

# THE SCIENCE OF STORYTELLING

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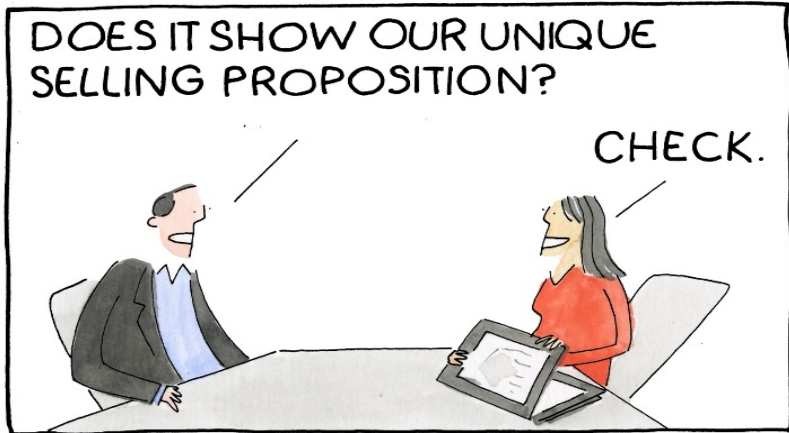


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GAME CHANGERS







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# MATH MEN ARE The New MAD MEN





“

# SCIENCE

*...the state of knowing  
...as distinguished  
from ignorance or  
misunderstanding.*

”

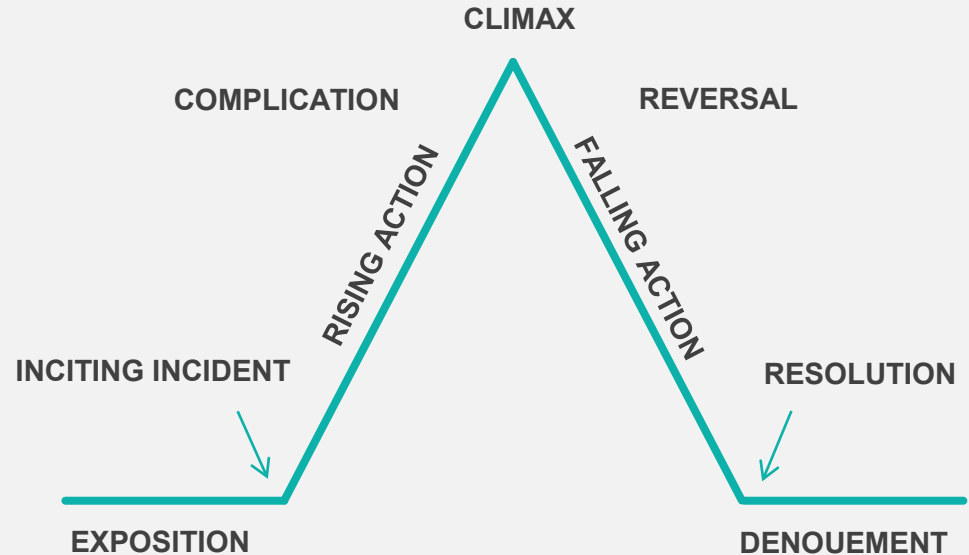
## ARISTOTLE, IN “POETICS”

*“These principles being established, let us now discuss the proper structure of the Plot, since this is the first and most important thing in Tragedy.*

*Now, according to our definition Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end...*

*A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.”*

## FREYTAG PYRAMID



# DOES “STORY” DRIVE EFFECTIVENESS?

## RESEARCH QUESTION 1

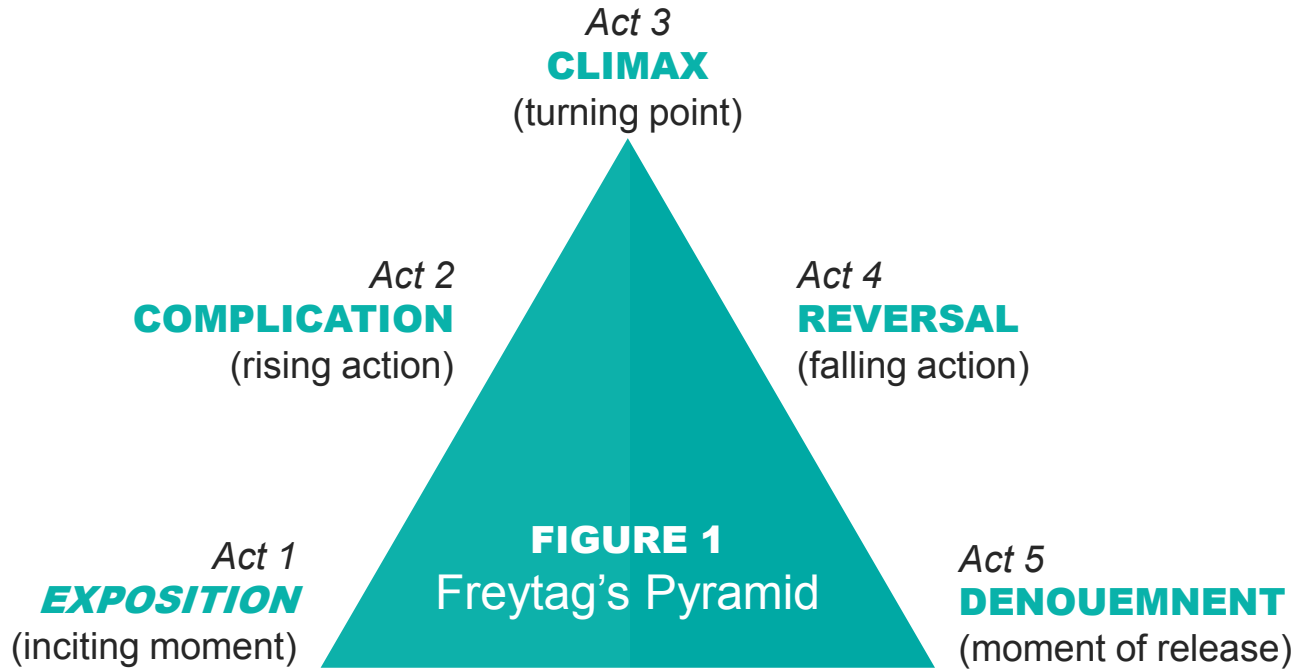
*Do Super Bowl commercials that follow the full five-act dramatic form have significantly higher consumer ratings than those that do not follow the full five-act form?*

## RESEARCH QUESTION 2

*Is there an additive effect of the number of individual acts in a commercial on the consumer poll ratings?*

***Keith A. Quesenberry and Michael K. Coolsen,***  
Journal of Marketing Theory and Practice, Fall 2014

# STORY STRUCTURE IS WELL ESTABLISHED.





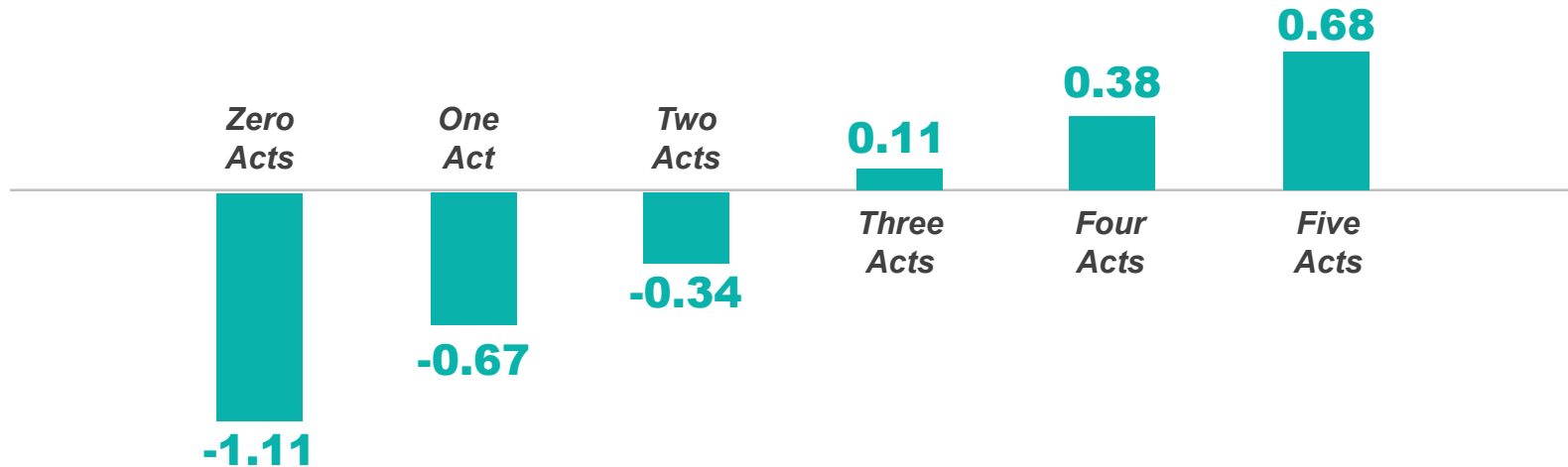
# DOES “STORY” DRIVE EFFECTIVENESS?

*Aggregate Measure of Mean Ad Favorability Rating Was Significantly Higher in Ads with Full Five-Act Form Compared with Ads Without a Full Five-Act Form*



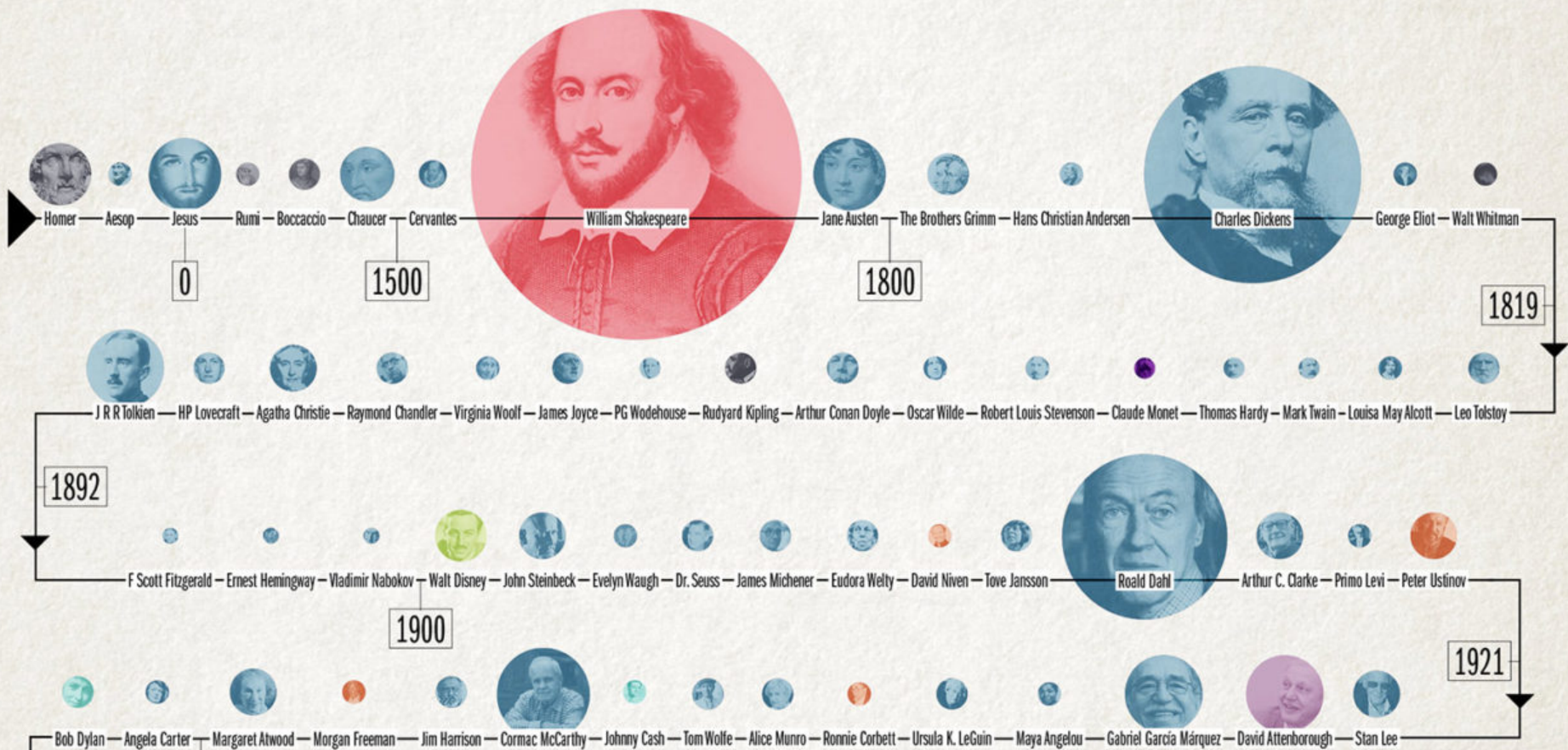
# DOES “STORY” DRIVE EFFECTIVENESS?

*Aggregate Measure of Mean Ad Favorability Rating Increased as the Number of Acts Present in the Ad Increased*



# WORLD'S GREATEST STORYTELLERS

— RACONTEUR —



# Paul J. Zak

Professor of Economic Sciences, Psychology & Management  
Director, Center for Neuroeconomics Studies

Paul J. Zak discovered neurologic mechanisms that enable cooperation and trust, and these mechanisms have been used by the World Bank to stimulate prosperity in developing countries and by businesses to enhance economic performance. Zak is a professor of economic sciences, psychology, and management in Claremont Graduate University's Division of Politics & Economics.

Zak was one of the first scientists to integrate neuroscience and economics into a new discipline: neuroeconomics. His research has identified the brain processes that support such virtuous behaviors as trustworthiness, generosity, and sacrifice, as well as those whose absence leads to evil, vice, and conflict. He uses these results to increase flourishing by individuals, organizations, and societies.

After receiving his BA in Mathematics and Economics from San Diego State University, Zak completed his doctorate in Economics at the University of Pennsylvania. Zak has taught at Caltech, Arizona State University, UC Riverside, and USC Law. At CGU, Zak directs the Center for Neuroeconomics Studies in addition to his teaching roles.

Zak's newest book, *Trust Factor: The Science of Creating High Performance Companies* (January 2017), applies neuroscience to organizational culture to demonstrate that high trust improves the triple bottom line and it explores ways in which managers can create and sustain a culture of trust. His book *The Moral Molecule: The Source of Love and Prosperity* was published in 2012 by Dutton, a member of the Penguin Group. The book received much attention for its approach to understanding such human qualities as empathy, happiness, and the kindness of strangers.

Zak delivered a TED Talk titled "Trust, Morality—and Oxytocin?" in 2011 that has been viewed more than 1.4 million times. His work has made substantial impact on our understanding interpersonal trust, economic growth, oxytocin, empathy, and virtuous behaviors. His works have been cited over 10,000 times.

[SELECTED WORKS](#) [CLASSES](#)



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DEGREES  
PhD, Economics, University of Pennsylvania  
BA, Math and Economics, San Diego State University

RESEARCH INTERESTS  
Neuroeconomics, Neuroscience of narratives, Neuromanagement



# CODE FRAMEWORK: **NARRATIVE STRUCTURE AND COMPLETENESS**

## 1 - **EXPOSITION**

The stage is set by introducing the hero and the initial circumstances.

## 2 - **RISING ACTION**

A complication is introduced, prompting a response from the hero.

## 3 - **CLIMAX**

The hero confronts the complication and identifies a solution.

## 4 - **FALLING ACTION**

The solution is applied, as the hero moves towards an improved state.

## 5 - **RESOLUTION**

The story ends by demonstrating the hero's improved state of being.

# CODE FRAMEWORK: NARRATIVE PROGRESSION

## 1 - LINEAR

The story is told conventionally; the complication is followed by the solution.

## 2 - REVERSE

The solution is presented first, followed by the reason one is needed.

## 3 - DISORDERED

The 'acts' do not develop in a clearly linear fashion.

## 4 - COMPILED

Distinct vignettes come together to build a complete story.

# CODE FRAMEWORK: DRAMATIC FORM

0 - NONE

Some ads have too few acts to even hint at a complete story.

1 - OVERCOMING THE MONSTER

The hero overcomes adversity and saves the day.

2 - RAGS TO RICHES

The hero wins, loses, and wins back success.

3 - THE QUEST

The hero embarks on a journey to accomplish a goal.

4 - VOYAGE AND RETURN

The hero embarks on a journey and returns with wisdom.

5 - COMEDY

Chaos and uncertainty are overcome, and the world is set right.

6 - TRAGEDY

The hero's flaws lead to an irredeemable demise.

7 - REBIRTH

The hero's circumstances force a change of being, for the better.



# CODE FRAMEWORK: AUDIENCE INTEGRATION

## 1 - AUDIENCE

Consumers solve the problem, usually by using the product or service.

## 2 - OTHER

The audience sees themselves in an inspirational hero.

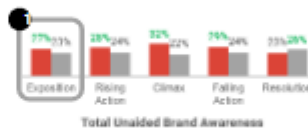
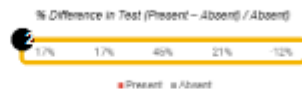
## 3 - BRAND

The brand is the hero, solving the problem through its efforts.

## Steps In Analysis Process

- The first step in this analysis was to plot *absolute scores* for funnel metric scores based on the presence or absence of different elements of storytelling techniques (see No. 1 below). This was done separately among the test (left) and control (right) groups.
- The percent differences between present and absent were calculated and charted above the absolute scores on the same charts (No. 2).
- In the final comparison table (No. 3), those same percent differences from step two were reported for test groups alongside the control groups.

**Narrative Structure Difference in Test Results – Brand Awareness**



**Narrative Structure Difference in Control Results – Brand Awareness**



**Differences Introduced By Presence vs. Absence of Elements of Narrative Structure**

	Difference in Test Groups					Difference in Control Groups				
	Exposition	Rising Action	Climax	Falling Action	Resolution	Exposition	Rising Action	Climax	Falling Action	Resolution
TOT Brand Awareness	6%	22%	31%	12%	-11%	-11%	2%	13%	2%	-4%
Unaided Brand Awareness	17%	1%	40%	21%	-12%	-21%	-6%	6%	2%	-47%
Aided Awareness	4%	1%	14%	10%	1%	-1%	3%	8%	11%	-4%
TOT Ad Recall	11%	11%	22%	2%	2%	-22%	22%	6%	2%	-60%
Unaided Ad Recall	13%	10%	23%	10%	-2%	-17%	20%	-17%	-17%	-37%
Aided Ad Recall	2%	-2%	2%	-2%	-2%	6%	14%	6%	2%	-22%
Consideration	-2%	-12%	-4%	-4%	-23%	-8%	36%	27%	16%	-25%
Favorability	23%	-18%	2%	2%	-14%	-12%	22%	14%	14%	-25%
Purchase Intent	23%	-18%	-1%	4%	2%	-2%	22%	-2%	42%	31%

Legend: Upper Funnel (red), Lower Funnel (grey)

# RESULTS.

*The results were inconclusive, likely for two reasons:*

**01.**

*Complexity of  
creative tested.*

**02.**

*Sensitivity of  
effectiveness measures.*

# WHAT WE ARE DOING NEXT.

In our next look at this, we will simplify the creative that we assess (:30 TVC), while we add complexity to the effectiveness measures.

SURVEY	FACIAL CODING	NEURO
RBR (Retained Branded Recognition)	Second by second trace	Attention
RBR PAR (Predicted Average Result)	Comparison to Norms	Emotional Engagement
PPS (Purchase Probability Score)	Total Engagement	Eye-tracking heatmaps
CEI (Copy Effect Index)	Happy	Comparison to Norms
BRI (Brand Relationship Index)	Surprise	
Retransmission	Negative (Sad, confusion, Scared, Disgust)	
Purchase Intent/Purchase Frequency		
DRB (Difference, Relevance, Believability)		
Likeability		
Personal Resonance		
Performance		
Closeness		
Brand Ratings		
Product Ratings		
Likes		
Dislikes		



# WHAT SHOULD WE BE DOING?

*How are you thinking about story science in your advertising?*

A hand holding a smartphone in a bokeh background of colorful lights.

# THANK YOU!

**PETER MINNIUM**

President, Ipsos, US

*@peterminnium*

GAME CHANGERS

