Effective Storytelling in a Fashion-based Crowdfunding Campaign: The Impact of Narrative Temporality, Narrative Appeal, and Mental Simulation on Crowd-funder Engagement

by

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Abstract

The entrepreneurial world has witnessed a revolutionary shift from conventional seed funding solutions, such as angel investors, venture capitalists, and governmental funds, to crowdfunding. Although crowdfunding platforms are influential in introducing investors/crowd-funders to fashion entrepreneurs' stories, most narratives fail to effectively tell a story that brings their ideas to life. To contribute to the research deficiencies in reward-based fashion crowdfunding (RBFC), this study sought to find the effects of narrative temporality and narrative appeal on crowd-funders' backing intention, electronic word-of-mouth (e-WOM), and co-creation through the mediation of narrative transportation. This study also investigates how mental simulation moderates the effects of narrative appeal on crowd-funders' backing intention, e-WOM, and co-creation. A comprehensive literature review and thematic analyses were conducted to explore the campaign structure and narrative strategy used in existing crowdfunding campaigns (i.e., reward-based fashion crowdfunding campaigns from Kickstarter and Indiegogo) and to generate the initial list of narrative statements for stimuli. Following thematic analysis, two pretest surveys were conducted to finalize the experimental stimuli.

This study utilized an experimental method to investigate how different narrative antecedents addressed in RBFC campaigns simulate the engagement of crowd-funders via narrative transportation. Study 1 aimed to investigate the effects of narrative temporality (result in progress vs. ongoing journey vs. control) on crowd-funders' engagement including backing intention, e-WOM, and co-creation, while examining the mediating role of narrative transportation. Study 2 employed a between-subject 3 (narrative appeal: informational vs. transformational vs. control) × 2 (mental simulation: process vs. outcome) factorial online

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experiment. Study 2 investigated the effects of narrative appeal (informational, transformational, and control) on backing intention, e-WOM, and co-creation, along with the mediating role of narrative transportation and the moderating role of mental simulation (process vs. outcomes). For the pretests and main studies, U.S. adult consumers were recruited from Amazon MTurk Centiment respectively.

In study 1, the results of the univariate analysis of variance (ANOVA) and follow-up post-hoc tests for each narrative temporality clarified the rationale behind the comparative impact of various narrative strategies. For RIP, the effects of narrative temporality toward the crowd-funders' backing intention and e-WOM were higher than OJ and control. The outcome of the mediation analysis showed that narrative transportation acted as a mediator in the interaction between narrative temporality and each crowdfunding engagement variable. Study 2 showed that informational appeal evoked a higher intention to back and share the information electronically; however, transformational appeal evoked a higher intention of co-creation. The mediation model demonstrated that narrative transportation mediated the relationship between narrative appeal in crowdfunding campaigns and crowd-funders' tendency of backing, e-WOM, and co-creation. The moderation of mental simulation was only significant for e-WOM, not for backing intention and co-creation. The potential applications of this research include the assessment of consumer perception and mapping for an appropriate RBFC storytelling strategy along with an integrative research model.

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CHAPTER I. INTRODUCTION

Background

Monica and Nandita worked for Samhati, a US-based non-profit organization operated by Bangladeshi-American women that initiated a collaborative art and story project highlighting the achievement of literacy by women of Katakhali, Bangladesh, an island community. They chose the Sari, regular clothing worn by Bangladeshi women, as a storytelling canvas illustrated using different colors and printing techniques. The storytelling included community education related to climate change and monitoring of sea-level rise to support informed decision-making with respect to adaptation and relocation. Because the project, *Her Words: Storytelling with Saris* required funding, Monica and Nandita initiated a campaign on Kickstarter, a crowdfunding platform, to pitch their idea and raise funds. Their project sentiment undoubtedly resonated with many people who appreciated women's empowerment and innovative ideas; their initial goal of $10,000 was surpassed with a total of $11,501 in pledges, representing 137 supporters!

Syeda Chowdhury, a former banker who was part of the corporate world for 10 years, quit her job one morning and began her dream project, 'Nakshi', a subscription box service providing handmade craft products. She planned to provide boxes full of hand-curated items such as candle holders, jewelry, handmade home décor, weavers, potters, and artisans to US-based consumers. In search of potential backers and consumers, she launched her campaign on Kickstarter and offered six types of rewards for potential backers. The 60-day-long campaign was unsuccessful, with only seven backers and total pledges of only $376 compared to an anticipated pledge of $5,000.

In both cases, entrepreneurs tried to employ innovative ideas through campaigns. Why was a corporate-trained, experienced, and educated woman able to grab the attention of so many

people? Campaign stories are more than a combination of text, images, or videos, and a majority of entrepreneurs never understand the art of telling effective stories to bring their ideas to life. Effective storytelling on crowdfunding platforms can perform magic in engaging people toward entrepreneurs' dream projects.

Over the last decade, the entrepreneurial world has witnessed a revolutionary shift from conventional seed-funding solutions (e.g., angel investors, venture capitalists, and governmental funding) toward online crowdfunding solutions (e, g., reward crowdfunding, lending, and equity crowdfunding (Manning & Bejarano, 2017). In general, crowdfunding can be defined as an entrepreneurial initiative for collecting financial resources from diverse investors, backers, or contributors, either through donation or in exchange for some form of reward, equity, and/or voting rights (Frydrych et al., 2016; Rose et al., 2021). The proliferation of information technology has accelerated the development of innovative funding models by allowing entrepreneurs or initiators to reach many netizens through mobile devices, particularly smartphones (Frydrych et al., 2016). Crowdfunding not only facilitates profit-based ventures such as small businesses, start-ups, and business expansion but also supports non-profit endeavors such as art projects and charitable efforts looking to reach a global audience (Bigcommerce essentials, n.d.). The crowdfunding market is projected to grow to $300 billion by 2030, ten times higher than in 2015 when it stood at $34.4 billion (Salman, 2016; Shepherd, 2020).

The transition from complex funding channels (e.g., angel investors) to publicly accessible channels (e.g., crowdfunding) has enabled many individual entrepreneurs or entrepreneurial teams to reach large numbers of investors, usually known as crowd-funders (Wang & Yang, 2019). The US government has enacted crowdfunding regulations to permit

companies, including start-ups, to raise money from crowd-funders in return for equity or other benefits (Kim, 2018; Mollick, 2014). In 2012, President Obama signed federal crowdfunding rules falling under the Jumpstart Our Business Startups (JOBS) Act, enabling early-stage start-ups to raise funds from unaccredited investors (Farrell & Hedges, 2012).

Crowdfunding can be categorized into four models based on the incentives crowd-funders/investors be offered in return for their contributions/investments: 1) donation, 2) lending, 3) equity, and 4) reward (see Figure 1.1) (Kim, 2018). With the donation model of crowdfunding, crowd-funders donate money to a charitable, social, or environmental cause expecting no return except recognition (Rijanto, 2018). With the reward-based model, crowd-funders receive a reward in the form of pre-retail product access, limited-edition products, or price coupons in return for their financial contribution, but they receive no interest or share in business earnings (Cappa et al., 2021). In equity-based crowdfunding, crowd-funders receive a stake in the company through a shareholding contract or a revenue-sharing scheme (De Buysere et al., 2012; Reichenbach & Walther, 2021). Finally, in lending-based crowdfunding, also known as peer-to-peer lending, crowd-funders' money is returned with interest over a specified period (Lam & Law, 2016). Both investment amount and return-on-investment (ROI) tend to be higher in the equity and lending model than in the reward model (Rijanto, 2018). Crowdfunding generally involves three parties: 1) project campaigner or entrepreneur, 2) platformer, and 3) crowd-funders or investors (Agrawal et al., 2014).

Figure 1.1

Crowdfunding Models
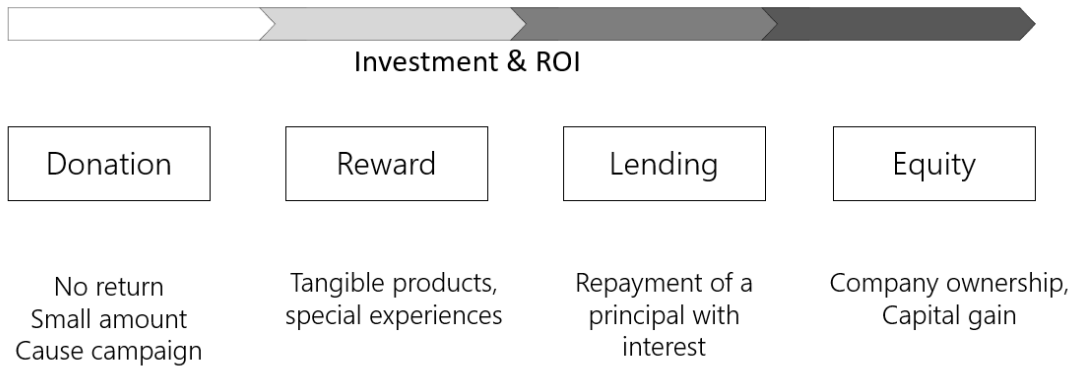
Similar to other crowdfunding models, in a reward model, three principal actors are involved including creators (e.g., entrepreneurs), online platforms (e.g., Kickstarter and Indiegogo), and crowd-funders or backers (e.g., potential consumers) (Agrawal et al., 2014). The terms *crowd-funders* and *backers* will be used synonymously in this study (see Figure 1.2). Crowdfunding has become particularly popular with entrepreneurs who want to practice their unique ideas without relying on conventional monetary sources such as venture capitalists or financial intermediaries (Liang et al., 2020). Therefore, many contemporary creative projects promoting new products/ideas follow the reward model of crowdfunding (Ryu et al., 2020). In a reward model, creators or entrepreneurs use crowdfunding platforms to inform stakeholders about their mission, vision, and/or timeline (Rose et al., 2021). Crowd-funders might receive a newly developed product or service within a promised delivery timeline as a reward if they contribute financially to a promoted campaign (Rose et al., 2021). Such crowd-funders may take a proactive role in selecting campaigns that interest them and provide financial support for their products, services, or ideas (Ordanini et al., 2011). Crowdfunding platforms support project initiators in receiving financial support from platform users, and they also provide links to social

networks that help entrepreneurs engage netizens in making financial contributions through a common payment gateway (Rose et al., 2021). For example, beginning in 2016, BauBax, an enterprise that manufactures a versatile all-in-one travel jacket, created a buzz on social media by running several successful crowdfunding campaigns (Heaslip, 2019). Their first two campaigns on Kickstarter and Indiegogo raised respective funding amounts of $9.2 million and $2.3 million (Heaslip, 2019).

Figure 1.2

Reward Model of Crowdfunding
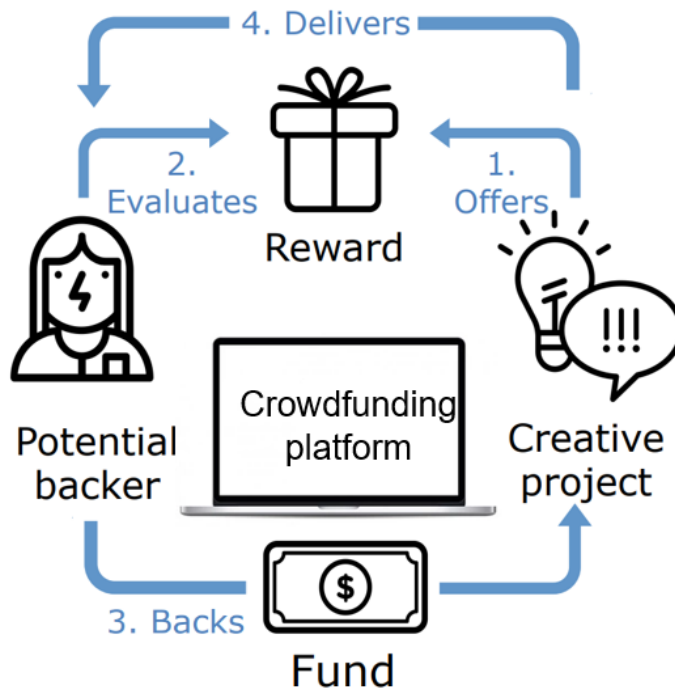
Some fashion start-ups have grown quickly using reward-based fashion crowdfunding (RBFC) (Kim, 2018), with consumers playing the investor role of funding new campaigns (Ordanini, 2009). Although many consumers may take proactive roles as crowd-funders in selecting new fashion projects on crowdfunding platforms and providing financial support for products, services, and ideas (Ordanini et al., 2011), the fashion category lags behind other

project categories (e.g., technology). Because many fashion consumers are increasingly

concerned with clothing-industry ethical and environmental issues, including waste management,

lack of recycling, child labor, and cheap labor in sourcing countries (Phau et al., 2015), it is not

surprising that fashion-oriented crowdfunding ventures raised only $59 million before 2015,

while technology-based projects raised $297 million on Kickstarter alone (Sherman, 2015).

Although crowdfunding platforms are influential in introducing crowd-

funders/consumers to fashion entrepreneurs' stories, most narratives fail to tell a story that

effectively brings their ideas to life. In designing effective campaigns, entrepreneurs face

countless challenges, including making appropriate narrative appeals, varying project timelines,

and presenting product features that can result in tangible differences in their product ideas

(Milde & Yawson, 2017). To begin with, because campaign initiators must justify their effort in

achieving the maximum response from potential investors on crowdfunding platforms (Milde &

Yawson, 2017), it is necessary to understand the precise antecedents and consequences of

successful crowdfunding campaigns before formulating RBFC strategies.

Problem Statement

Campaign storytelling generally includes describing an appropriate sequence of prior

events, current status, and future product impact, as well as making use of attractive plots,

effective characterization, logical flow, and emotions (Dush, 2017; Guo & Saxton, 2018). While

research on crowdfunding campaigns has focused chiefly on message cues, visuals in rhetoric,

cause integration (e.g., social, environmental), and campaign-narrative length (Allison et al.,

2017; Anglin et al., 2018; Oh et al., 2020), it remains unknown why successful RBFC campaign

storytelling attracts some audiences and not others, or how to best present the project's goals on

a crowdfunding platform. Therefore, it is important to understand the underlying mechanisms as

to why some RBFC narratives are more effective than others in attracting crowd-funders, this study focuses on entrepreneurial narratives as an effective precursor of crowdfunding performance.

There is sparse existing literature on applications of varied narrative strategies in RBFC crowdfunding. To fill this gap and obtain a better understanding of entrepreneurial narratives as drivers, this study investigates various narrative aspects that have an impact on crowdfunding success. This study focuses on two narrative antecedents: narrative temporality and narrative appeal. Narrative temporality refers to narrative features within a campaign that conveys a project timeline with stages of product development (Escalas, 1998; Manning & Bejarano, 2017). Manning and Bejarano (2017) described narrative temporality in crowdfunding campaigns in two ways: either through the advanced stage of product development (i.e., results-in-progress, RIP) or by addressing the entrepreneur's journey driven by innovative ideas (i.e., ongoing journey narrative, OJ). In combination with narrative temporality, a campaign's narrative could employ distinct informational and transformational appeals (Deng et al., 2022; Escalas, 1998). An informational appeal conveys factual assertions about a proposed product, whereas a transformational appeal conveys an emotional message aligned with crowd-funder interests regarding product development (Deng et al., 2022; Escalas, 1998). Few previous studies have investigated the different levels of narrative antecedents needed for effective crowdfunding storytelling.

In general, entrepreneurs assess the success of a campaign narrative using simple measures derived from secondary datasets such as amounts pledged by crowd-funders, crowd-funder count, and goal/pledged amount ratios, although these may be insufficient for measuring the true success of a campaign. Financial contributions from crowd-funders do not necessarily

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guarantee the long-term success of any campaign. Although a campaign narrative may not convince all audiences to financially support a given project, it might still persuade them to participate in crowdfunding campaigns at various levels, such as sharing campaigns on social media and providing feedback on product ideas. This study focuses on measuring crowdfunding success by designing reliable indicators of crowd-funder engagement rather than using conventional measures.

Reward-based crowdfunding platforms (RCPs) such as Kickstarter and Indiegogo, offer spaces for entrepreneurs to produce limited online content through which they can describe a project's sourcing locations, proposed products, and upcoming brands (Rose et al., 2021). RCPs also allow entrepreneurs to connect with social media (Sahaym et al., 2021; Tuten & Solomon, 2013), and social communities, such as Facebook, Twitter, and Instagram, providing opportunities for users to share crowdfunding ideas with audiences and help entrepreneurs collect funds through a common payment gateway (Sahaym et al., 2021). Because the emergence of social media has directed entrepreneur-investor interactions on RCPs in a new direction. It is necessary to redefine entrepreneur-investor interactions to capture the whole crowdfunding scenario. The level of crowd-funder engagement varies considerably, as somewhat inadequately addressed in the existing literature; making it necessary to explore different types of audience engagement and compare the effectiveness of different campaign narratives in achieving effective engagement levels.

Entrepreneurs often try to attract potential crowd-funders by displaying a product concept rather than a tangible product. Because products promoted in RBFC campaigns may be under development or at a conceptual stage (Stanko & Henard, 2017), potential backers may need to make financing decisions without having firsthand experience with the actual product (Rose et

al., 2021). In such cases, backers often try to develop a mental image of the product based on textual and/or visual information from campaign pages (Rose et al., 2021). However, when crowd-funders process mental stimuli, the value of their analyses may be reduced or misdirected due to variations in their absorption of information (Hinyard & Kreuter, 2007). Mental stimulation is a state that integrates previous emotional and rational experiences into a story, and it often allows for more effective responses and fewer critical considerations (Escalas, 2004). Although campaign managers need to understand how financial decisions and crowdfunding campaign performance are influenced by mental simulation, there has been little research into which types of narrative antecedents and mental simulation contribute most to helping RBFC campaigns. This study searched the interdisciplinary campaign literature and found that, while entrepreneurial and management scholars have begun to identify various elements associated with successful campaigns, little research has considered mental simulation achieved through RBFC campaigns (Lindenmeier et al., 2017).

Purpose of the Study

Because the present literature offers only a limited understanding of RBFC campaigns (Green et al., 2019), this study aimed to explore the narrative antecedents (i.e., narrative temporality and narrative appeal) and corresponding crowd-funders engagement intent (i.e., backing intention, e-WOM, and co-creation). The study began by focusing on narrative temporality (RIP vs. OJ) in the RBFC context. Then, it explored the interaction effects between narrative appeal (informational vs. transformational) and mental stimulation (process vs. outcomes) on crowd-funders' engagement. The extended transportation-imagery model [ETIM] (Van Laer et al., 2013) and the construal level theory [CLT] (Trope et al., 2007) together provided a theoretical background for explaining how campaign antecedents are processed and

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evaluated by crowd-funders. Specifically, ETIM explains how various narrative formats can immerse prospective investors into a storyline and influence their behavioral intention (Green & Brock, 2002; Mazzocco et al., 2010). In this study, the mediation effect of narrative transportation on relationships between each of the narrative antecedents (i.e., narrative temporality and narrative appeal) and crowd-funders engagement was tested accordingly. CLT explains why mental representations of campaign products might vary between a high construal level or a low construal level, depending on perceived psychological distance. Therefore, this study aimed to examine the effects of narrative antecedents and mental simulation in RBFC on crowd-funder engagement through narrative transportation. This purpose was met by addressing the following specific objectives:

(1) To explore the narrative antecedents of crowdfunding campaigns in an RBFC context.

(2) To examine the effects of narrative temporality (RIP vs. OJ vs. no temporality[control]) on the crowd-funders' backing intention, electronic word-of-mouth (e-WOM), and co-creation within an RBFC campaign.

(3) To examine the effects of narrative appeal (informational vs. transformational vs. no appeal) on crowd-funders' backing intention, e-WOM, and co-creation within an RBFC campaign.

(4) To investigate how narrative transportation mediates the relationship between narrative antecedents (i.e., narrative temporality and narrative appeal) and the engagement of crowd-funders (backing intention, e-WOM, and co-creation).

(5) To determine how mental stimulation moderates the effects of narrative appeal on crowd-funders' backing intention, e-WOM, and co-creation.

Definitions of Key Terms

Backing intention: The degree to which an individual crowd-funder formulates plans to support

a campaign financially on a crowdfunding platform in return for some reward(s) or

benefit(s) (Hausenblas et al., 1997).

Co-creation: The form of engagement with a campaign on a crowdfunding platform in which a

crowd-funder interacts with entrepreneurs using comments, questions, and/or joining a

virtual community (Lipusch et al., 2020; Stanko & Henard, 2016).

Crowd-funder intention to engage: The participation intent of any crowd-funder or potential

consumer in a campaign on a crowdfunding platform through project backing, electronic

word-of-mouth, and co-creation (Hausenblas et al., 1997).

Electronic word-of-mouth (e-WOM): A form of crowdfunding engagement in which potential,

actual, or former crowd-funders offer positive or negative opinions about product ideas

and/or entrepreneurs via a wide range of channels, including crowdfunding platforms,

blogs, emails, social media, review websites, and discussion forums (Chu & Kim, 2011).

Informational narrative appeal (or informational appeal): Statements inserted into a narrative

in a crowdfunding campaign designed to resonate with potential crowd-funders by

describing functional or fact-based features of the product or process (Da Cruz, 2018).

Mental simulation: a process of creating a simulated mental state that integrates previous

emotional and rational experiences into a story, thus allowing crowd-funders to make

more effective responses and fewer critical considerations toward crowdfunding

campaigns (Escalas, 2004; Guo & Saxton, 2018).

Narrative appeal: A campaign narrative or communication strategy through which

entrepreneurs portray their claims of significant advancement intended to influence

crowd-funder interests in a product or whole project (Escalas, 1998).

Narrative temporality: A campaign narrative strategy used to illustrate the project timeline

and/or product development stages to crowd-funders (Escalas, 1998; Manning &

Bejarano, 2017).

Narrative transportation: An integrative process of mental systems, including attention,

imagery, and feelings, that leads to persuasion through reducing the number of negative

cognitive responses, enhancing experience realism, and stimulating strong affective

responses (Escalas, 2007; Green, 2004).

Ongoing journey narrative (**OJ**): A narrative's temporal features that illustrate campaign

initiatives by describing an entrepreneurial journey driven by innovative ideas rather than

describing the product's development stage (Cappa et al., 2021; Robiady et al., 2021).

Reward-based fashion crowdfunding (**RBFC**): A crowdfunding model on fashion products in

which investors receive a reward in the form of pre-retail products, limited-edition

products, or price coupons in return for a contribution, but without achieving any interest

or share in business earnings (Cappa et al., 2021).

Result-in-progress narrative (**RIP**): The narrative temporal feature that focuses on the

advanced stage of product development rather than the product ideation stage (Cappa et

al., 2021; Manning & Bejarano, 2017).

Transformational narrative appeal (or transformational appeal): Statements inserted into a

crowdfunding-campaign narrative designed to resonate or appeal to crowd-funders by

describing experiential or hedonic product features (Escalas, 1998).

CHAPTER II. REVIEW OF LITERATURE

This chapter begins with a general overview of crowdfunding, fashion-based entrepreneurship, and campaign narratives. Subsequently, it introduces an integrated research framework (see Fig. 2.1) based on two established theoretical frameworks and relevant literature. The next section describes the hypotheses development with corresponding literature support.

Crowdfunding and Contemporary Practices

In recent years, crowdfunding has become an accessible option for entrepreneurs seeking external funding (Chan et al., 2021; Frydrych et al., 2014). Crowdfunding has been proven to be a popular approach for executing ideas without relying on conventional monetary resources including venture capitalists and financial intermediaries (Liang et al., 2020). The proliferation of information technologies has allowed entrepreneurs to extract business resources (e.g., financial investment) from interested stakeholders through widely distributed online platforms (Lagazio & Querci, 2018). For example, online crowdfunding platforms not only help in gathering financial resources for a business but can also provide opportunities for engaging a large number of social network users (Yang et al., 2020). Crowdfunding platforms provide opportunities for entrepreneurs to present their project campaigns to many prospective investors in exchange for early access to products or equity; thus, helping to form a consumer base (Zeoli, 2015).

Entrepreneurs have primarily used crowdfunding platforms to support projects' initial activities including manufacturing of the first batch of products, purchase of equipment for initial setup, distribution of a product prototype, or human resources recruitment (Murphy, 2017). Although individual crowdfunding campaigns may limit entrepreneurs to certain groups of crowd-funders, investors, or backers with small contributions, still entrepreneurs can build

legitimacy in the market for their upcoming products/services (Mollick, 2014). Afterward, some entrepreneurs make bold steps toward business extension by seeking more sizeable investments from traditional sources (e.g., angel investors) (Mollick, 2014). Among the four crowdfunding types, this study emphasized the reward-based model in which potential crowd-funders or backers can contribute to a project in exchange for a fixed reward rather than for financial incentive or repayment (Bi et al., 2017). Such rewards generally fall into one of four types: 1) pre-selling of products under development (e.g., providing early product copies to crowd-funders/backers), 2) unique types of collaboration (e.g., revealing the backer as a hero in a video game or comic), 3) creative experiences (e.g., sharing lunch with entrepreneurs), and 4) innovative mementos (e.g., pictures sent from a documentary's real locations) (Kuppuswamy & Bayus, 2018).

Reward-based Fashion Crowdfunding

Seasonal trends in the fashion and apparel industry often result in short product life cycles and consequently, they can lead to higher inventory-management costs (Christopher et al., 2004). For creative fashion designers and entrepreneurs, crowdfunding can offer an advantageous business framework insofar as it can minimize problems associated with chronic inventory problems and reduction in marketing expenditures for new companies (Mehtälä et al., 2016). Kickstarter Stats shows that of the 488,811 projects launched via Kickstarter before 2020, 31,838 were dedicated to the fashion category, a considerably lower number than for other categories (Cumming et al., 2020).

Vattøy and Vindheim (2016) identified a few financial barriers to fashion-based start-ups or entrepreneurship in a traditional setting. It is necessary for fashion entrepreneurs to take the full burden of business investment for product design, sampling, manufacturing, and selling to

target customers (Vattøy & Vindheim, 2016). Reward-based crowdfunding has completely transformed the process of initial business investment (Cumming et al., 2020). Besides this, crowdfunding models simultaneously support business ideation and investment collection, thereby accelerating growth in small fashion businesses at the expense of big-brand monopolies (Dahl et al., 2015). According to Pedersen and Netter (2015), RBFC provides entrepreneurs with advantages of establishing niche markets and extending timelines for product commercialization. RBFC also enables fashion-enthusiast crowd-funders to access pre-launched products (Ko & Ko, 2021; Lee & Kwon, 2020). Although the use of RBFC poses concerns with respect to the intellectual property (IP) of a design or product, designers may possess IP rights identifying them as product owners (Gontcharova, 2013). Despite crowdfunding opportunities, many innovative products/services fail to obtain support because of ineffective storytelling.

Campaign Narrative

Crowdfunding platforms allow entrepreneurs to narrate their journey experiences in the form of online pitches (e.g., campaigns) that include persuasive strategies to engage potential crowd-funders (Girimaji & Rahman, 2019). Such crowdfunding campaigns may feature several content types for a worldwide audience, including promotional videos, product images, technical specifications, and narratives (Cudmore & Slattery, 2019). A well-crafted campaign narrative can connect entrepreneurs' journeys to crowd-funders demands through interesting plots, logical flow, and emotions (Dush, 2017; Guo & Saxton, 2018). However, several questions found in the existing literature still need to be answered to define a well-crafted RBFC narrative. Why are dual-processing models of persuasion not an exact fit for crowdfunding persuasion? What psychological mechanisms are present in the narrative transportation process? How have they

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been explored in the RBFC context? The following sections describe a few narrative-driven

models that will ultimately aid in hypothesis formulation.

<div align="center">**Theoretical Background and Research Framework**</div>

Although crowdfunding platforms offer entrepreneurs innovative features for presenting

their ideas, there is more to an effective campaign than text, images, or videos. Faced with an

abundance of digital content, crowdfunding audiences often find it hard to initiate information

processing through critical thinking (Ko & Ko, 2021). They may prefer to use a self-centered and

emotionally influenced paradigm of decision-making (Mazzocco et al., 2010). Since the 1980s,

business communication literature has expressed preferences for analytic elaboration and dual-

persuasion models. These theoretical models often incorporate pre-classification of information

sources through perceptual, cognitive, and affective components, resulting in persuasion

(Chaiken, 1980; Petty et al., 1983). Recent progress in digital media-based communication calls

for a more narrative-driven approach (Mazzocco et al., 2010).

In a reward-based crowdfunding campaign, entrepreneurs move forward with a product

idea, either under development or at the conceptual stage, and use narratives to portray project

goals, business journeys, product designs, and timelines (Stanko & Henard, 2017). A narrative

with a project idea can represent an effective communication style for influencing crowd-funders

beliefs and attitudes (Shen et al., 2015). However, dual-persuasion models do not have enough

solutions on how to convincingly connect audiences with the crowdfunding campaign content

(Mazzocco et al., 2010).

Therefore, the study searched for a theory to explain crowd-funders' narrative persuasion

through reduced cognitive elaboration. Green and Brock's (2002) transportation-imagery model

(TIM) shows how narrative transportation leads to a narrative persuasion of an audience through

<div align="center">16</div>

reduced cognitive responses, the reality of experiences, and strong affective responses. Narrative transportation improves the perceived realism of story-related events independent of the narrative's factual status, thus offering a useful explanation for crowdfunding environments (Green & Brock, 2000; Nielsen & Escalas, 2010).

Even though TIM (Green & Brock, 2002) has demonstrated the cognitive and emotional mechanisms of narrative persuasion, further research into the key antecedents and consequences of narrative transportation is still needed. The extended transportation-imagery model (ETIM) by Van Laer et al. (2013) explored several narrative antecedents including identifiable characters, imaginable plots, and verisimilitude, along with the consequences that induce cognitive responses, beliefs, attitudes, and intentions. The imaginable plot is a crucial antecedent in ETIM, illustrating a story's structures that link the temporal sequence of events to the characters in a described setting (Escalas, 1998). ETIM's *imaginable plot* construct explains how different narrative antecedents immerse individuals into a storyline and alter attitudes and behavior (Green & Brock, 2002; Mazzocco et al., 2010). Following the principles of ETIM, transportation through specific antecedents (i.e., campaign narrative) leads to consequences (i.e., crowd-funded engagement) accompanied by a reduced cognitive response, increased experiential characteristics, and strong affective responses (Van Laer et al., 2013). The study uses ETIM as a theoretical background while explaining how narrative temporality and narrative appeal are processed through narrative transportation toward crowd-funder engagement, including backing intention, e-WOM, and co-creation.

Although narrative or story-based arguments can lead to emotive persuasion without rigorous examination, incorporating mental simulation helps connect analytical processing to effective story-receiver persuasion (Escalas, 2004). In general, crowdfunding platforms allow

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entrepreneurs to retain campaign accessibility in return for financial contributions over a given

period (e.g., 30 days), so the temporal frame remains an important parameter for crowd-funders

(Rose et al., 2021). Although mental simulation can effectively insert product features or logical

outcomes of experiencing a product within a campaign narrative that orients crowd-funders'

mental states toward time-sensitive rewards (Escalas, 2004; Guo & Saxton, 2018), previous

research has not considered incorporating mental simulation into the crowdfunding context that

could have a differential effect on an individual's persuasion outcomes (Escalas, 2004). This

study investigated how the entrepreneurial narrative simulated by different mental

representations can drive individual crowd-funders to engage with the campaign.

To develop a better understanding of the congruency of narrative antecedents and mental

simulation, construal level theory (CLT) was used as another theoretical framework in this study.

CLT explains the relationship between psychological distance, as perceived by individuals, with

levels of abstraction (Trope et al., 2007). According to CLT, psychological distance is described

as the perceived distance between an individual and a target object (Trope et al., 2007). The

greater the psychological distances, including temporal (distant future vs. near future), social

(other people vs. oneself), spatial (remote vs. close place), and hypothetical distance (uncertain

vs. certain), the greater the abstraction an individual may find in the stimuli (Trope et al., 2007).

Hypothetical distance (uncertain vs. certain) or hypotheticality was crucial in the context of

RBFC in this study.

In a crowdfunding campaign, the narrative of product development often evokes

hypotheticality (Manning & Bejarano, 2017; Murray et al., 2020). While some entrepreneurs

seek funds for completing the manufacturing process by portraying complete product

development, others seek funds for completing the remaining steps of the development process

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and launching their campaigns, while still conceptualizing their product and/or developing a prototype (Stanko & Henard, 2017). This study considered narrative temporality in two dimensions: RIP and OJ. A narrative portrays the entrepreneurs' continuing journey more hypothetically than the specific product development stage; as a result, crowd-funders possibly perceive the product as psychologically more distant (Trope & Liberman, 2010). When a campaign describes the ongoing journey during which product development is in the early stage, potential crowd-funders are likely to feel some uncertainty about the utility of the product (Rose et al., 2021), whereas a narrative portraying advanced product stages (e.g., product prototypes with color and sizes) may seem psychologically less distant (Trope & Liberman, 2010).

In addition to its four psychological distance parameters, CLT has been widely described in psychology literature as emphasizing a mental representation of desirability and feasibility (Delieva & Eom, 2019). This study investigated how psychological distance related to mental representations evoked by campaign-related stimuli might vary in crowd-funders' minds. According to CLT, individuals perceive a difference between desirability and feasibility when considering goal-directed activities. In general, individuals focus on 'why' reasoning for any intended activity in the case of desirability, while they focus on 'how' reasoning for the same action in the case of feasibility (Trope & Liberman, 2010). The psychological distance between an activity and its desirability or feasibility has a significant impact on how people think about that activity. In general, when the psychological distance is large, people create a more abstract and higher-level representation of a stimulus (Trope et al., 2007). On the other hand, when psychological distance is small, they are more likely to develop a concrete and lower-level picture of the stimulus that includes detailed and context-dependent information (Trope & Liberman, 2010).

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The extent to which crowd-funders focus on desirability vs feasibility-related issues while evaluating a product described in a crowdfunding campaign may be influenced by the psychological distance they feel between themselves and the product (Trope & Liberman, 2010). When an entrepreneurial narrative depicts the emotional journey associated with a product's conceptual stage, potential backers are more likely to focus more on the desirability (e.g., outcomes of the product) features of the product (Rose et al., 2021). Conversely, when the entrepreneurial narrative depicts the more factual status of the journey at the product's advanced stage, backers are more likely to focus on the feasibility (e.g., the process of using the product) features of the product (Rose et al., 2021).

There have been few investigations in seeking links between narrative antecedents and crowd-funders' engagement. To address this issue, this study explored narratives used on crowdfunding platforms to engage individual crowd-funders with the business concept. In addition, the current study explored contemporary literature to explain how crowd-funders' exposure to narrative temporality (RIP vs. OJ), and narrative appeal (informational vs. transformational) influence their engagement including backing intention, e-WOM, and co-creation. Mental simulation and narrative transportation, two under-studied constructs in the RBFC context, were investigated through a literature review (Rose et al., 2021). Together, ETIM (Green & Brock, 2000) and CLT (Trope et al., 2007) provided a baseline to assess the influence of different narrative antecedents on crowd-funder persuasion in RBFC. Based on this review of the above theories, along with identified constructs, this study proposed the research model shown in Figure 2.1.

Figure 2.1

Integrated Research Framework
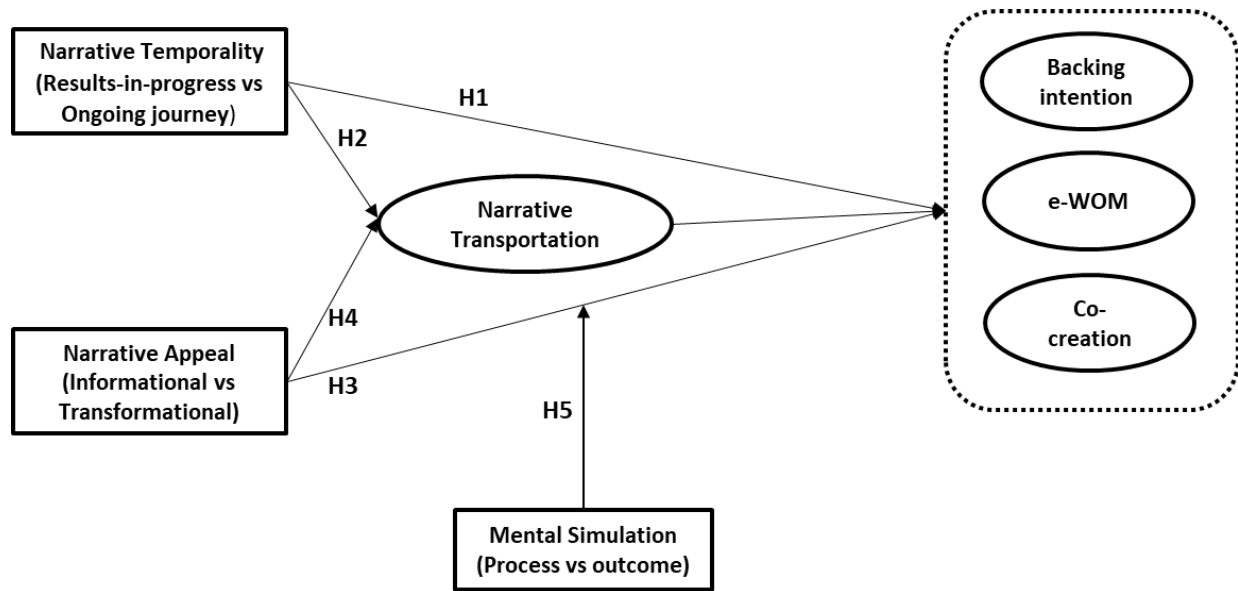
Hypotheses Development

Crowdfunder Engagement

Entrepreneurs have for some time been utilizing crowdfunding campaigns as internet-based pitches to galvanize support for new products or project endeavors (Wang et al., 2021). Such projects found on crowdfunding platforms showcase customized films, photos, written profiles, and broadcast updates to local or global audiences (Patel et al., 2020). According to Sorenson et al. (2016), the popularity of reward-based crowdfunding has fueled product innovation in a diverse group of entrepreneurs, businesspersons, freelancers, creative designers, and crowd-funders. Sometimes, potential crowd-funders serve important roles in this reward-based innovation chain by exploring the design space of a product (i.e., comments, direct interaction, or reactions to crowdfunding campaigns) or supporting the campaign by early ordering of proposed products (Sorenson et al., 2016). In reward-based crowdfunding, the

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campaign narrative must closely correspond with the target crowd-funder's expectations and values as they play roles as future consumers and stakeholders (Sorenson et al., 2016).

In the same thread, Nielsen and Binder (2021) empirically revealed that crowd-funders under a reward-based regime are likely to consider their own values when choosing to invest in a campaign. For example, in recent years fashion crowd-funders' values have been evolving towards an emphasis on sustainable fashion practices, mostly considering the detrimental impact of fast fashion on the environment (Zhang et al., 2021). Therefore, crowd-funders' level of involvement either in a campaign or in a proposed product depends on trust extended toward entrepreneurs (Zheng et al., 2016). An entrepreneurial narrative can play an important role in building trust among crowd-funders, and this in turn may be converted into crowd-funder engagement with entrepreneurs (Zheng et al., 2016). To predict any canonical relationship with a campaign narrative, it is important to know the continuum of crowd-funders' involvement with a campaign. In terms of that, crowdfunding engagement can be classified into three dimensions: (a) backing intention, (b) e-WOM, and (c) co-creation.

First, crowd-funders' backing intention is more likely related to supporting a crowdfunding project to obtain early access to pre-retail products rather than cash rewards (Belleflamme et al., 2014). Sometimes an individual backer's intention is influenced by social factors such as social media sharing of some innovative products (e.g., early adopters) (Lee et al., 2021). Second, electronic word-of-mouth (e-WOM) has been considered very important with respect to fundraising activities through crowdfunding (Ko & Ko, 2021, Zhang et al., 2020). Several crowdfunding platforms allow entrepreneurs to connect to social networks for their campaigns because e-WOM (e.g., social media sharing) helps to increase campaigns' credibility to potential backers (Liu et al, 2018). Crowd-funder e-WOM is also seen as an indirect vote for

calculating a campaign's success or ratings through social media popularity matrices (e.g., likes, comments, and re-sharing) (Gleasure, 2015).

Third, co-creation is deemed valuable in a crowdfunding campaign because entrepreneurs tend to target a niche market for their product (Robiady et al., 2021), and the emergence of social media and e-commerce has accelerated the crowd-funders' co-creation role. To accommodate different consumer groups, big brands and retailers have developed seamless communication channels, ultimately empowering crowd-funders (Swani & Milne, 2017). When an entrepreneur designs a product for a niche market, potential crowd-funders must be reached for a successful product launching (Stanko & Henard, 2016). So, crowdfunding platforms allow crowd-funders to participate in value co-creation either on a campaign page or through social networks by making comments related to a product idea, asking technical questions, and otherwise participating in the campaign-based virtual community (Lipusch et al., 2020; Stanko & Henard, 2016, 2017). Campaigns that actively involve crowd-funders in product design and development undoubtedly can have considerable impacts on a product's market success (Lipusch et al., 2020; Stanko & Henard, 2016, 2017).

Narrative Temporality and Its Influence on Crowd-funder Engagement

This study explored the effects of entrepreneurs' campaign-related narratives and corresponding crowd-funder engagement. Narratives are logically organized dialogues that impart sensitivity to activities that revolve around a storyteller and a story-receiver (Cappa et al., 2021; Riessman, 2003). Narratives are comprised of contextual, unprovable, but potentially flawless information that can be beneficial for decision-makers pondering whether to engage in an economic transaction process (Herzenstein et al. 2011; Michels, 2012). The deployment of

diverse narratives in crowdfunding pitches positively impacts the success of raising funds and engaging potential crowd-funders in a campaign (Cappa et al., 2021).

The development phase of a product often invoked in entrepreneurs' stories related to crowdfunding platforms, can influence crowd-funders in terms of making financial decisions (Manning & Bejarano, 2017). The most common scenario for all campaign initiators is that they ask for funds while their products are in different development stages in return for early access to products and other rewards. On average, campaigns that apply for funding typically complete 60% of their product development activities before placing the campaign on a crowdfunding platform product, although one-third of campaigns had less than 50% involvement in product development activities (Stanko & Henard, 2017). In some cases, entrepreneurs launched their campaigns after completing the development process, and they were seeking funds to complete the manufacturing process. In other cases, entrepreneurs launched their campaigns immediately after they conceptualized a product and/or developed a prototype, requesting funds to support completion of remaining development and manufacturing steps (Rose et al., 2021)

Manning and Bejarano (2017) highlighted RIP and OJ, narrative temporalities based on a portrayal of the product development stage used in crowdfunding campaigns. A RIP narrative demonstrates the advanced stages of product development rather than the product ideation stage (Cappa et al., 2021). In such a narrative, entrepreneurs constructively illustrate their journey to motivate crowd-funders to receive early access to the product (Cappa et al., 2021; Manning & Bejarano, 2017). Conversely, OJ seeks to inspire the crowd-funders to support their journey by describing campaign initiatives as longer-term activities driven by innovative product ideas (Cappa et al., 2021; Robiady et al., 2021). Considering both of these patterns, this study

proposed the usage of two narrative communication tactics that differed in their capability to influence crowd-funders' pledging decisions.

More specifically, campaigns promoted through RIP typically illustrate more advanced stages of product development, in turn influencing backers' intentions to experience the pre-retail product (Robiady et al., 2021). In a campaign portrayed by RIP in which product development is at a relatively mature stage, potential crowd-funders are likely to think about the more concrete and technical features of the product (Rose et al., 2021). With respect to backing intention, the RIP narrative resonates with the crowd-funder need for concrete benefits (e.g., discounted or limited-edition products), whereas the OJ narrative resonates with backers' emotional attachment to the cause that inspired the crowdfunded project (Cappa et al., 2021). Because they either focus on the characteristics of the proposed product or the product-based reward, campaigns promoted through the RIP narrative also have a better chance of enhancing supporters' extrinsic motives (Cappa et al., 2021). The RIP narrative is therefore more likely to inspire faith in the entrepreneurial project because of open communication about the project's design and milestones, ultimately leading to crowd-funders social media sharing, or other forms of e-WOM (Cappa et al., 2021). Similarly, campaigns promoted through RIP present more product details than campaigns with OJ, leading to a higher rate of crowd-funder participation through e-WOM (Zheng et al., 2020).

Although an OJ narrative style tends to emphasize a campaign's values and vision, RIP invokes more motivation for co-creation, supporting crowd-funders' intrinsic motivations toward building an emotional connection with a project and possibly making an effective contribution to it (Cappa et al., 2021). Campaigns promoted through RIP that focus on entrepreneurs' steps as well as product details could lead to an effective linkage between entrepreneurs and potential

backers; this could possibly encourage backers to make suggestions related to product ideas, designs, distribution, and pricing (Zheng et al., 2020). Because narrative temporality at various levels has demonstrated considerable influence over crowd-funders' engagement in terms of backing intention, e-WOM, and co-creation (Manning & Bejarano, 2017), the following hypotheses related to predicting differences in narrative temporality across the varying types of crowd-funders' engagement were developed:

> **H1a**: RBFC campaigns promoted through RIP are more likely to receive potential crowd-funders' backing intention than those promoted through OJ and no narrative temporality.

> **H1b**: RBFC campaigns promoted through RIP are more likely to receive potential crowd-funders' e-WOM than those promoted through OJ and no narrative temporality.

> **H1c**: RBFC campaigns promoted through RIP are more likely to receive potential crowd-funders' co-creation than those promoted through OJ and no narrative temporality.

Narrative Transportation as a Mediator

This study investigated the influence of narrative antecedents on crowd-funder engagement and how narrative transportation mediates an association between narrative antecedents and crowd-funders' engagement. Generally, while transportation can be described as "an integrative melding of attention, imagery, and feelings, focused on story events" (Green, 2004, p. 247), narrative transportation is more specifically an integrative process of mental systems that reduce critical thinking and transport audiences from one reality to another by immersing them in a crowdfunding idea (Green, 2004; Quintero & Sangalang, 2017). Green and Brock (2000) demonstrated that the more narrative transportation occurs among individuals, the more story-consistent beliefs are generated in them, regardless of the factual basis of the story.

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Entrepreneurs who bring a story embellished with visuals and texts seek to merge reward-seeking individuals into the campaign narrative. Prior research has demonstrated that story-receivers or crowd-funders analyze and retain stories differently depending on the storytellers' narrative formats (Van Laer et al., 2013).

This research explored how entrepreneurs' narrative temporality is mediated by narrative transportation in a way that seeks to persuade crowd-funders to engage in their campaigns. Narrative temporality is a campaign feature that illustrates entrepreneurs' journey and product development stages (Manning & Bejarano, 2017). For example, RIP narratives may promote story-receivers' cognitive responses, while OJ narratives are more likely to generate affective responses (Manning & Bejarano, 2017). Following this line of reasoning, narrative persuasion may be revealed through various levels of crowd-funder engagement, including backing intention, e-WOM, and co-creation (see Figure 2.2). However, narrative persuasion in a crowdfunding campaign may result from narrative transportation, possibly manifesting itself in crowd-funders' engagement and intention to be transported into a different reality while being swept away from story-teller antecedents (Van Laer et al., 2013).

H2a: The effect of narrative temporality on crowd-funders' backing intention is mediated by narrative transportation.

H2b: The effect of narrative temporality on crowd-funders' electronic word-of-mouth is mediated by narrative transportation.

H2c: The effect of narrative temporality on crowd-funders' co-creation is mediated by narrative transportation.

Figure 2.2

Study 1 Framework
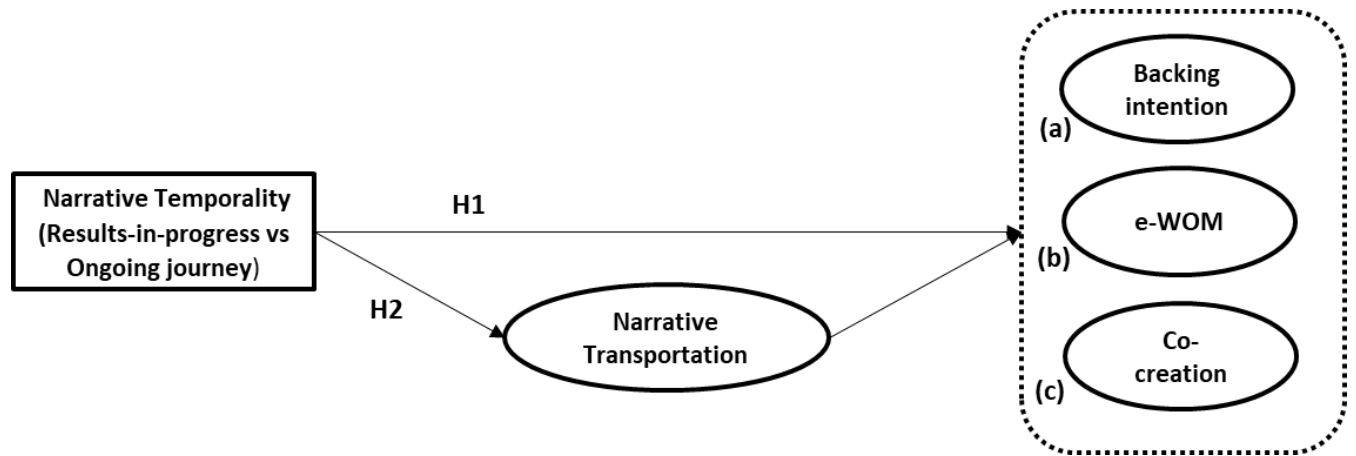
Narrative Appeal and Its Influence on Crowdfunder Engagement

Crowdfunding storytelling typically includes intriguing storylines, effective

characterization, powerful logical narratives, and plans necessary for a campaign's believability

and progression (Dush, 2017; Kaartemo, 2017). In a crowdfunding campaign, entrepreneurs

employ different narrative strategies in the form of images, videos, and animations to extend

crowd-funder attention (Klamma et al., 2009; Lam & Law, 2016). Narrative appeal can be

illustrated through strategies used to tell an entrepreneur's story, linking the campaign's

imaginary product with crowd-funder interests (Escalas, 1998). Representation of real-world

stories increases the adaptability of campaign narratives (Guo & Saxton, 2018). Aprilia and

Wibowo (2017) found that narrative length has been linked to specific appeals in crowdfunding

campaigns. A narrative appeal based on the use of factual language and involved emotions might

convey either an informational or transformational appeal that ultimately persuades crowd-

funders to make positive investment decisions (Yang et al., 2020).

With respect to narrative appeals and subsequent crowdfunding engagement, Xiang et al.

(2019) described how appeals inserted in a crowdfunding campaign could impact crowd-funders'

support decisions. In an informational appeal, entrepreneurs offer little explicit emotional content regarding the product journey, but, rather, advance the storyline with functional or fact-based features of the proposed product (Da Cruz, 2018). An informational appeal is largely related to real-life experience with the product and technical information cited through reliable sources (Braverman, 2008). Kang et al. (2020) found that an informational appeal in a narrative illustrates logical and comprehensible linguistic features, and crowd-funders' judgments of campaign trustworthiness are closely linked to task-specific narratives, product development stages, and functional information regarding project feasibility (Yu et al., 2013). Informational appeals are rarely presented during the early stages of crowdfunding campaigns and are more likely to be presented at the mature stage of any product development (Wang et al., 2021).

With respect to an informational appeal, crowd-funders may process product-related information and back the project in return for various types of rewards (Xiang et al., 2019). On the other hand, a transformational narrative appeal refers to statements inserted in a campaign narrative that resonates or appeals to crowd-funders' minds by including experiential or hedonic features of products (Escalas, 1998). Prior research has suggested that a campaign narrative that emphasizes informational appeal over transformational appeal has a stronger persuasive effect on crowd-funder backing intention (Kaminski et al., 2018; Kang et al., 2020). The prominence of an informational appeal (e.g., product features) or concrete details regarding the campaign increases the audiences' trust in the campaign, ultimately encouraging sharing of reward benefits (e.g., a limited-edition product) among social networks (Li et al., 2017). Thus, the inclusion of an informational appeal may accelerate the rate of e-WOM more than would a transformational appeal (Kaminski et al., 2018; Kang et al., 2020; Summers et al., 2015).

In general, the insertion of a sensorial tone in a narrative helps potential crowd-funders to emotionally connect with an entrepreneur's journey (Kang et al., 2016; Naylor et al., 2008). The goal of a transformational appeal is to ignite crowd-funder conceptions about product desirability rather than providing factual data (Naylor et al., 2008). The transformational appeal tends to focus on symbolic and hedonic benefits rather than functional advantages (Yuan et al., 2021). However, during the early stage of product development, the functional tone in a crowdfunding campaign would be more effective (Yuan et al., 2021). When a campaign narrative includes various entrepreneurial endeavors, including background stories, steps, and factual status of the project, it may resonate with crowd-funder interests with respect to the future product (Allison et al. 2017; Stanko & Henard, 2016). This could make crowd-funders more likely to co-create the value when the campaign narrative is synchronized with the informational appeal (Van Laer et al., 2019). The following hypotheses were therefore proposed (see Figure 2.3):

H3a: RBFC campaigns portrayed through informational appeal are more likely to receive potential crowd-funders' backing intention than those portrayed through transformational appeal.

H3b: RBFC campaigns portrayed through informational appeal are more likely to receive potential crowd-funder e-WOM than those portrayed through transformational appeal.

H3c: RBFC campaigns portrayed through informational appeal are more likely to receive potential crowd-funders' co-creation than those portrayed through transformational appeal.

Figure 2.3

Study-2 Framework
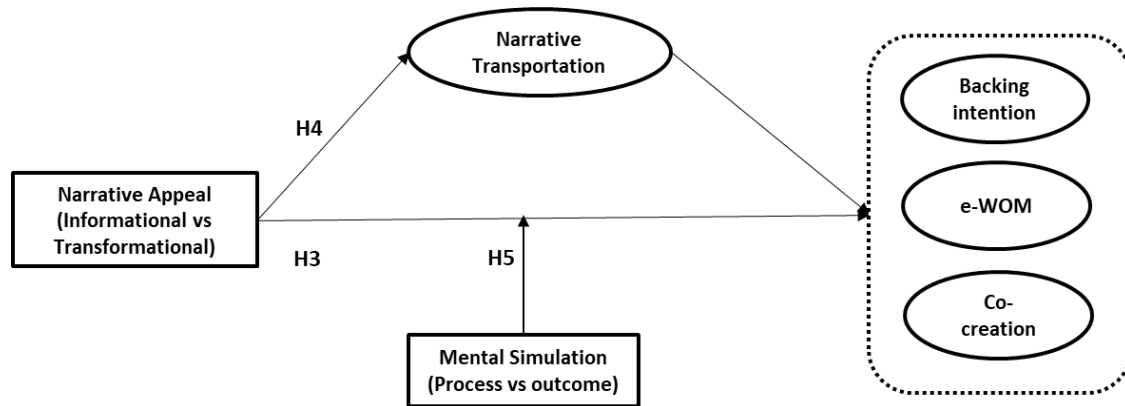
Mediation Role of Narrative Transportation

Narrative appeal, another narrative antecedent in the study's context, influences an audience's perception of campaigns, as well as their persuasive outcomes, including backing intention, e-WOM, and co-creation (Yang et al., 2020; Zhao et al., 2017). Varying levels of narrative appeal may influence crowd-funders in different ways, e.g., whether they feel strong emotions about the campaign's chronological events through the transformation appeal or act more rationally through the informational appeal (Zwarun & Hall, 2012). This study approached finding how different narrative appeals can immerse individuals into a storyline and influence crowd-funder engagement (Mazzocco et al., 2010). Previous researchers found that information-based argument in a campaign leads to analytical persuasion with deliberative processing while emotive statements in a campaign lead to affective persuasion with less precise evaluation (Van Laer et al., 2013; Yang et al., 2020). To lessen the uncertainty of information processing, narrative transportation is a magic feature in mediated communication such as crowdfunding campaigns (Van Laer et al., 2013).

Narrative transportation has been used successfully in rhetorical representation or visual storytelling to immerse the audience within a storyline (Green, 2004; Quintero & Sangalang,

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2017). In marketing campaigns, narrative transportation leads audiences toward persuasion with respect to favorable brand attitudes and intention to follow the brand message (Green, 2004). In a crowdfunding campaign, entrepreneurs should narrate their stories in such a way as to influence an individual's way of information processing, that in turn leads to crowdfunding engagement (Yang et al., 2020). Since narrative transportation may create a type of mediated communication in which crowd-funder attention is absorbed in the entrepreneur's story. It is important to assess how narrative transportation mediates the influence of narrative appeal toward crowd-funder engagement (Quintero & Sangalang, 2017). This led to the following hypotheses.

> **H4a:** The effect of narrative appeal on crowd-funders' backing intention is mediated by narrative transportation.
>
> **H4b:** The effect of narrative appeal on crowd-funders' e-WOM is mediated by narrative transportation.
>
> **H4c:** The effect of narrative appeal on crowd-funders' co-creation is mediated by narrative transportation.

Moderating Role of Mental Simulation

According to Robiady et al. (2021), entrepreneurs should engage crowd-funders in the campaign product or journey to improve the success of RBFC campaigns. It is vital that entrepreneurs offer a convincing narrative to persuade potential crowd-funders to invest in a product or service that does not yet exist. Entrepreneurs could employ a variety of narrative strategies to gain necessary financial and non-financial support for their businesses (Anglin et al., 2018). For example, Zvilichovsky et al. (2018) found that crowd-funders are motivated to make the product realized more than they are motivated to help entrepreneurs in securing the campaign's proposed business idea. Therefore, entrepreneurs' communicative efforts must be

consistent with the mental representations of the product that potential crowd-funders have developed (Allison et al., 2017).

Crowdfunding campaigns could create a simulated mental state through the narrative to enhance crowd-funder engagement (Zvilichovsky et al., 2018). A simulated mental state or *mental simulation* in the entrepreneurial narrative can be beneficial in adjusting the crowdfunding project's progress and moving appeal closer to satisfying potential consumer demands (Taylor et al., 1999). Previous research has tended to overlook the incorporation of mental simulation in crowdfunding narratives, even though it could have a differential effect on crowd-funders' persuasion (Castano et al., 2008; Cappa et al., 2021, Rose et al., 2021). In this study, mental simulation was described as connecting crowdfunding audiences' prior experiences to a project's future outcomes by triggering the corresponding campaign's narrative content (Escalas, 2004). For instance, mental simulation in the campaign's content congruent with product-related information could help crowd-funders imagine how they would interact with a product that they have not yet experienced (Rose et al., 2021).

Previous studies have identified several mental simulation strategies in communication and crowdfunding literature, including exclusivity vs availability, process vs outcome, and all-or-nothing vs keep-it-all (Castano et al., 2008; Escalas & Luce, 2004; Rose et al., 2021; Wentzel et al., 2010). Previous studies in this context found the applicability of process vs outcome simulation in the RBFC context (Rose et al., 2021; Wentzel et al., 2010). In general, a narrative can be integrated with the step-by-step process of performing an activity, and this is termed process simulation (i.e., *how* of performing an activity) (Zhao et al., 2011). In the context of the study reported here, a crowdfunding campaign could incorporate such process simulation by providing comprehensive step-by-step usage instructions or technical details of the product

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development stage (Zhao et al., 2011). In contrast, a narrative's visualization of the advantages

of performing an activity denotes the outcome simulation (i.e., *why* of performing an activity). In

the crowdfunding context of this study, positive outcomes arising from the use of a new product

or service were termed outcome simulation (Rose et al., 2021).

Although integration of mental simulation into a crowdfunding narrative may influence

crowd-funders' attitudes and behavior, they still need to harmonize with the overall appeal of the

crowdfunding narrative. In the case of narrative appeal, entrepreneurs may utilize both dynamic

(e.g., audio-visual) and static (e.g., textual) content within a campaign to attract potential crowd-

funders' attention and persuade them to engage with the business project (Block et al., 2018).

Signals, cues, and information used to portray the unseen product or service may all have

differential impacts on crowd-funders' motivations to engage with the project (Yuan et al., 2021).

Additionally, emotive statements inserted into campaign content may impact crowd-funders'

motivations (Yuan et al., 2021). Prior researchers have speculated that varied narrative appeals

(i.e., transformational vs informational appeals) may influence both affective and cognitive

persuasion functions at varying levels (Yuan et al., 2021). In practice, along with narrative

appeal (i.e., transformational vs informational appeal), synchronous mental simulation (i.e.,

process vs outcome) could alleviate crowd-funders' uncertainty of product/service adoption

(Castaño et al., 2008; Escalas, 2004).

The study reported here hypothesized the relationship between entrepreneurs' narrative

appeal and corresponding influence on crowd-funder engagement, including backing intention,

e-WOM, and co-creation. Accordingly, a campaign narrative incorporates narrative appeal either

by describing technical details of the potential product or by emotive aspects of an

entrepreneurial journey (Rose et al., 2021). Both narrative appeals could have different

influences on potential crowd-funders' decision-making (Yuan et al., 2021). For instance, reward-seeking crowd-funders may either become interested in the benefits of the proposed product or be concerned with the project timeline, depending on overall appeal (Rose et al., 2021). In such a case, crowd-funders with an interest in specific product benefits could be influenced by outcome simulation (*why* of engaging the campaign) (Xiang et al., 2019) because it may guide potential crowd-funders to visualize the end-result of a project (Xiang et al., 2019). Outcome simulation could both encourage crowd-funders to back the project and bolster their post-backing engagement (e.g., e-WOM and co-creation) (Castaño et al., 2008). On the other hand, crowd-funders concerned about the product/project timeline could be influenced by process simulation (*how* to engage to campaign) because that type of simulation may reduce their perceived product/project uncertainty by illustrating step-by-step usage instructions or technical details of the project ((Murray et al., 2020; Zhao et al., 2011).

With this circumstance, the study intended to check whether varying levels of mental simulation influence the strength or direction of the relationships between narrative appeal and each of the crowd-funder engagement variables. To do so, the following hypotheses addressed the impact of varying levels of mental simulation on the existing relationship between narrative appeal and crowd-funder engagement.

H5a: The direct effect of narrative appeals (informational vs transformational vs control) on crowd-funders' backing intention is moderated by mental simulation (process vs outcome).

H5b: The direct effect of narrative appeals (informational vs transformational vs control) on crowd-funders' e-WOM is moderated by mental simulation (process vs outcome).

H5c: The direct effect of narrative appeals (informational vs transformational vs control) on crowd-funders' co-creation is moderated by mental simulation (process vs outcome).

CHAPTER III. PRETEST

Research Design

This study utilized an experimental method to investigate how different narrative antecedents, including narrative temporality and narrative appeal in RBFC campaigns, influence the engagement of crowd-funders via narrative transportation. The moderating role of mental simulation in terms of how two simulated mental states (process vs. outcome) intervene in the formation of crowd-funder engagement following narrative appeal was also considered. Study 1 investigated the effects of narrative temporality (RIP vs. OJ vs. control) on crowd-funders' engagement, including backing intention, e-WOM, and co-creation, while examining the mediating role of narrative transportation. Study 2 examined the effects of narrative appeal (informational vs. transformational vs. control) on backing intention, e-WOM, and co-creation along with the mediating role of narrative transportation and the moderating role of mental simulation (process vs. outcomes). Prior to Study 1 and Study 2, two separate pretests were conducted to develop visual stimuli for narrative temporality and narrative appeal.

Two pretests were conducted to develop sets of stimuli for the two experiments. The pretest aimed to (1) identify relevant campaign narratives from real-world, (2) create stimuli candidates, and (3) assess the success of manipulation through a survey. All pretests were executed in two phases. During the first phase, a list of common RBFC campaign narratives currently found on Kickstarter and Indiegogo was collected through a secondary data search. These two reward-based crowdfunding platforms offer several sections designed to narrate entrepreneurs' journeys, with all visual stimuli imitations of real-life RBFC campaign web pages. For example, the stimuli for pretest 1 (narrative temporality manipulation) focused on a

specific narrative section, *Challenge & Future Plan* of the RBFC campaign, while the stimuli for

pretest 2 (narrative appeal manipulation) followed the *About Our Project/Story* section.

The narrative sections from RBFC campaigns were collected to provide a pool of

potential narrative statements to be used as stimuli. The collected list of narrative statements was

then categorized according to the manipulated variables and their respective conditions (e.g.,

narrative appeal: informational vs. transformational) based on existing literature, using a

thematic-analysis procedure. Six candidate stimuli (3 basic product-based and 3 functional

product-based) were identified for each of the manipulated variables (see Appendix A). The

usual visual and textual pattern of RBFC campaign webpages used by Kickstarter and Indiegogo

were also identified to provide an outline of the stimuli. However, three basic clothing-based

stimuli were dropped by the expert panel comprised of three faculty members with research

experience in crowdfunding marketing and consumer behavior. The basic clothing-based stimuli

lacked enough features to create simulated mental state.

During the second phase, stimuli for two manipulated variables (three candidate visual

stimuli for each) were evaluated by two separate pretest surveys. The pretest surveys utilized a

within-subject design to assess potential crowd-funder perceptions toward narrative stimuli. The

goal of this pretest survey was to assess which of the candidate stimuli was perceived as most-

manipulated so that an optimal set of stimuli could be chosen for the main experiment.

Thematic Analyses

The first phase followed an exploratory approach to record, analyze, and categorize the

initial pool of real-world RBFC campaign narratives from Kickstarter and Indiegogo over a one-

week duration. The initial pool for campaign narratives included 30 RBFC projects from

Kickstarter and Indiegogo based on the finishing date (ending in 2020-21), audience size (at least

100 backers), and campaign relevance (fashion/clothing initiatives). Within the scope of this study, RBFC campaigns were searched on crowdfunding platforms using keywords such as *fashion*, *apparel*, *textiles*, and *accessories*.

Thematic analysis is a method of data analysis used for identifying, organizing, and describing themes from qualitative data (interviews and narratives) (Nowell et al., 2017). This study used a deductive approach to find themes in the existing campaign narrative. First, a structured codebook with a priori coding based on theoretical and/or empirical knowledge from existing literature (Saldaña, 2016) was developed. The codebook was comprised of several columns, among which were 1) case ID of disaggregated statements, 2) codes and subcodes, and 3) conditions (e.g., RIP, OJ). Second, a specific narrative section was collected for each of the manipulated variables, including narrative temporality (*Challenges & future plan* section) (see Appendix L), and narrative appeal (*Story/About our project* section) (see Appendix M). Third, a specific narrative section was disaggregated into sentence-level. Fourth, two graduate-level students were hired for final coding using the codebook. Inter-coder reliability was measured accordingly. Finally, statements denoting the conditions of the experimental factors were used to construct the manipulated section of stimuli.

Stimulus Development

Narrative Temporality

The visual stimulus for narrative temporality contained a fictitious RBFC campaign webpage consisting of seven parts: 1) Heading: name of the fictitious crowdfunding project (topmost centered), 2) Mock video: an image or video screenshot (top left), 3) Project funding: pledging amount and percentage of raised money with respect to the goal amount, number of backers, days to complete the project, bookmarks and share links (top right), 4) Product

description: text + product image: tangible product image (mid-left), 5) Reward category: two reward boxes with details (mid-right), and 6) Challenges & future plans: a text box containing narrative (bottom). The first five parts of this visual stimulus remained constant while the sixth, *Challenges & future plans*, was manipulated for the pretest and subsequent study 1. Furthermore, to avoid potential confounding effects within the stimuli, constant photographic quality, color, size, and formatting were maintained (see Figure 3.1 and Appendix C).

Using thematic analysis, the collected RBFC narrative statements were categorized into RIP, OJ, and neutral temporality based on definitions in the literature. A codebook based on Manning and Bejarano's (2017) coding tree (see Appendix L) was developed to analyze and categorize the narrative statements). Each narrative statement was coded into three different codes: past temporal event (past development vs past accomplishments/achievement), future temporal event (future steps vs future vision), and engagement type (emotional and transactional). RIP denotes the narrative temporal feature that shows the advanced stage of product development rather than the product ideation stage (Cappa et al., 2021; Manning & Bejarano, 2017), while OJ, that illustrates campaign initiatives through the entrepreneur's journey, is driven by abstract ideas rather than the product development stage (Cappa et al., 2021). RIP included statements coded as past accomplishments, future steps, and transactional engagement, while OJ included statements coded as past development, future vision, and emotional engagement.

With the assistance of the pool of narrative temporality statements, three stimulus candidates (i.e., RIP, OJ & control) were created using the panel of experts. The control condition or 'no narrative temporality' stimuli was created by duplicating the visual presentation of stimuli but deleting the manipulation part (see Appendix C).

Figure 3.1

Structure of the Narrative Temporality Stimuli
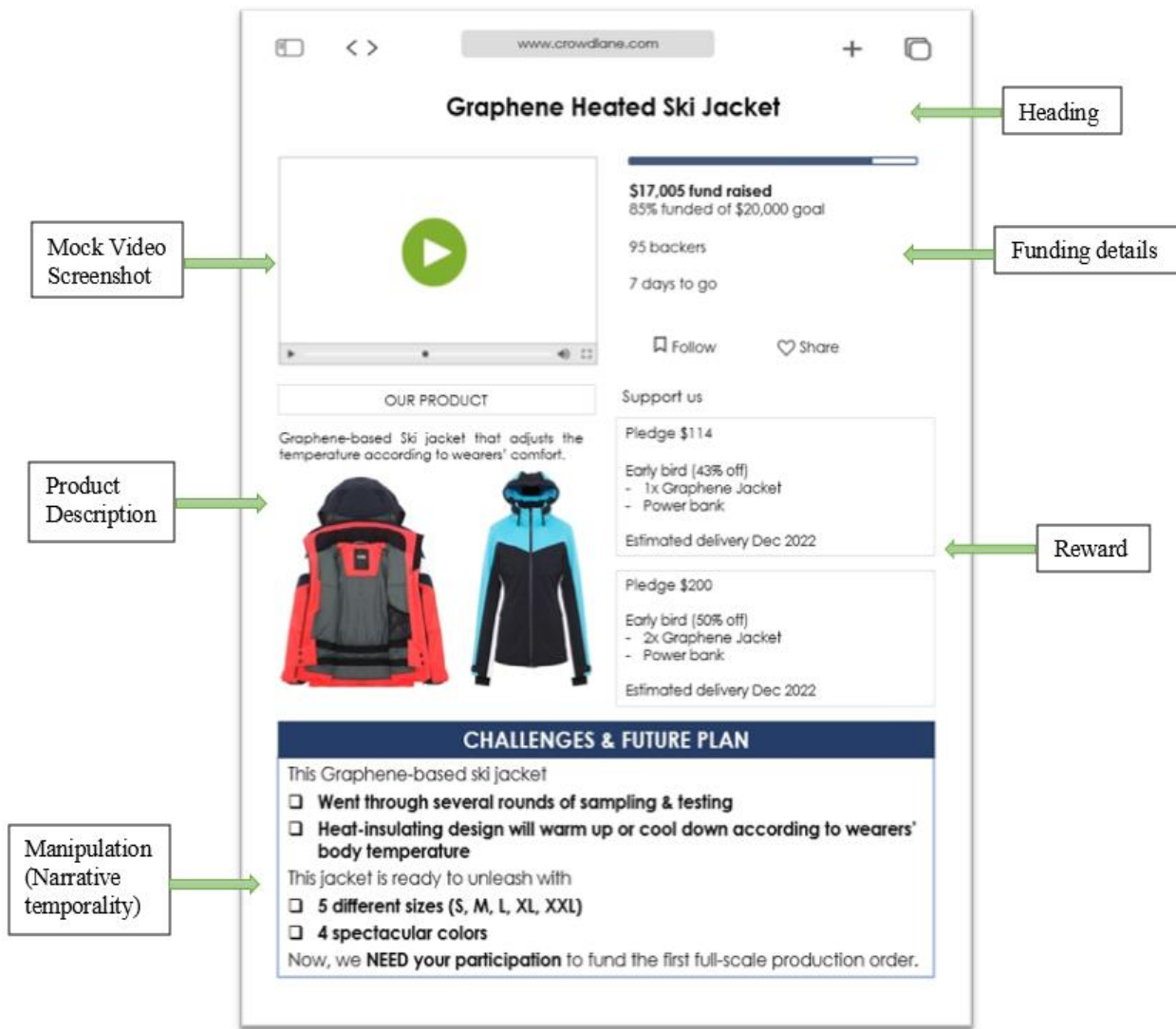
Narrative Appeal

      To manipulate narrative appeal, the present study employed a mock RBFC campaign containing various levels of the *About our project* section presented as visual stimuli (see Appendix B). The stimulus for narrative appeal contains a fictitious RBFC campaign webpage consisting of six parts: 1) Heading: name of the fictitious crowdfunding project (topmost centered), 2) Mock video: an image or video screenshot (top left), 3) Project funding: the

pledged amount and percentage of raised money with the goal amount, number of backers, days

to complete the project, bookmark and share links (top right), 4) Product description: image &

tangible product image (mid-left), 5) Reward category: two reward boxes with details (mid-

right), 6) *About our project*: a text box containing a project introduction (bottom). The first five

parts of this visual stimulus remained constant, while the sixth, *About our project*, was

manipulated for the pretest and subsequent main experiment. Furthermore, to avoid potential

confounding effects within the stimuli, photographic quality, color, size, and formatting

remained constant (see Figure 3.2 and Appendix D).

To develop the stimulus, '*About our project*' or *Story* used in common RBFC campaigns

were collected. A thematic analysis was conducted of the collected *About our project*/*Story*

narrative statements, leading to categorization into 'informational,' 'transformational,' and 'no

appeal' based on the literature. For narrative appeal, a codebook was developed to analyze and

categorize the narrative statements based on Taylor's (1999) six-segment message strategy wheel

model (see Appendix M). Each narrative statement was coded into three different codes:

motivation (need-based or social benefit), information presentation (fact-based or sensorial-

based), and narrative focus (experience-focused or product-focused). The informational appeal

included statements coded as need-based, factual, and product-focused. The transformational

appeal included statements coded as past social benefit, sensorial, and experience-based

perspective.

Initially, six stimuli candidates (3 for basic clothing and 3 for functional clothing) for

narrative appeals were created using an expert panel from the pool of narrative statements.

However, three stimuli of basic clothing were dropped by the expert panel. Three stimulus

candidates for narrative appeals were finalized including informational, transformational, and

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control. The control or 'no narrative appeal' stimuli was created by duplicating the visual

presentation of candidate stimuli but deleting the manipulation part *(About Our Project)*.

Figure 3.2.

Structure of the Narrative Appeal Stimuli
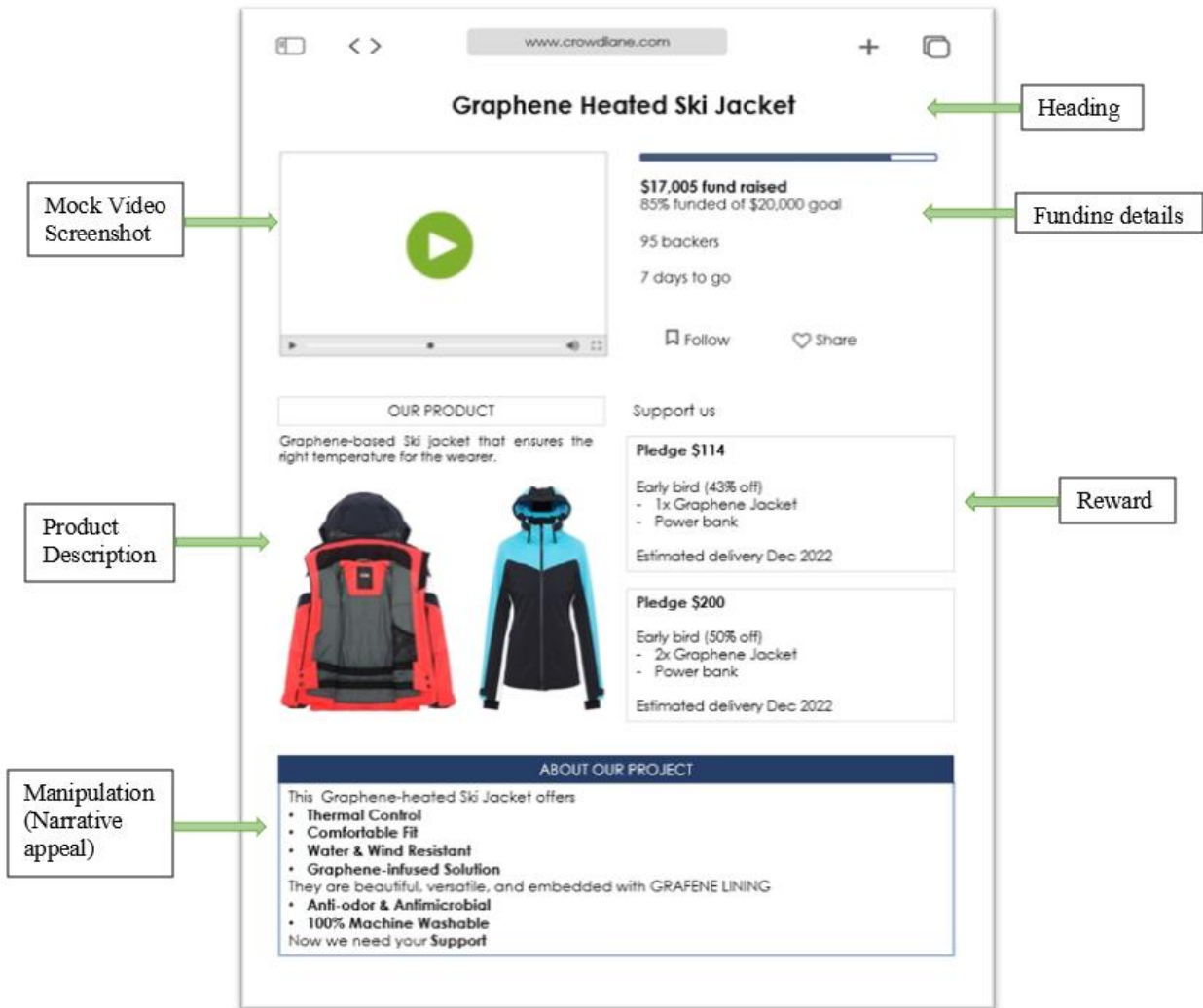
Instruments

      Each of the pretest questionnaires contained eligibility questions, items with prior

crowdfunding association, respective manipulation check items, and demographic items.

Narrative Temporality

At the beginning of the survey, participants were asked eligibility questions (see Appendix E). After a brief introduction about crowdfunding, participants indicated their level of prior association with it, using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree*). These items helped to detect possible biases due to the participants' pre-existing engagement with crowdfunding platforms and the product portrayed in the campaign. Then, followed by the stimuli, manipulation check items (perceived narrative temporality) and demographic information were presented to the participants.

The manipulation check items measured the participants' perceived narrative temporality using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree),* adopted from previous studies and accordingly modified to fit the present study's context. The first two items were adapted from a perceived hypothetical distance by Rose et al. (2021), originally deployed to assess the perceived distance to proposed products in a crowdfunding campaign. The original items of the scale would have been answered 'How far away do you feel from using and experiencing the product if you would pre-purchase it now through the campaign?', providing a hypothetical distance from the product (see Table 3.1 and Appendix K). A slight alteration to the wording was made to fit the present study's context: 'I feel close to using the product if I would pre-purchase it now through the campaign'. The other four items were adapted from a study by Darke et al. (2016). To obtain demographic information, participants were asked about their age, gender, ethnicity, education, annual household income, employment status, and state of residence (see Appendix E).

Table 3.1

Manipulation Check Items: Perceived Narrative Temporality

Construct	Items	Source
Result-in-progress	1. I feel close to owning the proposed product while considering pre-purchasing it now through this campaign. 2. I feel close to experiencing the proposed product while considering pre-purchasing it now. 3. I see the proposed product of this campaign is in an advanced stage. 4. I feel close physically to this startup company while thinking about the project and its characteristics.	Rose et al. (2021), Darke et al. (2016)
Ongoing Journey	5. I feel that the project is still far away from success considering its challenges and future plan. 6. The proposed product seems hypothetical when I think about this project's challenges and future plans. 7. The attributes of the campaign seem conceptual when I consider their journey and steps toward the market. 8. The proposed product in this campaign is difficult to imagine when I think about this project's challenges and future plans.	

Narrative Appeal

Participants were asked eligibility criteria questions at the beginning. Afterward, eligible participants read a brief introduction on crowdfunding followed by questions about the prior association with crowdfunding, manipulation check items (i.e., perceived appeal measure), and demographic items (see Appendix F). The manipulation-check items measured the participants' perceived narrative appeal using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree*). The manipulation-check items were adopted from previous studies and modified accordingly to fit into the context of this study (see Table 3.2 and Appendix J). Nine items were adapted from the informational and transformational scale by Puto and Wells (1984). One

original item stated, '*I learned something from this ad that I didn't know before about this brand'*, to address the concept of the informational appeal of an advertisement. A slight alteration to the wording was made to fit into the context of RBFC: '*I learned something from this campaign that I didn't know before about this product*. In the end, participants were asked demographic questions including age, gender, ethnicity, education, annual household income, employment status, and state of residence.

Table 3.2

Manipulation Check Items: Perceived Narrative Appeal

Construct	Items	Source
Perceived Informational appeal	1. I learned something from this campaign that I didn't know before about its product. 2. There is some special about this campaign and its product that makes it different from the others. 3. This campaign taught me what to look for when pre-purchasing this product from here. 4. This campaign was very informative.	Puto and Wells (1984)
Perceived transformational appeal	1. I would like to have an experience with a product like the one shown in the campaign. 2. This campaign leaves me with a good feeling about using the proposed product. 3. I felt as though I were right there in the campaign, experiencing the same thing. 4. I could really relate to the campaign personally. 5. Using this campaign's product would make me feel good about myself.	Puto and Wells (1984)

Sampling and Data Collection

Each of the pretest surveys used a within-subject design for evaluating the manipulation of stimuli. With approval from the Institutional Review Board (IRB), the pretest survey recruited participants from Amazon MTurk, a crowdsourcing marketplace. According to Sheehan (2018), researchers should adhere to certain conditions to avoid biases during the data collection process. First, the pretest used screening questions to obtain qualified respondents. A few eligibility criteria were used to create the survey including 1) US-based consumer, 2) at least 18 years old, and 3) having a basic understanding of reward-based crowdfunding. In addition, the pretest survey included attention-check questions.

In the beginning, participants read a short task description and information about compensation information on MTurk. Upon clicking a survey link on the task, participants saw three screening questions. MTurk participants meeting the eligibility criteria were routed to a Qualtrics online survey. Participants saw an information letter on Qualtrics that included the study purpose, expected time commitment, incentive description, and consent option. Participants proceeded to the survey by checking "Next" at the bottom of the page. They were assigned each of the manipulated conditions and asked to answer a set of questions. The questionnaire included items for prior crowdfunding familiarity, manipulation check, and demographic profile. All participants received a unique numeric participant ID for compensation at the end of the survey.

Data Analysis Procedure

Descriptive statistics were utilized to identify the demographic tendencies of the pretest participants. An exploratory factor analysis (EFA) was run on the *Fixed factors* option to check the underlying factors of manipulation check items. To check the scale reliability, Cronbach's α

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reliability analysis was conducted on extracted factors of manipulation check items. First, intra-stimuli mean comparisons (e.g., perceived narrative temporality) were conducted across the three stimuli. Two manipulation factors (e.g., perceived RIP and perceived OJ) were compared under each stimulus to check whether the manipulation achieved a higher mean score under the corresponding stimulus. For instance, perceived RIP receives a higher mean score under RIP stimulus. Then, the inter-stimulus means comparisons were conducted. A series of paired sample *t*-tests were performed to compare each of the stimuli under manipulation items (e.g., perceived RIP). Using these procedures, the manipulation of stimuli was confirmed.

Pretest 1 Results (Narrative Temporality)

Demographic Characteristics

Descriptive statistics were used to illustrate the sample characteristics based on all demographic items (see Table 3.3). The data yielded 49 responses in total, but among these, the descriptive statistics are shown for only 46 participants' data, since 3 data were missing and removed during the calculation. The data taken were from 28 men (57%) and 18 women (36%), and 65% of the participants were aged between 25 and 44. With respect to ethnicity, more than 50% were white and non-Hispanic. With respect to the education of the participants, nearly 70% of the participants were at the college level or had completed a 4-year college education. The distribution of the data related to household income seems to be bimodal, with one peak between $25,000 and $75,000 and another at more than $100,000. Finally, respondents resided in 28 states within the USA, with California and Florida were the dominant states. Table 3.3 presents the demographic details of respondents.

Table 3.3

Respondent Characteristics in Pretest 1 (*n* = 49)

Demographics	Description	*f* (%)	*M*
Age	25-34	16 (32.7)	*35.64*
	35-44	16 (32.7)	
	45-54	8 (16.3)	
	55-64	5 (10.2)	
	65-74	1 (2.0)	
Sex	Male	28 (57.1)	
	Female	18 (36.7)	
Ethnicity	Asian/ Pacific Islander	7 (14.3)	
	Hispanic or Latino	6 (12.2)	
	Black, Non-Hispanic	5 (10.2)	
	White, Non-Hispanic	27 (55.1)	
	Others or Mixed	1 (2.0)	
Education	Some high school	3 (6.1)	
	High school graduate	2 (4.1)	
	Some college or technical school	10 (20.4)	
	College degree	23 (46.9)	
	Some graduate school	1 (2.0)	
	Graduate degree (Master's or PhD)	7 (14.3)	
Annual Household Income	Under $25,000	5 (10.2)	
	$25,000 TO $49,999	10 (20.4)	
	$50,000 TO $74,999	13 (26.5)	
	$75,000 TO $99,999	7 (14.3)	
	$100,000 and above	11 (22.4)	
State Residence			
	AZ	1 (2.0)	
	CA	12 (24.5)	
	CO	1 (2.0)	
	CT	1 (2.0)	
	FL	8 (16.3)	
	GA	1 (2.0)	
	IL	1 (2.0)	
	IN	1 (2.0)	
	KY	1 (2.0)	
	MD	1 (2.0)	
	MI	1 (2.0)	

MN	1 (2.0)
MO	1 (2.0)
MS	1 (2.0)
NC	2 (4.0)
NH	1 (2.0)
NV	1 (2.0)
NY	2 (4.1)
OH	1 (2.0)
OR	2 (4.1)
PA	1 (2.0)
SC	1 (2.0)
TX	1 (2.0)
VA	2 (4.1)
WI	2 (4.1)

Perceived Narrative Temporality

EFA was run with *fixed factor* using the principal component analysis (PCA) procedure with varimax rotation to ensure two underlying factors of manipulation items. A factor loading greater than 0.50 was considered a standard in this study (Kline, 1998). Cronbach's α (above 0.6) was used to test the reliability of all scale items, to achieve a better understanding of how closely related a set of items are as a group (Cronbach & Shavelson, 2004).

Separate EFAs were run for data from each of the three stimuli conditions (RIP, OJ, and no temporality[control]). Two underlying factors (Perceived RIP temporality and perceived OJ temporality) were extracted from the eight perceived narrative temporality items (i.e., manipulation check) under RIP stimulus and OJ stimulus. One of the perceived temporality items exhibited cross-loading through RIP and OJ stimuli. To maintain consistency in the factor-item structure across the stimuli, this low-loading item was deleted from all three conditions. Another EFA was run with the remaining eight items that resulted in a consistent loading of two factor-structure for both RIP and OJ stimuli, as originally planned, As shown in Table 3.4, the final

EFA results revealed that the two temporality factors explained 41-50% of the total variance. Cronbach's α for all two factors was above 0.67 across the three treatment conditions.

On the other hand, EFA results from the no-temporality [control] condition failed to replicate the two-factor structure observed in the other two treatment conditions (see Table 3.4). Given that the control condition stimulus did not include any temporality, it is natural that responses to the perceived narrative temporality items would exhibit no differences across the two perceived temporality factors. Uni-dimensionality of the no temporality stimulus was observed, and manipulation check items revealed mixed factor loading, offering indirect evidence of the manipulation success of this experiment. The two-factor structure based on the EFA results from the two treatment conditions (RIP and OJ) provides the basis for further mean comparisons.

Table 3.4

Factor Loadings and Scale Reliability of Manipulation Check Items (n = 49)

		Loading[b]				
		RIP Stimulus		OJ Stimulus		No Temporality
Item	Perceived Narrative Temporality Items	PRT[a]	POT[a]	PRT[a]	POT[a]	
1	I feel close to owning the proposed product while considering pre-purchasing it now through this campaign.	.934		.930		.859
2	I feel close to experiencing the proposed product while considering pre-purchasing it now.	.948		.929		.822
3	I see the proposed product of this campaign is in an advanced stage.	.566	-.583	.626	-.303	.726
4	I feel close physically to this startup company while thinking about the project and its characteristics.	.907		.885		.649
5	I feel that the project is still far away from success considering its challenges and future plan.		.883		.875	-.483
6	The proposed product seems hypothetical when I think about this project's challenges and future plan.		.917		.918	-.439
7	*The attributes of the campaign seem conceptual when I consider their journey and steps toward the market.		.565	-.250	.361	-338
8	The proposed product in this campaign is difficult to imagine when I think about this project's challenges and future plan.		.920		.919	.656
	Eigenvalue	3.98	2.15	2.98	2.48	2.901
	Cronbach's α	.93	.91	.86	.89	.67
	Variance extracted (%)	49.79	26.91	42.70	35.52	41.49

Notes. [a] PRT = Perceived RIP Temporality, POT = Perceived OJ Temporality
* Dropped item, C= Cross-loaded item

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Manipulation Check

The factor mean scores were calculated by averaging the scores of the items loading on each factor. To check the success of the manipulation, intra-stimulus mean comparisons across the three perceived temporality factor scores were first conducted using paired-sample t-tests for each stimulus, producing the intra-stimulus mean comparison analysis results summarized in Table 3.5. The RIP stimulus was perceived to generate higher RIP temporality ($M = 4.76$, $SD = 1.68$) than OJ temporality ($M = 3.14$, $SD = 1.79$, $t_{49} = -4.202$, $p < 0.05$). The OJ stimulus was perceived to generate higher OJ temporality ($M = 4.46$, $SD = 1.59$) than RIP temporality ($M = 3.44$, $SD = 1.41$, $t_{49} = 2.93$, $p < 0.05$). Finally, the no-temporality (control) stimulus generated no difference between RIP and OJ temporality from the intra-stimulus mean results (see Table 3.5). The overall intra-stimulus means comparisons revealed successful manipulation of the RIP, OJ, and no temporality stimuli.

Table 3.5

Intra-Stimulus Mean Comparison Results (n = 49)

Stimulus	Perceived Temporality Measure	*M*	*SD*	95% CI		Pairwise Comparison (IF-TN)	
				Lower Bound	Upper Bound	T_{49}	*p*
Result in progress	RIP	4.76	1.68	4.23	5.22	-4.202	.000**
	OJ	3.14	1.79	2.56	3.60		
On-going journey	RIP	3.44	1.41	2.98	3.91	2.933	.005**
	OJ	4.46	1.59	4.04	4.87		
Control	RIP	4.03	1.57	3.87	4.80	1.883	.606
	OJ	3.91	1.48	3.65	4.78		

*Notes. *p < .05, **p < .01, ***p < .001*

Inter-stimulus mean comparisons were next conducted across the three stimuli with respect to each of the two perceived temporality factor scores (see Table 3.6). The results revealed that the perceived RIP temporality mean score was significantly higher for the RIP stimulus than the other two stimuli (OJ and no temporality), while the perceived OJ temporality mean score was significantly higher for the OJ stimulus than the other two stimuli (RIP and no temporality) and the inter-stimulus mean difference appeared statistically significant.

Table 3.6

Inter-Stimulus Mean Comparison Results (n = 49)

Perceived temporality measure	Stimuli Compared[a]	ΔM	*SD*	95% CI Lower Bound	Upper Bound	T_{47}	*p*
Result in-	RS-OS	.28	1.03	-.01	.58	1.93	.049*
progress	RS-NS	.39	1.02	.08	.69	2.60	.012*
	OS-NS	.20	1.25	.24	.48	1.05	.04*
On-going	OS-RS	.34	1.43	.52	1.20	1.67	.01*
journey	OS-NS	1.03	1.71	.47	.53	1.99	.013*
	RS-NS	.33	1.14	.65	1.30	6.03	.000***

*p < .05, **p < .01, ***p < .001
[a] RS = RIP stimulus, OS = OJ stimulus, NS = No temporality stimulus

The no-temporality stimulus revealed no statistically different perceptions of RIP and OJ temporality (see Table 3.6). Furthermore, the inter-stimulus mean comparisons revealed that the no-temporality stimulus generated lower mean scores than the RIP and OJ stimuli in both perceived temporality dimensions (RIP, and OJ) (see Table 3.6). These results demonstrate that the 'no temporality' stimulus successfully functioned as a baseline control and the other two temporality stimuli can be compared to examine the effects of the temporary use of the stimuli.

Pretest 2 Results (Narrative Appeal)

Demographic Characteristics

A total of 65 people responded to the pretest 2 survey, 57 of these responses were valid and complete. The respondents' ages ranged from 18 to more than 85 years (see Table 3.7). The majority of the respondents, almost 75% of the population, were between 25 and 44 years old. For gender, there were more male (68.4%) than female participants, and for ethnicity, most of the participants were White, and Non-Hispanic (75.4%). Annual income was almost uniformly distributed between $25,000 and $100,000 or more, and almost 70% had some college education or college degree. Finally, they were from 24 states, with California residents ($n = 6$) being the highest number of participants.

Table 3.7

Pretest Respondents' Demographics Characteristics ($n = 57$)

Demographics	Description	f (%)	M
Age	18 – 24	1 (1.8)	33.85
	25 – 34	14 (24.6)	
	35 – 44	29 (50.9)	
	45 – 54	6 (10.5)	
	55 – 64	4 (7.0)	
	65 – 74	2 (3.5)	
	85 or older	1 (1.8)	
Gender	Male	39 (68.4)	
	Female	18 (31.6)	
Ethnicity	American Indian/Alaskan Native	2 (3.5)	
	Asian/Pacific Islander	8 (14.0)	
	Hispanic or Latino	2 (3.5)	
	Black, Non-Hispanic	2 (3.5)	
	White, Non-Hispanic	43 (75.4)	
Education	8th grade or less	1 (1.8)	
	Some high school	3 (5.3)	
	High school graduate	9 (15.8)	
	Some college or technical school degree	12 (21.1)	

	College degree (4 years)	28 (49.1)
	Some Graduate School	1 (1.8)
	Graduate degree (Master's or PhD)	3 (5.3)
Annual Income	Under $25,000	10 (17.5)
	$25,000 TO $49,999	12 (21.1)
	$50,000 TO $74,999	18 (31.6)
	$75,000 TO $99,999	6 (10.5)
	$100,000 and above	11 (19.3)
State Residence	Valid	3 (5.3)
	AL	1 (1.8)
	CA	6 (10.5)
	CO	2 (3.5)
	CT	1 (1.8)
	FI	4 (7.1)
	GA	4 (7.0)
	IA	1 (1.8)
	IL	4 (7.0)
	KY	2 (3.5)
	MA	1 (1.8)
	MI	1 (1.8)
	MN	1 (1.8)
	NC	1 (1.8)
	NY	2 (3.5)
	NJ	3 (5.3)
	OH	2 (3.5)
	OR	1 (1.8)
	PA	4 (6.5)
	SC	2 (3.5)
	TN	1 (1.8)
	TX	3 (5.3)
	VA	3 (5.3)
	WI	4 (7.0)

Perceived Narrative Appeal

To explore the factors of manipulation items, EFA was run with *fixed factors* using the

principal component analysis (PCA) procedure with varimax rotation. Separate EFAs were run

for data from each of the three conditions (Informational appeal, transformational, and no

appeal[control]) with a setting to extract two factors (perceived informational and transformation

appeal) from the nine perceived narrative appeals (i.e., manipulation check) items.

EFA results of data from the informational and transformational conditions resulted in the predicted two-factor structure; however, one of the perceived informational appeal items exhibited cross-loading through informational and transformational appeal. To maintain consistency across the stimuli in the factor-item structure, this low-loading item was deleted from all three conditions. Another EFA was run with the remaining eight items, that consistently loaded onto the two factors of appeal, as originally planned, with respect to the informational and transformational condition stimuli (see Table 3.8).

On the other hand, EFA results from the no appeal condition [control] failed to replicate the two-factor structure observed in the other two treatment conditions, instead revealing a single-factor structure (i.e., uni-dimensionality). The control condition stimulus did not include any appeal. This is natural that responses to the perceived narrative appeal items would exhibit no differences across the two perceived appeal factors (i.e., low appeal in all three factors). Despite the uni-dimensionality observed from the no-appeal stimulus, manipulation check items revealed good factor loading even for the control condition, offering indirect evidence for the manipulation success of this experiment. The two-factor structure based on the EFA results from the two treatment conditions (informational and transformational) provides a basis for further mean comparisons.

Table 3.8

Factor Loadings and Scale Reliability of Manipulation Check Items (n = 57)

	Perceived Narrative Appeal Items	Loading				
		Informational Stimulus		Transformational Stimulus		No Appeal stimulus
Item		PIA[a]	PTA[a]	PIA[a]	PTA[a]	
1	I learned something from this campaign that I didn't know before about its product.	.861		.916		.801
2	There is some special information about this campaign and its product that makes it different from the others.	.847		.820		.842
3	*This campaign taught me what to look for when pre-purchasing this product from here.	.512[c]	.656[c]	.585[c]	.668[c]	.889
4	This campaign was very informative.	.667	.387	.587[c]	.606[c]	.899
5	I would like to have an experience of a product like the one shown in the campaign.		.782	.532	.702	.834
6	This campaign leaves me with a good feeling about using the proposed product.	.622[c]	.682[c]		.824	.916
7	I felt as though I were right there in the campaign, experiencing the same thing.		.873		.895	.856
8	I could really relate to the campaign personally.		.804		.857	.900
9	Using this campaign's product would make me feel good about myself.		.834	.526[c]	.606[c]	.868
	Eigenvalue	.95	4.33	.72	4.45	6.78
	Cronbach's α	.80	.91	.88	.93	.96
	Variance extracted (%)	13.57	61.92	11.98	74.13	75.35

[a] PIA = Perceived Informational Appeal, PTA = Perceived Transformational Appeal
* Dropped item, C= Cross-loaded item

Manipulation Check

The factors' mean scores were calculated by averaging the scores of the items loading on each factor. First, to check the success of the manipulation, intra-stimulus mean comparisons were conducted for each stimulus. The intra-stimulus means comparison analyses with paired-sample *t*-tests is summarized in Table 3.9. The informational stimulus was perceived to generate higher informational appeal ($M = 5.32$, $SD = 1.06$) than transformational appeal ($M = 4.75$, $SD = 1.20$, $t_{57} = 4.08$, $p < 0.001$. The transformational stimulus was perceived to generate higher transformational appeal ($M = 5.43$, $SD = 0.95$) than informational appeal ($M = 4.96$, $SD = 1.28$, $t_{57} = -2.13$, $p < 0.05$), as expected. Finally, the no-appeal (control) stimulus generated non-significant perceptions of informational and transformational from the intra-stimulus mean comparisons results, so the intra-stimulus means comparisons revealed successful stimuli manipulation.

Table 3.9

Intra-Stimulus Mean Comparison Results (n = 57)

Stimulus	Perceived Appeal Measure	*M*	*SD*	95% CI		Pairwise Comparison (IF-TN)	
				Lower Bound	Upper Bound	t_{57}	*p*
Informational	Informational (IF)	5.32	1.06	5.02	5.61	4.085	.000***
	Transformational (TN)	4.75	1.20	4.42	5.10		
Transformational	Informational (IF)	4.96	1.38	4.56	5.33	-2.133	.038*
	Transformational (TN)	5.43	.95	5.16	5.68		
Control	Informational (IF)	3.78	1.72	3.28	4.27	.045	.964
	Transformational (TN)	3.77	1.56	3.33	4.21		

*Notes. *p < .05, **p < .01, ***p < .001*

Inter-stimulus mean comparisons with respect to each of the two perceived appeal factor scores were conducted across the three stimuli (see Table 3.10). The perceived informational appeal's mean score was significantly higher for informational stimulus than for the other two stimuli (transformational and no appeal), while the perceived transformational appeal's mean score was significantly higher for transformational stimulus than for the other two stimuli (informational and no appeal).

Table 3.10

Inter-Stimulus Mean Comparison Results (n = 57)

Perceived Appeal Measure	Stimuli Compared	ΔM	SD	95% CI Lower Bound	95% CI Upper Bound	t_{82}	p
Informatio nal	IS-TS	.35	1.08	.04	.66	2.29	.026*
	IS-NS	1.54	1.69	1.05	2.02	6.41	.000***
	TS-NS	1.09	1.63	.66	1.52	5.05	.000***
Transform ational	TS-IS	.91	1.40	.54	1.28	4.90	.000***
	TS-NS	1.83	1.73	1.37	2.29	7.99	.000***
	IS-NS	.97	1.14	.65	1.30	6.03	.000***

*Notes. *p < .05, **p < .01, ***p < .001*
[a] IS = Informational stimulus, TS = Transformational stimulus, NS = No appeal stimulus

According to the intra-stimulus mean comparisons results, the no-appeal stimulus revealed no significant difference between informational and transformational appeal (see Table 3.10). The inter-stimulus means comparisons also revealed that no-appeal stimulus generated lower mean scores in two perceived appeal dimensions (informational and transformational) compared to other stimuli. These results demonstrate that the 'no appeal' stimulus successfully functioned as a baseline control against two other appeal stimuli.

CHAPTER IV. MAIN EXPERIMENT

This chapter describes the methodology and results from the main experiment comprised of study 1 and study 2.

Study 1

Under study 1, the first section has the research method, including a modified research framework, hypotheses, experiment design, stimuli, instrument, and data collection procedures. The second section outlines the experiment results, including sample characteristics, measurement validity and reliability, manipulation check results, and hypotheses testing results.

In study 1, a [Narrative temporality: RIP vs. OJ vs. control] between-subject design was employed to investigate the main effect of narrative temporality on backing intention, e-WOM, and co-creation. In addition, the mediating role of narrative transportation toward backing intention, e-WOM, and co-creation was tested. An online experiment was conducted in study 1 employing visual stimuli and a questionnaire generated using Qualtrics. Each participant was randomly assigned to one of the three experimental conditions and asked to answer a set of questions designed to measure their prior association with crowdfunding, manipulation check items, narrative transportation, backing intention, e-WOM, co-creation, and demographic profile.

Stimuli

Three stimuli were finalized through the pretest, with varying types of narrative statements presented in the text on screenshots of a website page containing a fictitious crowdfunding campaign (see Figure 3.1 and Appendix C). Before viewing their assigned stimulus, participants were given a short description of crowdfunding and reward-based campaign.

Instruments

Immediately following the stimulus presentation, participants responded to measures that captured prior crowdfunding familiarity, followed by manipulation-check measures (perceived narrative temporality), mediation measures (narrative transportation), and three dependent measures (backing intention, e-WOM, and co-creation). Participants indicated their responses using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree*). Demographic items were presented sequentially at the end of the survey (see Appendix J).

Prior Crowdfunding Familiarity

Participants responded to measures that captured the prior crowdfunding familiarity using items for measuring prior crowdfunding familiarity collected from previous studies and modified accordingly (see Table 4.1 and Appendix J). Three items for measuring prior crowdfunding familiarity were adapted from Gefen's (2000) *familiarity with Amazon.com* scale (Cronbach's α = 0.89) scale (see Table 4.1 and Appendix J). In the existing scale, the wording of the items was revised to match the study context. While the original items of the scale would have been answered, "*I am familiar with Amazon.com*," the wording in the present study was modified to "*I am familiar with crowdfunding platforms such as Kickstarter*."

Table 4.1

Pretest Items for Prior Crowdfunding Familiarity

Variable	Items		Source
Prior Crowdfunding Familiarity	1	I am familiar with searching for campaigns on crowdfunding platforms.	Gefen (2000)
	2	I am familiar with supporting campaigns on crowdfunding platforms.	
	3	I am familiar with inquiring about campaigns' success on crowdfunding platforms.	

Manipulation Check Measures

The level of perceived narrative temporality generated by the stimuli was assessed to check manipulation success as an experimental factor. Perceived narrative temporality was measured with the same items from the pretest, adapted from Rose et al.'s (2021) and Darke et al.'s (2016) study (see Table 3.1 and Appendix J).

Narrative Transportation

Narrative transportation was measured with six items (see Table 4.2 and Appendix J) using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree*). These six items were adapted from Green and Brock's (2000) transportation scale (Cronbach's α =0.92) which was developed to measure narrative transportation. Other than inserting *pictures of the journeys in crowdfunding* in place of the *picture of the events*, the wording of the items remained unaltered in the existing study. For example, the original item, "*While I was reading the narrative, I could easily picture the events in it taking place,*" was modified to read "*While I was reading the narrative, I could easily picture the journeys in crowdfunding campaign taking place.*"

Backing Intention

Crowd-funders' backing intention was measured with five items (see Table 4.2 and Appendix J) adapted from Ciuchta et al.'s (2016) and Hsu et al.'s (2017) studies, with a slight alteration to the instructions made to fit the context of the study. While the original scale stated the instruction as "on such *a social shopping website,*" the current study stated the instruction as "*on such a crowdfunding project.*"

Electronic Word-of-Mouth

Crowd-funders' e-WOM for an RBFC campaign was measured by six 7-point (1 for *strongly disagree* and 7 for *strongly agree*) Likert-scale items (see Table 4.2 and Appendix J) developed by the study in reference to the conceptual meanings expressed in Barbour et al.'s (2016) scale of information-sharing intention (in person) and information-sharing intention (social media). Significant rewording of scale items to reflect this study context led to preserving minimal similarity between Barbour et al.'s (2016) original scale items and the items used in this study. For example, the original item "*I would talk with others about this information*" was revised to "*I would talk with others about this campaign.*"

Co-creation

Three items for co-creation were adopted from Yi and Gong's (2013) feedback scale and other than removing the phrase "service from *employee*" from the original item wording, were retained in their original form (see Table 4.2). For example, the original item "*If I have a useful idea on how to improve service, I let the employee know.*" was revised to "*If I have a useful idea on how to improve the product, I let the entrepreneur know.*" Detailed items for this measurement are provided in Appendix J. Appendix H presents a sample questionnaire that was used for the main experiment.

Table 4.2

Items for Measuring Narrative Transportation, Backing Intention, e-WOM, and Co-creation

Construct		Items	Source
Narrative Transportation	1	While I was reading the campaign narrative, I could easily picture the journeys in it taking place.	Green & Brock (2000)
	2	While I was reading the campaign narrative, the activity going on in this project was on my mind.	
	3	I found myself thinking of ways the campaign narrative could have turned out differently.	

	4	I was mentally involved in the campaign narrative while reading it.	
	5	I wanted to learn how the campaign narrative ended.	
	6	The campaign narrative affected me emotionally.	
Backing Intention	1	I am willing to pre-order the proposed product via this campaign.	Hsu et al. (2017), Ciuchta et al. (2016)
	2	I would support this campaign with a monetary contribution.	
	3	Given the chance, I would consider pre-purchasing products on such a crowdfunding project in the future.	
	4	It is likely that I will actually purchase products on such a crowdfunding project in the near future.	
	5	Given the chance, I intend to purchase products on such a crowdfunding project.	
Electronic Word-of-mouth	1.	I would be willing to share this campaign with others online.	Barbour et al. (2016)
	2.	I would talk with others about this campaign online.	
	3.	I would point others in a direction where they could read this campaign virtually.	
	4.	I would "like" a social media page with this crowdfunding campaign,	
	5.	I would be willing to post a link to this crowdfunding campaign on my social media.	
	6.	I would re-share a link with the crowdfunding campaign's content on my social media.	
Co-creation	1.	If I have a useful idea on how to improve the product of this project, I will let fundraisers know.	Yi and Gong (2013).
	2.	If I receive good use of the product from this campaign, I will comment about it on the crowdfunding platform.	
	3.	When I feel some problems in this crowdfunding project, I would let fundraisers know about them.	

Demographic Items

The set of demographic items used in the pretest was again used in the main experiment.

Following all measures for each condition, participants were asked about their age, gender,

ethnic group affiliation, educational level, annual household income, employment status, and

state of residence (see Appendix H).

Sampling and Data Collection Procedure

For the main experiment, a sampling technique similar to that used in the pretest was

utilized by recruiting participants from Centiment, a crowdsourcing marketplace. The target

population of this study was U.S. consumers at least 18 years old and of both genders. Similar to

the pretests, study 1 employed a few eligibility questions. Besides, study 1 implemented

attention-check questions that respondents could skip or use incoherent wording, leading to their

exclusion after preliminary data analyses. The researcher set up a time limit, a maximum time for

completion, that was three times the average maximum time for workers to complete the survey

shown in Qualtrics (Sheehan, 2018). To calculate the required sample size, this study utilized

G*Power software version 3.1.9.7 using a few criteria of medium effect size (= 0.25), alpha

level, $\alpha = 0.05$, and power, $(1- \beta) = 0.95$, and several predictors (=2). The software estimated the

minimum required sample size to be 33. According to MacCallum et al. (1999), the N/p ratio

(N= necessary sample size, p = number of variables being analyzed) should be 10. Therefore,

study 1 recruited a minimum of 50 usable responses per condition.

In terms of data collection, eligible participants were routed to the Qualtrics survey by

clicking a hyperlinked URL. On Qualtrics, participants saw a detailed information letter with the

study purpose, expected time commitment, incentive, and consent option. Upon clicking the

"Yes, I consent" button at the bottom of the page, participants were assigned randomly to each of

the three manipulated conditions with corresponding measurement items. They were first asked to review a visual stimulus that appeared on the screen depicting a graphical representation of the RBFC campaign. Afterward, they were asked to indicate their level of agreement with items for prior crowdfunding familiarity, manipulation check items, narrative transportation, backing intention, e-WOM, co-creation, and demographic information. Each eligible panel member received a unique numeric participant ID to put at the end of the survey in order to receive compensation.

Data Analyses

After downloading the data set from Qualtrics, it was cleaned (e.g., removing incomplete responses), and analyzed using SPSS 26.0. Few straight-line responses and missing data were observed. The straight-line responses were removed from the data set. The missing data were replaced with median replacement (Hair et al. 1998). To check underlying factors, a series of EFAs were conducted. The threshold of factor loading was 0.50 (Shortell & Zajac, 1990). To assess the scale reliability, Cronbach's α-value greater than 0.60 was considered acceptable (Gopi & Ramayah, 2007). Inter-variable correlation analysis revealed correlations among variables in the conceptual framework, providing information about the discriminant validity (Gay et al., 2009). To check the success of manipulation, perceived narrative temporality items were compared to the control stimuli through paired sample t-tests.

To examine H1 (the effects of narrative temporality on crowd-funder engagement), an analysis of variance (ANOVA) was conducted to compare the mean differences in backing intention, e-WOM, and co-creation (dependent variables) across the three experimental conditions (e.g., RIP, OJ, and control). For testing H2, mediation analyses were performed through PROCESS macro model 4.

Demographic Characteristics

　　To describe sample characteristics, descriptive statistics were calculated for all demographic items. The data yielded 144 responses in total, and, because no data point was missing and removed while doing the calculation, the descriptive statistics for 144 data points are shown. The population consisted of 94 men (65.3%) and 50 women (34.7%). About 74% of the participants were aged between 25 and 44, and based on ethnicity, more than 75% were White, Non-Hispanic participants. With respect to education, nearly 47% of the participants were at the college level or had completed 4 years of a college education. Data on household income reflected an apparent bimodal distribution with a peak between $25,000 to $100,000. Finally, respondents came from 40 states within the USA, with California and Florida dominant. Table 4.3 presents detailed demographic respondents' characteristics.

Table 4.3

Respondent Characteristics in the Main Experiment (*n* = 144)

Demographics	Description	*f* (%)	*M*
Age	18-24	1 (0.7)	
	25-34	55 (38.2)	*35.64*
	35-44	51 (35.4)	
	45-54	23 (16.0)	
	55-64	10 (6.9)	
	65-74	3 (2.1)	
	75-84	1 (0.7)	
Sex	Male	94 (65.3)	
	Female	50 (34.7)	
Ethnicity	Asian/ Pacific Islander	16 (11.1)	
	Hispanic or Latino	8 (5.6)	
	Black, Non-Hispanic	7 (4.9)	
	White, Non-Hispanic	112 (77.8)	
	Others or Mixed	1 (0.7)	
Education	Some high Degree	21 (14.6)	

	Some college or technical school	27 (18.8)
	College Degree (4 Years)	68 (47.2)
	Some graduate school	7 (4.9)
	Graduate Degree (Master's, Doctorate, etc.)	21 (14.6)
Annual Household Income	Under $25,000	17 (11.8)
	$25,000 TO $49,999	44 (30.6)
	$50,000 TO $74,999	52 (36.1)
	$75,000 TO $99,999	20 (13.9)
	$100,000 and above	11 (7.6)
State Residence		
	AL	4 (2.8)
	AR	1 (0.7)
	AZ	1 (0.7)
	CA	17 (11.8)
	CO	3 (2.1)
	CT	2 (1.4)
	DE	1 (0.7)
	FL	13 (9.1)
	GA	2 (1.4)
	IA	1 (0.7)
	IL	6 (4.2)
	IN	3 (2.1)
	KS	1 (0.7)
	KY	3 (2.1)
	LA	1 (0.7)
	MA	4 (2.8)
	MD	1 (0.7)
	MI	1 (0.7)
	MN	3 (2.1)
	MO	3 (2.1)
	NE	2 (1.4)
	NC	5 (3.5)
	NH	1 (0.7)
	NJ	4 (2.8)
	NM	1 (0.7)
	NY	7 (4.9)
	OH	4 (2.8)
	OK	1 (0.7)
	OR	2 (1.4)
	PA	7 (4.9)
	RI	1 (0.7)
	SC	1 (0.7)
	TN	4 (2.8)

TX	12 (8.4)
UT	8 (5.6)
VA	5 (2.8)
VI	2 (1.4)
WA	2 (1.4)
WI	2 (1.4)
WV	2 (1.4)

Exploratory Factor Analysis

Several EFAs were conducted to find the uni-dimensionality of factors using principal-component analysis and varimax rotation. Items were dropped in cases of low loading (e.g., less than 0.5 or cross-loading (Hair et al., 2006). To ensure discriminant validity, a factor correlation matrix was utilized. The acceptable correlation between factors was less than 0.7 (Jackson, 1969). The EFA results for the research variables in this study are shown in Table 4.4.

Table 4.4

Results of Exploratory Factor Analysis (EFA) & Cronbach Alpha (n = 144)

Construct	Item	Communalities	F1	F2	F3	F4	Eigen Value	Variance (%)	Cronbach Alpha
Narrative transportation	NTP_1	.78	.783						
	NTP_2	.748	.763						
	NTP_3	.763	.729				4.285	18.631	0.939
	NTP_4	.769	.773						
	NTP_5	.811	.767						
	NTP_6	.82	.701						
Backing intention	BI_1	.884		.869					
	BI_2	.895		.903					
	BI_3	.889		.886			4.577	19.900	0.966
	BI_4	.879		.862					
	BI_5	.887		.881					
Electronic WOM	e-WOM_1	.921			.881				
	e-WOM_2	.89			.875				
	e-WOM_3	.905			.888				
	e-WOM_4	.889			.870		5.494	23.889	0.978
	e-WOM_5	.897			.879				
	e-WOM_6	.931			.885				
Co-Creation	COCREATE_1	.92				.862			
	COCREATE_2	.883				.859	2.789	12.124	0.947
	COCREATE_3	.915				.890			
Prior Experience	PE_1	.835							
	PE_2	.832					2.643	11.491	0.902
	PE_3	.845							
TOTAL								86.035	

Notes. NTP = Narrative Transportation, BI = Backing Intention, e-WOM = Electronic Word-of-mouth, PE = Prior experience

With respect to discriminant validity, Table 4.5 represents the Pearson correlation coefficients between the five latent constructs in this study. The correlations among the five latent constructs were all below the cutoff value of 0.7, ranging between 0.307 (e-WOM and Co-creation) and 0.624 (NTP and e-WOM).

Table 4.5

Discriminant Validity & Pearson Correlations between Latent Constructs (n = 144)

Construct	NTP	BI	e-WOM	Co-Creation	PE
NTP	1				
BI	.574***	1			
E-WOM	.624***	.488***	1		
Co-Creation	.548***	.357***	.457***	1	
PE	.493***	.264***	.307***	.432***	1

Notes. NTP = Narrative Transportation, BI = Backing Intention, e-WOM = Electronic Word-of-mouth, PE = Prior experience

Co-variance

An ANOVA was run to check to mean differences in prior crowdfunding familiarity across three experimental conditions. One-way ANOVA results revealed that there were non-significant differences in the scores of narrative appeals ($F_{2, 141} = 7.60$, $p = .63$) across three conditions. Therefore, the covariate was not used in further hypothesis tests.

Research Hypotheses

Table 4.6 represents the research hypotheses and related statistical tests to examine them.

Table 4.6

Research Hypotheses

	Description	Statistical Test
H1a	RBFC campaigns promoted through RIP are more likely to receive potential crowd-funders' backing intention than those promoted through OJ and have no narrative temporality[control].	ANOVA and Post-Hoc
H1b	RBFC campaigns promoted through RIP are more likely to receive potential crowd-funders' e-WOM than those promoted through OJ and have no narrative temporality [control].	
H1c	RBFC campaigns promoted through RIP are more likely to receive potential crowd-funders' co-creation than those promoted through OJ and have no narrative temporality [control].	
H2a	The effect of narrative temporality on crowd-funders' backing intention is mediated by narrative transportation.	Mediation Analysis, using Hayes Process Model#4
H2b	The effect of narrative temporality on crowd-funders' electronic word-of-mouth is mediated by narrative transportation.	
H2c	The effect of narrative temporality on crowd-funders' cocreation is mediated by narrative transportation.	

Mean Comparison

A one-way ANOVA was conducted to compare mean values of backing intention, electronic word-of-mouth, and co-creation among three narrative temporality conditions, RIP, OJ, and control. Table 4.7 shows the results of descriptive statistics, Levene's test for examining the equality of variance, and one-way ANOVA for examining the mean difference of constructs among narrative temporality groups.

The Levene's test results indicated that the equality of variance was not assumed, BI (F $(2,141) = 4.770$, $p < 0.05$) and e-WOM ($F (2,141) = 11.465$, $p < 0.001$). The ANOVA results reflected a significant difference in the mean value of BI ($F (2,86.362) = 19.034$, $p < 0.001$), e-WOM ($F (2,77.966) = 60.335$, $p < 0.001$), and co-creation ($F (2,141) = 6.675$, $p < 0.01$) among the groups of narrative temporality.

Table 4.7

Results of Descriptive Statistics, Levene's test, and ANOVA for the Groups of Temporality

Construct	Descriptive		Levene's test			ANOVA		
	Mean	SD	F	df	p	F	df	p
BI	4.51	1.608	4.770[*]	2,141	.010	19.034[***]	2,86.362	.000
e-WOM	4.74	1.712	11.465[***]	2,141	.000	60.335[***]	2,77.966	.000
Co-creation	5.11	1.447	2.421	2,141	.093	6.675[**]	2,141	.002

*Notes. N = 144; * p < 0.05; ** p <0.01; *** p <0.001; SD = standard deviation; df = degree of freedom*

Post-hoc tests. In addition to determining the mean differences among the groups of narrative temporality, a Tukey post-hoc test was used when the equality of variance was assumed and Tamhane's T2 test is used when the equality of variance was not assumed. The Tukey test was used to examine the mean differences of co-creation among the groups of narrative temporality. On the other hand, Tamhane's T2 test was used for backing intention, and e-WOM to examine whether any differences lied among the groups of narrative temporality (see Table 4.8). The results from Tamhane's T2 test indicated the mean value of backing intention for RIP ($M = 5.34$) was significantly higher than OJ ($M = 4.36$) ($\Delta = 0.98$, SE = 0.276, p < 0.01) and control (M = 3.56) ($\Delta = 1.78$, SE = 0.298, p < 0.001), supporting hypothesis H1a. The results of Tamhane's T2 test indicated the mean value of e-WOM for RIP ($M = 5.90$) was significantly higher than OJ ($M = 4.86$) ($\Delta = 1.04$, SE = 0.237, p < 0.001) and control ($M = 3.08$) ($\Delta = 2.82$, SE = 0.261, p < 0.001), supporting hypothesis H1b.

Results from the Tukey's test indicated the mean value of co-creation for RIP ($M = 5.50$) ($\Delta = -0.28$, SE = 0.280, p > 0.05) was significantly higher than OJ ($M = 5.22$) and control group ($M = 4.49$) ($\Delta = 0.73$, SE = 0.299, p < 0.05), supporting hypothesis H1c. Figure 4.1 shows mean plots of mean differences for BI, e-WOM, and co-creation.

Table 4.8

Results of Post-hoc Tukey's & Tamhane's T2 Test between the Groups of Narrative temporality

Construct	Mean Value				Tukey		Tamhane's T2		Hypothesis Result
	RIP (*n* = 57)	OJ (*n* = 44)	Control (*n* = 43)	Mean Difference (Δ)	SE	*p*	SE	*p*	
BI	5.34	4.36		0.98			.276**	.002	H1a) Supported
	5.34		3.56	1.78			.298***	.000	
		4.36	3.56	0.8			.331*	.050	
e-WOM	5.90	4.86		1.04			.237***	.000	H1b) Supported
	5.90		3.08	2.82			.261***	.000	
		4.86	3.08	1.78			.313***	.000	
Co-creation	5.50	5.22		0.28	.280	.592			H1c) Supported
	5.50		4.49	1.01	.281**	.001			
		5.22	4.49	0.73	.299*	.038			

Notes. SE = standard Error; * *p* < 0.05; ** *p* <0.01; *** *p* <0.001; SE = standard error

Figure 4.1

Means Plot

| Backing Intention | e-WOM | Co-creation |
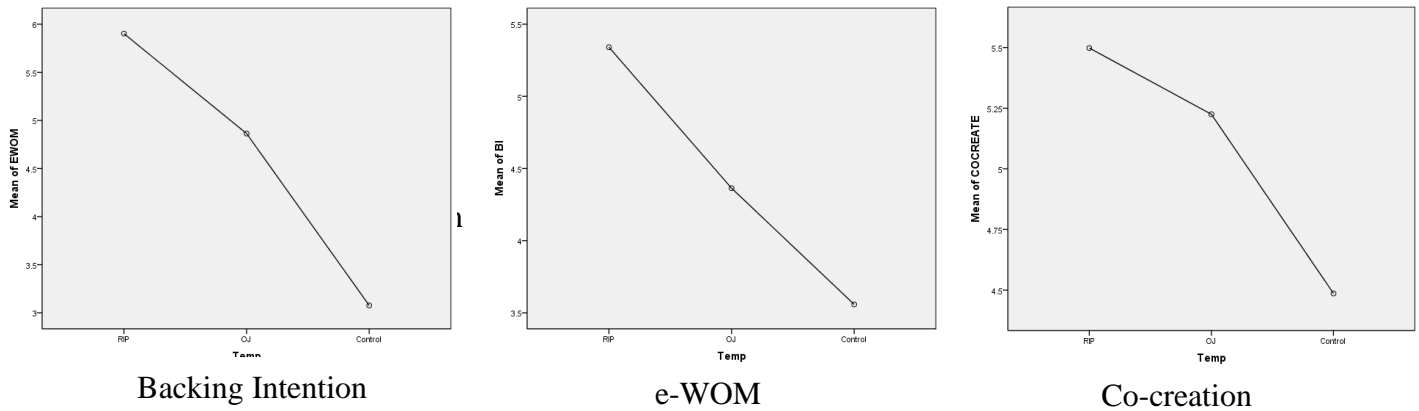
Mediation Analyses

According to Preacher et al. (2007) and Hayes (2018), the mediation hypotheses (i.e., H2a, H2b, and H2c) were tested using PROCESS macro model 4. The model was tested using a bootstrapping technique with a reliable estimation of indirect effects and no assumptions on the normality of the sampling distribution (Preacher & Hayes, 2008). Significant results were identified by examining the 95% CI resulting from the bootstrapping mediation analyses.

To check the strength of mediation, Hair et al. (2014) suggested variance accounted for (VAF) score instead of the Sobel test. The criteria of VAF include the indirect significant effect (Hair et al., 2016). Accordingly, this study adopted the VAF score to measure the strength of mediation. For instance. VAF score above 80% is considered full mediation, whereas a VAF value between 20% and 80%, is considered partial mediation. Finally, a VAF value below 20% is considered as no mediation (Hair et al., 2014). Table 4.9 represents the results of mediation analyses.

Table 4.9

Results of Mediation Analyses, using Hayes Process Model #4

Path: IV→M→DV	Standardized Effect (β)	SE	LL95%CI	UL95%CI	VAF	Mediation Type	Hypothesis Result
Narrative temporality →NTP→BI							
• Total Effect	-.895*	.144	-1.179	-.610			H2a)
• Direct Effect	-.422*	.154	-.726	-.118		Partial	Supported
• Indirect Effect	-.473*	.105	-.694	-.281	.528		
Narrative temporality →NTP→e-WOM							
• Total Effect	-1.396*	.127	-1.648	-1.145			
• Direct Effect	-.993*	.137	-1.263	-.722			H2b)
• Indirect Effect	-.403*	.099	-.620	-.231	.289	Partial	Supported
Narrative temporality →NTP→Co-creation							
• Total Effect	-.496*	.140	-.773	-.219			H2c)
• Direct Effect	.018	.145	-.268	.305		Full	Supported
• Indirect Effect	-.514*	.112	-.754	-.311	1.03		

Notes. SE = Standard Error; LL=Lower limit, UL=Upper limit, CI=Confidence interval; Bootstrap sample size=5000; *p < .05. **p < .01. ***p < .001; VAF = variance accounted for IV = independent variable; M = mediating variable; DV = dependent variable; Total Effect = effect of IV on DV in the presence and through M; Direct Effect = effect of IV on DV in the presence of M; Indirect Effect = effect of IV on DV through M

Table 4.9 shows the results on how narrative transportation mediates the influences of narrative temporality on backing intention, e-WOM, and co-creation. The following paragraphs elaborate on the mediation results for each path:

Narrative temporality →NTP→BI. The total effect of narrative temporality on backing intention was negative and significant (β = -0.895, SE = 0.144. The 95% CI using a 5000 bootstrap sample that does not include 0 (-1.179 to -0.610). The direct effect of narrative temporality on backing intention in the presence of narrative transportation was negative and significant (β = -0.422, SE = 0.154, 95% CI = -0.726 and -0.118). The bootstrapping estimation on the indirect effect of narrative temporality on backing intention through narrative transportation was negative and significant (β = -0.473, SE = 0.105, CI = -0.694, and -0.281). Both direct and indirect effects were negative, and explainable due to the categorical (multinomial) nature of narrative temporality. Although narrative temporality has three levels, including RIP, OJ, and control (dummy coded 1, 2, and 3 respectively), the causal relationship between narrative temporality and backing intention can be described by the correlation. Since the VAF (-0.473 / -0.895 = 0.528) was in the range of 20% to 80%, therefore, it can be concluded that narrative transportation partially mediates the relationship between narrative temporality and backing intention, supporting H2a.

Narrative temporality →NTP→E-WOM. The total effect of narrative temporality on e-WOM was negative and significant (β = -1.396, SE = 0.127, 95% CI = -1.648 and -1.145). The direct effect of narrative temporality on e-WOM in the presence of narrative transportation was negative and significant (β = -0.993, SE = 0.137, 95% CI = -1.263 and -0.722). The bootstrapping estimation on the indirect effect of narrative temporality on e-WOM through transportation was negative and significant (β = -0.403, SE = 0.099, CI = -0.620, and -0.231).

Since the VAF value was within the range of 20% to 80% (i.e., -0.403 / -1.396 = 0.289), it can be concluded that narrative transportation partially mediates the relationship between narrative temporality and e-WOM, supporting H2b.

Narrative temporality →NTP→ Co-creation. The total effect of narrative temporality on co-creation was negative and significant (β = -0.496, SE = 0.140, 95% CI = -0.773 and -0.219). The direct effect of narrative temporality on co-creation in the presence of narrative transportation was positive and insignificant (β = 0.018, SE = 0.145). The bootstrapping estimation on the indirect effect of narrative temporality co-creation through narrative transportation was negative and significant (β = -0.514, SE = 0.112, CI = -0.754 and -0.311). Since the VAF was above 80% (-0.514 / -0.496 = 1.03), it can be concluded that narrative transportation fully mediates the relationship between narrative temporality and co-creation, supporting H2c.

Summary of Study 1

Within study 1, six hypotheses were tested through an experimental survey. The first three hypotheses testing was done to identify the comparative effects of narrative temporality (RIP vs. OJ vs. no temporality) on crowd-funders' backing intention, e-WOM, and co-creation within an RBFC campaign. Prior crowdfunding familiarity was tested as co-variate which emerged as non-significant. The results from the ANOVA and follow-up post-hoc tests showed that result-in-progress (RIP) exhibited a higher intention to back crowdfunding campaigns than those exposed to either ongoing journey (OJ) or no narrative temporality[control] as predicted by H1a. Similarly, crowdfunding campaigns with RIP would invoke a higher intention to eWOM in crowdfunding campaigns than those exposed to an ongoing journey (OJ) and no narrative

temporality[control], as predicted in H1b. Participants exhibit the inclination to RIP in the case

of co-creation than OJ, supported H1c. RIP was also higher than no narrative temporality.

In addition to ANOVA, a series of mediation analyses were performed using the

PROCESS macro to check the mediation influence of narrative transportation on the relationship

between narrative temporality and crowdfunding engagement variables. As predicted in H2a,

narrative transportation partially mediated the relationship between narrative temporality and

backing intention. Similarly, narrative transportation partially mediates the relationship between

narrative temporality and e-WOM, supporting H2b. Lastly, narrative transportation fully

mediates the relationship between narrative temporality and co-creation, supporting H2c.

Study 2

To portray the impact of different campaign antecedents, this study employed narrative appeal in another experimental setting. Study 1 precisely focused on project timeline and/or product development stages inserted as narrative temporality in a crowdfunding campaign. On the other hand, narrative appeal uses diversified languages to tell an entrepreneur's story that links the campaign's imaginary product with crowd-funder interests (Escalas, 1998). To adjust the entrepreneur storyline, the insertion of mental simulation in the crowdfunding narrative could play an important role in convincing crowd-funders. Therefore, study 2 aimed to investigate the moderation effect of mental simulation on the relation narrative appeal-narrative transportation-crowdfunding engagement link.

In study 2, a 3 [Narrative appeal: informational vs. transformational vs. control] x 2 [Mental simulation: process vs. outcome] between-subject design was utilized. This study aimed to investigate the influence of experimental factors, *narrative appeal,* on backing intention, e-WOM, and co-creation in the presence of narrative transportation. Besides, the influence of the moderation variable, *mental simulation,* was investigated. This experiment utilized three mock RBFC campaigns to manipulate the narrative appeal. A median split was utilized for two mental simulation conditions (i.e., process vs. outcome), and similarly to the prior experiment, each participant was randomly assigned to one of three experimental conditions and asked to answer a set of questions measuring their prior association with crowdfunding, manipulation check items, narrative transportation, backing intention, e-WOM, co-creation, and demographic information (see Appendix I).

Instruments

Participants were asked about the covariates (prior crowdfunding familiarity), followed by manipulation check measures (perceived narrative appeal), mediation measures (narrative transportation), moderation (mental simulation), and the three dependent measures (backing intention, e-WOM, and co-creation). Demographic items were presented sequentially at the end of the survey (see Appendix I). Participants responded to each item using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree*).

Covariate

Participants were asked about their prior crowdfunding familiarity. The items for measuring prior crowdfunding familiarity were similar to those employed in the pretest and study 1, as collected from previous studies and modified accordingly (see Table 4.1 and Appendix J).

Manipulation Check Measures

The level of perceived narrative appeal generated by the stimuli was assessed to check manipulation success for the experimental factor. Perceived narrative temporality was measured using the same items as those in the pretest, adapted from Puto and Wells's (1984) study (see Table 3.2 and Appendix J).

Narrative Transportation

In this study, narrative transportation was measured with six items (see Table 4.2 and Appendix J) using a 7-point Likert scale (1 for *strongly disagree* and 7 for *strongly agree*) similar to study 1.

Dependent Measures

Crowd-funders backing intention, e-WOM, and co-creation were measured with the same items used in Study 1. To fit the context of the study (see Table 4.2 and Appendix J), a slight alteration to the instructions was made.

Mental Simulation

Unlike narrative temporality and narrative appeal, no pretest was conducted to generate stimulus; a median split was utilized instead (see Table 4.10 and Appendix J). The items measured the participants' perceived mental simulation adopted from studies by Escalas and Luce (2004) and Rose et al. (2021) and modified accordingly to fit into the context of this study (see Appendix J). The original items of the scale answered, '*While viewing the ad, how much did you think about using the product daily*?' to provide the concept of process simulation of the communication; a slight alteration in wording was made to fit the present study's context: '*While viewing the campaign, how much did you think about using the product*?'

First, mental simulation was measured with seven items using a 7-point Likert-type scale (1 for *Not at all* and 7 for *very much*) (see Appendix G). Second, the factor mean scores were calculated. In the process of median split, mental simulation has been converted to dichotomous variables by splitting the sample at the median point (5.29) on the 7-point measurement scale by forming high (>=5.29) and low groups (<5 .29).

Table 4.10

Perceived Mental Simulation

Items	Source (Reported Cronbach's α)
1 While viewing the campaign, how much did you think about using the product?	
2 While viewing the campaign, how much did you think about the possibility of changing your current habits in order to use the product effectively?	Escalas & Luce (2004), Rose et al. (2021)
3 While viewing the campaign, how much did you think about incorporating the product into your daily routine?	
4 While viewing the campaign, how strongly did you think about the individual steps you would go through when using the presented product?	
5 How much did you think about the end-benefits of the product while you were viewing the campaign?	
6 While viewing the campaign, how much did you think about how you would feel after you had used the product?	
7 While viewing the campaign, how strongly did you think about the advantages and outcomes that would result from using the proposed product?	

Demographic Items

The same set of demographic items used in the pretest and Study 1 were asked in this experiment. Following all measures under each condition, participants were asked about their age, gender, ethnic group affiliation, educational level, annual household income, employment status, and state of residence.

Stimuli

This study utilized a mock RBFC campaign to manipulate the narrative appeal (Informational vs transformational vs no appeal). Three stimuli were finalized through the pretest, with varying types of narrative statements presented in the form of text on screenshots of

a website page containing a fictitious campaign (see Figure 3.2 and Appendix D). One of the three stimuli was randomly assigned to participants. Before viewing their assigned stimulus, participants were given a short description of a crowdfunding and reward-based campaign. The mental simulation was also utilized in a between-subject design through a median split. Table 4.11 describes the set-up of the between-subject design.

Table 4.11

Stimuli-wise Items: Between Subject Design

Between-subject design	Measurement items
1. Informational X Process 2. Informational X Outcomes 3. Transformational X Process 4. Transformational X Outcomes 5. Control X process 6. Control X outcome	Covariates, manipulation check measures (mental stimulation), mediation measures (narrative transportation), mental simulation, dependent measures, and demographic items.

Sampling and Data Collection Procedure

A sampling technique similar to study 1 was utilized, recruiting participants from an online consumer panel. Centiment, a crowdsourcing platform, was used to collect data. The experimental survey included a few eligibility criteria including; participants must reside in the USA, be at least 18 years old, and have a basic understanding of reward-based crowdfunding. The survey also implemented attention-check questions to avoid straight-liner responses. Upon IRB approval, participants were recruited with the help of Centiment to obtain a minimum of 50 usable responses per condition. Participants were randomly assigned in the between-subject design. After reviewing the stimuli, the participants answered items relevant to manipulation

check, narrative transportation, mental simulation, backing intention, e-WOM, co-creation, and demographic information.

Data Analyses

After downloading the data set from Qualtrics, it was cleaned (e.g., incomplete responses removed), and analyzed using SPSS 26.0. First, descriptive statistics, EFA, and Cronbach's α reliability analyses were conducted. Second, inter-variable correlation analysis revealed correlations among variables in the conceptual framework, providing information about the discriminant validity. For the manipulation check, perceived narrative appeal items were compared to the control condition through paired sample t-tests.

To examine H3 (the effects of narrative appeal on crowd-funder engagement), ANOVA was conducted to compare mean differences in backing intention, e-WOM, and co-creation (dependent variables) across the three experimental conditions (e.g., informational, transformational, and control). Regression analyses using PROCESS were performed to test H4 (whether narrative transportation mediates the relationship of narrative appeal [independent variable] and three crowd-funder engagements [dependent variables]). For testing H5 (moderating role of mental simulation on narrative appeal - crowd-funder engagement relationship), Hayes Process Model #1 was conducted. Table 4.12 shows the research hypotheses and related statistical tests.

Table 4.12

Research Hypotheses Codes and Descriptions

Code	Description	Statistical Test
H3a	RBFC campaigns portrayed through informational appeal are more likely to receive potential crowd-funders' backing intention than those portrayed through transformational appeal.	ANOVA and Post-Hoc

H3b	RBFC campaigns portrayed through informational appeal are more likely to receive potential crowd-funders' e-WOM than those portrayed through transformational appeal	
H3c	RBFC campaigns portrayed through informational appeal are more likely to receive potential crowd-funders' co-creation than those portrayed through transformational appeal	
H4a	The effect of narrative appeal on crowd-funders' backing intention is mediated by narrative transportation	Mediation Analysis, using Hayes Process Model#4
H4b	The effect of narrative appeal on crowd-funders' e-WOM is mediated by narrative transportation	
H4c	The effect of narrative appeal on crowd-funders' co-creation is mediated by narrative transportation	
H5a	The direct effect of narrative appeals on crowd-funders' backing intention is moderated by mental simulation.	Moderation Analysis, using Hayes Process Model#1
H5b	The direct effect of narrative appeals on crowd-funders' e-WOM is moderated by mental simulation.	
H5c	The direct effect of narrative appeals on crowd-funders' co-creation is moderated by mental simulation.	

Demographic Profile

A total of 316 valid responses were collected in study 2 through Centiment. The ages of respondents ranged from 18 to 85, with the majority of respondents aged between 25 and 44 years comprising almost 64% of the population. As per gender, there were slightly more male participants (50.9%) than female participants. With respect to ethnicity, a majority of participants were white Americans (58.5%). Annual income was almost uniformly distributed between $25,000 to $100,000 or more. Almost 80% of the population were high school graduates, with some college or technical school education or college degrees. The statewide distribution included 40 states, with participants from California ($n = 32$) being the highest number (see Table 4.13)

Table 4.13

Pretest Respondents' Demographics Characteristics (n = 316)

Demographics	Description	*f* (%)	*M*
Age	18 – 24	42 (13.3)	33.85
	25 – 34	107 (33.9)	
	35 – 44	96 (30.4)	
	45 – 54	37 (11.7)	
	55 – 64	18 (5.7)	
	65 – 74	9 (2.8)	
	75 – 84	6 (1.9)	
	85 or older	1 (0.3)	
Gender	Male	161 (50.9)	
	Female	155 (49.1)	
Ethnicity	American Indian/Alaskan Native	12 (3.8)	
	Asian/Pacific Islander	11 (3.5)	
	Hispanic or Latino	39 (12.3)	
	Black, Non-Hispanic	63 (19.9)	
	White, Non-Hispanic	185 (58.5)	
	Others or mixed	6 (1.9)	
Education	8th grade or less	3 (0.9)	
	Some high school	17 (5.4)	
	High school Degree	106 (33.5)	
	Some college or technical school	86 (27.2)	
	College degree (4 years)	68 (21.5)	
	Some Graduate School	7 (2.2)	
	Graduate Degree (Master's, Doctorate, Etc.)	29 (9.2)	
Annual Income	Under $25,000	75 (23.7)	
	$25,000 TO $49,999	108 (34.2)	
	$50,000 TO $74,999	58 (18.4)	
	$75,000 TO $99,999	35 (11.1)	
	$100,000 and above	40 (12.7)	
State Residence			
		Valid	
	AL	7 (2.2)	
	AZ	5 (1.6)	
	AR	2 (0.6)	
	CA	32 (10.1)	

CO	6 (1.9)
CT	4 (1.3)
FL	16 (5.1)
GA	14 (4.4)
ID	1 (0.3)
IL	13 (4.1)
IN	5 (1.6)
IA	4 (1.3)
KS	3 (0.9)
KY	9 (2.8)
LA	8 (2.5)
MD	7 (2.2)
MA	4 (1.3)
MI	11 (3.5)
MN	2 (0.6)
MS	3 (0.9)
MO	6 (1.9)
NV	1 (0.3)
NH	1 (0.3)
NJ	10 (3.2)
NY	25 (7.9)
NC	15 (4.7)
ND	1 (0.3)
OH	8 (2.5)
OK	4 (1.3)
OR	3 (0.9)
PA	21 (6.6)
RI	1 (0.3)
SC	8 (2.5)
SD	1 (0.3)
TN	8 (2.5)
TX	26 (8.2)
VA	10 (3.2)
WA	4 (1.3)
WV	3 (0.9)
WI	4 (1.3)

Exploratory Factor Analysis & Correlation

The uni-dimensionality was checked using EFA with the principal component as the extraction

technique and varimax as the orthogonal rotation method. In assessing convergent validity, items

were retained according to the following criteria: 1) factor loading greater than 0.5 and 2) no

cross-loading of items. Discriminant validity was tested through factor correlation matrix. Table

4.14 represents the Pearson correlation coefficients between the four latent constructs in this

study. The EFA results are represented in Table 4.15.

Table 4.14

Discriminant Validity and Pearson Correlations Between Latent Constructs (n = 316)

Construct	NTP	BI	e-WOM	Co-Creation
NTP	1			
BI	.691***	1		
e-WOM	.688***	.697***	1	
Co-creation	.599***	.577***	.689***	1

Co-variance

An analysis of variances (ANOVA) was run to check to mean differences in prior

crowdfunding familiarity across three experimental conditions. One-way ANOVA results

revealed that there were non-significant differences in the scores of narrative appeals ($F_{2, 313} =$

$.463$, $p = .63$) across three conditions. Therefore, these covariates were not used in further

hypothesis tests.

Table 4.15

Results of Exploratory Factor Analysis (EFA) and Cronbach Alpha (n=316)

Construct	Item	Communalities	F1	F2	F3	F4	Eigen Value	Variance (%)	Cronbach Alpha
NTP	NTP_1	.817	.808				4.889	25.731	.949
	NTP_2	.782	.800						
	NTP_3	.787	.785						
	NTP_4	.832	.811						
	NTP_5	.797	.779						
	NTP_6	.79	.746						
BI	BI_1	.88		.779			3.583	18.855	.957
	BI_2	.898		.824					
	BI_3	.893		.845					
	BI_4	.885		.778					
e-WOM	EOWM_1	.865			.791		4.889	25.730	.966
	EOWM_2	.865			.815				
	EOWM_3	.84			.772				
	EOWM_4	.834			.763				
	EOWM_5	.873			.813				
	EOWM_6	.877			.796				
Co-Creation	COCREATE_1	.891				.820	2.828	14.885	.939
	COCREATE_2	.888				.807			
	COCREATE_3	.894				.838			
TOTAL								85.202	

Notes. NTP = Narrative Transportation, BI = Backing Intention, e-WOM = Electronic Word-of-mouth

Mean Comparison

A one-way ANOVA was to compare the mean value of backing intention, e-WOM, and co-creation among the three groups of narrative appeal: informational, transformational, and control. Table 4.16 shows the results of descriptive statistics, Levene's test, and one-way ANOVA.

Table 4.16

Results of Descriptive Statistics, Levene's test, and One Way ANOVA for the Groups of Narrative Appeal

Construct	Descriptive		Levene's test			Welch		
	Mean	SD	F	df	P	F	df	p
BI	4.779	1.485	3.541*	2, 313	.030	173.360***	2, 205.888	.000
e-WOM	4.894	1.429	13.991***	2, 313	.000	176.213***	2, 199.915	.000
Co-Creation	5.010	1.394	13.673***	2, 313	.000	148.164***	2, 195.432	.000

*Notes. N = 316; * p < 0.05; ** p <0.01; *** p <0.001; SD = standard deviation; df = degree of freedom*

The results of Levene's test indicated that equality of variance was not assumed for backing intention (F (2,313) = 3.541, p < 0.05), e-WOM (F (2,313) = 13.991, p < 0.001) and co-creation (F (2,313) = 13.673, p < 0.001). Therefore, a Welch test was performed to examine the mean differences in backing intention, e-WOM, and co-creation among the groups of narrative appeal. The results of the Welch test reflected a significant difference among the mean values of backing intention (F (2, 205.888) = 173.360, p < 0.001), e-WOM (F (2,199.915) = 176.213, p < 0.001), and co-creation (F (2,195.432) = 148.164, p < 0.001) among the groups of narrative appeal.

Post-hoc tests. Tukey's test is used when the equality of variance is assumed, and Tamhane's T2 test is used when the equality of variance is not assumed. Therefore, Tamhane's

T2 test was used to examine to check the difference among backing intention, e-WOM, and co-creation. Table 4.17 shows the results of Tamhane's T2 post hoc test.

Table 4.17

Results of Post-hoc Tukey's & Tamhane's T2 Test Between the Groups of Narrative Appeal

| Construct | Mean Value | | | Tamhane's T2 | | | Hypotheses Result |
	Informational (n = 102)	Transformational (n = 113)	Control (n = 101)	Mean Difference (Δ)	SE	p	
BI	6.045	4.858		1.187	.136***	.000	H3a) Supported
	6.045		3.414	2.631	.142***	.000	
		4.858	3.414	1.444	.153***	.000	
e-WOM	6.036	5.178		0.858	.109***	.000	H3b) Supported
	6.036		3.425	2.611	.139***	.000	
		5.178	3.425	1.753	.145***	.000	
Co-creation	6.105	5.134		0.971	.124***	.000	H3c) Supported
	6.105		3.766	2.339	.138***	.000	
		5.134	3.766	1.368	.160***	.000	

*Notes. N = 316; * p < 0.05; ** p <0.01; *** p<0.001; SE = standard error*

As shown in 4.17, the results of Tamhane's T2 test indicated that the mean value of backing intention for informational appeal (6.045) was significantly higher than for transformational appeal (4.858) ($\Delta = 1.187$, SE = 0.136, p < 0.001) and control (3.414), supporting hypothesis H3a. The mean value of e-WOM for informational appeal (6.036) was significantly higher than for transformational appeal (5.178) ($\Delta = 0.858$, SE = 0.109, p < 0.001). and control condition (3.424), supporting hypothesis H3b. In addition, the mean value of co-creation for informational appeal (6.105) was significantly higher than for transformational appeal (5.134) ($\Delta = 0.971$, SE = 0.124, p < 0.001), and control (3.766) supporting hypothesis

H3c. Figure 4.2 shows plots of mean differences for backing intention, e-WOM, and co-creation between the groups of narrative appeal.

Figure 4.2

Means Plot of Mean value of Constructs between the Groups of Narrative Appeal

Backing Intention   eWOM   Co-creation
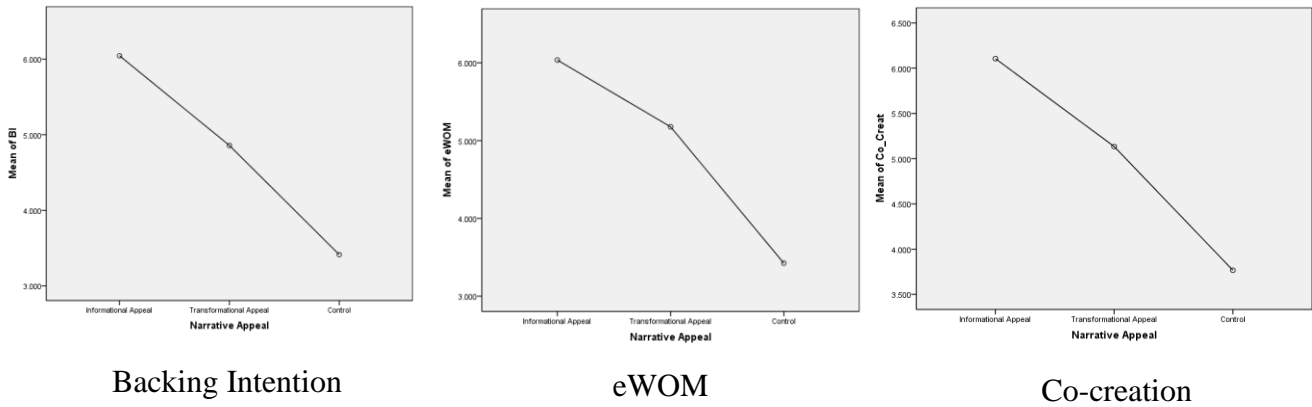
Mediation Analysis

A PROCESS macro-Model 4 was run to test mediation hypotheses (i.e., H4a, H4b, and H4c) (Hayes, 2018; Preacher et al., 2007). The model was tested using a bootstrapping technique with a 5000-sample size (Hayes, 2017). To check the strength of mediation, a VAF score was utilized. The VAF needs to be calculated only if the indirect effect is significant (Hair et al., 2016). Table 4.18 represents the results of mediation analyses.

Table 4.18

Results of Mediation Analyses

Path: IV→ME→DV	Standardized Effect (β)	SE	LL95%CI	UL95%CI	VAF	Mediation Type	Hypothesis Result
NA→NTP→BI							
Total Effect	-1.315***	.073	-1.460	-1.171			
Direct Effect	-.826***	.094	-1.012	-.640	.373	Partial	H4a) Supported
Indirect Effect	-.490*	.070	-.621	-.351			
NA→NTP→e-WOM							
Total Effect	-1.305***	.068	-1.439	-1.170			
Direct Effect	-.877***	.089	-1.052	-.702	.327	Partial	H4b) Supported
Indirect Effect	-.427*	.075	-.582	-.287			
NA→NTP→Co-creation							
Total Effect	-1.169***	.072	-1.311	-1.026			
Direct Effect	-.862***	.098	-1.055	-.669	.262	Partial	H4c) Supported
Indirect Effect	-.306*	.102	-.521	-.122			

Notes. SE = Standard Error; LL=Lower limit, UL=Upper limit, CI=Confidence interval; Bootstrap sample size=5000; $*p < .05$. $**p < .01$. $***p < .001$; VAF = variance accounted for IV = independent variable; ME = mediating variable; DV = dependent variable; Total Effect = effect of IV on DV in the presence of and through M; Direct Effect = effect of IV on DV in the presence of M; Indirect Effect = effect of IV on DV through M

Hypothesis H4a predicted that the effect of narrative appeal on crowd-funders' backing intention would be mediated by narrative transportation. The total effect of narrative appeal on backing intention was negative and significant (β = -1.315, SE = 0.073, and the 95% confidence interval (CI) using a 5000 bootstrap sample does not include 0 (-1.460 and -1.171). The direct effect of narrative appeal on backing intention in the presence of narrative transportation was negative and significant (β = -0.826, SE = 0.094, 95% CI = -1.012 and -0.640). The bootstrapping estimation of the indirect effect of narrative appeal on backing intention through

narrative transportation was negative and significant (β = -0.490, SE = 0.070, CI = -0.621, and -0.351). Since the VAF value was (-0.490 / -1.315= 0.373) falling within the range of 20% to 80%, H4a was supported. It can be concluded that narrative transportation partially mediates the relationship between narrative appeal and backing intention.

Hypothesis H4b predicted that the effect of narrative appeal on crowd-funders' e-WOM would be mediated by narrative transportation. The total effect of narrative appeal on e-WOM was negative and significant (β = -1.305, SE = 0.068, 95% CI = -1.439 and -1.170). The direct effect of narrative appeal on e-WOM in the presence of narrative transportation was negative and significant (β = -0.877, SE = 0.089, 95% CI = -1.052 and -0.702). The bootstrapping estimation on the indirect effect of narrative appeal e-WOM through narrative transportation was negative and significant (β = -0.427, SE = 0.075, CI = -0.582, and -0.287). Since the VAF was (-0.427 / -1.305 = 0.327) falling within the range of 20% to 80%, it can be concluded that narrative transportation partially mediates the relationship between narrative appeal and e-WOM, supporting hypothesis H4b.

Hypothesis H4c stated that the effect of narrative appeal on crowd-funders' co-creation is mediated by narrative transportation. The total effect of narrative appeal on co-creation was negative and significant (β = -1.169, SE = 0.072, 95% CI = -1.311 and -1.026). The direct effect of narrative appeal on co-creation in the presence of narrative transportation was negative and significant (β = -0.862, SE = 0.098, 95% CI = -1.055 and -0.669). The bootstrapping estimation on the indirect effect of narrative appeal on co-creation through narrative transportation was negative and significant (β = -0.306, SE = 0.102, CI = -0.521 and -0.122). The VAF was (-0.306 / -1.169 = 0.262), falling within the range of 20% to 80%. It can therefore be concluded that

narrative transportation partially mediates the relationship between narrative appeal and co-creation, supporting hypothesis H4c.

Moderation Analysis

The PROCESS macro, Model 1 was used to test moderation hypotheses (i.e., H5a, H5b, & H5c). According to Hair et al. (2019), any moderation hypothesis can be considered supported under four conditions, including (1) beta values and hypothesis should be aligned in the same direction, (2) a *t*-value greater than or equal to 1.645, (3) a *p*-value smaller than or equal to 0.05, and (4) a 95% confidence interval that does not have a zero straddle between lower level (LL) and upper level (UL).

Table 4.19 represents the results of moderation analyses.

Table 4.19

Results of Moderation Analyses, Using Hayes Process Model#1

Path: IV*MO➔DV	Standardized Effect (β)	SE	*t*-value	*p*-value	LL95 %CI	UL95 %CI	Hypothesis Result
NA*MS➔BI (R^2 = .510)							
Constant	5.579	.331	16.80	.000	4.925	6.232	
NA_{Trans}	-.630	.462	-1.36	.173	-1.54	.279	H5a)
$NA_{Control}$	-2.23***	.464	-4.80	.000	-3.14	-1.31	Rejected
MS	.306	.207	1.478	.140	-10	.715	
NA_{Trans} *MS	-.364	.286	-1.27	.204	-.928	.199	
$NA_{Control}$ *MS	-.261	.294	-.889	.374	-.840	.317	
NA*MS➔ e-WOM (R^2 = .587)							
Constant	6.038***	.661	9.130	.000	4.737	7.340	
NA_{Trans}	-2.093**	.720	-2.90	.003	-3.51	-.676	
$NA_{Control}$	-3.004**	.948	-3.16	.001	4.87	-1.13	H5b)
MS	-.0013	.340	-.003	.996	-.672	.669	Partially
NA_{Trans} *MS	.797*	.383	2.080	.038	.043	1.551	Supported
$NA_{Control}$ *MS	.384	.743	.516	.605	-1.07	1.847	

Results for conditional effect of NA_{Trans} on e-WOM at different levels of MS

• -1SD (-.500); Outcome	-1.317***	.125	-10.5	.000	-1.56	-1.071	
• +1SD (+.500); Process	-.591***	.142	-4.15	.000	-.871	-.311	

NA*MS→ Co-creation (R^2 = .495)

Constant	5.917***	.325	18.19	.000	5.272	6.552	
• NA_{Trans}	-.2036**	.453	-.449	.653	-1.09	.687	
• $NA_{Control}$	-2.498**	.455	-5.47	.000	-3.38	-1.59	H5c)
• MS	.123	.203	.606	.544	-.276	.523	Rejected
• NA_{Trans} *MS	-.498	.280	-1.77	.077	-1.05	.054	
• $NA_{Control}$ *MS	.1076	.288	.373	.709	-.459	.674	

Notes. SE = Standard Error; LL=Lower limit, UL=Upper limit, CI=Confidence interval; ∗p < .05. ∗∗p < .01. ∗∗∗p < .001; IV = Independent variable; MO = Moderating variable; DV = Dependent variable; NA = Narrative appeal; BA = Backing Intention; MS = Mental simulation

The moderated results for each of hypotheses are interpreted here in accordance with Table 4.19. Hypothesis H5a predicted that the direct effect of narrative appeal on backing intention is moderated by mental simulation. The comparative influence in BI between informational and transformational (NA_{Trans}) appeal is insignificant but negative ($p > 0.05$), thus transformational appeal has a lower influence on BI than informational appeal. In addition, the comparative influence in BI between informational and control ($NA_{control}$) is significant but negative ($p < 0.05$); thus, control has a lower influence on BI than informational appeal. Both interaction terms including $NA_{Trans} \times$ *mental simulation* (β = -0.364, t = -1.271, $p > 0.05$, CI = -0.92 and 0.199), and $NA_{control} \times$ *mental simulation* (β = -0.261, t = -.889, $p > 0.05$, CI = -0.84 and 0.317), exhibited insignificant effects on backing intention rejecting hypothesis H5a.

Figure 4.3

Means Plot of 2-way Interaction between the Groups of Narrative Appeal
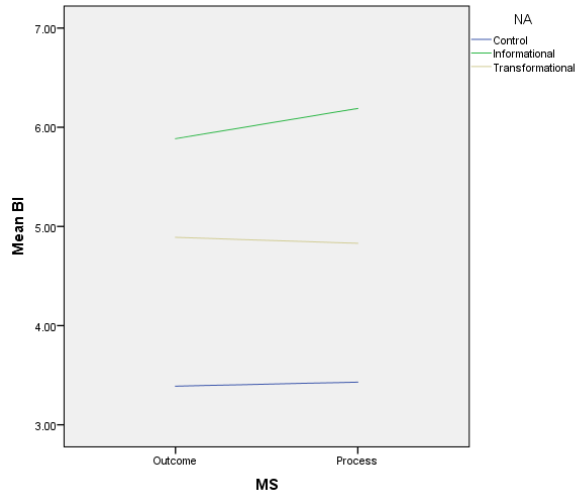
Hypothesis H5b predicted that the direct effect of narrative appeal on e-WOM would be moderated by mental simulation. The comparative influence with respect to eWOM between informational and transformational (NA$_{Trans}$) appeal is significant but negative ($p < 0.05$), thus transformational appeal has a lower influence on eWOM than informational appeal. In addition, the comparative influence in BI between informational and control (NA$_{control}$) is significant but negative ($p < 0.05$); thus, control has a lower influence on BI than informational appeal.

Table 4.19 shows that the interaction term of *NA$_{Trans}$× mental simulation* ($\beta = .797^*$, $t = .383$, $p < 0.05$, CI = 0.43 and 0.1551) exhibited a positive and significant effect on e-WOM, lending partial support for H5b. However, the interaction effect of *NA$_{control}$× mental simulation* ($\beta = .384$, $t = .743$, $p < 0.05$, CI = -1.07 and 1.847), exhibited an insignificant effect on backing intention. The results also indicate that the conditional effect of narrative appeal on e-WOM is negatively significant and strong for outcome simulation ($\beta = -1.317$, $t = -10.500$, $p < 0.001$, CI = -1.564 and -1.071) and negatively insignificant and moderate for process simulation ($\beta = -0.591$, $t = -4.155$, $p < 0.001$, CI = -0.871 and -0.311)..

Figure depicts two simple slopes representing the relationship between narrative appeal and e-WOM at different groups of mental simulation.

Figure 4.4

Relationship between Narrative Appeal and e-WOM at Different Groups of Mental Simulation
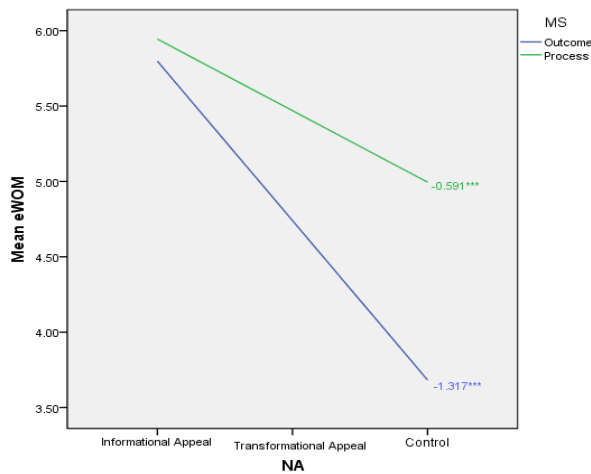
Figure 4.4 illustrates the 2-way interaction between multi-categorical narrative appeal (informational vs transformational vs control) and mental simulation (process vs outcome). In terms of narrative appeal, informational appeal is the baseline for comparison with transformational and control. The negative relationship between NA_{transf} and eWOM can be explained by the transformational appeal having a lower influence on eWOM than the baseline, informational appeal. For mental simulation, outcome simulation is the baseline for moderation. According to figure 4.5, mental simulation dampens the negative relationship between NA_{transf} and eWOM. Therefore, process simulation (high MS) has a lower moderation impact than outcome simulation (low MS) on the negative relationship between NA_{transf} and eWOM.

While the two lines are not parallel, implying an existing moderation effect, the moderation (i.e., steeper slope) is stronger for outcome simulation than for process simulation. It could thus be concluded that mental simulation moderates the relationship between narrative

appeal and e-WOM while the moderation effect is stronger for outcome simulation than for process simulation.

Hypothesis H5c predicted that the direct effect of narrative appeal on co-creation is moderated by mental simulation. Since the comparative influence in co-creation between informational and transformational (NA_{Trans}) appeal is insignificant but negative ($p > 0.05$), thus transformational appeal has less influence on BI than informational appeal. In addition, the comparative influence in co-creation between informational and control ($NA_{control}$) is significant but negative ($p < 0.05$); control thus has a lower influence on BI than informational appeal. Both interaction terms, $NA_{Trans} \times$ *mental simulation* ($\beta = -.498$, $t = -1.773$, $p > 0.05$, CI = -1.050 and 0.054), and $NA_{control} \times$ *mental simulation* ($\beta = -.1076$, $t = .373$, $p > 0.05$, CI = -0.459 and 0.674), exhibit negative but insignificant effects on backing intention, rejecting hypothesis H5c.

Figure 4.5

Means Plot of 2-way Interaction between the Groups of Narrative Appeal & Mental Simulation
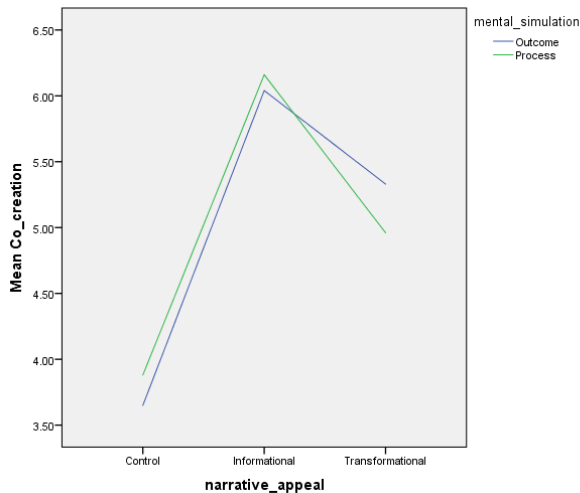
Summary of Study 2

Within study 2, in total 12 hypotheses were tested through an experimental survey. The first three hypotheses were related to narrative appeal (informational appeal vs transformational appeal vs no appeal) and subsequent influence on crowd-funders' backing intention, e-WOM, and co-creation within an RBFC campaign. Prior crowdfunding familiarity, tested as co-variate, emerged as non-significant. The results from the ANOVA and follow-up post-hoc tests showed that informational appeal exhibited a higher intention to back the project described in a crowdfunding campaign than those exposed to either transformational appeal or no appeal as predicted by H3a. Similarly, crowdfunding campaigns with informational appeal would invoke a higher intention of eWOM than those exposed to transformational appeal and no appeal[control], as predicted in H3b. Participants exhibited intentions to engage through co-creation in the case of informational appeal rather than transformational or control condition, supported by H3c.

Next, study 2 executed mediation analyses to check whether narrative transportation has any mediation effect on the relationship between narrative appeal and each crowdfunding engagement variable. According to H4a, H4b, and H4c, study 2 found the partial mediation of narrative transportation in the causal relationship of narrative appeal with crowd funders' backing intention, e-WOM, and co-creation. Both direct and indirect effects of the mediation were significant for each case.

Finally, this study investigated mental simulation that emerged as a moderator upon the relationship between narrative appeal and crowd-funders' e-WOM. However, no moderation effects were found for backing intention and co-creation. The three moderation hypotheses (i.e., H5a, H5b, & H5c) predicted the direct moderation of the relationship between narrative appeal and each crowdfunding engagement including backing intention, eWOM, and co-creation.

Hypothesis H5a predicted that the direct effect of narrative appeal on backing intention is moderated by mental simulation; the effect is stronger for outcome simulation than for process simulation for which it was not supported. Hypothesis H5b predicted that the direct effect of narrative appeal on e-WOM is moderated by mental simulation; the effect is stronger for outcome simulation than for processing simulation, was supported. Hypothesis H5c predicted that the direct effect of narrative appeal on co-creation is moderated by mental simulation; the effect is stronger for outcome simulation than for process simulation, for which it was not supported.

CHAPTER V. DISCUSSION AND IMPLICATIONS

The main purpose of this study was to investigate the effects of narrative temporality and narrative appeal on crowd-funders' engagement intent, and the potential mediating effect of narrative transportation and moderating roles of mental simulation for these effects were also explored. This chapter provides a summary of findings from the main experiments and their alignment with the research objectives. Speculation about the implications covers both theoretical and practical perspectives for marketers and crowdfunding creators. In the last section, study limitations and future research directions are addressed.

Discussion of Findings

Narrative Antecedents and Crowdfunder Engagement

This study was specifically intended to examine the effects of narrative antecedents (i.e., narrative temporality and narrative appeal) on crowd-funders' engagement intent linked to backing intention, e-WOM, and co-creation. Study 1 investigated the effects of narrative temporality (RIP vs. OJ vs. no temporality) on crowd-funders' backing intention, e-WOM, and co-creation within an RBFC campaign. Although narrative communication is one of the most complex communications, this study made an effort to manipulate the narrative structure of crowdfunding campaigns. Prior to conducting an experimental survey, this study explored recent crowdfunding campaigns and corresponding narratives from the last two years while qualitatively analyzing the narrative structure of these campaigns. The main takeaway of this thematic analysis was the absence of temporal framing in narratives. The manipulation of temporal framing within the campaign narrative was successful in influencing crowdfunding engagement, consistent with prior studies (Cappa et al., 2021; Manning & Bejarano, 2017).

Despite some crowdfunding platforms having timeline components (e.g., timely progress bar) for entrepreneurs, the campaign storytelling lacked compelling temporal framing.

Based on a project timeline, a RIP narrative was focused on the product development stage while the OJ narrative was focused on long-term visions driven by innovative product ideas (Cappa et al., 2021). Entrepreneurs' success in temporality framing constructively illustrates their journey to motivate crowd-funders to receive early access to a product or to engage with eWOM or co-creation. Considering these narrative patterns, study 1 was intended to seek to understand how these communication tactics differed in their capability to influence crowd-funders' pledging decisions. The findings from study 1 supported the hypothesized comparative influences of narrative temporality on crowd-funders' engagement. Before explaining the comparative influence of narrative temporality, the discussion thread will focus on crowdfunding engagement.

Although three dimensions of crowdfunding engagement were introduced in this study, backing intention remains more desirable for entrepreneurs than e-WOM and co-creation. In the reward-based model, backing intention is relevant to supporting a crowdfunding project through financial resources in return for early access to the product (Belleflamme et al., 2014). Considering backing intention as a baseline, other crowdfunding engagements could be categorized as pre-backing engagement and post-backing engagement (Zvilichovsky et al., 2018). Although entrepreneurs may have difficulty in defining the pre/post engagement level because it requires precise observation, this study suggests that entrepreneurs would be able to measure eWOM and co-creation if they paid greater attention to crowd-funders' engagement. The experiments of this study did not clarify the spectrum of crowdfunding engagement, but this perspective could be valuable in explaining the study's findings.

With respect to backing intention, respondents exposed to a RIP narrative in the experiment had a greater intention to back the project than those exposed to an OJ narrative or no such narrative (i.e., Future plan and challenges). Although narrative temporality had three conditions (i.e., RIP, OJ, and control) in this study, any manipulation of either RIP or OJ within crowdfunding campaigns worked better than the the control condition, suggesting that crowd-funders investing in a project feel less urgency in sharing words in their community when they are exposed to campaigns that have no temporality statements. This suggests that an entrepreneur should describe progress in the project development stage to potential crowd-funders in a separate section such as *Future challenges, Future plans,* or *Project's vision, and mission.* This finding also indicates that before they make their backing decisions, potential crowd-funders may perceive timely progress of an initiative to be more important than secondary features of the campaign such as *background story or entrepreneurial journey*. However, entrepreneurs can enhance their credibility by portraying their previous successful crowdfunding projects or entrepreneurial journey in a new campaign.

With respect to eWOM, a crowdfunding campaign with a RIP narrative would invoke a higher intent to share electronically (e.g., social media, blogs) than for those exposed to an OJ narrative or without such a narrative. Social media itself allows entrepreneurs to exhibit a paid crowdfunding campaign that may not be of interest to general users. In addition, paid campaigns on social media are possibly less structured and shorter in length than core crowdfunding platforms. Big brands sometimes take advantage of having millions of followers and subscribers on their social media pages, which allows them to deliver crowdfunding business pitches, SMBs and entry-level entrepreneurs do not have the luxury of having a well-known social media page. They should therefore encourage potential crowd-funders to become their brand ambassadors

and share the campaign on users' social media; crowd-funders can also exchange ideas and feedback about those initiatives.

Study 1 findings demonstrated that RIP narrative strategies are more effective than OJ and have no narrative temporality in terms of potential crowd-funders' willingness to co-create in the crowdfunding campaign. Although there was an emphasis in this study on value co-creation by commenting on a product idea, asking technical questions, and otherwise participating in the campaign-based virtual community (Lipusch et al., 2020), little has been known about what triggers potential crowd-funders to engage in value co-creation. The influence of narrative temporal framing on value co-creation through which crowdfunding entrepreneurs can encourage consumers to perform a separate role in value co-creation was found in this study. While a donation, lending, and equity model of crowdfunding merely involve general crowd-funders in value co-creation, the reward-based model may involve reward-seeking crowd-funders in post-backing engagement. The comparative effect of narrative temporality on crowd-funder engagement was consistent with prior literature (Cappa et al., 2021; Manning & Bejarano, 2017). This finding supports CLT, which postulates that the increasing abstraction of any narrative could create greater temporal distance (Trope et al., 2007).

Study 2 was intended to investigate the effects of narrative appeal (informational vs. transformational vs. no appeal) on crowd-funders' backing intention, e-WOM, and co-creation within an RBFC campaign. Prior to the experiment, this study explored real-life crowdfunding campaigns to design the narrative appeal stimuli. Crowdfunding platforms offer campaign initiators, at the beginning of a webpage, to pitch their product or product introduction (e.g., *About our project, Project introduction*). Entrepreneurs on crowdfunding platforms can only rarely provide actual product experience; instead, they use an informational appeal, presenting

product concepts through different narrative strategies, such as practical use of the product and technical data quoted from trustworthy sources. However, a transformational narrative appeal in a campaign narrative may resonate in crowd-funders' minds with experiential or hedonic features of products (Escalas, 1998). Instead of providing factual information, the purpose of a transformational appeal is to enhance crowd-funders' interest in the product's desirability (Naylor et al., 2008). The results of the ANOVA and follow-up post-hoc tests for each narrative appeal described the need for persuasive narrative strategies to make crowd-funders more engaged in the campaign.

With respect to backing intention, respondents exposed to an informational appeal in RBFC narrative expressed a higher backing intention for the corresponding campaigns than those exposed either to a transformational appeal or no appeal. In terms of eWOM, a crowdfunding campaign with an informational appeal would invoke a higher intention in crowd-funders' minds to share the words online than those exposed either to a transformational appeal or no appeal[control]. The results for another behavioral intention variable, co-creation, demonstrated that the effect of an informational appeal was much higher than that for a transformational appeal or no-appeal condition.

First, crowd-funders could possibly distinguish between an informational and transformational appeal from the beginning section of any crowdfunding campaign. Second, the campaign section of *About our project* could be very influential in forming crowd-funders involvement decisions in a campaign. Third, an informational narrative is appropriate for bringing crowd-funders' transactional engagement to a campaign, such as backing a project by buying a product in advance or sharing product benefits online. It is no wonder that an informational appeal also invokes co-creation intent in potential crowd-funders' minds. Although

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a transformational narrative that includes imaginative language seems to increase emotional engagement, ultimately driving crowd-funders to co-create, in practice, value co-creation possibly incorporates crowd-funders transactional mindset either driven by achieving social capital or by gaining business benefits.

In summary, crowdfunding campaigns at the beginning should follow a recognizable pattern when attempting to engage partners, supporters, and possible backers. The main takeaway from study 2 was that mitigation of information asymmetry between backers and entrepreneurs could be handled through campaigns' narrative styles; the transformational narrative style is less precise about roles and instead emphasizes overall levels of participation. This contrasts with an informational narrative style that emphasizes the many roles and functions participants can attain through their backing or advocacy of the project.

Mediating Effect of Narrative Transportation

Along with the effects of narrative antecedents on crowd-funder engagement, this study investigated the mediation of narrative transportation between the above-mentioned relationships. First, the mediating effect of narrative transportation on the relationship between narrative temporality and the engagement of crowd-funders (backing intention, e-WOM, and co-creation) was tested in study 1; the analyses revealed a significant mediating influence of narrative transportation in the line of narrative temporality and crowdfunding engagement. In other words, rather than directly influencing crowdfunding engagement, narrative transportation may act as a mediator in the interaction between narrative temporality and each crowdfunding engagement variable.

In general, mediation describes how an independent variable's impact on a dependent variable is transmitted through one or more other variables (Iacobucci, 2012). Study 1 revealed

partial mediation of narrative transportation for the causal relationship of narrative temporality with crowd-funders' backing intention and e-WOM. The impact of an independent variable on a dependent variable might be both directly and indirectly significant; an indirect effect is transmitted through mediator variables while a direct effect is not (Iacobucci, 2012). In the case of predicting backing intention and e-WOM, both direct and indirect effects of the mediation were significant, meaning that partial mediation was found. The mediation model demonstrated that narrative temporality statements impacted narrative transportation, in turn impacting crowd-funders' tendencies toward backing the project and sharing words electronically.

The findings thus explain how the insertion of entrepreneurs' narrative temporality could be mediated by narrative transportation and eventually persuade crowd-funders to engage in a campaign. In the case of complete mediation, a mediator variable can convey the entire (or total) impact of an independent variable on a dependent variable (Iacobucci, 2012). For the prediction of co-creation, only the indirect effect of the mediation was significant; therefore, full mediation was found. In other words, the independent variable's entire impact was indirect and had no direct impact on the dependent variable. This finding suggests that narrative transportation evoked by temporal narrative statements facilitates crowd-funders' co-creation on a campaign platform, so the influence of narrative temporality on crowd-funders' co-creation could be fully transmitted through narrative transportation. Co-creation does not necessarily require active investment in the project; participating in discussions and forums on crowdfunding platforms could be sufficient.

The mediating effect of narrative transportation on the relationship between narrative appeal and crowd-funders' engagement (backing intention, e-WOM, and co-creation) was also investigated. There was a significant mediating influence of narrative transportation in the line of

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narrative appeal and crowdfunding engagement variables (i.e., related to backing intention, e-WOM, and co-creation). The study's findings explained how the insertion of entrepreneurs' narrative appeal could be mediated by narrative transportation, potentially persuading crowd-funders to engage in the campaign. For both narrative antecedents (i.e., narrative temporality and narrative appeal) findings were consistent with the perspective of ETIM's (Green & Brock, 2000) path of narrative transportation to crowdfunding engagement. Regardless of the veracity of the narrative, Green and Brock's (2000) research found that the more transportation among people, the more story-consistent beliefs they produce. That finding is ideally applicable to the crowdfunding scenario. Narrative transportation could reduce crowd-funders' critical thinking and ultimately help them engage in crowdfunding ideas (Green, 2004; Quintero & Sangalang, 2017). To bring reward-seeking people into a crowdfunding narrative, entrepreneurs require a story enhanced with images and text.

Moderating Effects of Mental Simulation

In general, reward-based crowdfunding targets a niche market with customized campaigns; sometimes the product portrayed in the campaign is only in the conceptual stage. A campaign that incorporates narrative appeal at the beginning could complicate the situation by portraying the conceptualized product and eventually could create a dilemma for crowd-funders. In the advertising and marketing field, in presenting to customers managers often utilize simulated state-of-product presentations. According to prior literature, several mental simulation strategies, including exclusivity vs availability and process vs outcome, were utilized in product presentation (Cappa et al., 2021, Rose et al., 2021). The current study shows a path to solving product presentation issues within the narrative appeal. The second experiment adopted process vs outcome simulation to check whether the incorporation of a mental simulation changes the

course of a narrative appeal. The moderating effect of mental simulation on the relationship

between narrative appeal and crowd-funders' backing intention, e-WOM, and co-creation, was

tested in the second experiment, although this study did not utilize mental simulation as a

moderator upon narrative temporality because temporal framing was one kind of simulated state.

To influence crowd-funders engagement intent, the integration of mental simulation

should be aligned with the appeal of the crowdfunding narrative. The mental simulation could

vary in terms of narrative representation that includes process simulation (i.e., the *how* of

performing an activity) (Zhao et al., 2011) and outcome simulation (i.e., the *why* of performing

an activity) (Rose et al., 2021). Process simulation provides step-by-step usage instructions or

technical details of the product development stage, while outcome simulation illustrates the

advantages of using a product (Rose et al., 2021). Although mental simulation emerged as a

moderator for the relationship between narrative appeal and crowd-funders' e-WOM, a

moderation effect was not found for backing intention or co-creation. Because both backing

intention and value co-creation requires more crowd-funders' effort and commitment than

eWOM (Belleflamme et al., 2014; Robiady et al., 2021), the simulated mental state within a

crowdfunding narrative had no impact on backing intention and value co-creation. Crowd-

funders' backing intention incorporates the necessary evaluation of a product's features and

associated uncertainties (Belleflamme et al., 2014). Similarly, value co-creation generally

incorporates crowd-funders and their potentially meticulous suggestions on project steps,

potential user issues, and future plans.

As hypothesized, the direct effect of narrative appeal on e-WOM was moderated by

mental simulation. Probing negative significant interactions between narrative appeal and mental

simulation revealed more insights into the relationships among different levels of narrative

appeal and crowd-funders' engagement. The negative relationship between transformational appeal and eWOM can be explained by observing that transformational appeal has a lower influence on eWOM than the baseline informational appeal, and study 2 already demonstrated in its ANOVA result that informational appeal evokes more e-WOM tendency in crowd-funders' minds than either transformational or no-appeal conditions.

Further analysis revealed that the conditional effect from narrative appeal on e-WOM was significant but negative and stronger for outcome than for process simulation; for mental simulation, outcome simulation was the baseline for moderation during data analyses. In summary, mental simulation dampens the negative relationship between transformational appeal and eWOM, so process simulation has a lower moderation impact than outcome simulation on the negative relationship between transformational appeal and eWOM.

Looking at the different levels of moderator variables, more outcome simulation signifies a weakening effect for transformational appeal on e-WOM. This finding can be interpreted in two ways. A campaign narrative that incorporates a transformational appeal may immerse consumers or potential crowd-funders in hedonic aspects of products and should be presented with process simulation (e.g., 'how' perspective) particularly usage instructions of future products (Xiang et al., 2019). Because product usage instruction would give potential crowd-funders a realistic feel of the product. However, it appears that an informational appeal including the presentation of facts and technical details for a potential product is enough to evoke crowd-funders eWOM. It could be concluded that mental simulation moderates the relationship between narrative appeal and e-WOM while the moderation effect is stronger for outcome simulation than for process simulation.

Academic Implications

  This study makes several significant literature contributions to fashion-based crowdfunding, mediated business communication, entrepreneurial narratives, and consumer decision-making. In recent years, crowdfunding communication has required value-based solutions in consumers' problem space and has played an important role in empowering crowd-funders regarding sustainable consumption and co-creation. Consumer and retailing literature have been insufficiently explored in relation to crowdfunding research problems, but this study contributes to the contemporary literature by 1) adding to the consumer-focused crowdfunding landscape, 2) testing a novel conceptual model, and 3) correcting research deficiencies in consumer empowerment & decision-making.

  With respect to enriching the crowdfunding landscape, this experimental study successfully adopted variables from communication and marketing literature then implemented them in the consumer research space. For example, narrative communication has been portrayed as a highly complex form of communication, rooted in psychological literature (Shen et al., 2015). While analytic elaboration and dual-persuasion models have ruled the consumer research paradigm since the 1980s (Chaiken, 1980; Petty et al., 1983), the proliferation of online media, facets of information processing, and evolving crowdfunding landscape have all necessitated a narrative-driven model (Mazzocco et al., 2010). Controlled simulation in storytelling has been the key to successful advertising for many years. This research utilized mental simulation in which crowd-funders preferred self-oriented and emotionally dominated decision-making rather than critical thinking in the crowdfunding narrative. The study also provided a better understanding of fashion-based crowdfunding. Although crowdfunding campaigns and their

structures have been previously studied, a focus on RBFC campaigns has only recently begun to emerge.

Next, the predominant conceptual models have overlooked the influence of narrative temporality, transportation, and mental simulation in delineating crowdfunding attitudes and behavior. To satisfy the need, the study offered a novel conceptual model by introducing narrative constructs and crowdfunding engagement variables intended to measure a campaign's effectiveness in terms of backing intention, social media exposure, and co-creation. Drawing on conceptual frameworks from Van Laer et al.'s (2013) EITM and Trope et al.'s (2007) CLT, this study demonstrated a significant contribution toward narrative-driven theoretical models. Only limited previous research has applied the ETIM and CLT to examine narrative antecedents and crowd-funder engagement while considering mental simulation and narrative transportation.

With respect to a methodological contribution, in intending to enhance qualitative understanding of campaign narratives, this study explored existing campaigns on crowdfunding platforms. Based on contemporary crowdfunding campaigns, this study conducted a content analysis to track down narratives, after which a qualitative understanding of them was used to design stimuli for main experiments exploring the influence of campaign narratives on crowd-funder engagement. To develop strategic propositions for successful campaigns on crowdfunding platforms, researchers should understand how the presence of storytelling in fashion-based campaigns occurs either by start-up ventures or by nonprofit organizations.

Finally, this study sought to explore some of the uncertainties in crowdfunding decision-making that have been largely ignored in established literature. The research model revealed that mental representations formed by potential backers of a proposed product may depend on the campaign's entrepreneurial narrative, afterward, these representations may in turn determine

crowdfunding success. Although the literature portrays crowd-funders as financial resource collaborators, their other potential roles have not been comprehensively explored. In this study, the evolving nature of crowd-funder's roles, including social network sharing (e.g., e-WOM) and responsiveness toward different product ideas (e.g., co-creation), was investigated along with conventional roles (e.g., backing intention).

Managerial Implications

This research extended the scope of crowdfunding narratives to the fashion-based reward model, resulting in several implications for practitioners, including small and medium business (SMB) owners, startup entrepreneurs, and industry managers. Crowd-funder engagement in fashion-based campaigns has remained inadequate for a variety of reasons that could include businesses' lack of environmental commitment and underestimating consumer empowerment among others. Only a few fashion start-ups have used crowdfunding to grow quickly. This study can help entrepreneurs understand how different narrative structures with simulated states can have an impact on potential crowd-funders' decisions. Approaches that could be taken by fashion entrepreneurs include an enhanced commitment toward environmental-friendly and ethical business practices, more creative and different products, and customization. Simulated crowdfunding campaigns with messages linked to such topics could reduce some fashion entrepreneurs' entry barriers. The study outcomes will help managers and fashion innovators better understand the cues of effective digital storytelling, ultimately supporting creative fashion projects.

Another possible managerial implication of this study could be insights into concepts linked to an optimized campaign strategy. Effective storytelling on a crowdfunding platform could reduce the post-launch marketing budget of products. The study's findings demonstrate

that the right proportion of narrative antecedents (e.g., narrative temporality and narrative appeal) strongly influenced backing intention toward crowdfunding campaigns, digital word-of-mouth, and willingness to participate in co-creation. Crowdfunding practitioners should also give attention to different communication strategies (e.g., dynamic text, short videos, and nostalgic marketing) evoked by the different narrative antecedents. This study also probed the mediating effect of narrative transportation on crowdfunding decisions toward RBFC; understanding target audiences' inner motives for participating in campaigns could help to map their crowdfunding decision-making. Thus, this study could help managers identify the most effective narrative cues for supporting persuasive reward-based campaigns, and crowdfunding practitioners could craft their campaign narratives associated with simulated timelines to enhance crowd-funders' attitudes and behavior.

Business value co-creation has become an important prerequisite for a successful venture, although traditional funding channels (e.g., angel investors) have not always been helpful to business value co-creation. Crowdfunding is one of the publicly-accessible mechanisms that enable individual entrepreneurs or entrepreneurial teams to reach large numbers of investors (e.g., crowd-funders) because a campaign could be an effective entry point for early-stage entrepreneurs or SMB extensions to reach a niche market. Effective utilization of the campaign narrative can help engage niche consumers and enhance consumer-brand relationships. Crowd-funders' post-backing engagement such as reviews could help product designers and managers overcome obstacles in brand-building and better market penetration.

The study's findings also demonstrated significant interaction effects of narrative appeal and mental simulation on e-WOM. Crowdfunding practitioners could consider the use of a combination of narrative appeal (e.g., informational appeal and transformational appeal) and

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mental simulation (e.g., process and outcome) for effective crowdfunding communication strategies. This study provides useful insights into the effective use of simulated narratives for fashion-related crowdfunding campaigns that could trigger eWOM, ultimately contributing to funding generation. The study's results also suggest that SMB entrepreneurs can improve the likelihood of their projects being funded through an effective narrative structure; choosing the right narrative appeal and mental simulation in the context of narrative transportation to attract potential crowd-funders and communicate effectively can be a significant contributor to crowdfunding success.

Insights generated from this research are broadly applicable to a variety of campaign contexts and consumer groups. Although the study was linked to fashion-based crowdfunding, its outcomes can be replicated in other categories. Although it may be difficult for small businesses and startups to invest money on social media using celebrity endorsers and influencers, successful crowdfunding campaigns could easily turn funders gathered from crowdfunding campaigns or social media into earned media. Entrepreneurial managers might consider the scope of brand value co-creation by having crowd-funders speak for them or use them as brand ambassadors on social media (Laffey et al., 2021; Swani & Milne, 2017).

Limitations and Future Research Direction

Although the current study makes a useful contribution to the crowdfunding narrative, no studies are without limitations, and this study has several that should be taken into account while translating the research outcomes. First, although the study engaged only the US population using an English-language narrative, any crowdfunding campaign could incorporate investors from different countries with different social norms. Although English is not the first language in most European and Asian countries, much crowdfunding engagement happens in there. Online

crowdfunding is a global trend observed in many countries, but this study's findings may be restricted in their ability to generalize to other nations with distinct cultures and value systems. Because using crowdfunding platforms is a relatively new online activity, several participants had never before used crowdfunding, so further research could be carried out by gathering a probability sample from different nations that have large memberships in crowdfunding platforms and have previously participated in crowdfunding-related activities.

Second, this study examined only behavioral intention variables; actual behavior was not assessed. Participants in the online experiment were exposed just to a screenshot of the reward-based campaign, which was not necessarily the same as participating in a crowdfunding campaign. Although crowdfunding campaigns for fashion products have recently gained popularity, potential participants may lack the motivation to take part. Researchers, however, have shown that the intention variable is a significant predictor of actual behavior (e.g., Chan, 2001; Kaiser & Gutscher, 2003). To obtain more realistic study results, the online experiment could be performed using a crowdfunding campaign website rather than graphical stimuli to more accurately reflect actual situational and genuine motivational elements. To reinforce aspects related to the actual scenario, a field experiment or an online experiment using a real crowdfunding website could be carried out in future studies.

Third, the sample size was not large, and it was not selected through a random process. In some circumstances, it may be possible that participants in Amazon MTurk and Centiment do not match the demographics of the wider public in terms of gender, age, ethnicity, education, and income. Future research may use a larger range of recruiting techniques to cross-validate the results of the current study. It may also include a cross-cultural sample to confirm the results of the current study.

Fourth, the manipulation of narrative messages in the crowdfunding campaign may not have adequately led participants to differentiate between mental simulations. This could be the reason why the hypothesized moderation effect of mental simulation on crowdfunding engagement was not fully statistically supported. A separate stimuli formation for the mental simulation variable could be tried in future research. In addition, the visual components of the mental simulation stimuli (size, typeface, and design layout) in the crowdfunding campaign should be presented to respondents more effectively in future research.

Fifth, although this study linked three crowdfunding engagement variables (i.e., backing intention, e-WOM, co-creation) to different narrative types and mental simulation, crowdfunding engagement can't be operationalized only by these variables. For future research, other behavioral outcome variables could be added and measured; examples include attitude toward the campaign, and post-engagement commitment, which also could examine the influence of narrative strategies on crowdfunding evaluation. This study also did not emphasize other narrative strategies, such as image-based vs concept-based rhetoric, rational and credible appeals, and rhetoric vs narrative. Future research could measure the impact of different narrative strategies and product types on different engagement variables.

Finally, this study only examined a reward-based crowdfunding campaign for a fashion item. In general, crowdfunding campaigns are initiated by small and medium-sized entrepreneurs or startups, while most big marketing campaigns are implemented by major international brands or retailers. Crowdfunding entrepreneurs bring innovative products with new technologies. It would be beneficial to explore a comparison of marketing initiatives and communication strategies between startups and big companies.

Conclusions

In light of EITM (Van Laer et al., 2013) and CLT (Trope et al., 2007), the current study established the importance of narrative transportation and mental simulation in building a predictive framework of crowd-funder engagement in RBFCs. Specifically, the study established that narrative antecedents, transportation, and simulated state all have significant roles in determining crowdfunding success. Based on its findings, this study gives a comprehensive understanding of crowd-funders' decision-making mechanisms in terms of RBFCs. Ultimately, this study provides crowdfunding researchers and entrepreneurs with a better understanding of a narrative-driven campaign strategy for enhancing crowd-funders' engagement.

In crowdfunding campaigns, narrative becomes an important part of business pitches seeking to justify the existence of their potential products and enterprises. Entrepreneurs' innovative ideas presented in crowdfunding campaigns require persuasive narrative strategies, often understudied in the older literature or neglected by early-stage entrepreneurs. Because crowd-funders may invest their money or share crucial resources based on the campaign narrative, crowdfunding stakeholders should carefully select the narrative structure. Sometimes narratives could be a quick way to convey professional identity to target crowd-funders. The study's findings should help entrepreneurs in assembling campaign content that is consistent with crowd-funders' values. This research also offers narrative techniques with examples that entrepreneurs can use to maximize crowdfunding success.

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APPENDIX A. STIMULI CANDIDATES (Narrative Temporality)

Figure 1
RIP (T-shirt)

Figure 2
RIP (Jacket)

Figure 3
OJ (T-shirt)

Figure 4
OJ (Jacket)

Figure 5
Control (T-shirt)

Figure 6
Control (Jacket)

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APPENDIX B. STIMULI CANDIDATE (Narrative Appeal)

Figure 7
Informational (T-shirt)

Figure 8
Informational (Jacket)

Figure 9
Transformational (T-shirt)

Figure 10
Transformational (Jacket)

www.crowdlane.com

Organic Bamboo Fiber T-Shirts

$17,005 USD total fund raised
85% funded of $20,000 goal

95 backers

7 days to go

Created by
MAX

Bookmark   Share

ABOUT OUR PROJECT

This bamboo T-shirt will fit
ONLY ONE PERSON-YOU
Wonderfully soft t-shirt will give
REAL FUN OF CLOTHING
Pushing you a little more toward
SUSTAINABLE FUTURE
Because what you can
Do it better everyday
TAKE THE LITTLE STEP

Support us
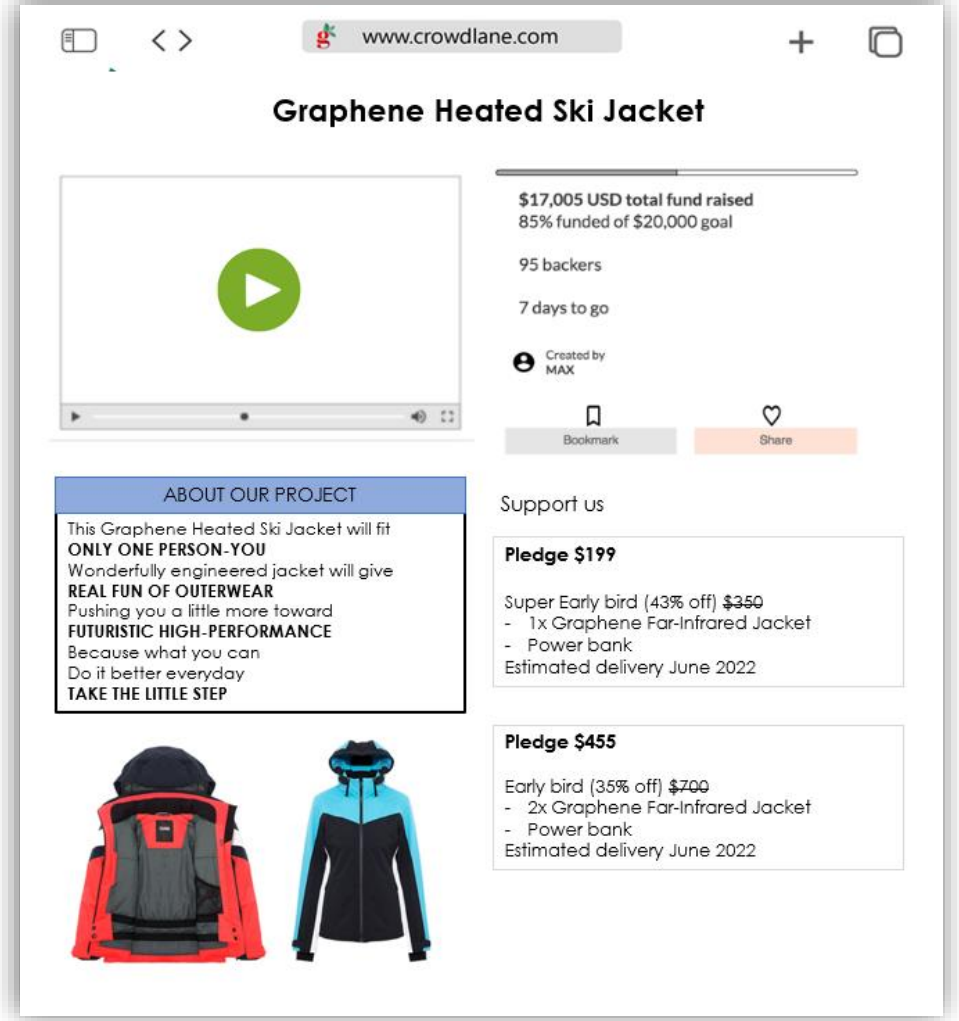
Pledge $15

1 Pack T-shirt
- T-shirt
- Print
Estimated delivery June 2022

Pledge $30

1 Pack T-shirt + Bag
- T-shirt
- Print
- Cloth Bag
Estimated delivery June 2022

www.crowdlane.com

Graphene Heated Ski Jacket

$17,005 USD total fund raised
85% funded of $20,000 goal

95 backers

7 days to go

Created by
MAX

Bookmark   Share

ABOUT OUR PROJECT

This Graphene Heated Ski Jacket will fit
ONLY ONE PERSON-YOU
Wonderfully engineered jacket will give
REAL FUN OF OUTERWEAR
Pushing you a little more toward
FUTURISTIC HIGH-PERFORMANCE
Because what you can
Do it better everyday
TAKE THE LITTLE STEP

Support us

Pledge $199

Super Early bird (43% off) $350
- 1x Graphene Far-Infrared Jacket
- Power bank
Estimated delivery June 2022

Pledge $455

Early bird (35% off) $700
- 2x Graphene Far-Infrared Jacket
- Power bank
Estimated delivery June 2022

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Figure 11
Control (T-shirt)

Figure 12
Control (Jacket)

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APPENDIX C. FINALIZED STIMULI (Study 1)

Figure 13
RIP

Figure 14
OJ

Figure 15
Control (No Temporality)

APPENDIX D. FINALIZED STIMULI (Study 2)

Figure 16
Informational Appeal

Figure 17
Transformational Appeal

Figure 18
Control (No appeal)

Appendix E. Pretest Questionnaire (Narrative temporality)

Survey on Crowdfunding Campaign

Screening Questions on Qualtrics

1. Are you familiar with crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
   - ☐ Yes
   - ☐ No

2. Are you familiar with reward-based crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
   - ☐ Yes
   - ☐ No

3. Please give the name(s) of reward-based crowdfunding website(s) that you are familiar with.

4. Have you ever contributed to crowdfunding campaigns?

   - ☐ Yes
   - ☐ No

5. How much have you contributed so far to crowdfunding campaigns (Appx.)?
   - ☐ $0- $10
   - ☐ $11- $100
   - ☐ $101- $500
   - ☐ More than $500

Reward-based Crowdfunding

Reward-based platforms (e.g., Kickstarter, Indiegogo) allow entrepreneurs to present their newly developed product or service through structured campaigns. Reward-based crowdfunding has been an attractive fundraising option where individuals can invest/support a project with the expectation of receiving a non-financial reward in return, such as goods or services.

Now, we'll show you a crowdfunding campaign webpage and ask your thoughts on this campaign. Please pay attention to the webpage to answer the following questions.

(All the following six stimuli will be provided to each participant)

6. **DIRECTION**: We would like to know about your experiences with crowdfunding platforms. Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I am familiar with searching for campaigns on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with supporting campaigns on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with inquiring about campaigns' success on crowdfunding platforms.	1	2	3	4	5	6	7

7. **DIRECTION:** We would like to know your perception regarding the campaign's narrative (i.e., *Challenges and Future Plans*). Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I feel close to using the proposed product while considering pre-purchasing it now through this campaign.	1	2	3	4	5	6	7
I feel close to experiencing the proposed product while considering pre-purchasing it now through this campaign.	1	2	3	4	5	6	7
I feel close to this project's journey when I think about its challenges and future plans.	1	2	3	4	5	6	7
The product in the campaign seems hypothetical when I think about this project's challenges and future plan.	1	2	3	4	5	6	7
The attributes of the campaign seem abstract when I consider this project's journey and steps toward the market.	1	2	3	4	5	6	7
The product proposed in the campaign is difficult to imagine when I think about this project's challenges and future plan.	1	2	3	4	5	6	7

Demographic Information

DIRECTION: Please answer the following questions by checking the appropriate selection or writing up your answer.

8. What is your **gender**?

   ☐ Male
   ☐ Female

9. What is your **age**? (In years) Please type in: _____

10. What is your **ethnic background**?

    ☐ American Indian/Alaskan Native
    ☐ Asian/Pacific Islander
    ☐ Hispanic or Latino
    ☐ Black, Non-Hispanic
    ☐ White, Non-Hispanic
    ☐ Others or mixed (Please specify: _____)

11. What is **the highest level of education** you have completed?

    ☐ 8th Grade or Less
    ☐ Some High School
    ☐ High School Degree
    ☐ Some College or Technical School
    ☐ College Degree (4 Years)
    ☐ Some Graduate School
    ☐ Graduate Degree (Master's, Doctorate, etc.)

12. What is your **annual household income?**

    ☐ Under $25,000
    ☐ $25,000 TO 49,999
    ☐ $50,000 TO 74,999
    ☐ $75,000 TO 99,999
    ☐ $100,000 and above

13. What is your **state of residence**? Please select one among the dropdown options below (e.g., AL, NY, NC, CA, etc.)

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Thank you very much for your participation in this study

Survey on Crowdfunding Campaign

Screening Questions on Qualtrics

1. Are you familiar with crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
   - ☐ Yes
   - ☐ No

2. Are you familiar with reward-based crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
   - ☐ Yes
   - ☐ No

3. Please give the name(s) of reward-based crowdfunding website(s) that you are familiar with.

4. Have you ever contributed to crowdfunding campaigns?

   - ☐ Yes
   - ☐ No

5. How much have you contributed so far to crowdfunding campaigns (Appx.)?
   - ☐ $0- $10
   - ☐ $11- $100
   - ☐ $101- $500
   - ☐ More than $500

Reward-based Crowdfunding

Reward-based platforms (e.g., Kickstarter, Indiegogo) allow entrepreneurs to present their newly developed product or service through structured campaigns. Reward-based crowdfunding has been an attractive fundraising option where individuals can invest/support a project with the expectation of receiving a non-financial reward in return, such as goods or services.

Now, we'll show you a crowdfunding campaign webpage and ask your thoughts on this campaign. Please pay attention to the webpage to answer the following questions.

(All the following six stimuli will be provided to each participant)

6. **DIRECTION**: We would like to know about your experiences with crowdfunding platforms. Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I am familiar with searching for campaigns on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with supporting campaigns on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with inquiring about campaigns' success on crowdfunding platforms.	1	2	3	4	5	6	7

7. **DIRECTION:** We would like to know your perception regarding the campaign's narrative (i.e., *About Our Project*). Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I learned something from this campaign that I didn't know before about this product.	1	2	3	4	5	6	7
There is some special about this campaign and its product that makes it different from the others.	1	2	3	4	5	6	7
This campaign taught me what to look for when pre-purchasing this product from crowdfunding campaign.	1	2	3	4	5	6	7
This campaign was very uninformative	1	2	3	4	5	6	7
The entrepreneur could provide evidence to support the claims made in the campaign.	1	2	3	4	5	6	7
I can now accurately compare this campaign's product with other existing products on matters that are important to me	1	2	3	4	5	6	7

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I would like to have an experience of a product like the one shown in the campaign.	1	2	3	4	5	6	7
This campaign did not remind me of some special experiences or feelings I've had in my own life.	1	2	3	4	5	6	7
It's hard to put into words, but this campaign leaves me with a good feeling about using the proposed product.	1	2	3	4	5	6	7
I felt as though I were right there in the campaign, experiencing the same thing.	1	2	3	4	5	6	7
I could really relate to the campaign personally.	1	2	3	4	5	6	7
Using this campaign's product would make me feel good about myself.	1	2	3	4	5	6	7

Demographic Information

DIRECTION: Please answer the following questions by checking the appropriate selection or writing up your answer.

8. What is your **gender**?

    ☐   Male
    ☐   Female

9. What is your **age**? (In years) Please type in: _____

10. What is your **ethnic background**?

    ☐   American Indian/Alaskan Native
    ☐   Asian/Pacific Islander
    ☐   Hispanic or Latino
    ☐   Black, Non-Hispanic
    ☐   White, Non-Hispanic
    ☐   Others or mixed (Please specify: _____)

11. What is **the highest level of education** you have completed?

- ☐ 8th Grade or Less
- ☐ Some High School
- ☐ High School Degree
- ☐ Some College or Technical School
- ☐ College Degree (4 Years)
- ☐ Some Graduate School
- ☐ Graduate Degree (Master's, Doctorate, etc.)

12. What is your **annual household income?**

- ☐ Under $25,000
- ☐ $25,000 TO 49,999
- ☐ $50,000 TO 74,999
- ☐ $75,000 TO 99,999
- ☐ $100,000 and above

13. What is your **state of residence**? Please select one among the dropdown options below (e.g., AL, NY, NC, CA, etc.)

| |
| |

Thank you very much for your participation in this stud

Appendix G: Mental Simulation Items

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
While viewing the campaign, how much did you think about using the product?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about the possibility of changing your current habits in order to use the product effectively?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about incorporating the product into your daily routine?	1	2	3	4	5	6	7
While viewing the campaign, how strongly did you think about the individual steps you would go through when using the presented product?	1	2	3	4	5	6	7
How much did you think about the end-benefits of the product while you were viewing the campaign?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about how you would feel after you had used the product?	1	2	3	4	5	6	7
While viewing the campaign, how strongly did you think about the advantages and outcomes that would result from using the proposed product?	1	2	3	4	5	6	7

Appendix H. Study 1

Survey on Crowdfunding Campaign

Screening Questions on Qualtrics

1. Are you familiar with crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
   - ☐ Yes
   - ☐ No

2. Are you familiar with reward-based crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
   - ☐ Yes
   - ☐ No

3. Please give the name(s) of reward-based crowdfunding website(s) that you are familiar with.

Reward-based Crowdfunding

Reward-based crowdfunding consists of individuals donating to a project or business with the expectation of receiving a non-financial reward in return, such as goods or services at a later stage. Reward-based crowdfunding has been an attractive fundraising option for thousands of small businesses and creative projects. Crowdfunding platforms (e.g., Kickstarter, Indiegogo) allow entrepreneurs to present their **newly developed product or service** through structured campaigns.

4. Have you ever participated in crowdfunding campaigns?
   - ☐ Yes
   - ☐ No

5. How much have you contributed so far to crowdfunding campaigns (Appx.)?
   - ☐ $0
   - ☐ $1- $10
   - ☐ $11- $100
   - ☐ $101- $500
   - ☐ More than $500

Now, we'll show you a campaign webpage and ask your thoughts on this campaign. Please pay attention to the webpage to answer the following questions.

1. **DIRECTION**: We would like to know about your experiences with crowdfunding platforms and personal relevance to this campaign. Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I am familiar with crowdfunding platforms such as Kickstarter.	1	2	3	4	5	6	7
I am familiar with searching for crowdfunding projects on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with supporting crowdfunding projects on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with inquiring about crowdfunding projects' success on crowdfunding platforms.	1	2	3	4	5	6	7

2. **DIRECTION:** We would like to know your perception regarding the campaign's product features. Please indicate your level of agreement with each of the following statements.

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
While viewing the campaign, how much did you think about using the product?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about the possibility of changing your current habits in order to use the product effectively?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about incorporating the product into your daily routine?	1	2	3	4	5	6	7
While viewing the campaign, how strongly did you think about the individual steps you would go through when using the presented product?	1	2	3	4	5	6	7

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
Please indicate how much you thought about the end benefits or results of the product while you were viewing the campaign.	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about how you would feel after using this product?	1	2	3	4	5	6	7
While viewing the campaign, how strongly did you think about the advantages and outcomes that would result from using the proposed product?"	1	2	3	4	5	6	7

3. **DIRECTION:** We would like to know your perception regarding the campaign's narrative (i.e., *Challenges and future plans*). Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I feel close to using the product while considering pre-purchasing the proposed product now through this campaign.	1	2	3	4	5	6	7
I feel close to experiencing the product while considering pre-purchasing the proposed product now through this campaign.	1	2	3	4	5	6	7
I feel close to this company's journey when I think about its challenges and future plan.	1	2	3	4	5	6	7

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
The brand in this campaign seems real when I think about their challenges and future plan.	1	2	3	4	5	6	7
The attributes of this brand seem tangible when I consider their journey and steps toward the market.	1	2	3	4	5	6	7
The brand in this campaign is easy to imagine when I think about their challenges and future plan.	1	2	3	4	5	6	7

4. **DIRECTION:** We would like to know your perception regarding the campaign's narrative. Please indicate your level of agreement with each of the following statements.

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
While I was reading the campaign narrative, I could easily picture the journeys in it taking place.	1	2	3	4	5	6	7
While I was reading the campaign narrative, activity going on in this project was on my mind.	1	2	3	4	5	6	7
I found myself thinking of ways the campaign narrative could have turned out differently.	1	2	3	4	5	6	7
I was mentally involved in the campaign narrative while reading it.	1	2	3	4	5	6	7
I wanted to learn how the campaign narrative ended.	1	2	3	4	5	6	7
The campaign narrative affected me emotionally.	1	2	3	4	5	6	7

5. **DIRECTION:** We would like to know your perception regarding the engagement with this campaign. Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I am willing to pre-order the proposed product via this campaign.	1	2	3	4	5	6	7
I would support this campaign with a monetary contribution.	1	2	3	4	5	6	7
Given the chance, I would consider pre-purchasing products on such a crowdfunding project in the future.	1	2	3	4	5	6	7
It is likely that I will actually purchase products on such a crowdfunding project in the near future.	1	2	3	4	5	6	7
Given the chance, I intend to purchase products on such a crowdfunding project.	1	2	3	4	5	6	7
I would be willing to share this campaign with others online.	1	2	3	4	5	6	7
I would talk with others about this campaign online.	1	2	3	4	5	6	7
I would point others in a direction where they could read this campaign virtually.	1	2	3	4	5	6	7
I would "like" a social media page with this crowdfunding campaign	1	2	3	4	5	6	7
I would be willing to post a link to this crowdfunding campaign on my social media	1	2	3	4	5	6	7
I would re-share a link with the crowdfunding campaign's content on my social media	1	2	3	4	5	6	7

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
If I have a useful idea on how to improve the product of this project, I will let fundraisers know.	1	2	3	4	5	6	7
If I receive good use of the product from this campaign, I will comment about it on the crowdfunding platform.	1	2	3	4	5	6	7
When I feel some problems in this crowdfunding project, I would let fundraisers know about them.	1	2	3	4	5	6	7

Demographic Information

DIRECTION: Please answer the following questions by checking the appropriate selection or writing up your answer.

6. What is your **gender**?

   ☐ Male
   ☐ Female

7. What is your **age**? (In years) Please type in: _____

8. What is your **ethnic background**?

   ☐ American Indian/Alaskan Native
   ☐ Asian/Pacific Islander
   ☐ Hispanic or Latino
   ☐ Black, Non-Hispanic
   ☐ White, Non-Hispanic
   ☐ Others or mixed (Please specify: _____)

9. What is **the highest level of education** you have completed?

   ☐ 8th Grade or Less
   ☐ Some High School
   ☐ High School Degree
   ☐ Some College or Technical School
   ☐ College Degree (4 Years)
   ☐ Some Graduate School
   ☐ Graduate Degree (Master's, Doctorate, etc.)

10. What is your **annual household income?**

☐ Under $25,000
☐ $25,000 TO 49,999
☐ $50,000 TO 74,999
☐ $75,000 TO 99,999
☐ $100,000 and above

11. What is your **state of residence**? Please select one among the dropdown options below (e.g., AL, NY, NC, CA, etc.)

Thank you very much for your participation in this study!

Survey on Crowdfunding Campaign

Screening Questions on Qualtrics

1. Are you familiar with crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
    - ☐ Yes
    - ☐ No

2. Are you familiar with reward-based crowdfunding? (IF NO, TERMINATION) (IF YES, NEXT)
    - ☐ Yes
    - ☐ No
3. Please give the name(s) of reward-based crowdfunding website(s) that you are familiar with.

Reward-based Crowdfunding

Reward-based crowdfunding consists of individuals donating to a project or business with the expectation of receiving a non-financial reward in return, such as goods or services at a later stage. Reward-based crowdfunding has been an attractive fundraising option for thousands of small businesses and creative projects. Crowdfunding platforms (e.g., Kickstarter, Indiegogo) allow entrepreneurs to present their **newly developed product or service** through structured campaigns.

4. Have you ever participated in crowdfunding campaigns?
    - ☐ Yes
    - ☐ No

5. How much have you contributed so far to crowdfunding campaigns (Appx.)?
    - ☐ $0
    - ☐ $1- $10
    - ☐ $11- $100
    - ☐ $101- $500
    - ☐ More than $500

Now, we'll show you a campaign webpage and ask your thoughts on this campaign. Please pay attention to the webpage to answer the following questions.

6. **DIRECTION**: We would like to know about your experiences with crowdfunding platforms and personal relevance to this campaign. Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I am familiar with crowdfunding platforms such as Kickstarter.	1	2	3	4	5	6	7
I am familiar with searching for crowdfunding projects on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with supporting crowdfunding projects on crowdfunding platforms.	1	2	3	4	5	6	7
I am familiar with inquiring about crowdfunding projects' success on crowdfunding platforms.	1	2	3	4	5	6	7

7. **DIRECTION:** We would like to know your perception regarding the campaign's product features. Please indicate your level of agreement with each of the following statements.

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
While viewing the campaign, how much did you think about using the product?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about the possibility of changing your current habits in order to use the product effectively?	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about incorporating the product into your daily routine?	1	2	3	4	5	6	7
While viewing the campaign, how strongly did you think about the individual steps you would go through when using the presented product?	1	2	3	4	5	6	7

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
Please indicate how much you thought about the end benefits or results of the product while you were viewing the campaign.	1	2	3	4	5	6	7
While viewing the campaign, how much did you think about how you would feel after using this product?	1	2	3	4	5	6	7
While viewing the campaign, how strongly did you think about the advantages and outcomes that would result from using the proposed product?"	1	2	3	4	5	6	7

8. **DIRECTION:** We would like to know your perception regarding the campaign's narrative (i.e., *About Our Project*). Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I learned something from this campaign that I didn't know before about this brand.	1	2	3	4	5	6	7
There is some special about this campaign and its product that makes it different from the others.	1	2	3	4	5	6	7
This campaign did not teach me what to look for when pre-purchasing this product.	1	2	3	4	5	6	7
This campaign was very uninformative	1	2	3	4	5	6	7
The entrepreneur could provide evidence to support the claims made in the campaign.	1	2	3	4	5	6	7

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I can now accurately compare this campaign's product with other existing products on matters that are important to me.	1	2	3	4	5	6	7
I would like to have an experience of a product like the one shown in the campaign.	1	2	3	4	5	6	7
This campaign reminds me of some special experiences or feelings I've had in my own life.	1	2	3	4	5	6	7
It's hard to put into words, but this campaign leaves me with a good feeling about using their coming product.	1	2	3	4	5	6	7
I felt as though I were right there in the campaign, experiencing the same thing.	1	2	3	4	5	6	7
I could really relate to the campaign.	1	2	3	4	5	6	7
Using this brand would make me feel good about myself.	1	2	3	4	5	6	7
This campaign did not hold my attention	1	2	3	4	5	6	7

9. **DIRECTION:** We would like to know your perception regarding the campaign's narrative. Please indicate your level of agreement with each of the following statements.

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
While I was reading the campaign narrative, I could easily picture the journeys in it taking place.	1	2	3	4	5	6	7
While I was reading the campaign narrative, activity	1	2	3	4	5	6	7

	Not at all	Not really	A little	Neutral	To some extent	Rather much	Very much
going on in this project was on my mind.							
I found myself thinking of ways the campaign narrative could have turned out differently.	1	2	3	4	5	6	7
I was mentally involved in the campaign narrative while reading it.	1	2	3	4	5	6	7
I wanted to learn how the campaign narrative ended.	1	2	3	4	5	6	7
The campaign narrative affected me emotionally.	1	2	3	4	5	6	7

10. **DIRECTION:** We would like to know your perception regarding the engagement with this campaign. Please indicate your level of agreement with each of the following statements.

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I am willing to pre-order the proposed product via this campaign.	1	2	3	4	5	6	7
I would support this campaign with a monetary contribution.	1	2	3	4	5	6	7
Given the chance, I would consider pre-purchasing products on such a crowdfunding project in the future.	1	2	3	4	5	6	7
It is likely that I will actually purchase products on such a crowdfunding project in the near future.	1	2	3	4	5	6	7
Given the chance, I intend to purchase products on such a crowdfunding project.	1	2	3	4	5	6	7
I would be willing to share this campaign with others online.	1	2	3	4	5	6	7

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly Agree
I would talk with others about this campaign online.	1	2	3	4	5	6	7
I would point others in a direction where they could read this campaign virtually.	1	2	3	4	5	6	7
I would "like" a social media page with this crowdfunding campaign	1	2	3	4	5	6	7
I would be willing to post a link to this crowdfunding campaign on my social media	1	2	3	4	5	6	7
I would re-share a link with the crowdfunding campaign's content on my social media	1	2	3	4	5	6	7
If I have a useful idea on how to improve the product of this project, I will let fundraisers know.	1	2	3	4	5	6	7
If I receive good use of the product from this campaign, I will comment about it on the crowdfunding platform.	1	2	3	4	5	6	7
When I feel some problems in this crowdfunding project, I would let fundraisers know about them.							

Demographic Information

DIRECTION: Please answer the following questions by checking the appropriate selection or writing up your answer.

11. What is your **gender**?

- ☐ Male
- ☐ Female

12. What is your **age**? (In years) Please type in: _____

13. What is your **ethnic background**?

- ☐ American Indian/Alaskan Native
- ☐ Asian/Pacific Islander

- ☐ Hispanic or Latino
- ☐ Black, Non-Hispanic
- ☐ White, Non-Hispanic
- ☐ Others or mixed (Please specify: _____)

14. What is **the highest level of education** you have completed?

- ☐ 8th Grade or Less
- ☐ Some High School
- ☐ High School Degree
- ☐ Some College or Technical School
- ☐ College Degree (4 Years)
- ☐ Some Graduate School
- ☐ Graduate Degree (Master's, Doctorate, etc.)

15. What is your **annual household income?**

- ☐ Under $25,000
- ☐ $25,000 TO 49,999
- ☐ $50,000 TO 74,999
- ☐ $75,000 TO 99,999
- ☐ $100,000 and above

16. What is your **state of residence**? Please select one among the dropdown options below (e.g., AL, NY, NC, CA, etc.)

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Thank you very much for your participation in this study!

Construct	Adapted Items	Original Items	Source
Prior crowdfunding familiarity	1. I am familiar with searching for campaigns on crowdfunding platforms. 2. I am familiar with supporting campaigns on crowdfunding platforms. 3. I am familiar with inquiring about campaigns' success on crowdfunding platforms.	1. I am familiar with searching for books on the Internet. 2. I am familiar with buying books on the Internet. 3. I am familiar with inquiring about book ratings at Amazon.com.	Gefen (2000)
RIP (Perceived narrative temporality)	1. I feel close to using the proposed product while considering pre-purchasing it now through this campaign. 2. I feel close to experiencing the proposed product while considering pre-purchasing it now through this campaign. 3. I feel close to this project's journey when I think about its challenges and future plans.	1. Please imagine that you are considering pre-purchasing the proposed product. How far away do you feel from using and experiencing the product if you would pre-purchase it now through the campaign? 2. When you think about [retailer] and its characteristics, how physically close are you to the company?	Rose et al. (2021) Darke et al. (2016)
OJ (Perceived narrative temporality)	1. The product in the campaign seems hypothetical when I think about this project's challenges and future plan. 2. The attributes of the campaign seem abstract when I consider this project's journey and steps toward the market. 3. The product proposed in the campaign is difficult to imagine when I think about this project's challenges and future plan.	1. When you think about the physical features of [retailer], how real do they seem in your mind? 2. When you consider [retailer] and its features, how tangible are the attributes of the company in your mind? 3. When you think about the physical features of [retailer], how abstract are they in your mind?	

Perceived informational appeal	1. I learned something from this campaign that I didn't know before about this product. 2. There is some special about this campaign and its product that makes it different from the others. 3. This campaign taught me what to look for when pre-purchasing this product from crowdfunding campaign. 4. $_R$ This campaign was very uninformative 5. $_R$ The entrepreneur could provide evidence to support the claims made in the campaign. 6. I can now accurately compare this campaign's product with other existing products on matters that are important to me.	1. I learned something from this ad that I didn't know before about this brand. 2. There is nothing special about this ad that makes it different from the others. 3. This ad did not teach me what to look for when buying this product. 4. This ad was very uninformative. 5. The company could provide evidence to support the claims made in the ad. 6. I can now accurately compare this brand with other competing brands on matters that are important to me.	Puto & Wells (1984)
Perceived transformational appeal	1. I would like to have an experience of a product like the one shown in the campaign. 2. This campaign did not remind me of some special experiences or feelings I've had in my own life. 3. It's hard to put into words, but this campaign leaves me with a good feeling about using the proposed product. 4. I felt as though I were right there in the campaign, experiencing the same thing.	1. I would like to have an experience like the one shown in the ad. 2. This ad did not remind me of any experiences or feelings I've had in my own life. 3. It's hard to put into words, but this ad leaves me with a good feeling about using this brand. 4. I felt as though I were right there in the ad, experiencing the same thing.	Puto & Wells (1984)

	5. I could really relate to the campaign personally. 6. Using this campaign's product would make me feel good about myself.	5. I could really relate to the ad. 6. Using this brand makes me feel good about myself.	
Process simulation	1. While viewing the campaign, how much did you think about using the product? 2. While viewing the campaign, how much did you think about the possibility of changing your current habits in order to use the product effectively? 3. While viewing the campaign, how much did you think about incorporating the product into your daily routine? 4. While viewing the campaign, how strongly did you think about the individual steps you would go through when using the presented product?	1. While viewing the ad, how much did you think about using the product on a daily basis? 2. While viewing the ad, how much did you think about the possibility of changing your current habits or behavior in order to use the product effectively? 3. While viewing the ad, how much did you think about incorporating the shampoo into your daily routine? 4. While viewing the campaign, how strongly did you think about the individual steps you would go through when using the presented product?	Escalas & Luce (2004); Rose et al. (2021)
Outcome simulation	1. How much did you think about the end-benefits of the product while you were viewing the campaign? 2. While viewing the campaign, how much did you think about how you would feel after you had used the product? 3. While viewing the campaign, how strongly did you think about the advantages and outcomes that would result from using the proposed product?	1. Please indicate how much you thought about the end benefits or results of the shampoo while you were viewing the ad. 2. While viewing the ad, how much did you think about how you would feel after you had used the shampoo? 3. While viewing the campaign, how strongly did you think about the advantages and outcomes that would result from using the proposed product?	

Narrative Transportation	1. While I was reading the campaign narrative, I could easily picture the journeys in it taking place. 2. While I was reading the campaign narrative, activity going on in this project was on my mind. 3. I found myself thinking of ways the campaign narrative could have turned out differently. 4. I was mentally involved in the campaign narrative while reading it. 5. I wanted to learn how the campaign narrative ended. 6. The campaign narrative affected me emotionally.	1. While I was reading the narrative, I could easily picture the events in it taking place 2. While I was reading the narrative, activity going on in the room around me was on my mind. (R) 3. I found myself thinking of ways the narrative could have turned out differently. 4. I was mentally involved in the narrative while reading it. 5. I wanted to learn how the narrative ended. 6. The narrative affected me emotionally.	Green and Brock (2000)
Backing Intention	1. I am willing to pre-order the proposed product via this campaign. 2. I would support this campaign with a monetary contribution. 3. Given the chance, I would consider pre-purchasing products on such a crowdfunding project in the future. 4. It is likely that I will actually purchase products on such a crowdfunding project in the near future. 5. Given the chance, I intend to purchase products on such a crowdfunding project.	1. Would you be willing to pre-order the proposed product via this campaign? 2. How likely would you support this campaign with a monetary contribution? 3. Given the chance, I would consider purchasing products on such a social shopping website in the future. 4. It is likely that I will actually purchase products on such a social shopping website in the near future. 5. Given the chance, I intend to purchase products on such a social shopping website.	Hsu et al. (2017) & Ciuchta et al. (2016)

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Electronic Word-of-mouth	1. I would be willing to share this campaign with others online. 2. I would talk with others about this campaign online. 3. I would point others in a direction where they could read this campaign virtually. 4. I would "like" a social media page with this crowdfunding campaign. 5. I would be willing to post a link to this crowdfunding campaign on my social media. 6. I would re-share a link with crowdfunding campaign's content on my social media.	1. I would be willing to share this information with others. 2. I would talk with others about this information. 3. I would point others in a direction where they could read this information. 4. I would 'like' a Facebook page with this information. 5. I would be willing to post a link to this information on Facebook. 6. I would re-tweet a link to this information.	Barbour et al. (2016)
Co-creation	1. If I have a useful idea on how to improve the product of this project, I will let fundraisers know. 2. If I receive good use of the product from this campaign, I will comment about it on crowdfunding platform. 3. When I feel some problems in this crowdfunding project, I would let fundraisers know about them.	1. If I have a useful idea on how to improve service, I let the employee know. 2. When I receive good service from the employee, I comment about it. 3. When I experience a problem, I let the employee know about it	Yi and Gong (2013).

APPENDIX K. LIST OF PROJECTS (THEMETIC ANALYSES)

ID	Crowdfunding platform	Category	Keywords	Link	Launch Year	Backers No
RBFC_K_01	Kickstarter	Functional clothing	fashion, apparel	https://www.kickstarter.com/projects/eliraapparel/elira-apparel/description	2021	2920
RBFC_K_02	Kickstarter	Basic clothing	fashion, apparel	https://www.kickstarter.com/projects/921345519/the-terrain-pant-one-pant-zero-limits?ref=discovery_category_most_backed&term=fashion	2020	761
RBFC_K_03	Kickstarter	Basic clothing	fashion, apparel	The World's Best All-Around Pant by TEREN — Kickstarter	2021	159
RBFC_K_04	Kickstarter	Basic clothing	fashion, apparel	Revival | Making slow fashion sexy by Rosette Ale — Kickstarter	2021	289
RBFC_K_05	Kickstarter	Basic clothing	fashion, apparel	OHANA triathlon apparel - Swim. Bike. Run. Chill. by Olivier De Schutter — Kickstarter	2021	9
RBFC_K_06	Kickstarter	Basic clothing	fashion, apparel	The Softflex (by Alphatech Apparel) by Kevin — Kickstarter	2020	47
RBFC_K_07	Kickstarter	Basic clothing	fashion, apparel	Sewing Patterns for Bellydancers by Margo Anderson — Kickstarter	2020	89
RBFC_K_08	Kickstarter	Basic clothing	fashion, apparel	TYPE ONE TEE: Designed with The Earth In Mind by Beau Lawrence — Kickstarter	2021	126
RBFC_K_09	Kickstarter	Functional clothing	fashion, apparel	Bear and Skeleton Beanie Buddies by Abbey and Bear — Kickstarter	2021	10
RBFC_K_10	Kickstarter	Basic clothing	fashion, apparel	The Ultimate Eco-Friendly Graphic T-shirt | BORN HYBRID by Born Hybrid — Kickstarter	2020	88
RBFC_K_11	Kickstarter	Basic clothing	fashion, apparel	Thin Air Flite Jacket by Thin Air Global Pty Ltd — Kickstarter	2020	251
RBFC_K_12	Kickstarter	Basic clothing	fashion, apparel	The Ultimate Excursion Jacket-and the NEW Comfy 2 by Todd Listwin	2020	87
RBFC_K_13	Kickstarter	Basic clothing	fashion, apparel	Parallel Collab Apparel by Jonny Hsu — Kickstarter	2021	5

RBFC_K_14	Kickstarter	Basic clothing	fashion, apparel	The Original Tank Tops - High Quality Clothing - Ecofriendly by Arnaud Esclangon — Kickstarter	2021	33
RBFC_K_15	Kickstarter	Basic clothing	fashion, apparel	Free Social/Physical Distancing Prints for T-shirts by Richard Lovell	2020	18
RBFC_I_16	Indiegogo	Functional clothing	fashion, apparel	BOWIO: You've NEVER Seen A Book Light Like This! | Indiegogo	2021	6469
RBFC_I_17	Indiegogo	Functional clothing	fashion, apparel	Använda V2 - Another Great F*cking Bag | Indiegogo	2021	2025
RBFC_I_18	Indiegogo	Functional	fashion	RobeCurls: The Original Curling Headband | Indiegogo	2021	356
RBFC_I_19	Indiegogo	Functional clothing	fashion, apparel	Faking Filmation | Indiegogo	2021	1204
RBFC_I_20	Indiegogo	Functional clothing	fashion, apparel	NASANGELION Enamel Pins | Indiegogo	2021	325
RBFC_I_21	Indiegogo	Functional clothing	fashion, apparel	ArchTek Socks: Stylish Design & Arch Support Tech	2020	405
RBFC_I_22	Indiegogo	Functional clothing	fashion, apparel	Kashmiri Handcrafted Bags - Luxury Revolution | Indiegogo	2021	151
RBFC_I_23	Indiegogo	Basic clothing	fashion, apparel	Gamers First. Lightweight Hoodie by JAY23	2021	206
RBFC_I_24	Indiegogo	Functional clothing	fashion, apparel	The Commuter: Feature-Packed Winter Face Protector | Indiegogo	2021	2831
RBFC_I_25	Indiegogo	Functional clothing	fashion, Textiles	SuperCarrier 2.0: A Clever Bag to Simplify Life. | Indiegogo	2021	1087
RBFC_I_26	Indiegogo	Basic clothing	fashion, apparel	Wesmart, World's First 3s Heat Up Graphene Jacket | Indiegogo	2021	141
RBFC_I_27	Indiegogo	Functional clothing	fashion, apparel	NALPHI: Light-Up Luxury Tote Bag | Indiegogo	2020	200
RBFC_I_28	Indiegogo	Functional clothing	Accessories, apparel	Aponic Versatile Backpack With 14 Features	2020	61
RBFC_I_29	Indiegogo	Functional clothing	fashion, apparel	ATMOBLUE: Clean Air for All	2020	6248
RBFC_I_30	Indiegogo	Functional clothing	fashion, apparel	The 1-Z by Welld Workwear	2021	145

APPENDIX L. NARRATIVE TEMPORALITY CODING SHEET (CONTENT ANALYSES)

Case ID	Narrative Temporality Candidate	Code 1 (Temporal event)		Code 2 (Temporal event)		Code 3 (Engagement)		Result in progress statements	Ongoing journey statements
	(From *Risks and Challenges*)	(Past development = 0, Past accomplishment =1)		(Future steps = 0, Future vision = 1)		Emotional engagement = 0, Transactional engagement =1		Past accomplishment, future steps, transactional engagement	Past development, future vision, emotional engagement
		Coder 1	Coder 2	Coder 1	Coder 2	Coder 1	Coder 2		
RBFC_K _01_N_0 1	We've got two incredible styles of pants ranging in sizes from XS to 4X and yes, we've got you covered...we even created underwear!	1	1	N/A	N/A	1	1	RIP	
RBFC_K _01_N_0 2	The Navigator Pants are our second style of pants. The Navigator Pants are a sleek and minimal style pant with a secure wide phone pocket and back pockets, available in khaki and black and sizes XS-4X.	0	0	N/A	N/A	1	1		OJ
RBFC_K _01_N_0 3	The ELIRA Freedom underwear are the PERFECT companion for your ELIRA pants! You unzip your pants, squat and gently part the underwear with your hands. FREEDOM!	1	0	N/A	N/A	N/A	N/A	RIP	

RBFC_K _01_N_0 4	Imagine all the places you can now adventure and explore without having to have your butt in the air when it's time to go to the bathroom! The outdoors is calling darling and it's calling you! This is what ELIRA is all about...FREEDOM!	N/A	N/A	N/A	N/A	0	0		OJ
RBFC_K _01_N_0 5	Our manufacturing partners are ready and waiting for the order to begin production, as is everyone else. That being said, we understand that there can be challenges with production timelines and shipping delays for any number of reasons.	0	1	0	0	1	1	RIP	
RBFC_K _01_N_0 6	We are committed to delivering high-quality clothing in a very timely manner so that you can begin enjoying the freedom and mobility these pants and underwear will afford you.	0	1	1	1	0	0		OJ
RBFC_K _01_N_0 7	We are deeply grateful for your support and encouragement on this journey!	N/A	N/A	N/A	N/A	0	0		OJ
RBFC_K _02_N_0 1	We have been in the performance clothing business since 2013, and successfully designed and brought to market over 30 styles. Our team has extensive experience in fabric design and	1	1	N/A	N/A	1	1	RIP	

	manufacturing high-quality apparel as well as fulfilling lots of orders.						
RBFC_K_03_N_01	We've been in contact with our factory for the past 9 months of the development process & they've done work for much larger brands than ours…	1	1	N/A	N/A	1	1	RIP
RBFC_K_04_N_01	As we are currently working in difficult times, we may face unexpected challenges and delays along the way.	1	1	N/A	N/A	1	0	RIP
RBFC_K_05_N_01	While we have been very concerned with the details throughout designing, prototyping, and planning for production, there is always the chance that some little virus screw it up.	1	1	N/A	N/A	1	1	RIP
RBFC_K_06_N_01	I have been surrounded by mountains for as long as I can remember - from bluebird days to powder days, to long sessions in the park. And now, it is my mission to bring freedom to a limited industry.	1	1	N/A	N/A	1	0	RIP
RBFC_K_07_N_01	I've already run a successful Kickstarter campaign. In 2013 I raised funds to produce a group of patterns for my historical line	1	1	N/A	N/A	1	1	RIP
RBFC_K_08_N_01	In addition to the years of combined design, product development, and production experience that Adriano and I bring to this	1	1	N/A	N/A	1	1	RIP

	project, we have assembled a team of the best resources available to produce our goods.							
RBFC_K _09_N_0 1	Potential challenges for this include: - manufacturing delays - shipping delays - COVID 19 delays	1	1	N/A	N/A	1	1	RIP
RBFC_K _10_N_0 1	We will take great care to ensure all of our backers receive a quality product that they are proud to wear. We have already created the designs, seen the prototypes and are super happy with the results!	1	1	N/A	N/A	1	0	RIP
RBFC_K _11_N_0 1	The people behind this exciting new brand have 15 years' experience in manufacturing and supplying in this category, we're confident the design, the features, and the quality in manufacturing will be under control.	1	1	N/A	N/A	1	1	RIP
RBFC_K _12_N_0 1	As we grow, our production gets bigger, we have more quality concerns to deal with, and more can go wrong to cause late shipping. Especially when it is a really difficult fabric to develop. In the end, we always come through.	1	1	N/A	N/A	1	1	RIP
RBFC_K _13_N_0 1	We anticipate the biggest challenge as we get things set up is manufacturing and distribution.	1	1	N/A	N/A	1	1	RIP

RBFC_K_14_N_01	We are committed to deliver you on time. We work with 2 manufactures to work faster and adapt quick for you. The major risk we identified is COVID today and any unpredictable confinement that could impact our production with industry shut down or slowness.	1	1	N/A	N/A	1	1	RIP
RBFC_K_15_N_01	The main problem here is that we need to get these designs and messages out on the streets as soon as possible. That's why they're completely free for anyone to download.	1	1	N/A	N/A	1	1	RIP
RBFC_I_16_N_01	As product designers and engineers, we are among the best-qualified teams with a wealth of experience in design and mass production solutions for more than 15 years.	1	1	0	0	1	1	RIP
RBFC_I_17_N_01	In 2018, we launched our first bag (and wallet) and people seriously loved it. We got a lot of great feedback and suggestions from all our backers, and we decided it would probably be a good idea to implement some stuff and come out with a new edition. Because that's what bag companies do- they keep making bags.	1	1	1	1	1	1	RIP
RBFC_I_18_N_01	Things can always go wrong, but since we already have some product in hand, we think	1	1	0	0	1	1	RIP

the risk is low. As long as they don't discover a new species of murder hornets attracted to curling accessories (you never know in 2020), we should be good to go.

RBFC_I_19_N_01	We're created this campaign with scalable goals and expectations. The backers determine the end result with their level of support.	1	1	1	1	1	1	RIP
RBFC_I_20_N_01	We at Coastalvania have produced and shipped thousands of pins worldwide! These new NASANGELION designs are ready for production. Two of the designs (Unit-01 & Unit-02) have been produced previously (and sold out), the rest are brand new.	1	1	1	1	1	1	RIP
RBFC_I_21_N_01	At ArchTek, we understand the importance of brand reputation, especially for new brands. We have spent over 2 years in preparation for this launch, which consists of design, product development, establishing logistics and shipping channels and executing pre-production runs to ensure a seamless and enjoyable experience to our backers.	1	1	1	1	1	1	RIP
RBFC_I_22_N_01	There are almost no risks involved when it comes to our backers. Our team shall be in close communication to ensure a timely	1	1	1	1	1	0	RIP

	delivery of the products only in the case of unforeseen delays								
RBFC_I_23_N_01	Well, it's not the first time we introduce a new product to the market via Kickstarter. We are experienced entrepreneurs who created dozens of successful brands, and it has all the infrastructure necessary to work.	1	1	1	1	1	1	RIP	
RBFC_I_24_N_01	Emberhurst formally incorporated in 2019, but the idea dawned long before that. It all began in 2012, when our founder, Garlon, spent his early career walking 20 minutes to and from work from his downtown apartment.	0	0	0	0	1	1		OJ
RBFC_I_25_N_01	In 2014, we launched our very own 1st generation ULTIX SAS Bike Travel Bag, and we sold thousands of cases on various platforms and we still receive great feedbacks.	1	1	1	1	1	1	RIP	
RBFC_I_26_N_01	Wesmart perfectly combines technology and fashion to create the most futuristic high-performance clothing, providing users with an unprecedented new experience. The essence of science and technology is to serve people.	1	1	1	1	1	1	RIP	
RBFC_I_27_N_01	NALPHI, a company with a mission to create high-end luxury bags that balances style, comfort, and usability, was created out of my	1	0	1	1	1	1	RIP	

	desire to create the perfect bag that serves the purpose of being comfortable, stylish, and high on the usability-factor.								
RBFC_I_28_N_01	Aponic is an e-commerce company filled with energetic and enthusiastic people. Due to our nature of work, we are heavy users of backpack. We find our computer bags way too small, so we got our team of thinking caps to solve this issue for us.	1	1	1	1	1	1	RIP	
RBFC_I_29_N_01	In 2016, while living abroad, the creators of ATMOBLUE experienced hazardous air levels for the first time. While various masks on the market offered protection from larger particles such as sand and pollen, very few masks effectively filtered smaller particles such as bacteria and PM2.5.	1	1	1	1	1	1	RIP	
RBFC_I_30_N_01	We've spent the last year designing, re-designing, and finally creating our most perfected prototype for our proprietary 1-Z™. Thus far our business journey has been fully self-funded, hence the reason we're here today. Did we mention a global pandemic that ground our industry (film) to a halt?	0	0	0	0	N/A	N/A		OJ
	Inter-coder reliability (%)		**93%**		**91%**		**89%**		

APPENDIX M. NARRATIVE APPEAL CODEBOOK (CONTENT ANALYSES)

Case ID	Narrative Appeal candidate statement	Code 1 (Motivation)		Code 2 (Information presentation)		Code 3 (narrative focus)		Informational statements	Transformational statements
	From *Risks and Challenges*	Need-based = 0, social benefit = 1		Fact-based = 0, sensorial based =1		Product focused = 0, Experience-focused = 1		Need, fact, & product	Social, sensorial, experience
		Coder 1	Coder 2	Coder 1	Coder 2	Coder 1	Coder 2		
RBFC_K_01_N_01	The ELIRA Explorer and Navigator pants give you the freedom to do so without the worry when nature calls. No need to strip just UNZIP!!	0	0	1	1	0	1		Trans
RBFC_K_02_N_01	When we first imagined the Terrain Pant, we began by asking ourselves, If we could take only one pair of pants on a trip around the world, what would they be, and how would they be different?	0	0	N/A	N/A	1	1		Trans
RBFC_K_02_N_02	The Terrain Pant is made with Nano-Wing® twill that performs better than a technical nylon fabric, dries 40% faster than standard material, repels odor and wicks moisture, is self-cleaning, stain and water-resistant, easy-wearing, and built to last.	0	N/A	0	0	0	0	Info	
RBFC_K_03_N_01	Trekka Designs was created with the goal to make an adventure travel gear company that is focused on great design.	0	0	1	1	1	1		Trans
RBFC_K_04_N_01	At Revival, we're committed to slowing the fashion system down, transforming waste into wearable designs and making conscious fashion sexy, to save our one and only planet.	0	0	0	0	0	0	Info	
RBFC_K_05_N_01	The trisuit is the masterpiece. It allows you to swim easily, ride comfortably and run fast.	0	0	0	0	1	1	Info	

RBFC_K_06_N_01	The Alphatech Softflex range is transforming comfort on the mountain. The all-new Softflex Hoodie is water and wind-resistant, has a synthetic down interior to keep you snug, a powder skirt, palm gloves, and of course - a waterproof shell from the waist down.	0	0	1	1	1	1	Trans
RBFC_K_07_N_01	The patterns will be drafted and graded by computer for the best, most consistent style and fit, and they'll be tested by dancers for fit and function.	0	0	1	1	0	0	Info
RBFC_K_08_N_01	We've created a tee shirt that brings together the most ecofriendly fibers in nature, Hemp and Tencel™.	0	0	0	0	0	0	Info
RBFC_K_09_N_01	These beanie buddies will be embroidered onto Beechfield acrylic knit beanies in 100% soft feel acrylic.	0	0	0	0	0	0	Info
RBFC_K_10_N_01	We're printing on the most environmentally friendly T-shirts we could get our hands on. Available in both men's and women's styles, they're exceptionally soft, super flattering and tick pretty much every box we could think of.	0	0	1	1	1	1	Trans
RBFC_K_11_N_01	Thin Air Flite Jacket is a lightweight and versatile jacket for travelling and exploring.	0	0	0	0	0	0	Info
RBFC_K_12_N_01	Sweet Clothing is a small company that designs and produces the brand names Mia Melon and One-Man Outerwear.	0	0	0	0	0	0	Info
RBFC_K_13_N_01	We aim to provide simplistic apparel parody designs with Among Us characters as your favourite Anime stars. Right now our apparel collections include t-shirts, hoodies, crewnecks and long-sleeves.	0	0	1	1	1	1	Trans
RBFC_K_14_N_01	A high-performance top designed for any moment of your daily lifestyle enabling an edgy touch to your dressing habits.	0	0	1	1	1	1	Trans

RBFC_K_15_N_01	How can you make money from something that's free? Thing is, we're not doing this for the money. We're doing it to help stop the spread of COVID-19 and save lives.	1	1	1	1	1	1		Trans
RBFC_I_16_N_01	Bowio is a book light that is lovingly designed and engineered by readers for readers. As a team of avid readers, we have completely reimagined the book light to achieve a better reading experience.	0	1	1	1	0	1		Trans
RBFC_I_17_N_01	Great lookin' quality backpack. No weird features, just some useful ones. And an awesome new design.	0	0	0	0	0	0	Informtaional	
RBFC_I_18_N_01	Unlike the uncomfortable rollers from the 1970s, the patent pending Curling Headband is a fashionable hair accessory you'll want to be seen wearing, no matter what you are doing.	N/A	N/A	1	1	1	1		Trans
RBFC_I_19_N_01	Faking Filmation is a documentary that explores the depths of fandom, intellectual property and the dangerous intersection between them while tracing the origin and evolution of cartoons	0	0	1	1	1	1		Trans
RBFC_I_20_N_01	NASANGELION PINS are made of high-quality metals, colorful enamels and screen-printed elements. They come with locking pin backs, backing card, Collector's Card and FREE stickers!	0	0	0	0	0	0	Informational	
RBFC_I_21_N_01	Created by a renowned podiatrist, ArchTek has launched a unisex dress sock that features a patented arch support system and uncompromising style.	0	0	1	1	1	1		Trans
RBFC_I_22_N_01	The first portfolio of our collection consists of the insights from Indian, European and Mongolian civilizations.	0	0	1	1	1	1		Trans

ID	Text								
RBFC_I_23_N_01	Who has never suffered from having to text with their hands frozen? Two heating pockets with dynamic power adjustment keep you warm in any condition.	0	0	0	0	1	1	Info	
RBFC_I_24_N_01	The Commuter might look deceivingly minimal, but it was meticulously designed from the ground up and packed with features to solve all the problems other products choose to ignore.	0	0	1	1	1	1		Trans
RBFC_I_25_N_01	SuperCarrier's modular compartments can be used for separating any items. Pantry items, freezer items, produce, meats, cosmetics, toiletries, swimming gear, beachwear, and wet towels.	0	0	0	0	1	1	Info	
RBFC_I_26_N_01	Wesmart is the world's first All-Weather Smart jacket. You can wear it to ski in the cold Alps, enjoy the sunshine in Hawaii, get out and explore the Amazon jungle, or as a daily streetwear.	0	0	1	1	0	0	Info	
RBFC_I_27_N_01	Complete with luxe leather, an automatic internal light, smart design, phone-charging power bank, and built-in security system — NALPHI is smart luxury done right.	0	0	0	0	0	0	Info	
RBFC_I_28_N_01	Keep up those executive appearances at work or at play. Carry your laptop, stationery and other essentials to the office.	0	0	0	0	0	0	Info	
RBFC_I_29_N_01	ATMOBLUE is the world's first wearable, smart air purifier. Our patented air filtration system uses industrial grade, replaceable filters, blocking 99.97% of air particulates.	0	0	0	0	0	0	Info	
RBFC_I_30_N_01	The world's first WhizTech™ easy-zip coverall, allowing wearers to wee with ease.	0	0	1	1	0	1		Trans
	Intercoder reliability	89%		91%		89.7%			