when the participants expressed their attitude toward the VR advertising. The participants felt more positive and they reported this advertising as calming, trustworthy and positive, specifically in a way that the brand did not try to force them to buy the product.

"It is not one of these annoying ads that they are very recognisable but very not liked. But this one is nice and calming."

(Participant from Denmark)

"They are all about how you make you feel. They don't really try hard to convince you. I cannot explain it but it is something in you feel like oh, this is relaxing."

(Participant from Philippines)



"It was definitely positive for me. They are selling you a cup of India. That's the only idea I would buy from them not tea."

(Participant from Romania)

Sub-conclusion

There has been found evidence that the participants' attitude toward the VR commercial was more positive than the 2D commercial regardless of cultural differences. Some participants evaluated the VR commercial as more calming, trustworthy and positive than the 2D commercial. It was also found that better enjoyment leads to more positive attitude toward the advertising.

4.3.9 Brand attitude

The participants were asked how they feel about Lipton after the exposure of the 2D commercial. Many participants actually expressed the same opinions on the brand, which were comparable with the data from the questionnaire. This means that brand attitudes were not changed after the 2D exposure. Additionally, some participants classified Lipton as a cheap brand.

Moreover, the Bulgarian and Romanian participants reported that they do not drink tea at all, therefore they do not have any specific attitude toward the brand. Interestingly, the participant from the Philippines explained that, in her country, Lipton is a dominant brand, which is quite expensive according to her perception, while in Denmark she feels that the brand is cheap. Her brand attitude is still positive.

"I buy quite a different brand of tea as well. Not Lipton. May be there are some bias that it is Lipton."

(Participant from Peru)

"I kind of hated Lipton before but now I don't hate it, but I also don't want to buy it. I am not going to prefer this Chai tea. But before, I had some negative feelings about Lipton being cheap."

(Participant from Lithuania)

The participants from Peru and Lithuania, who had a negative or neutral brand attitude, have changed their opinions after the exposure of VR. Unlike these participants, the Syrian participant expressed that the VR commercial does not have any effect on him. Interestingly,



some participants believed that if the brand uses the newest technology for its commercial purposes, their product is good.

"I would say if they are putting the money on ads like this may be the product is better now. I would give a chance."

(Participant from Peru)

"I am more positive toward Lipton than I was. And I was pretty negative."

(Participant from Lithuania)

"An ad usually doesn't have an effect on me. I don't feel like if they have a perfect ad then that means that they have a perfect product. But it was good, but it doesn't affect me like I will go and buy it, because I have watched the ad. But maybe I like the ad."

(Participant from Syria)

Sub-conclusion

A few participants expressed a stronger brand attitude after the VR exposure, especially those who had positive attitude toward the advertising. The participants had an impression that, if the brand invested in VR, their product is also good. It is observed that Lipton brand and the product in the VR commercial were perceived in a better light because the company used VR technology as a new form of advertising. However, the participants' involvement played a great role in brand attitude. The participants who did not like the product expressed a positive attitude toward the advertising – however, their brand attitude was unchanged because of their preferences. Additionally, no differences have been found between HC and LC cultures.

4.3.10 Purchase intention

The participants were asked if they would like to buy the product after the exposure in 2D. None of the participants expressed a significant agreement that they would buy this product, except the Danish participant, who felt a stronger connection with the brand over other brands.

"I would probably choose it over the Pickwick chai tea next to it, because that one I have no relation to at all. But now I have a little bit of relation to this. So, if I was looking for a Chai tea, then I would probably start with this one."

(Participant from Denmark)

"I would not buy this tea after watching the ad."

(Participant from Lithuania)



After the VR exposure, the participants were slightly more positive about purchasing the product. Some participants showed that they would like to try the product. Especially the Hungarian participant, who had a strong bias toward the brand, was interested in trying the product, if the package had a more interesting design. However, there were still some participants who were not convinced to buy the product after the VR exposure.

"Buy, maybe. I can't tell that strongly if I would really make this deliberate choice to buy it, but try? Yes, I am more curious about this product after watching this product."

(Participant from Lithuania)

"If the package were nice, I would try it."

(Participant from Hungary)

Sub-conclusion

Overall, it is confirmed that the VR commercial can positively change the participants' intention toward purchasing the product. This decision is stronger among participants who expressed a positive attitude toward the VR advertising. However, it has been found that many more elements come into play. The participants' intention to buy the product is based upon their involvement with the product, preferences, personal characteristics, perceptions, experiences and many other factors.

4.3.11 Involvement

Participants' involvement was also shown in the discussion about Lipton commercials. The following quotes demonstrate some participants' involvement with the commercial.

"I don't like Chai at all, it is just a nice advertisement, but that's all. It stops there for me."

(Participant from Romania)

"The ad would not do anything for me. Not because of the ad itself, it is because I don't like the tea."

(Participant from Bulgaria)

Sub-conclusion

It can be seen that participants' involvement greatly influences their perception about the advertising regardless of VR or 2D format. These findings yielded additional evidence that, even



though a commercial and a brand may be seen as positive, involvement and personal preferences can either negatively or positively affect further consumer behaviour, regardless of how convincing or positive the commercial is.

Conclusion of the data analysis

The current findings uncovered several interesting results. It has been found that both VR commercials were more positively accepted than those in 2D. The participants discussed that the characteristics of VR, namely a sense of presence and vividness, made the VR experience more interesting, appealing and joyful compared to the traditional flat advertising. Moreover, the participants were strongly driven by the novelty effect of the VR technology, which positively influences the advertising effectiveness of both VR commercials. The connection between participants' involvement of the presented products and the brands was also explored. The high involvement contributes to better enjoyment and more positive attitude toward the VR advertising and brand. However, no strong evidence was found regarding to HC and LC cultures and cybersickness.



5. Conceptual framework

Given the inductive approach of this study, the purpose of this chapter is to propose a conceptual framework based upon the results from the data analysis. The conceptual framework is composed of sets of propositions derived from the findings. The sets of propositions are put into categories, in which the most significant findings are described, which are subsequently connected to the literature. Overall, the main aim of each category is to offer explanations of the participants' behaviours and identify relationships between these behaviours and the effectiveness of VR advertising.



5.1 Presence

It has been found that the participants felt fully immersed in both VR commercials, whereas the 2D advertisings did not generate a strong sense of presence. This was approved by the fact that the participants still had the feeling of 'being in the room' rather than 'being in the commercial'. The data shows that the perceived sense of presence was stronger in both VR commercials.

As discussed in the literature review, a sense of presence generates the feeling of 'being there'. Numerous scholars claimed that VR is a medium which stimulates a higher level of presence (van Kerrebroeck et al. 2017; Yim et al. 2012; Daugherty et al. 2008). Thus, the findings can be compared to the results of earlier studies that the participants reported the stronger feeling of presence while watching the VR advertising. Therefore, the following proposition is suggested:

Proposition 1: The sense of presence is stronger for VR advertising than for 2D advertising.

5.2 Vividness

The findings show that both VR commercials were perceived more vividly and realistically than the 2D advertisings. The participants felt that, due to the feeling of being presented in a virtual environment, the VR commercials were reported as more vivid than those in 2D.

Vividness is determined as a component of a sense of presence. The literature review indicates that VR has the ability to increase sensory depth, specifically the visual sense, which results in a more realistic virtual environment for the user (Li et al. 2003). Thus, the following proposition is offered:

Proposition 2: The perception of vividness is stronger for VR advertising than for 2D advertising.

5.3 Enjoyment

The findings of the focus group interview clearly indicated that perceived enjoyment was greater and more positive toward the VR commercials in comparison to the 2D commercials.



The previous research shows that, while users are immersed in VR, the psychological feeling of pleasure defined as enjoyment is generated (Yim et al. 2012; Li et al. 2003). This conclusion from the findings which is also supported by the literature led to the following proposition:

***Proposition 3:** Enjoyment is more positive for VR advertising than for 2D advertising.*

5.4 Perceived product knowledge

The results yielded no signs of an increase in perceived product knowledge in VR commercials compared to those in 2D. The participants were rather focused on the whole VR brand experience than on product attributes showed in the commercials. It is speculated that this result may be due to the design and structure of the commercials. The marketing communication of both the Lipton and the Oreo VR commercials is defined as transformational. Transformational marketing communication focuses on user experience and the feeling of using the product rather than the product information presenting brand data and instructions (van Kerrebroeck et al. 2017).

Due to limited existing literature about perceived product knowledge in VR advertising, the literature has not yet offered clear empirical explanations, which would further support this speculation. Yim et al. (2012) offered empirical evidence that virtual environments allow consumers to observe the details of a product because it is portrayed with realistic images such as shape, function or texture. This leads consumers to receive better product information. However, these findings are related to 3D advertising, not VR.

5.5 Brand attitude

Compared to the 2D commercials, the data generated findings providing evidence that, to a certain extent, the participants displayed an enhanced brand attitude after the VR exposure. The participants reported that these brands were willing to invest in a new type of experience – VR advertising – which gives the participants better perceptions about the brand.

In relation to the literature, van Kerrebroeck et al. (2017) argued that brand attitude is more positive after VR exposure compared to 2D exposure. Overall, the findings about positive attitude toward the brand led to the conclusion of the following proposition:



***Proposition 4:** The positive relationship between brand attitude and VR advertising is stronger than that the relationship between brand attitude and 2D advertising.*

5.6 Attitude toward the advertising

Based upon the findings from this study, it was found that attitudes toward both VR commercials were more positive than those in 2D. The participants indicated that they were positive because the whole VR experience evoked positive feelings in them. They evaluated both VR commercials as clever, joyful and calming. Specifically, the Lipton commercial did not push them to buy a product which they appreciate.

This is also supported by van Kerrebroeck et al. (2017) who confirmed that attitude toward the advertising was more positive in VR than the one in 2D advertising. The previous findings result in the following proposition:

***Proposition 5:** Attitude toward the ad is more positive for VR advertising than for 2D advertising.*

5.7 Purchase intention

Findings show that there have been indications that purchase intention tends to be stronger after VR exposure in comparison with 2D exposure. After watching the VR commercials, the participants felt more curious and would try the product, if it was offered to them. Moreover, as the participants felt more positive attitudes toward the advertising as well as brands, their decision to purchase the product was also more positive.

The literature review described that purchase intention is determined to predict a response behaviour resulting from a marketing stimulus. In relation to these findings, the data provide preliminary evidence to suggest the following proposition:

***Proposition 6:** Purchase intention is stronger for products in VR advertising than in 2D advertising.*

5.8 Presence and vividness

The data provide evidence that vividness enhanced the participants' feelings of presence. The participants expressed that more of their perceptual senses were engaged while



watching the VR commercials compared with those in 2D. They felt more immersed, because the stronger perceptions of colours and details around them evoked feelings of being closer to the virtual environment. This perceived feeling of being close is related to a sense of presence. The literature presents that vividness contributes to a greater sense of presence (Yim et al. 2012; van Kerrebroeck et al. 2017). Based upon the findings from the study, it was proposed the following proposition:

Proposition 7: Stronger perceived vividness leads to a stronger sense of presence.

5.9 Presence and enjoyment

The findings show that the participants enjoyed the VR commercial because they were immersed into the VR environment, and the feeling of being there evoked in them a greater enjoyment.

The literature has indicated that a sense of presence positively contributes to greater enjoyment. In other words, a strong sense of presence generated in VR technology enables users to enter into a virtual experience, which allows them to experience enjoyment (Yim et al. 2012). In conclusion, it is suggested the following proposition:

Proposition 8: A stronger sense of presence positively affects enjoyment.

5.10 Vividness and enjoyment

It was also indicated from the findings that the participants referred their VR experience to their feelings of happiness, not only because of the sense of 'being there', but also because of the colours, sounds and quality of the VR environment. This contribution led to the following proposition:

Proposition 9: Stronger perceived vividness positively affects enjoyment.

5.11 Novelty effect

According to the findings, it has been evident that the participants displayed a stronger excitement about VR technology than about traditional media. Several participants, especially those who experienced VR for the first time, indicated that their VR experience was new.



Specifically, the participants indicated that, because of the novelty of the technology and its effects (presence and vividness), they enjoyed the VR commercials more than those in 2D.

Yim et al. (2012) discussed novelty effect as a construct which increases the sense of presence. However, novelty is a subjectively perceived construct. Based upon this discussion, the conclusion led to the following propositions:

Proposition 10: The perceived novelty effect positively affects the relationship between presence and enjoyment.

Proposition 11: The perceived novelty effect positively affects the relationship between vividness and enjoyment.

5.12 Enjoyment and brand attitude

The data provides preliminary evidence that enjoyment could positively affect brand attitude. Several participants indicated that their brand attitude was slightly improved after the VR exposure as they perceived enjoyment during the VR experience. Moreover, it was also reported that some participants enjoyed the commercial more as a brand experience. Therefore, it is suggested the following proposition:

Proposition 12: Enjoyment will positively affect brand attitude.

5.13 Enjoyment and attitude toward the advertising

The findings showed a positive connection between enjoyment and attitude toward the ad. It was found that the participants who enjoyed the VR commercials also indicated a positive attitude toward the advertising. Based upon these findings, it is proposed:

Proposition 13: Enjoyment will positively affect attitude toward the advertising.

5.14 Involvement

The results yielded some interesting findings about involvement, which have not been investigated directly. This construct was evaluated during the focus group interview. The participants who personally found the product in the advertising more relevant indicated greater enjoyment, which resulted in a more positive brand attitude and attitude toward



the advertising. In other words, the participants' involvement about the product or brand was particularly important when they evaluated how they enjoyed the commercial, how they perceived the brand after the exposure and their attitude toward the advertising. Therefore, these findings led to the following propositions:

Proposition 14: The greater involvement positively affects the relationship between enjoyment and brand attitude.

Proposition 15: The greater involvement positively affects the relationship between enjoyment and attitude toward the advertising.

5.15 Attitude toward the advertising and brand attitude

The findings show preliminary evidence that attitude toward the advertising can improve brand attitude. Some participants showed a slightly enhanced attitude toward the brand after they had expressed positive feelings toward the VR advertising. The participants perceived the brand in a better light after expressing positive attitude toward the advertising.

This is also supported by van Kerrebroeck et al. (2017), who confirmed that attitude toward the ad positively influences brand attitude. Based upon the findings from this study as well as the literature, the following theoretical generalisation is presented:

Proposition 16: The attitude toward the advertising positively affects brand attitude.

5.16 Brand attitude and purchase intention

Last but not least, it has been found that the participants whose brand attitude were improved were more willing to try the product in advertising. Their purchase intention was not decisive – however, their decision inclined toward it. Again, it is confirmed by van Kerrebroeck et al. (2017) that brand attitude can positively affect purchase intention. Therefore, it is proposed the following hypothesis:

Proposition 17: Brand attitude positively affects purchase intention.

Conclusion

In conclusion, Figure 17 shows connections between the proposed concepts mentioned earlier in this chapter. Based on this, it is evaluated that VR advertising is more effective than 2D advertising. The most important categories which positively influence VR advertising are a sense of presence and vividness, which elicit positive feelings toward the advertising as well as brand. Moreover, novelty effect and involvement were perceived as strong drivers of VR advertising effectiveness which either negatively or positively affects the advertising effectiveness.

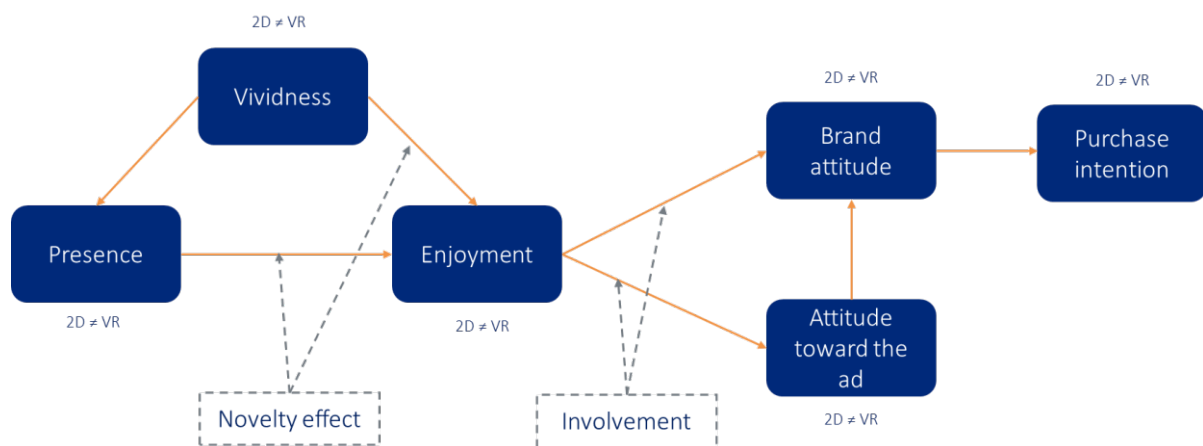


Figure 17: Conceptual framework (own composition)



6. Conclusion

This chapter summarises the findings derived from the study and provides empirical answers on the research questions. Further, the chapter also presents the discussion evaluating the research, describing limitations and directions for future research in this area.



6.1 Summary

The current study explored VR technology as a tool to increase advertising effectiveness, comparing it with the 2D flat format of advertising. Specifically, the main emphasis was on the evaluation of the VR advertising effectiveness with considerations of cross-cultural differences between high-context and low-context cultures. A conceptual framework was proposed to explain how and why VR advertising could be superior to 2D advertising by examining presence and related constructs. This study is primarily inductive – therefore, the conceptual framework was established based upon the findings from this study. These findings aimed to provide an empirical answer to the following research questions:

How do consumers' experiences of the advertising effectiveness of virtual reality differ compared to two-dimensional advertising, and does this experience differ across cultures?

The findings have provided a convincing answer on the first research question: *How do consumers' experiences of the advertising effectiveness of virtual reality differ compared to two-dimensional advertising?* The general picture emerging from the findings is that consumers' experiences in VR advertising are more positive, and that VR advertising is effective compared to the traditional 2D advertising owing to the stronger sense of presence, which is reinforced by vividness. It has also been observed that participants' excitement about VR commercials and the technology itself was strongly driven by novelty effect. The participants who own some type of VR headset displayed less excitement compared to those who experienced VR for the first or second time. However, regardless of the participants' prior VR experience, they demonstrated greater enjoyment compared to the traditional advertisings. In this study, enjoyment has been identified as an impact of VR technology, which further affects other constructs such as attitude toward the advertising and brand attitude.

Overall, the data shows that the participants display greater enjoyment, better attitude toward the advertising, more positive brand attitude and greater inclination toward purchase intention in comparison with 2D commercials. However, these constructs were strongly influenced by participants' involvement with the brands and the products shown in the commercials. Regardless of the type of advertising format, the participants' involvement plays a crucial role in attitudes toward the advertising and brand attitude, which results in an inclination or reluctance toward purchasing the product. Furthermore, no particular evidence has been



reported showing that VR technology causes motion within the VR commercials used in this research.

Furthermore, the findings have uncovered the answer on the second research question: *Does this experience differ across cultures?* Yet, there has not been found any strong indications that HC cultures would perceive VR advertising differently compared to LC cultures.

6.2 Discussion

The data provided convincing evidence that VR technology is more effective, and user experience is perceived more positively compared to the traditional flat advertising. The findings show that the reason why VR is generally perceived more positively is mainly due to a strong sense of presence, the ability to be fully immersed in a 360° environment, and the vividness of the media. As the participants were immersed, the feeling of being there gave them a unique user experience, which they would not experience with 2D media. However, it has also shown that the immersion and the ability of looking around is not necessarily an advantage. The most interesting results of this study has shown that some participants reported missing important content of the VR commercials because they looked in another direction. This result is specifically important in the phase when a VR commercial is created. VR technology enables users to be in 360° environment, which is rich and vivid, and, simultaneously, stimulates more senses. As this can be seen as one of the advantages of VR technology, it may also be seen as a disadvantage – especially if there are no considerations of the possibility that the user may look somewhere else and miss the crucial message during the exposure. Therefore, VR advertising should be user-friendly and adapted to the 360° environment for the user to be able to understand the main message. It is speculated that VR technology in advertising is still in an early age, and, therefore, the impact of VR technology on advertising has generally remained ambiguous. This consequently affects the quality of existing VR content. It seems that most brands which have recently been using VR for their marketing purposes experiment with VR in order to find out the extent to which VR technology has an impact on potential consumers, rather than approaching VR as a driver for their marketing strategy.

It is important to note that no difference in perceived product knowledge between VR and 2D format has been found. As mentioned earlier, it is speculated that VR content is more focused on user experience rather than on the text-based product descriptions, and therefore the



participants did not register as much product knowledge as it would be with a focused text-based advertising. VR technology predominantly focuses on user experience due to its conditions of 360° environment. This means that as users feel like they use the product in advertising, the main focus is on experience of using the product.

One of the issues in VR, which was mentioned earlier, is also its novelty. It is evident from the findings that the novelty effect positively reinforces the ultimate user experience as well as the advertising effectiveness. The participants who had prior VR experience were not as excited about VR commercials; however, it is argued that they still perceived VR commercials in a better light than those in 2D due to a sense of presence and vividness. Therefore, the findings identified that VR technology also positively influences experienced users, but not as much as 'new users'.

Furthermore, this study has shown that the users did not display any signs of cybersickness. It is argued that both VR commercials were too short to evaluate this phenomenon. Moreover, the content of both VR commercials did not contain any strong virtual 'movements' which could cause motion sickness. However, this does not lead to a claim that VR technology does not cause motion sickness. It is rather concluded that there have not been recorded any signs of cybersickness, when users watch a VR commercial which takes from one up to two minutes and does not have strong virtual 'moving' effects. The Danish participant in the study mentioned experiencing cybersickness when playing video games in a VR environment. VR games have a greater tendency to contain virtual rotations and zooming, which can likely cause cybersickness. Yim et al. (2012) have confirmed that cybersickness has a negative effect on the advertising effectiveness of VR. Therefore, this limitation needs to be considered during the creation of VR advertising.

Last but not least, participants' involvement has been discovered regardless of which type of media format they were exposed to. The role of involvement is not new in advertising research, but existing studies on VR and 3D advertising have neglected this important construct, which is integral to advertising effectiveness. Even though the participants were positive toward the VR commercials, their preferences, values and bias about the product or the brand itself have not been changed after the exposure.



In conclusion, this study has shown that investing in VR advertising as a new tool for marketing communication purposes compared to 2D advertising can pay off. Particularly, it enables users to vividly immerse themselves, as if they were actually present in VR environment, evoking a more positive attitude toward the advertising or the product, as well as improving brand attitude and purchase intention. Therefore, the effectiveness of VR advertising deserves more research attention, both in the academic and practical sphere. However, it is still argued that VR technology is not always the right choice for an effective marketing communication. Decision makers need to consider whether VR technology can actually enhance their marketing communication in terms of the type of product and brand. For instance, VR advertising has been found out to be effective for e.g., travelling agencies showing travelling destinations, companies which provide some type of adventurous experiences, online stores showing goods in VR, charities presenting real social issues in VR to support donation, car brands presenting a car ride and many more. Besides, in order to fully experience VR, the users need to wear head-mounted displays. This additional effort may be a barrier which can inhibit VR adoption. Additionally, recent head-mounted displays are still not comfortable. In the focus group, the more VR experienced participant indicated that he did not find these head-mounted displays – especially Google Cardboards – comfortable. This indicates that there are many uncovered possibilities of using VR, and it is important to evaluate all bias related to technology and decide whether it is an appropriate marketing tool for a brand to enhance the effectiveness of marketing communication.

6.3 Limitations and suggestions for future research

Even though this investigation delivers insights into the usefulness of VR in advertising sphere, there are some limitations to discuss.

Firstly, several methodological limitations have been found that possibly affect the quality of the findings and the way in which the research questions are addressed. This exploratory study is based upon an interpretive paradigm and phenomenology. This means that the findings of the study are highly subjective. Thus, the findings are not generalisable beyond the participants from the focus group. However, the goal of this study was not to generalise the findings due to their subjectivity. The aim of this study was rather to describe the research process and the findings in detailed way, so that other researchers could possibly evaluate the conclusions that



the effectiveness of VR advertising is greater than for 2D advertising, and more specifically to identify which constructs come into play.

Moreover, as this study has employed focus group interviewing, the major limitation is that focus groups are very subjective, and only a small number of individuals are involved, meaning that those individuals cannot represent thousands of other consumers (Bryman & Bell 2015; Clow & James 2014). Therefore, future research will have to further reconfirm whether VR advertising is more effective than traditional flat advertising with a larger scale of participants across more diverse age groups. Even though the selection of participants in the present study aimed to be as diverse as possible, there are still limitations in terms of the number of different countries, the participants and their age. Next, as there has not been found any evidence yet between HC and LC cultures in VR advertising, it is suggested that future studies will have to continue to explore whether differences really exist between HC and LC cultures in VR advertising by using a larger scale of participants.

Furthermore, the data was analysed by the author of this study, which means that the quality of findings is highly influenced by author's perceptions and research skills. Even though the author aimed to be objective by using data transcription and explaining the study in detail, there is still a risk of perception mistakes, since interpretive studies may face these issues.

Secondly, as mentioned earlier in this chapter, the novelty effect has positive inclinations toward consumer responses, when being exposed to new and exciting technology such as VR. As this study has not examined further how novelty affects the future use of VR, there is a need for longitudinal studies to investigate whether these positive effects discovered in this investigation endure over time, as users become more adapted to and familiar with VR experiences. In line with this, future research will also have to clarify the impact of cybersickness on consumer experience, since this issue can greatly disturb consumer experience and the future use of VR. Future studies could investigate the impact of cybersickness in VR games, in which the user's immersion takes longer and therefore may produce more evident results.

Last but not least, the study has examined non-interactive VR advertising, where the environment is performed by others and is specifically chosen, while interactive VR allows users to interact with the environment – e.g., to choose where to walk or which products to pick up.



Examining the impact of interactive VR in advertising effectiveness would be another interesting avenue to explore. The possibility to freely interact with the environment takes consumers to another level in terms of user experience.

6.4 Implications

This thesis has contributed to both theory and practice. Besides the academic sphere, this study elaborates on the practical implications for advertising managers. As it appears from the findings, the sense of presence in VR can improve advertising effectiveness. Therefore, it is proposed that evoking a higher sense of presence in an advertising campaign can greatly improve communication initiatives in new as well as traditional media. Managers should consider including VR technology in their marketing communication strategy since VR is able to generate a high sense of presence through vividness. Therefore, using VR can be helpful in maximising the overall effectiveness of a marketing campaign to enhance the quality of visual presentations.

However, managers must take into consideration the potential of cybersickness when using VR technology, since it interrupts immersion and the whole VR experience. This study has not yielded any significant findings about cybersickness, and, therefore, there are no determined predictors of which users will be affected by motion sickness. However, there are some recommendations how to minimise the risk of cybersickness. When creating VR advertising, decision makers should avoid content with rapid rotations and dramatic zooming in and out, as they are likely to cause cybersickness.

With this in mind, this study has identified two further opportunities for implementing VR in a marketing campaign. The first possibility for managers is to bring VR experience to consumers' homes. VR is available through mobile-enabled VR applications users, which is why users can immerse themselves into a VR environment while being at home. The second opportunity is to implement VR in an in-store environment. This opportunity allows marketers to introduce VR commercials to potential customers, which can creatively enhance a marketing campaign.



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8 APPENDIX

Author & Year		Title	Journal	Purpose	Region of publication	Meta-theoretical approach	Type of Study and data collection used
1	(van Kerrebroeck et al. 2017)	When brands come to life: experimental research on the vividness effect of Virtual Reality in transformational marketing communications	Journal of Virtual Reality	This study examines the impact of Virtual Reality in the context of transformational brand experience appeals, focusing specifically, on the determining role of vividness.	United Kingdom	Functionalist	Empirical research based on a quantitative research strategy by using questionnaires.
2	(Chardonnet et al. 2017)	Features of the Postural Sway Signal as Indicators to Estimate and Predict Visually Induced Motion Sickness in Virtual Reality	International Journal of Human–Computer Interaction,	This study investigates all the features that can be extracted from the body postural sway: area of the projection of the center of gravity (mainly considered in past studies) and its shape and the frequency components of the signal’s spectrum, in order to estimate and predict the occurrence of sickness in	France	Interpretive	Experiment based on a quantitative research strategy.



				a typical virtual reality (VR) application.			
3	(Yim et al. 2012)	The Impact of Stereoscopic the Three-Dimensional (3-D) ADVERTISING: The Role of Presence in Enhancing Advertising Effectiveness	Journal of Advertising	Authors investigated the impact of non-glasses and glasses types of stereoscopic 3-D advertising, and proposes a theoretical model examining the role of presence in advertising effectiveness.	United States	Functionalist	Empirical research based on two experiments, using questionnaires.
4	(Daugherty et al. 2008)	Consumer Learning and the Effects of Virtual Experience Relative to Indirect and Direct Product Experience	Psychology & Marketing	Authors presents the findings of a meta-analysis of innovation characteristics that influence the adoption of information technology in organizations.	United States	Functionalist	Empirical research based on two experiments, using questionnaires.
5	(Kil-Soo & Young Eun 2005)	The Effects of Virtual Reality on Consumer Learning	MIS Quarterly	This study investigates whether and under what circumstances VR enhances consumer learning about products.	United States and Korea	Functionalist	Empirical research based on a laboratory experiment by using questionnaires.
6	(Li et al. 2003)	The Role of Virtual Experience in Consumer Learning	Journal of Consumer Psychology	Through a series of studies designed to explore important aspects of virtual experience, a new type of product affordances-virtual affordances-is proposed and tested empirically.	United States	Interpretive	Empirical research based on a quantitative research strategy by using questionnaire.
7	(Li et al. 2002)	Impact of 3-D Advertising on Product Knowledge, Brand Attitude, and Purchase Intention: The Mediating Role of Presence	Journal of Advertising	Two studies designed to explore the concepts of virtual experience and presence are presented.	United States	Interpretive	Empirical research based on a quantitative research, an experimental study.



8	(Eisend & Tarrahi 2016)	The Effectiveness of Advertising: A Meta-Meta-Analysis of Advertising Inputs and Outcomes	Journal of Advertising	This study measures the degree of advertising effectiveness in previous advertising research studies.	Germany	Functionalist	Theoretical paper
9	(Boeck 2004)	Documenting Advertising Effectiveness	Samfundslitteratur Press	The aim of this book is to define and provide valid explanations concerning how advertising works.	Denmark	Not relevant	Book
10	(Vakratsas & Ambler 1999)	How Advertising Works: What Do We Really Know?	Journal of Marketing	The authors propose that advertising effects should be studied in a space, with affect, cognition, and experience as the three dimensions. Advertising's positioning space should be determined by context, which reflects advertising's goal diversity, product category, competition, other aspects of mix, stage of product life cycle, and target.	United Kingdom, United States	Not relevant	Theoretical paper
11	(Bendixen 1993)	Advertising Effects and Effectiveness	European Journal of Marketing	The purpose of this research is to develop an advertising effectiveness model and to demonstrate its usefulness in practice.	South Africa	Functionalist	The research based upon empirical modelling



12	(Smith & Swinyard 1982)	Information response models: An integrated approach	Journal of Marketing	This article reviews the development of advertising responses theories including the hierarchy of effects and low involvement learning models.	United States	Not relevant	Theoretical paper
13	(Lavidge & Steiner 1961)	A Model for Predictive Measurements of Advertising Effectiveness	Journal of Marketing	The article examines how advertising works and its functions.	United States	Not relevant	Theoretical paper
14	(Patel et al. 2013)	Differences between American and Indian consumers' visual images	Cross Cultural Management: An International Journal	The purpose of this paper is to explore the cultural aspects that affect consumers' interpretation of visual communication in terms of corporate imaging/branding through electronic images on the internet.	Spain	Functionalist	Empirical research based using questionnaires.
15	(Zhou et al. 2005)	Visual Differences in U. S. and Chinese Television Commercials	Journal of Marketing	This study compared the visuals of U.S. and Chinese television commercials within the framework of high-context versus low-context cultures and individualistic versus collectivistic societies.	United States, China	Functionalist	Empirical research comparing commercials between United States and China recorded from television channels from both countries.



16	(Manzur et al. 2012)	Comparative advertising effectiveness: A cross-cultural study	Journal of Current Issues and Research in Advertising	This study investigates the perceived effectiveness of comparative vs. non-comparative advertising in low- and high-context communication cultures.	United States	Functionalist	Empirical research based using questionnaires.
	(Korac-Kakabadse et al. 2001)	Low- and high-context communication patterns: Towards mapping cross-cultural encounters	Cross Cultural Management: An International Journal	The article examines three cameo case studies to illustrate cultural differences. The first case deals with differences in similar cultures, the second case addresses cultural differences within the same organization and the third deals with differences across differing cultures.	Australia, United Kingdom	Interpretive	Case studies
17	(Hofstede 2001)	Culture's Consequences: Comparing Values, Behaviors, Institutions and Organizations Across Nation	Sage Publications	The book is structured around five major dimensions: power distance; uncertainty avoidance; individualism versus collectivism; masculinity versus femininity; and long term versus short-term orientation.	United States	Not relevant	Book

Appendix 1: Literature research table (own composition)



Pre-questionnaire for the focus group

This is an academic study with the purpose of investigating the effectiveness of advertising in virtual reality.

Please be confident that all of your answers will be treated in strict confidence and used only for academic purpose.

DEMOGRAPHIC QUESTIONS

Your name:

1. Age

- ☐ 18-20
- ☐ 21-29
- ☐ 20-39
- ☐ 40-49
- ☐ Over 50

2. Gender

- ☐ Female
- ☐ Male

3. Country of origin:

4. What is your employment status?

- ☐ A student
- ☐ Employed
- ☐ Self-employed
- ☐ Un-employed
- ☐ Other, please specify:

PREVIOUS VIRTUAL REALITY EXPERIENCE

5. Do you have any experience with virtual reality specifically with head-mounted displays (hereinafter referred to as VR), see picture below?



- ☐ Yes
- ☐ No (please, go to question number 8)



6. If yes, can you please shortly describe what kind of experience do you have with VR?
7. If you use VR on a regular basis, how often do you use it?
- ☐ 1-2 times a week
 - ☐ 1-2 times a month
 - ☐ 1-3 times a year
 - ☐ Other, please specify:

BRAND AWARENESS AND ATTITUDE

8. Have you heard of the brand Lipton?
- ☐ Yes
 - ☐ No(please go to question number 12)
9. How familiar are you with the brand Lipton?
- ☐ Extremely familiar
 - ☐ Very familiar
 - ☐ Somewhat familiar
 - ☐ Not so familiar
 - ☐ Not at all familiar
10. How would you describe your overall opinion of the brand Lipton?
- ☐ Extremely favourable
 - ☐ Very favourable
 - ☐ Somewhat favourable
 - ☐ Not so favourable
 - ☐ Not at all favourable
11. Have you heard of Oreo Cookie?
- ☐ Yes
 - ☐ No(If not, please, stop filling the questionnaire here)
12. How familiar are you with the brand Oreo Cookie?
- ☐ Extremely familiar
 - ☐ Very familiar
 - ☐ Somewhat familiar
 - ☐ Not so familiar
 - ☐ Not at all familiar
13. How would you describe your overall opinion of the brand Oreo Cookie?
- ☐ Extremely favourable



- ☐ Very favourable
- ☐ Somewhat favourable
- ☐ Not so favourable
- ☐ Not at all favourable

Appendix 2: Pre-test questionnaire for the focus group interview (own composition)

OVERAL FEELINGS TOWARD THE AD

1. Thinking about the ad overall, how would you best describe your feelings about it? I would like you to explain how the ad you just saw made you feel. I am interested in your reactions.
2. How well does the ad communicate the main message?

PRESENCE

3. After watching the ad, did you feel that you came back to the “real world” after a journey?
4. While you were watching the ad, your body was in the room, but was your mind inside the world created by Oreo/Lipton?
5. Was the ad “something you saw” rather than “somewhere you visited”?

VIVIDNES

6. Do you think that the ad was vivid?
7. Do you think that the ad contains many details?
8. Is it easy to imagine the ad/message now? Is it easy to recall the ad slash message after having seen it?

ENJOYMENT

9. Do you think the ad was clever and entertaining?
10. Is the enthusiasm of the commercial catching – does it pick you up (does it make your mood better)?

NOVELTY EFFECT

11. Was the commercial new, unique, different, unusual?

CYBERSICKNESS – only used after VR exposure

12. Did you experience nausea* while watching the ad?
**nausea a sensation of unease and discomfort in the upper stomach with an involuntary urge to vomit*
13. Did you experience dizziness* with your eyes open while watching the ad?
**dizziness is the feeling of being lightheaded, woozy, or unbalanced*

PECEIVED PRODUCT KNOWLEDGE

14. Do you feel knowledgeable about the product shown in the advertising? Perceived product knowledge – not the brand of the message. Explain that you want them to evaluate if the ad presents the product attributes effectively
15. Did you learn something from this commercial that you didn't know about before (this product)?

ATTITUDE TOWARD THE AD



16. Is your attitude toward the ad?

- favourable or unfavourable
- good or bad
- positive or negative (ideas)

BRAND ATTITUDE

17. How would you best describe your feeling about the brand in the ad?

- Good/bad
- Appealing/unappealing
- Pleasant/unpleasant
- Attractive/unattractive
- Interesting/boring (ideas)

PURCHASE INTENTION

18. If the product were available today, would you be to buy the product, based on the ad?

Appendix 3: Focus group interview guide (own composition)

1. Participant 1, Hungary, Hungary
2. Participant 2, Philippines, Philippines
3. Participant 3, Romania, Romania
4. Participant 4, Lithuania, Lithuania
5. Participant 5, Syria, Syria
6. Participant 6, Denmark, Denmark
7. Participant 7, Peru, Peru
8. Participant 8, Bulgaria, Bulgaria

2D OREO COOKIE

• OVERALL FEELINGS TOWARD THE AD

Setting up the recorder.

00:16 Moderator: We are going to talk about your overall feelings toward the ad. Thinking about the ad overall, how would you best describe your feelings about it? I would like you to explain how the ad you just saw made you feel. I am interested in your reactions.

00:46 Participant 1, Hungary: I do not know, it makes me feel like it is childish, stupid. I don't like it at all.

00:54 Participant 4, Lithuania: It makes me cheerful for some reasons, the music has some beat. I feel like something good is happening.

01:04 Participant 8, Bulgaria: The music was very annoying for me. It was a way too on the sounds and everything. It was too complex for one single ad.

01:27 Participant 2, Philippines: I have to agree with Participant 4, Lithuania, the music for me was catchy. I mean we have different culture and in Philippines this music could be childish but it will keep you like it was catchy for me. And make you feel like you are thinking why is that? So, it gives you a question what is it? What is music about? And then makes you feel like this is about this. It makes you interested.

01:56 Participant 5, Syria: I feel the same that it is childish may be because I am not a big fan of Ore. But also, the music.

02:03 Moderator: Is it because of you do not like Ore?

02:05 Participant 5, Syria: May be.

02:10 Moderator: That is what we need to get through. We do not you like it? For example, Participant 8, Bulgaria, is it because of the ad or because of music. Or are there any other reasons for it?



02:20 Participant 8, Bulgaria: No, I like sweets. I have nothing against cookie itself however if the ad like this comes which is just a big splash of colour and sounds. It is not just appealing to me.

02:33 What about you Participant 6, Denmark?

02:34 Participant 6, Denmark: For me, it did not stand out at any way. So, if it was just me and YouTube and this ad, I would just click "skip. It does not stand out so it is not annoying particularly. It is just an ad.

02:46 Participant 7, Peru: I agree. I mean I would say it is forgettable.

02:51 Participant 6, Denmark: Yes.

02:50 Participant 7, Peru: But I was also thinking about it was a bit childish but I would be indifferent not disliking it

02:59 Participant 3, Romania: I feel like it was just made for one target group and it was not meant to attract us in any way. I think it was very childish. These colours and nice kinds is all what kids want that

03:08 Participant 2, Philippines: Yes, it is like intended for kids. I am a kid.

03:16 Moderator: I will ask you, how well does the ad communicate the main message? How well was it done for you?

03:28 Participant 7, Peru: I didn't think it was even inviting through get Oreos. I mean, at least, I like Oreos. It was not to get one.

03:40 Participant 3, Romania: I disagree, the message was there. We have a new thing, yeah, let's be happy about this.

03:47 Participant 2, Philippines: It was smooth and then they show the picture and it was smooth. So, there was like introducing something new and then what is it? Then at the end it says Oreo - they have something new.

04:01 Participant 8, Bulgaria: I have a comment about the end. They tried to make a ban about it wonder field which does not really relate to me with anything. If it feels good wonders. No, it is Oreo cookies.

04:23 Moderator: Does anybody else wants to add something?

04:24 Participant 1, Hungary: I think I don't remember the message because it is not catching.

04:30 Participant 4, Lithuania: I think I got excited but nothing significant was left after. I saw cookies but then what happened? It was too short to really latch on anything.

04:46 Participant 8, Bulgaria: I do not know how relevant it is but when I set down, one of the suggested videos was Taco flavour. I was personally decided that this is the one I were are going to actually watch it.

04:58 Moderator: It is about your personal preferences.

05:04 Participant 2, Philippines: It was like ten seconds long. How long was the video?

05:08 Moderator: 12 seconds.

05:09 Participant 2, Philippines: 12 seconds.

- **PRESENCE**

05:12 Moderator: We are going to the section "Presence" which the main construct of virtual reality, but it is also related to 2D even though it might not be so immersive. I will ask you questions about that. After watching the ad, did you feel that you came back to the "real world" after a journey? Meaning did you feel like you are still in the room while watching the ad?

05:45 Participant 1, Hungary: I could not wait to be over.



05:49 Participant 2, Philippines: You were that bored?

05:52 Participant 1, Hungary: It was annoying for me.

05:55 Moderator: What about Participant 2, Philippines? Did you feel like you are still in the room and your mind was in the ad? Or did you still realize that you are in the room watching the ad?

06:08 Participant 2, Philippines: Yes, because I was listening to the music. In that moment within a short period, I forgot that you are here because I was just into the music. I was trying to figure out what it is and then it was gone.

06:23 Moderator: Does anybody have the same feeling?

06:26 Participant 7, Peru: I felt like I was here in the room.

06:30 Moderator: Didn't it really get you inside the ad?

06:32 Participant 6, Denmark: Maybe it was too short for that.

06:35 Moderator: It was too short for you.

06:35 Everybody agrees.

06:37 Moderator: Was the ad "something you saw" rather than "somewhere you visited"?

06:58 Participant 1, Hungary, 2, 3, 4: We just saw it.

07:04 Participant 4, Lithuania: For me it was just the screen because the way the ad itself is presented and it is cartoony and flashy and it does not really make you leave the room or whatsoever.

- **VIVIDNESS**

07:42 Moderator: You will understand more why I ask these questions after watching the VR thing. Now we are going to talk about vividness of the advertising. Vividness is also related to richness of the media - how rich it is in terms of sounds, pictures and colours. Does everybody understand what it means? Do you think that the ad was vivid?

08:07 Participant 2, Philippines: Yes, colourful.

08:10 Participant 4, Lithuania. I would say it was flashy like a lot of things happening. May be too much.

08:21 Participant 7, Peru: Because it was cartoon maybe it was not as vivid. I mean colourful yes but not necessarily vivid.

08:31 Participant 8, Bulgaria: I also think there is a reason behind it. Because you are having an ad like this you want to target your audience with it. If this is an YouTube ad targeting kids, this will be non-skippable ad about 10 sec. This could be the reason for it at least.

08:56 Moderator: Do you think that the ad contains many details?

09:01 Participant 3, Romania: Not really.

09:02 Participant 2, Philippines: It was very short and smooth. Smooth is all what I can remember. It is all about Oreo - Choco smooth.

09:13 Moderator: Anybody else? Do you think it has a lot of details?

09:19 Participant 1, Hungary: Too much details.

09:19 Moderator: Why?



09:19 Participant 1, Hungary: I think it is because of too many graphically complicated stuffs in it.

09:30 Participant 6, Denmark: Visually there is a lot but I think there is nothing going into my mind recorded or anything.

09:39 Moderator: Ok. is it now easy to imagine the ad/message now? Is it easy to recall the ad slash message after having seen it?

09:53 Participant 4, Lithuania: I remember the colour skin - blue and just some images popped up but not the message not whatever. I don't remember anything actually. I just saw some pictures.

10:03 Participant 2, Philippines: I remember the colours it shows brownish chocolate colour.

10:13 Participant 8, Bulgaria: How many of you do you remember the flavour of the Oreo?

10:15 Participant 2, Philippines: Me, smooth Choco.

10:19 Participant 5, Syria: I saw milk.

10:26 Participant 3, Romania: I remember the whole idea in some blue and kind of chocolate colour but nothing more.

10:38 Participant 7, Peru: For me the same.

10:45 Moderator: This is about focus group you kind of generate new ideas together.

10:50 Participant 8, Bulgaria: Can I just point that everybody here mentioned the first question that there was a splash of colour but the only colour that was mentioned right now is the blue one.

10:57 Participant 2, Philippines: The brown one too.

11:01 Participant 3, Romania: Yes, the chocolate one.

11:02 Participant 6, Denmark: And that's all.

11:04 Participant 2, Philippines: Yes, brown-red.

11:05 What about you Participant 1, Hungary?

11:07 Participant 1, Hungary: I remember that it was all colours and that's all. I cannot mention anything specific.

11:12 Participant 7, Peru: I guess the blue one was really annoying because it was a very dominating blue.

• ENJOYMENT

11:24 Moderator: Of course, it is the colour of the brand. So, do you think the ad was clever and entertaining?

11:37 Participant 2, Philippines: May be for kids. It was not clever but...

11:42 Participant 3, Romania: Catchy for kids.

11:43 Moderator: Catchy for kids like childish?

11:46 Everybody agrees.

11:48 Participant 2, Philippines: Just the music itself.

11:55 Moderator: Do you think that the commercial is catching for you? Does it pick you up (does it make your mood better)? Participant 4, Lithuania, for example, said that it kind of cheers you up. Does it make you feel better?

12:05 Participant 2, Philippines: May be if I eat the Oreo after.

12:10 Participant 3, Romania: If I am going to be browsing YouTube and I don't have Ad-block and this would pop up 3-4 times, I would probably start to sing it in my head. Like lalala.

12:20 Everybody agrees (laugh).

12:20 Moderator: What about you Participant 8, Bulgaria?

12:23 Participant 8, Bulgaria: No, I wanted to be over.

12:31 Moderator: But also, ads which are annoying, they are usually catchy and then you are singing it in your head.

12:40 Participant 8, Bulgaria: You also must have in mind that it doesn't matter how annoying an ad is but if you see it 10 times, you are going to get the feeling that you are missing out on something. It doesn't matter really. It is about the ad how much they are going to spend on it.

12:53 Moderator: What about you, Participant 1, Hungary?

12:55 Participant 1, Hungary: It made me annoyed and kind of frustrated. I would skip it.

13:00 Everybody agrees with this statement.

13:00 Participant 1, Hungary: I would do this. I don't want to hear it at all. It didn't get me at all

• NOVELTY EFFECT

13:12 Moderator: What about novelty? Was the commercial new, unique, different, unusual? Or was it one of the annoying ones?

13:20 Participant 2, Philippines: Yes, this is a cliché advertising.

13:23 Participant 3, Romania: I think I already replied earlier that it is nothing new.



13:29 Everybody agrees that there is no novelty in it.

- **PERCEIVED PRODUCT KNOWLEDGE**

13:30 Moderator: Ok, I would like to discuss about perceived product knowledge. Do you feel knowledgeable about the product shown in the advertising? Do you think that they effectively present the product attributes? Do you think it was effective for example about the flavour?

14:05 Participant 7, Peru: Not at all.

14:07 Participant 4, Lithuania: Not at all, if not the opposite. It doesn't make you thinking about the flavour at all. It just makes thinking about this annoying music and flashy colours. And you are like oh what is happening Oreo? I got happy because I saw Oreo commercial because I love Oreo.

14:22 Participant 3, Romania: On the other hand, they say smooth.

14:25 Participant 4, Lithuania: It could be a point.

14:28 Moderator: So, did you find something about the product?

14:34 Participants 3, 2: It is smooth and chocolate.

14:38 Participant 1, Hungary: I haven't eaten Oreo before and it reminded me how bad it is.

14:48 Moderator: It is also about your attitude you have towards the brand. So, it means that you don't like Oreo in general.

14:54 Participant 1, Hungary: No, I don't.

14:58 Participant 8, Bulgaria: I didn't find anything smooth about the ad. It was the whole introduction and then execution in few seconds. There was nothing smooth about it.

15:07 Participant 6, Denmark: Yes.

15:11 Moderator: Did you learn something from this commercial that you didn't know about this product before?

15:16 Participant 2, Philippines: I didn't know that Oreo is smooth.

15:21 Moderator: Did you like the fact that they have a new flavour? Or something what you defined as a new knowledge?

15:29 Participant 6, Denmark: I have found out that they have this new flavour. And that's all. I didn't get a picture what it tastes like or anything.

15:40 Participant 7, Peru: I even forgot about the flavour 10 seconds after so.

15:44 Everybody agrees.

15:44 Participant 2, Philippines: I just see it as a regular Oreo

15:49 Participant 7, Peru: I just saw the colour of Oreo and that's it.

15:53 Participant 8, Bulgaria: Did you know that there is also pink Oreo?

15:55 Participants 4, 6: No.

15:55 Participant 3, Romania: Yes, strawberry. (laugh and little break)

- **ATTITUDE TOWARD THE AD**



16:05 Moderator: I feel like that the attitude toward the ad is not generally very good. You find it childish again a bit catchy and more colourful and not so much informative. Am I right? Are there any other opinions? I know that Participant 2, Philippines, you like it.

16:58 Participant 2, Philippines: Yes, I like it.

16:58 Moderator: But most people don't.

- **BRAND ATTITUDE**

17:06 Moderator: What about the brand? How would you best describe your feelings about the brand in the ad? Good/bad, appealing/unappealing?

17:15 Participant 3, Romania: Based on the commercial, we just saw?

17:17 Moderator: Yes.

17:17 Participant 3, Romania: I would say that it is silly and childish. Not the best approach. Unattractive and basic. I wouldn't just go nuts over it. But basic.

17:38 Participant 7, Peru: I would say you are not in crying. They already have a very well started product so.

17:47 Moderator: What about you Participant 5, Syria?

17:47 Participant 5, Syria: Silly.

17:52 Moderator: Was it interesting for you?

17:52 Participant 5, Syria: No.

17:55 Participant 4, Lithuania: It doesn't really change my opinion on the product because I love Oreo and I just have these amazing memories related to that. But this ad left nothing and it didn't change my opinion of the brand. But I don't think that they did a very good job.

18:17 Participant 8, Bulgaria: I think they will have a bigger change selling to me if I just saw it on the store next to the other Oreos rather than seeing the ad and thinking I should probably try this.

18:29 Participant 6, Denmark: I think just the fact that they have an ad I would prefer this over the other one. I don't like that at all but I think it still gets into my subconsciousness. Brand recognition.

- **PURCHASE INTENTION**

18:55 Moderator: That actually gets us to the last question about this ad. If the product were available today, how likely would you be to buy the product, based on the ad?

19:04 Participant 2, Philippines: I want to check if it is really smooth and chocolate (laugh). If it is here.

19:12 Participant 3, Romania: I would buy 4 out of 10.

19:20 Participant 7, Peru: Based on the ad, not at all. But If I see it in the store, I would have more chances to just randomly buy it, but not based on the ad.

19:29 Participant 6, Denmark: No, I am not fond of price and nutritional values but may be, I guess.

19:43 Participant 4, Lithuania: Curiosity may be.

19:45 Participant 5, Syria: No, I don't think so.

19:49 Moderator: Thank you very much. This session is done.

VR ORE COOKIE

- **OVERALL FEELINGS TOWARD THE AD**

00:05 Moderator: I am going to ask you basically the same questions. However, we are going to compare more these two ads. Again, when you think about overall feelings toward the ad. How would you best describe your feelings about it? Again, explain your feelings not what was in it.



00:25 Participant 2, Philippines: I feel happy. I didn't want to stop, I wanted to live there in the Oreo land.

00:29 Participant 4, Lithuania: Yes, I was also feeling adventurous for some reason very engaged due to what's happening. And I felt some sort of happiness for a moment too.

00:39 Participant 1, Hungary: Yes, a lot of new things. I like that too. I don't like Oreo but it was interesting because you can look around.

00:49 Participant 2, Philippines: Maybe you think twice. May you will try it.

00:53 Participant 1, Hungary: No, I wouldn't buy it but it was mainly an interesting video.

00:55 Participant 3, Romania: As a comparison, it went from zero to one hundred very fast. You have this feeling of being in chocolate factory. Everything looks more beautiful if you like I want to try this too.

01:13 Participant 2, Philippines: Yes, and there is like more details in it. If you look on the other side of.

01:18 Participant 7, Peru: I thought of it was immersive in the sense it made you want to be there. But at the same time if I compare with the other ad, I didn't feel like eating a cookie any more than before.

01:33 Participant 1, Hungary: I think it was really dynamic too. You were waiting for these things to open and wondering what is inside. You are curious that's why it engages you.

01:44 Participant 5, Syria: Maybe it is because I didn't try VR before but I want to try it because there is a lot of chocolate and milk

01:55 Some participants repeat and agree on this: Yes, a lot of milk.

01:59 Participant 6, Denmark: I think it really sells the idea better than the other one but it's also may be because VR is so new to me still, the whole experience is very fun.

02:17 Moderator: What about you Participant 8, Bulgaria? You are more experienced with VR.

02:17 Participant 8, Bulgaria: The ad was fine I just don't like the slogan in the end. Because they were building up to this whole combination of the whole ad and then they just said 'Wonderfield' which I didn't like as a slogan.

02:28 Participant 2, Philippines: Yes, it is like you expect a big thing, you are expecting more and more and then the end is bad.

02:35 Participant 7, Peru: A pretty bad banner.

02:35 Participant 8, Bulgaria: A really bad banner.

02:39 Moderator: Interesting points, thank you. How well does the ad communicate the main message? Try to also compare with the 2D ad. Was it better or worse?

02:49 Participant 8, Bulgaria: There was no message.

02:49 Participant 1, Hungary: No message.

02:53 Moderator: It was actually introducing a new flavour - brownie. It was showing how this new flavour is made and how it looks like inside. Do you think that they sell the main message well?

03:10 Participant 2, Philippines: Yes, because I could see what was inside.

03:12 Participant 7, Peru: I would say not at all. We can say it was an immersive experience but not a message of what the product actually is.

03:21 Moderator: So the main message was not that clear for you.



03:23 Participant 4, Lithuania: No.

03:23 Participant 1, Hungary: May be because we really don't know the original one. I don't know too much. For me it was just showing the process of how they make it.

03:35 Moderator: So, you took it more generally how cookies are made.

03:37 Participant 3, Romania: I didn't realize it was about the new flavour. But I got the whole idea of Oreo it's kind of made in Wonderland and that's how you are supposed to feel.

- **PRESENCE**

03:50 Moderator: After watching the ad, did you feel that you came back to the “real world” after a journey?

03:57 Everybody agrees: Yes, definitely (laugh).

04:00 Participant 4, Lithuania: I was gone.

04:01 Participant 6, Denmark: It definitely felt like a journey. More than the other one.

04:03 Participant 2, Philippines: It's like flying there.

04:07 Participant 8, Bulgaria: Yes, VR has this effect.

04:13 Participant 2, Philippines: It is like you are lost.

04:15 Participant 7, Peru and 3: Yes, for sure.

04:18 Participant 1, Hungary: It was like weaking up. I lost my balance a little bit while watching it, where am I?

04:25 Moderator: While you were watching the ad, your body was in the room, but was your mind inside the world created by Oreo?

04:37 Participant 4, Lithuania: I was in the Oreo wonderland.

04:43 Participant 1, Hungary: Even it's just a computer. You mainly feel that you are there.

04:48 Moderator: So, you say more like immersion compared to the 2D ad and you forget about all people around and the room you are in?

05:01 Participant 2, Philippines: Yes. Even if I could hear you guys a bit, I could still be in there.

05:11 Was the ad “something you saw” rather than “somewhere you visited”?

05:27 Participant 2, Philippines: It was not an ad for me, something I saw. It was more like an experience for me like being there. It was very nice like me going there.

05:34 Participant 1, Hungary: Yes, because they didn't show the brand too much. I don't remember they showed their logo.

05:38 Participant 2, Philippines,3: In the end.

05:41 Participant 1, Hungary: But during, no so it was good.

05:42 Participant 7, Peru: I would compare it with perhaps trailers and movies like a 3D movie or something like that. I still felt like it was an ad but just like a very good one.

05:57 Participant 6, Denmark: Yes, but I think if you have been owing the VR for a long time. And YouTube proposed to watch this video, eventually it would just like be another ad a normal ad. Right now, it is new, fun and exciting.

06:13 Moderator: We also need to consider the novelty effect when something is very new and exciting for you. If you see this ad after one year of using VR, then it might be different. That's why I asked you in the



questionnaire if you have any experience with VR.

06:25 Participant 2, Philippines, 4, 7 agree on it.

- **VIVIDNES**

06:33 Moderator: In terms of vividness, do you think that the ad was vivid or rich?

06:41 Everybody agrees that it was richer than the other.

06:41 Participant 3, Romania: There is no comparison (laugh).

06:48 Participant 6, Denmark: You also feel like maybe you want to watch it again. May be there was something you missed out there.

06:53 Moderator: Would you like to watch it again?

06:56 Participant 6, Denmark: May be yes.

07:01 Moderator: Do you think that the ad contains many details? The journey with the cookies?

07:01 Everybody agrees.

07:05 Moderator: Is it easy to imagine the ad/message now? Is it easy to recall the ad slash message after having seen it?

07:14 Participant 4, Lithuania: You are just immersed yourself.

07:21 Participant 2, Philippines: This one was a bit longer so then you have more time to remember it.

07:22 Participant 8, Bulgaria: Yes, I also imagine when the door is opening, I also felt like cookies are getting into the package and are ready to be shipped (laugh).

07:38 Participant 1, Hungary: I do remember what was there.

- **ENJOYMENT**

07:46 Moderator: About enjoyment. Do you think the ad was clever and entertaining?

07:50 Everybody agrees.

07:52 Moderator: Why was it entertaining?

07:52 Participant 2, Philippines: Because you get into it.

07:58 What specifically?

07:58 Participant 2, Philippines: It is inviting you. You just see some things and it makes you see more.

08:08 Participant 1, Hungary: Because it is fast and dynamic and new things happen.

08:14 Participant 2, Philippines: Also, because all colours.

08:14 Participant 4, Lithuania: And also, because you move with the stream and you feel like you are a part of the ad.

08:19 Moderator: Do you feel like you are a part of the process?

08:27 Participant 2, Philippines: Yes, and somehow, I asked myself, am I a cookie or Oreo? Where am I?

08:32 Participant 3, Romania: I felt like a part of the journey. You definitely feel like a part of the process. You get more attached to the product.

08:40 Participant 6, Denmark: Yes.

08:41 Participant 5, Syria: But I think also the music, it helps a lot this time. It was a nice music.

08:49 Moderator: Do you think music was better than the other one?



08:51 Everybody agrees.

08:53 Participant 6, Denmark: It was scenic to all effects and all.

08:56 Moderator: Did you feel like in the fairy-tale.

09:00 Everybody agrees.

09:00 Participant 1, Hungary: I felt like I am a kid again.

09:04 Moderator: I assume it wasn't childish.

09:10 Participant 7, Peru: I think it is like Charlie and the chocolate factory.

09:15 Participant 1, Hungary: It felt like a game. You are playing PlayStation.

09:19 Participant 2, Philippines: And in this Oreo world.

09:25 Moderator: So, does it pick you up? Does it improve your mood? And why? Because of what?

09:34 Participant 4, Lithuania: Because my sense was engaged I think. I was all in fully immersed into the ad. And it is memorable. And because of the novelty effect.

09:55 Participant 8, Bulgaria: I think modern television and other advertising has let us to the point when you see something sweet and chocolate. It just brings you to the state of mind when you are just feeling better. There was a plenty of chocolate there (laugh).

10:14 Participant 2, Philippines: Only for chocolate lovers.

10:17 Participant 1, Hungary: It reminds you of your childhood so it cheers you up a little bit.

- **NOVELTY EFFECT**

10:23 Moderator: We all agree that the commercial was new, unique and different, right?

10:33 Everybody agrees.

10:33 Moderator: Was something special about this ad Participant 8, Bulgaria (this Participant 8, Bulgaria is interested in VR in general).

10:35 Participant 8, Bulgaria: As you said, it is not something new for me. But if you are watching that if somebody just comes to this VR experience, that definitely leaves a good first impression.

10:55 Participant 2, Philippines: It wasn't that new for me but the idea itself is colourful and everything. I use this VR too and I have other things.

11:05 Participant 8, Bulgaria: I think what was missing was engagement. Because you just felt you are alone on the boat and what VR is good that it makes you feel better. You were asking also these questions. So, if they made for example an animated chocolate cookie that's opening the door for you. That would also bring a little bit closer to the full experience.

- **CYBERSICKNESS**

11:30 Moderator: That was also novelty which may play a quite important role. Then I would like to ask you. This is my problem personally when I watch any VR video, I feel sick - seasickness or motion sickness. I would like to ask you. To what degree did you experience nausea* while watching the ad?

**nausea a sensation of unease and discomfort in the upper stomach with an involuntary urge to vomit.*

12:10 Participant 6, Denmark: Not this time but before with VR, I have. I mean games and stuff. For example, when you are playing driving games and you are crashing.



12:19 Participant 2, Philippines: Yes, too much movements.

12:19 Moderator: So, anybody?

12:21 Everybody agrees that nobody feels any potential dizziness or nausea. It was too short for them.

12:27 Moderator: The length of the video and moving effects also play an important role if you feel sick or not. So again, didn't you feel any seasickness?

12:32 Everybody says no.

12:35 Participant 4, Lithuania: I am a very sensitive person to motion sickness, seasickness and all that but this time, nothing.

12:45 Moderator: Was it pleasant and smooth for you?

12:45 Participant 4, Lithuania: Yes, it was.

- **PERCEIVED PRODUCT KNOWLEDGE**

12:47 Moderator: Do you feel knowledgeable about the product shown in the advertising? Perceived product knowledge – not the brand of the message. Explain that you want them to evaluate if the ad presents the product attributes effectively.

13:12 Participant 7, Peru: Not really. I guess so we weren't thinking in 100% about the new flavour. I didn't notice that. I just noticed that it is like a good campaign for Oreo but not necessarily about the new product so I didn't get the message.

13:29 Participant8: It also felt just like branding. I mean branding of the company not the new flavour.

13:36 Everybody agrees.

13:39 Participant 4, Lithuania: I agree with the boys.

13:41 Moderator: So, it wasn't like that you would specifically say: hey this is a new product and I understood that they have a new flavour. Is it more like an experience?

13:50 Everybody agrees.

13:50 Participant 6, Denmark: But may be the message has drawn the whole experience.

13:53 Participant 2, Philippines: I think so too.

13:57 Moderator: So did you learn something from the commercial, you haven't heard about this product before? Are there any new things?

14:06 Participant 5, Syria: I think I saw it in yellow.

14:13 Participant 7, Peru: They have yellow cookies.

14:16 Participant 5, Syria: This is my first time I saw this kind of cookie.

14:19 Participant 3, Romania: It was really that feeling wasn't white and it was brown another time coming back so. Normally, the feeling is white because it is white cream. This time was brown so maybe I started questioning what is going on.

14:33 Participant 1, Hungary: I had the same point. I saw it is brown and not white. May be is tastier I don't know. Because usually I don't like that white thing inside.

14:54 Participant 8, Bulgaria: I didn't notice that. Maybe I was looking at different point at that time.

15:01 Participant 4, Lithuania: I was so excited that didn't notice anything new about the product but I love Oreo and this commercial makes me love it even more.



- **ATTITUDE TOWARD THE AD**

15:12 Moderator: How is your attitude toward the ad?

15:23 Participant 3, Romania: I feel a bit more joyful, let's say. I think it was definitely a much better ad than the previous one so I got into it. Maybe I am more likely to try the product now if I would have clearly spotted, that's the new one. I would more likely to say right now, oh why not to try this. The commercial is good may be the product is as good as the commercial. I would go for it. As you know marketing helps to it but it depends where it is placed and if there is more commercial too.

16:00 Participant 7, Peru: I would say it is much more positive.

16:05 Moderator: And compared to the 2D ad?

16:05 Participant 7, Peru: I mean I don't think I would buy the product anymore. But I wouldn't skip the ad.

16:14 Participant 2, Philippines: It makes me Oreo more. I love the journey.

16:22 Participant 5, Syria: I like the ad not the product because I am not going to go and buy it. I don't like the black chocolate...

16:30 Participant 2, Philippines: The cookie itself?

16:30 Participant 5, Syria: Yes.

16:34 Moderator: It is about your preferences.

16:34 Participant 6, Denmark: It was positive, definitely. And I think I like Oreo more now because you kind of get an experience that a few years ago you would pay to this ad experience. No lie. I like it and I think it is a clever campaign.

16:51 Participant 8, Bulgaria: I feel indifferent. Well, I was negative from the first ad. But this ad kind of brought me to being indifferent back again (laugh). They have to do something else to bring me back to liking it.

17:12 Participant 1, Hungary: It was positive for me, but I think it is because it is my first experience with VR. I like the idea but it doesn't make me feel that I am going to buy it. I don't like it. I know that it is not a good quality or anything.

17:30 Participant 2, Philippines: But if it is free here. Will you try it?

17:39 Participant 1, Hungary: What?

17:39 Participant 2, Philippines: If it is here on the table. Will you try it?

17:38 Participant 1, Hungary: I don't know because it is very unhealthy and I know it is not good for your body. It is about my preferences.

17:49 Moderator: Then, how would you describe your feelings toward the brand now?

17:56 Participant 2, Philippines: Extremely favourable.

- **BRAND ATTITUDE**

17:56 Moderator: Did the ad improve your attitude toward the brand? Do you feel better or worse about this brand now?

18:09 Participant 3, Romania: Personally, when I think of Oreo, I think a bit of my childhood. And this colourful, let's have a journey to this wonderland, brings you back even more. I feel familiar with the brand. I feel better about it, at least in my case. I am speaking from my perspective.

18:25 Moderator: So, when you say, Participant 3, Romania, Oreo, you imagine your childhood.



18:32 Participant 3, Romania: Yes, it brings some memories back, let's say. When I think of Oreo. I think of bit my childhood. It is a small thing but maybe I will buy the product.

18:46 Moderator: What about others? Does anybody have more feelings?

18:49 Participant 7, Peru: When I compare it with the first ad, the impression I have is like they are trying a lot but I mean in a positive way though. I think maybe it improves the brand recognition.

19:08 Participant 1, Hungary: I think it is really for kids.

19:13 Participant 6, Denmark: Also, if we forget about a personal preference in cookies, or if it is healthy or not, I think everyone would pick Oreo over this one. We know that thanks to this commercial. If you are going for a cookie.. If you are going for a cookie.

19:28 Moderator: Yes, you would probably have unconsciously the brand Oreo in your mind when you go shopping.

19:36 Participant 6, Denmark: It is the best cookie commercial I have seen so. Definitely. (laugh)

19:43 Participant 3, Romania: When you are targeting VR for your customers, obviously you are trying. It is a thing of marketing definitely.

- **PURCHASE INTENTION**

19:49 Moderator: If the product were available today, how likely would you be to buy the product, based on the ad?

19:58 Participant 4, Lithuania: I want to try it. I want to try this brown filling inside. I want to try it. I am that easy.

20:08 Participant 3, Romania: If I was 4/10 before, I would go to 6/10 this time.

20:16 Participant 7, Peru: I don't feel more kind of buy Oreos. May be in VR set but not like cookies.

20:27 Moderator: What about you Participant 2, Philippines? Would you buy it?

20:28 Participant 2, Philippines: Of course, I love Oreos. There is no question. I want to buy it more now after I have seen this so. Oh, maybe if I eat it, I will go through this journey again, may be.

20:42 Participant 5, Syria: I have said if I didn't taste it before, I would buy it. But because I know the taste so no.

20:52 Participant 2, Philippines: Even the Choco? The filling this time is Choco (laugh).

20:54 Participant 5, Syria: No.

20:58 Participant 8, Bulgaria: The ad would not make you buy it. If I could order them online just to click on the button, could be, may be (laugh).

21:18 Participant 2, Philippines: Haha, you don't need to go to the store.

21:18 Participant 8, Bulgaria: Everybody has a different purchasing state. If I am just craving something sweet, not getting me out of the house and going to the store to buy it.

21:31 Moderator: So, what about you Participant 1, Hungary? I guess that you are not a big fan of cookies.

21:47 Participant 1, Hungary: No, but if I was a kid may be. Then I would ask my mom 'mom, buy me one. I want to try this'.

21:57 Moderator: Thank you. We are done with Oreo. And we will have a short break and then we will watch another ad.

2D LIPTON

- **OVERAL FEELINGS TOWARD THE AD**



00:05 Setting up.

00:45 Moderator: Overall feelings, again. What feelings do you have after this exposure (after watching this ad)?

00:54 Participant 7, Peru: I think it was more immersive but at the same time I have been in a few places in the ad, I was like oh this looks nice. I think it also looked a bit weird at parts.

01:17 Participant 3, Romania: It is trying to somehow impose your subconsciousness you are going to have an journey if you are trying their tea. You can have this journey from your home just buying our product. Just taste it, you are going to feel like being in India, for example like the colours.

01:34 Moderator: What about your feelings then?

01:34 Participant 3, Romania: It was a good ad, but I don't think I got into it.

01:42 Moderator: What about others?

01:46 Participant 2, Philippines: I really don't really feel anything. Maybe I was just interested like what is it going there. May be because also with the background you know. I was trying to listen to it. Colours are nice all these little things in the tea but I was not like really convince. I was just a little entertained but not really fully there.

02:10 Participant 5, Syria: My opinion about the ad, even though it was 2D but it was too close to be 3D (VR), but may be because of the music was 3D kind of. But I didn't get the message about Lipton. It is something weird about it. I felt inside of the pot and suddenly she is at home.

02:36 Participant 4, Lithuania: I was a bit bored to be honest. I just feel like it was stretched out I think. They could have achieved if it were shorter. And I wasn't just as engaged as they try to make me feel. Knowing the circumstances that I am purposely watching an ad and I am listening to it and I am focused, I still felt 'ah, it is a little bit too much'. I just imagine how it would affect me if I was watching it on the random video. It would be skip it.

03:11 Participant 6, Denmark: It made me feel like their tea is very natural with all things you see. You don't see unnatural colourings and all these things, that's probably there. So, it sold itself nicely to me.

03:27 Participant 8, Bulgaria: I am not the right target for the ad because I am not a tea drinker. If I would be drinking tea because of health reasons, for example, like sore throat. So, this makes me feel like I have to drink tea for religious reasons (laugh).

03:43 Moderator: That's very interesting (laugh).

03:45 Participant 8, Bulgaria: It does it the whole spiritual environment of India.

03:52 Participant 1, Hungary: I think it was a good idea to make it with the theme of travelling, of course. But I think it was too slow the ad. It could have been much faster like showing the places. And also, the music I didn't really hear, there was some music. I think it was either too silent because you are inside the tea. It was like zzz.

04:19 Other participants: Nature sound. The sound of water.

04:19 Participant 1, Hungary: There could have been Indian music. They have a nice music so.

04:26 Moderator: How well does the ad communicate the main message?

04:29 Participant 2, Philippines: I think it is directly there. And you can see all of that.

04:46 Moderator: So do you feel like the main message was received? Did you get it? Was it understood?

04:50 Participant 7, Peru: I think they are trying to sell Chai and another type of tea more easily. Because they are showing India and all the stuff.

05:02 Participant 3, Romania: I fully agree with Participant 7, Peru.

05:07 Participant 4, Lithuania: The message was pretty clear for me. And the slogan or what is called incorporated very nicely.

- **PRESENCE**

05:21 Moderator: After watching the ad, did you feel that you came back to the "real world" after a journey?



05:30 Participant 2, Philippines: I felt like I am in the room and just watching it.

05:34 Moderator: Why?

05:37 Participant 2, Philippines: I was not really engaged into it. May be less than half.

05:46 Participant 7, Peru: I felt engaged again because of the familiarity but the kind of weird shapes and components threw me off as well so I would say I was concentrated but I didn't leave the room either if it makes sense.

06:00 Participant 1, Hungary: There was no talking. I just saw the woman in front of me. I was focused on that than more than on the surroundings. I think it would be better if no one is there just you and the surroundings. I think it would be better.

06:22 Moderator: Were you a bit immersed in the ad or not?

06:25 Participant 1, Hungary: It was a little bit disturbing because of water you are in and all these ingredients flying around. I don't like it.

06:35 Moderator: Was the ad "something you saw" rather than "somewhere you visited"? For example, did you feel like you visited India or rather you think you just saw the ad?

06:47 Participant 1, Hungary: I just felt like I saw the ad. I was just watching.

06:53 Participant 2, Philippines: Just watching on the screen.

06:58 Participant 7, Peru: Ok, may be a bit different for me. I have been in India so the scene with the river was very familiar with me. I wouldn't say because of the ad itself it is more just because of my experience.

07:14 Moderator: Because you have experienced that you have been there.

07:17 Participant 3, Romania: I didn't feel like I was in India. May be just my thought went a bit there but the commercial didn't make it happen. It didn't make me feel it.

- **VIVIDNES**

07:38 Moderator: Then I will ask you, do you think that the ad was vivid like rich?

07:49 Participant 1, Hungary: Yes, it was for me.

07:51 Moderator: And why?

07:51 Participant 1, Hungary: Because of the different scenes like you are in different places in India. It was quite vivid in terms of colours which are related to India. But nothing special.

08:08 Participant 8, Bulgaria: It was fine I guess. Not my cup of tea (laugh).

08:22 Participant 4, Lithuania: Literally (laugh).

08:22 Moderator: So, it wasn't vivid for you.

08:23 Participant 8, Bulgaria: But as I said I am not a tea drinker and it doesn't make me drink tea.

08:29 Participant 6, Denmark: I feel like these sounds were awesome. Because the whole idea of being inside the cup before you went up from it. Sound changes, a lot of stuff are going on. I would say vivid.

08:51 Participant 4, Lithuania: Vivid, I agree because of a lot of colours. Sometimes it is a little weird even too much at some point. But definitely vivid and colourful.

08:59 Participant 5, Syria: To compare with other 2D ad, it was perfect.

09:09 Participant 2, Philippines: I think for me it was like a regular ad. I can't really see vivid vivid because there are other commercials with tea, not with the experience being inside the cup but these all ingredients, it is



nothing really special.

09:33 Moderator: Do you think that the ad contains many details?

09:38 Participant 2, Philippines: Yes, details and ingredients there. That was the first thing I saw.

09:43 Participant 7, Peru: I think there are good transitions even though weird, you can clearly see that they were trying to show what is inside the tea.

09:49 Everybody agrees.

09:52 Participant 8, Bulgaria: My first thought was, do you really need that much stuff to make tea? (laugh)

10:01 Participant 7, Peru: But at the same time may be that's why they drive the message home because it always brings you back to tea.

10:12 Participant 1, Hungary: I think it contains a lot of details. But I want to say something which is not connected to this question. I am going to say it in the end.

10:33 Moderator: Ok, is it easy to imagine the ad/message now? Is it easy to recall the ad slash message after having seen it?

10:37 Participant 1, Hungary: Yes, I do remember.

10:39 Moderator: What about others? Can you imagine it?

10:46 Everybody agrees.

10:46 Moderator: Why do you think you can remember it?

10:46 Participant 6, Denmark: I mean first of all it is longer compared to the ten second ad. It is a lot of easier. I mean they are showing the tea also a lot more times.

11:04 Participant 3, Romania: Even though I didn't feel fully engaged with the commercial and their product, but still the images, the scenes were memorable at least for me.

11:18 Participant 5, Syria: In my opinion, if there are people inside the ad, maybe you can remember much better because you can be connected with them and things they have. For example, in Oreo there are no people so you cannot remember what is going on.

11:37 Participant 4, Lithuania: It is memorable because it was so exotic in a way because of East vibes and almost spirituality incorporated. So, yes, I remember.

11:48 Participant 6, Denmark: It stands out from a normal ad like David Beckham and the boxers. Those I don't look at but this is a lot of different so it makes me remember it.

12:00 Participant 8, Bulgaria: I also don't look at David Beckham (laugh).

- **ENJOYMENT**

12:08 Moderator: Do you think the ad was clever and entertaining? And why?

12:14 Participant 8, Bulgaria: I felt the net club was out of place in the end.

12:20 Participant 1, Hungary: I think it was nice but they could have made more like the situation when you are drinking the tea in India how it is looking like with other people around you. How do they do it? Was there a ceremony or ritual? How did they drink tea? Much more related to the tea. This is more like a travel ad, you go to India visiting places and stuff like that.

12:51 Moderator: What about others? Was it entertaining or clever?



12:51 Participant 7, Peru: Not really clever. I mean it didn't bring anything new. I think it could have been shorter and a way better.

13:01 Participant 5, Syria: I like sounds of the water.

13:07 Participant 2, Philippines: Yes, that's the positive thing about it but the end when the woman is drinking the tea. I said myself, ok that's it?!

13:12 Participant 1, Hungary: Yes, it was really disappointing.

13:13 Participant 2, Philippines: Oh, you expect something more.

13:18 Participant 1, Hungary: Plus, in India, they are not drinking this kind of tea in teabag so we know that Lipton is kind of like a cheap brand. Really disappointing.

13:29 Participant 3, Romania: Maybe it is just me but I found it a bit clever because you have all these busy days, if you have a cup of Lipton tea, you can just escape from it.

13:37 Participant 6, Denmark: Yes.

13:37 Participant 2, Philippines: That's their point over there, right.

13:38 Participant 3, Romania: That's how I felt about it.

13:44 Moderator: Was it actually catchy? Does it improve your mood?

13:48 Participant 2, Philippines: Yes, when you are like seeing all this Chai tea moving around. That was the part I enjoyed. After that the ad was like ok, that's it.

14:00 Participant 1, Hungary: They could have differed the tea back itself like with other colours more like Indian style, some graphics. Because they just show the yellow tea, right which is basic. It was nothing different in the end.

14:16 Everybody agrees.

14:16 Moderator: So, did you enjoy it? Was is your impression? Did you have a better mood afterwards?

14:26 Participant 1, Hungary: Not specifically.

14:33 Moderator: What about you Participant 8, Bulgaria? I know you are not a tea drinker (laugh).

14:37 Participant 8, Bulgaria: Out of curiosity if I was watching the ad. Yes, there was plenty to entertain you, right.

14:48 Participant 2, Philippines: So, you would skype it.

14:48 Participant 8, Bulgaria: No, I wouldn't. Because you can't really tell what is about from the beginning, you know in the end that it is tea. It might as well have been anything else from travelling.

15:01 Moderator: It doesn't you what is about in the beginning.

15:05 Participant 2, Philippines: Yes, that's why you are a little bit disappointed because you are wondering aa.

15:08 Participant 8, Bulgaria: If it has started with the tea, I would skip it (laugh).

- **NOVELTY EFFECT**

15:14 Moderator: This is interesting. You are just inside the teapot and you have no idea what is going on. It was already mentioned before, was the commercial new, unique, different, unusual? Somebody already mentioned that it was quite different than other ads. What about others? Did you find something interesting in it - new,



unique or the opposite way?

15:46 Participant 3, Romania: They try to sell an experience not just the tea.

15:51 Moderator: Is this a bit unique and interesting for you?

15:51 Participant 3, Romania: May be. They just try to pretend that they sell more than just their bag of tea.

16:02 Participant 2, Philippines: My experience because of the end of the ad when she was drinking the tea. It reminds of the Philippines when these commercials when people drink coffee that's what I felt about it after. It is not really memorable for me. It is just a regular ad.

16:22 Participant 5, Syria: I don't think it was something special.

16:34 Participant 6, Denmark: I think it involves you more in the product because you are actually in the cup of tea. You are in this now, it is not just you are watching a flat screen...

16:46 Participant 1, Hungary: The perspective

16:46 Participant 6, Denmark: The perspective is totally different.

16:46 Participant 4, Lithuania: Like a GoPro feeling. It is different.

- **PECEIVED PRODUCT KNOWLEDGE**

16:51 Moderator: Do you feel knowledgeable about the product shown in the advertising? Do you think it was effective you know what the product is about the knowledge? How do you feel?

17:16 Participant 7, Peru: I think at the end for instance if the shot actually lingers a lot on the Chai tea box so if you go to the supermarket, it is more memorable. In that sense it was good.

17:32 Moderator: So, do you know what this product is about? It shows you what it contains these flying ingredients.

17:45 Participant 7, Peru: I mean out of what is about or you can clearly have the idea that it is coming from the natural product from India or something like that.

17:54 Moderator: What about others?

17:59 Participant 6, Denmark: They show kind of cinnamon and some nuts whatever. You got to know these ingredients a bit.

18:09 Participant 4, Lithuania: It makes look so natural like it is a very healthy product for some reason. You feel like you are going to drink a cup of India.

18:18 Participant 2, Philippines: Well, when I drink a cup of tea I always feel it is natural, it is healthy so I don't find difference for me in general.

18:30 Participant 1, Hungary: I have some preconceptions about the brand itself because it is not a high-quality brand so I don't believe that they are putting really too many ingredients in it. I don't think that they use.

18:49 Moderator: And did you get what you are going to drink when you buy this product?

18:51 Participant 1, Hungary: Yes, they want to enhance on that. They are putting so many things inside but I don't believe it is true.



19:04 Moderator: Did you learn something from this commercial that you didn't know about before (this product)?

19:11 Participant 2, Philippines: I didn't know that they have this Chai.

19:13 Participant 4, Lithuania: They do have Chai tea.

19:15 Moderator: That's what you learn.

- **ATTITUDE TOWARD THE AD**

19:25 Moderator: How is your attitude toward the ad?

19:37 Participant 2, Philippines: Mixed feelings.

19:41 Participant 8, Bulgaria: I think that they put a lot of effort in it. It was well made.

19:48 Participant 7, Peru: I think it is one of the ads you made you watch once, and then skip it next time.

19:54 Everybody agrees.

20:01 Moderator: So how was it then?

20:04 Participant 4, Lithuania: Neutral.

20:10 Participant 2, Philippines: It was not unforgettable.

20:13 Participant 6, Denmark: But it is still better than 90% to me.

20:16 Everybody agrees.

20:17 Moderator: So, it is better than other tea ads but still it is nothing like a wow effect. How would you best describe your feelings about the brand in the ad?

- **BRAND ATTITUDE**

20:39 Participant 1, Hungary: It is too pushy.

20:45 Participant 2, Philippines: I would like to try it.

20:51 Participant 3, Romania: I don't like Chai at all, it is just a nice advertisement but that's all. It stops there for me.

21:08 Participant 7, Peru: I buy quite a different brand of tea as well. Not Lipton. May be there are some bias that it is Lipton.

21:19 Participant 4, Lithuania: I kind of hated Lipton before but now I don't hate it but I also don't want to buy it. I am not going to prefer this Chai tea. But before I had some negative feelings about Lipton being cheap.

21:33 Participant 2, Philippines: When I was in the Philippines, we don't really have much preferences with teas. It is not like here and other countries. We always have this Lipton and if you go to the restaurant, it is always there. So I know this brand.

21:48 Participant 1, Hungary: You don't have a choice.

21:48 Participant 2, Philippines: Yes. And here it is cheap but in the Philippines, it is expensive. You know what I mean. Like for us it is not a really cheap brand. For us it is ok.

22:02 Moderator: And now for you? How is your attitude toward the brand after watching the ad?

22:03 Participant 2, Philippines: I know this brand. We still use it. For me this brand is good. They also have a lot flavours.

22:17 Participant 5, Syria: I like the thing with cardamom inside so that's it.



22:24 Moderator: And what about the brand? Do you prefer it?

22:23 Participant 5, Syria: I would like to try something else.

- **PURCHASE INTENTION**

22:37 Moderator: If the product were available today, how likely would you be to buy the product, based on the ad?

22:48 Participant 2, Philippines: It depends on price.

22:54 Participant 6, Denmark: I would probably choose it over the Pickwick chai tea next to it because that one I have no relation to at all. But now I have a little bit of relation to this. So, if I was looking for a Chai tea, then I would probably start with this one.

23:11 Participant 8, Bulgaria: The ad would not do anything for me. Not because of that itself. It is because I don't like the tea.

23:22 Participant 4, Lithuania: I would not buy this tea after watching the ad.

23:30 Moderator: It seems like it wasn't that convincinga for you.

23:31 Participant 4, Lithuania: No, it wasn't.

VR LIPTON

- **OVERAL FEELINGS TOWARD THE AD**

00:11 Moderator: So again, I would you to describe your overall feelings toward the ad. What is your overall feelings? Was it better than the 2D?

00:23 Participant 2, Philippines: It was much better

00:23 Everybody agrees.

00:24 Participant 3, Romania: I feel more connected. I feel like I am there. It si because of virtual reality obviously. But I feel more connected with their product because of the VR experience.

00:37 Participant 7, Peru: I think that the weird things in 2D were kind of taking care of when you actually watch it in VR. It was a lot better.

00:48 Participant 2, Philippines: I like these feelings what you get from VR and from this ad compared to the other one. I am more engaged in this one and I just would like to be there with these Chai things. And when I was looking around I wanted to see details. I just kept looking at them and I forgot about the tea in the end and it is Lipton (laugh). Something in India, right.

01:16 Participant 5, Syria: It didn't affect me that much because I feel like kind of the same with 2D and I lost the point about the tea because I was focusing on her kitchen (laugh). I didn't see the tea (more laugh)

01:37 Moderator: May be because you were in the tea pot, you know (laugh).

01:40 Participant 4, Lithuania: All things which didn't make sense in 2D really were coming along very nicely in VR experience. I prefer this one a way more than 2D.

01:59 Participant 6, Denmark: I like the 2D version a lot but this one it just delivered even better and experiences are much bigger. It is the same but it enhanced a lot.



02:10 Participant 8, Bulgaria: At this time, I knew that it is about tea because you could actually understand that you are in the tea pot. So, from that point on my total perception would change, I would not watch it till the end.

02:21 Moderator: You wouldn't watch it so your feelings were again indifferent?

02:25 Participant 8, Bulgaria: This time I knew what is about from the beginning.

02:30 Moderator: And then you stopped being interested in.

02:30 Participant 8, Bulgaria: Yes.

02:31 Participant 1, Hungary: I like it more because you feel much more in water. You feel more engaged. But because of the brand, nothing special (laugh). It is about Lipton.

02:51 Participant 2, Philippines: But if you didn't know this brand that it wasn't Lipton, would you even consider it?

02:56 Participant 1, Hungary: Yes, I would. If it was may be another brand.

03:00 Moderator: That's a very interesting point that if it was another brand.

03:02 Participant 1, Hungary: Because I have these preconceptions.

03:02 Moderator: We are drinking now Pukka tea, it is quite a good tea. Would you consider to buy it?

03:15 Participant 1, Hungary: Yes, I would consider it.

03:16 Moderator: How well does the ad communicate the main message? Was it similar to 2D, or was the message clearer?

03:21 Participant 2, Philippines: Yes, it is more alive in VR this one.

03:31 Participant 7, Peru: I have mixed feelings about it. Because even though you are more aware that you are in the cup of tea, in the end, it is Chai. You actually need to go and look for it. So, it is not directly on the way, it is not like spoon-fat. If you are advertising Chai, it might be completely forgotten in the end if you are not looking for it.

03:56 Moderator: So, wasn't it that clear for you?

03:56 Participant 7, Peru: It is clear but not about the specific product that they try to get.

04:02 Moderator: Even though with India and everything.

04:02 Participant 7, Peru: No.

04:04 Participant 3, Romania: The message was definitely better. Better received by me the message in VR. As Participant 2, Philippines said. It was more alive.

- **PRESENCE**

04:19 Moderator: After watching the ad, did you feel that you came back to the "real world" after a journey? And why? Why does it make you feel like that?

04:32 Participant 2, Philippines: It is always the same feeling when you are using this VR. You want to escape the reality to just stay there. You are looking at these colours and natural music.



04:44 Moderator: So even though the ad was the same, do you still feel like that you were immersed in it.

04:50 Participant 2, Philippines: Yes, more connected to this one.

04:53 Moderator: And you had the freedom to look around.

04:55 Participant 2, Philippines: You can focus on things you want. In 2D it is very limited.

05:01 Moderator: They just show you what they want.

05:03 Participant 2, Philippines: And sometimes you can't see these tiny details on the side but this ad I missed this one and I want to see this one.

05:08 Moderator: So, you could be more focused on something you want. So, did you feel being there in this ad?

05:16 Everybody agrees.

05:18 Participant 1, Hungary: Yes, you have more control over the environment and what you want to see.

05:23 Moderator: So, compared with 2D, you just didn't feel like watching it on the screen?

05:24 Everybody agrees that no.

05:32 Moderator: While you were watching the ad, your body was in the room, but was your mind inside the world created by Lipton?

05:46 Participant 8, Bulgaria: In the general sense of VR, it is supposed to put you inside, right. The whole idea being inside the cup made unrealistic for me. Of course, I knew that they weren't inside the cup while they were filming it, of course. But it didn't get me the actual feeling of realness. If they got rid of the cup and I was just there observing the whole scenes, yes then it could be.

06:13 Moderator: So, you didn't feel this kind of strong presence.

06:13 Participant 8, Bulgaria: No, I didn't.

06:15 Moderator: Ok, some people say that they feel like being in the cup.

06:24 Participant 3, Romania: Definitely it is not reality but it is a step forward for advertisement. It is a way closer to reality than 2D.

07:01 Participant 4, Lithuania: Yes, I was sold even with the cup idea and being in the cup, it didn't really put me off like I am definitely in the ad or something. But I really bought their idea and I was in the moment, in the ad.

07:16 Participant 2, Philippines: I agree with Participant 4, Lithuania. You just forget the whole thing and just be there.

07:29 Moderator: While you were watching the ad, was the ad "something you saw" rather than "somewhere you visited"?

07:40 Participant 2, Philippines: I feel like I am there. Nobody can see me. I can see them. That's like the thing you can get from VR.

07:51 Participant 1, Hungary: Yes, a little bit. But I told you that if they made it in better quality like HQ, it would be better.



07:59 Participant 2, Philippines: Yes, it is the problem with VR, right. You can see these pixels. How do you call? It is very obvious.

08:06 Participant 1, Hungary: But it is possible to make it like that.

08:09 Everybody discusses about pixels.

08:12 Participant 2, Philippines: Pixels that's the thing with VR.

08:16 Participant 8, Bulgaria: They have it but the file is a way big file size.

08:20 Moderator: Do you then think that the quality of the video a bit influences your perception?

08:25 Participant 8, Bulgaria: Definitely at this one.

- **VIVIDNES**

08:31 Moderator: Do you think that the ad was vivid when you compare it with 2D?

08:37 Everybody agrees.

08:39 Moderator: And why? Why do you think it was vivid now than 2D?

08:48 Participant 4, Lithuania: May be because the sounds make more sense when you are having a VR experience, you are just surrounded by it and you can really be in it and relive it.

09:00 Participant 2, Philippines: Yes, for me it is like the quality of colours is not the same when you look at 2D.

09:11 Moderator: So, the colour is different.

09:12 Participant 7, Peru: I agree with the sound once you are in the contact that you are being in the cup, it is kind of make a lot more sense.

09:19 Participant 2, Philippines: So, all together with the sound and colour.

09:23 Participant 3, Romania: I think it was more vivid because of the VR experience. That's what makes the whole difference for me.

09:35 Moderator: Do you have a feeling that the ad contains many details?

09:47 Participant 6, Denmark: It has the taste and ingredients and origins this kind of tea. So definitely details.

09:54 Moderator: And did you feel that these details were clearer in VR than 2D?

10:01 Participant 6, Denmark: I don't think so.

10:04 Moderator: Was it the on the same level?

10:08 Participant 6, Denmark: I think I caught all the same details I think.

10:11 Participant 3, Romania: For me it felt different. I like all those lemons and cinnamons. They seem more real going in front of you.

10:19 Majority agrees.



10:19 Participant 1, Hungary: I think it was closer.

10:19 Participant 3, Romania: Yes, exactly.

10:22 Participant 1, Hungary: Because when you watch it on the screen, it is far.

10:22 Participant 2, Philippines: It is closer and more specific. You can really see what you want to see.

10:29 Moderator: So, did you notice it even more?

10:34 Participant 8, Bulgaria: Yes, it was a lot richer. For example, I noticed that there was a motorbike next to the elephant and but I didn't notice it in 2D. In 2D I thought that the last scene was the club (laugh). The colour festival. It was richer.

10:51 Participant 7, Peru: One of the things which actually took away from me on VR experience is when you are looking somewhere else then it seems like it is very focused on one point. If you get distracted you may lose on those details.

11:08 Moderator: Yes, that might be true. Is it easy to imagine the ad/message now? Is it easy to recall the ad slash message after having seen it?

11:16 Everybody agrees.

11:19 Moderator: And why was it memorable? In what sense? Because was it like because of presence?

11:27 Participant 1, Hungary: I paid a bit more attention because of closeness.

• ENJOYMENT

11:34 Moderator: Do you think the ad was clever and entertaining compared to 2D?

11:48 Participant 2, Philippines: Yes, it is more appealing or clever of course compared to 2D.

11:52 Moderator: And why?

11:52 Participant 2, Philippines: Because you can see all these details and you are in there.

12:00 Participant 3, Romania: The message is sent better in VR rather than in 2D. You comprehend it a lot better.

12:10 Participant 1, Hungary: You want to discover more when you are in VR. When you just see in on the screen, it seems to be a bit slower. You just want to make it fast. But in VR it is very nice to see everything around.

12:22 Moderator: So, what about the time, did you feel that it was also too long this ad?

12:28 Participant 2, Philippines: No because you enjoy it actually so you forget about everything around and you don't care. I just want to be there.

12:34 Participant 4, Lithuania: 2D was too long and now VR experience is like wow. Not enough almost.

12:43 Participant 6, Denmark: But I don't think that it should be much longer too.

12:47 Everybody agrees (a lot of noise).

12:48 Participant 6, Denmark: But I think it is a good length.

12:53 Participant 5, Syria: I think it was good.

12:56 Moderator: Was it too long?



13:01 Participant 5, Syria: No, it was good. I think that 2D was not perfect like VR when I compare that.

13:09 Participant 8, Bulgaria: In terms of length, I have one point to say, if you are just browsing YouTube laying on your bed or walking around the room with your VR headset on, do you really have time to watch ads in VR? As you said, these VR headsets are not very comfortable, right. Also, these are not very convenient. So, you are watching something for 15 minutes, and now you have to watch an ad for around 1 minute? With VR which is not very convenient on my head, I don't really get it. In terms of length, it should be a way lower, a way lower.

13:49 Moderator: And when you watch the ad, did you feel that it was too long?

13:52 Participant 8, Bulgaria: As I said in terms of circumstances. If I just sit down and watch the ad, it is fine. Was I watching for an hour and now I have to watch this ad, it is too long.

14:06 Moderator: Was the commercial catching –does it make you feel better or calmer? It was a bit flowing in the tea pot. In which words would you describe this ad?

14:22 Participant 4, Lithuania: It was very relaxing in a way like almost meditation towards. If you are meditating and being in a present moment and it was very spiritual because it is in India, tea and calmness. And a water sound.

14:43 Participant 6, Denmark: And when water sounds suddenly are gone because you are up from the tea and it is just silent and her reading the book and it gives the experience of having tea. It is what is like, memories and familiarity.

14:58 Moderator: Would you think that it was actually catchy?

15:01 Everybody say no. It was not catchy for them.

15:03 Participant 6, Denmark: No not catchy.

- **NOVELTY EFFECT**

15:03 Moderator: Was the commercial new, unique, different, unusual?

15:15 Participant 3, Romania: I think it is the first commercial in VR I see for tea. It could be unique for this.

15:24 Moderator: So, was it something related to novelty? May be if you see another VR about tea. It wouldn't be that unique.

15:32 Participant 3, Romania: Yes, yes.. If it wouldn't have been VR, maybe I would not be so excited about it. Definitely VR experience makes it worth. I would watch it in VR even though it is a tea brand which I don't even like. I would watch it.

16:00 Moderator: What about you Participant 1, Hungary?

16:13 Participant 1, Hungary: This is my first time as well to use VR.

16:20 Moderator: Are you then excited about newness of the technology?

16:21 Participant 1, Hungary: Yes, definitely.

- **CYBERSICKNESS**

16:23 Moderator: Again, motion sickness, does anybody feel anything? Does anybody feel sick?

16:31 Everybody says no.

- **PERCEIVED PRODUCT KNOWLEDGE**



16:36 Moderator: Do you think that these product attributes were communicated effectively? Do you know what is this product about?

16:57 Participant 2, Philippines: Yes, it makes more sense in VR than in 2D.

17:00 Moderator: Do you feel that you get more information about this product?

17:00 Participant 2, Philippines: Yes, definitely. With VR, it is always more interesting. I feel like I know more from VR compared with 2D

17:12 Participant 4, Lithuania: I don't feel like I have learnt anything more but some points were enhanced. But definitely the connection to the product is much stronger, having this experience than watching it in 2D.

17:26 Participant 5, Syria: I felt the same way in 2D because I was focusing on same things like in 2D.

17:34 Participant 1, Hungary: I think they definitely gave some value and experience for customers but not anything specific about the product. They introduce the new product that they are on a new line but not anything specific.

17:55 Participant 7, Peru: I think I have mentioned this earlier but like again I felt that after watching the ad, I was more aware of the brand itself but like in the last scene they are like putting a product in front of you but I was looking at the kitchen (laugh). So, may be the product itself it is not as clear but the brand is clear.

- **BRAND ATTITUDE**

18:23 Moderator: So the brand experience is stronger. What about your attitude toward the brand? How do you feel? How would you best describe your feelings about the brand in the ad?

18:43 Participant 7, Peru: I would say if they are putting the money on ads like this may be the product is better now. I would give a chance.

18:51 Moderator: What about Participant 3, Romania? Would you give it a chance even though you are not a tea drinker?

18:53 Participant 3, Romania: No, that's the juice advertised as tea (laugh). No, I would not give a chance to be honest. I don't like it. I simply don't like it. I don't like tea as a Chai flavour. Definitely not.

19:11 Participant 4, Lithuania: I am more positive toward Lipton than I was. And I was pretty negative.

19:19 Participant 6, Denmark: They definitely show that they are also up-to-date with the world. They are using this new technology. Probably this tea is also adapted so tea drinking 2017 (laugh).

19:33 Participant 8, Bulgaria: People actually put so much effort in something like this, obviously they have something to offer. May be really good.

19:51 Participant 5, Syria: An ad usually doesn't have an effect on me so I don't feel like if they have a perfect ad then that means that they have a perfect product. But it was good.

20:04 Participant 3, Romania: It doesn't affect you but what about your subconscious?

20:08 Participant 5, Syria: It doesn't affect me like I will go and buy it because I have watched the ad. But maybe I would like the ad.

20:15 Moderator: That's interesting about the ad. Maybe you sometimes buy something but you don't connect why you buy it. It is subconsciously in a consumer's mind. It is always interesting to explore this area.



What about you Participant 2, Philippines? How is your brand attitude towards Lipton?

20:35 Participant 2, Philippines: No, because I keep thinking about the colour of the box. It is like in my head. I haven't tried this Chai because I always like this the flavour lemon and strawberry. So, may be if I see in in the store and it is on the sale, I would try it.

20:51 Moderator: And what about the brand Lipton?

20:51 Participant 2, Philippines: Yes, Lipton because I can remember the box now. It connects the colour with tea when you are in the cup.

21:03 Participant 1, Hungary: I don't think it is really because they don't use anything graphically beautiful on the box. So, if they put some Indian features from the ad to the packing. Then may be would be interesting. But now the tea box is too simple. They just write Chai on it. But not graphically, it is not nice.

21:32 Moderator: So, you don't like the package which makes the brand still like a cheap brand?

21:35 Participant 1, Hungary: Exactly.

- **ATTITUDE TOWARD THE AD**

21:37 Moderator: And how is your actually attitude towards the ad?

21:45 Participant 7, Peru: It is positive.

21:48 Participant 6, Denmark: It is not one of these annoying ads that they are very recognisable but very not liked. But this one is nice and calming.

21:58 Participant 2, Philippines: It keeps you this feeling that they are not forcing you to try this product. It is like may be.

22:04 Participant 6, Denmark: Yes, this is us.

22:06 Participant 2, Philippines: They are all about how you make you feel. They don't really try hard to convince you. I cannot explain it but it is something in you feel like oh, this is relaxing.

22:23 Participant 6, Denmark: Trustworthy.

22:23 Participant 2, Philippines: Yes.

22:25 Moderator: It is not like that they push you like this is the best product ever.

22:29 Participant 2, Philippines: They are not bragging about it. You just try it for yourself.

22:31 Participant 3, Romania: It was definitely positive for me. They are selling you a cup of India. That's the only idea I would buy from them not tea.

- **PURCHASE INTENTION**

22:50 Moderator: If the product were available today, how likely would you be to buy the product, based on the ad?

23:00 Participant 4, Lithuania: Buy may be. I can't tell that strongly if I would really make this deliberate choice to buy it but try? Yes, I am more curious about this product after watching this product.

23:10 Participant 2, Philippines: If it were here in front of me, I would try it.

23:15 Participant 1, Hungary: If the package were nice, I would try it (laugh).



23:24 Participant 8, Bulgaria: I am not still convinced. If I had a need of Chai, now on top of my mind I would say Lipton has Chai tea.

23:38 Participant 5, Syria: No, I wouldn't buy it.

23:44 Participant 2, Philippines: Do you like tea, Participant 5, Syria?

23:43 Participant 5, Syria: Not that much.

Appendix 4: Transcription of the focus group interview (own composition)