CHAPTER 3

EMOTIONAL APPEALS
3.1 Introduction to Emotional Appeal

There is a widespread belief that effective advertising works persuasively within an information processing paradigm. High attention is regarded as being of critical importance in facilitating this process, and emotional content is seen as supporting information processing by raising levels of attention. Recent research, however, suggests that emotional content in advertising can influence brand favourability even when rational content has no effect. This study explores the psychology behind the processing of emotion and attention, and shows how advertising can influence our attention and choice without the need for informational persuasion or high attention.

The word emotion since a lot of diversity exists in its intended meaning. For a lot of people emotions are very personal situations and hence are difficult to discern and express except in the most obvious instances. Moreover, many characteristics of emotion seem unconscious to us. Even simple emotional states appear to be much more complex than states as hunger and thirst. To clarify the concept of emotions, three definitions of various aspects of emotions can be distinguished:

Emotion is a feeling that is private and subjective. Humans can report an extraordinary range of states, which they can feel or experience. Some reports are accompanied by obvious signs of enjoyment or distress, but often these reports have no overt indicators. In many cases, the emotions we note in ourselves seem to be blends of different states.

- Emotion is a state of psychological arousal an expression or display of distinctive somatic and autonomic responses. This emphasis suggests, that emotional states can be defined by particular constellations of bodily responses. Specifically, these responses involve autonomously innervated visceral organs, like the heart or stomach.
- This second aspect of emotion allows us to examine emotions in both animals and human beings.
Emotions are actions commonly "deemed", such as defending or attacking in response to a threat. This aspect of emotion is especially relevant to Darwin's point of view of the functional roles of emotion. He said that emotions had an important survival role because they generated actions to dangerous situations. These are three generally accepted aspects of behaviour, but some researchers add two other aspects: motivational state and cognitive processing.

Our emotions play an important role throughout the span of our lives because they enrich virtually all of our waking moments with either a pleasant or an unpleasant quality. Cacioppo and his colleagues wrote that "emotions guide, enrich an ennobled life; they provide meaning to everyday existence; they render the valuation placed on life and property" (Cacioppo et al. 2001 p. 173), which illustrates that also the relationship with our physical world is emotional. It therefore doesn't come as a surprise that consumer researchers have found that emotions evoked by products enhance the pleasure of buying, owning, and using them (Hirschman & Holbrook 1982). In addition, it has often been argued that the experiential or emotional quality of products is becoming more and more important for differential advantage in the marketplace because products are now often similar with respect to technical characteristics, quality, and price.

In some purchase decisions, emotional responses may even be a decisive factor. Clearly, the 'fun of use,' i.e. the fun one experiences from owning or using a product, belongs to this affective rather than to the rational domain. The difficulty in studying affective concepts as 'joy of use' or 'fun of use' is that they seem to be as intangible as they are appealing. Even more, rather than being an emotion as such, 'having fun' is probably the outcome of a wide range of possible emotional responses. Imagine, for example, the fun one has when watching a movie. This person will experience all kinds of emotions, such as fear, amusement, anger, relief, disappointment, hope, etc. Instead of one isolated emotion, it is the combination of those emotions that contributes to the experience of fun. It is not implausible that the same applies to other instances of fun, whether it is sharing a joke, using a product, or interacting with a computer.

Knowledge of the process of emotion, i.e. how emotions are evoked, can enhance our understanding of what makes us enjoy interacting with a computer or, for that matter,
with any other kind of product. So far, however, little is known about how people respond emotionally to products and what aspects of design or interaction trigger emotional reactions. In my view, an instrument that enables us to measure emotional responses can support the study and exploration of relationships between subjective affective responses, and objective interaction and design characteristics.

The quest for instruments to measure emotions has a long history. Traditionally, attempts to measure emotions have been done in the field of psychology and sociology. More recently (i.e. the last twenty years), acknowledging the important role of emotions in their field of research, consumer and marketing researchers have developed instruments which measure the emotional responses to advertisement and consumer experiences. Even more recently (i.e. the last ten years), and as a result of the rapid invasion of computers into our daily lives, computer science has also become a player in the field of measurement of emotions. Unfortunately, none of these developed instruments appears to be applicable for the measurement of emotional responses to products because none meets this requirement.

3.1.1 Positive Emotions

Emotion occupies a rather strange position in the practitioner textbook view of advertising. Marketers seem nervous of it, as exemplified by Adcock et al. who avoid the words emotion and affect entirely, adopting the view that advertising’s remit is simply to ‘... be read, understood, believed, remembered, and finally, acted upon’ (1998). More recently, Armstrong & Kotler see the objective of advertising as being to ‘... inform, persuade, or remind’ (2007).

The earliest explicit reference to emotion in a model of advertising appears in Lavidge and Steiner (1961). Their model advocates three sequential components of advertising effectiveness – Cognitive (the realm of thought), Affective (the realm of emotions), and Cognitive (the realm of motives), and describes a sequence of Awareness (cognitive) → Knowledge (cognitive) → Liking (affective) → Preference (affective) → Conviction (cognitive) → Purchase (cognitive). From this it is evident that not only was affect considered a consequence of cognition, but its realm in the model was limited to the decision-making area of liking and preference.

Holbrook and Hirschman (1982) elevated emotion to having a more independent role in advertising. Their Hedonic Experiential Model (HEM) extended cognitive responses beyond conscious information processing to encompass subconscious
experiential processing, and also extends the traditionally limited view of affective processing beyond liking and disliking to encompass emotions such as ‘love, hate, fear, joy, boredom, anxiety, pride, anger, disgust, sadness, sympathy, lust, ecstasy, greed, guilt, elation, shame, & awe.’ (1982).

However, although they identified a distinct and separate role for emotion, their conclusions suggest that they still saw emotion as no more than an adjunct which operates alongside information processing: ‘Abandoning the information processing approach is undesirable, but supplementing and enriching it with ... the experiential perspective could be extremely fruitful’ (1982). Positive emotions facilitate approach behaviour (Cacioppo, Priester, and Berntson 1993) and continued action (Carver and Scheier 1990). Potential targets of approach and potential actions vary widely, yet most of what is known about positive emotions derives from the study of generalized positive affect.

While most prior work has focused on generalized positive effect, some recent work demonstrates different effects of positive emotions. Empirical findings suggest that incidental gratitude but not amusement increases effort in costly pro-social behaviours (Bartlett and DeSteno 2006); elevation but not amusement or admiration motivates kindness toward others (Algoe and Haidt 2009); happiness but not peacefulness increases processing of self-referent health appeals (Agrawal, Menon, and Aaker 2007); pride and empathy appeals differentially affect persuasion of individualists and collectivists (Aaker and Williams 1998); pride generates more self-control than happiness (Eyal and Fishbach 2006); and pride increases liking by interaction partners (Williams and DeSteno forthcoming). While this recent work makes it clear that specific positive emotions can have differential effects, these researchers often draw from disparate theories to arrive at their conclusions. It is believed that consumer researchers will be better able to predict and explain the impact of specific positive emotions if these emotions are related to one another within an overarching taxonomy of appraisal dimensions.

Smith and Ellsworth and other researchers generally have concluded that positive emotions are relatively undifferentiated in their appraisal and action tendencies (Ellsworth and Smith 1988a, b; Shaver et al. 1987; Smith and Ellsworth 1985; Taylor 1991). However, certain appraisals may be especially important or central for some
emotions but not others (Smith and Ellsworth 1985). Thus, it is contended that the set of emotions considered in the earlier appraisal work may have led to a premature conclusion due to the specific set of appraisal dimensions considered. In other words, capturing differences in positive emotions may require extending the set of appraisal dimensions typically examined to more fully capture the unique function positive emotions serve. Not only are different emotions characterized by different patterns of appraisal, but these appraisals have been shown to affect judgments. Lerner and colleagues have suggested that emotion creates a perceptual lens (Lerner and Keltner 2000), which shapes the way people view their environment.

The power of emotion in advertising arising from the feelings that arise towards the advertisement itself (Smit, Van Meurs & Neijens 2006). Shimp advocated that attitude towards an ad can be ‘transferred’ to and influence attitude towards a brand when category involvement is low (1981). In simple terms, if the brand decision is not critical then ad liking can become brand liking, an idea echoed by Ray & Batra (1983). Srull (1983) offered an explanation why ad liking can result in product liking, suggesting that mood at the time of encoding information from advertising can influence the mood at the time of retrieval. So ‘positive mood states led to more favourable evaluations’ and vice versa (Srull 1983: 524). However, a subsequent study by Gresham & Shimp questioned the assertion that ad liking would affect brand choice (1985).

This later study, aimed at establishing ad liking as classical conditioning, suggested that the transfer effect might not be present in advertising for established brands, and would be weak even in other cases, and further work by Machleit & Wilson (1988) suggested a variety of interactions between ad liking and brand liking. But in advertising agencies the link appears to be unquestioned: Kover Goldberg & James, in a study of creativity and effectiveness which interviewed both consumers and ad agency staff, found ‘Copywriters believe the connection with advertising is always emotional’ (1995: 34) and that ‘Positive affect is elicited by the advertising (and) is then transferred to the brand or product advertised’ (1995: 37).

A third stream examined the nature of consumers’ emotional response to advertising. Rossiter & Percy (1985) operationalised both the informational and transformational ability of advertising, later categorising the nature of emotional response towards advertising and proposing this as a means of predicting effectiveness (Rossiter &
Percy 1991, Rossiter, Percy & Donovan 1991). But Kover & Abruzzo found this categorization of 10 emotional responses too simplistic, listing no less than 58 different types of response (1993: 27). The complexity of emotions and the difficulty encountered in analysing and measuring them is a common theme in literature, but nowhere is emotional content seen to play more than a supporting role to information processing. Research, however, suggests that emotion may be a great deal more influential on brand decision-making than has previously been supposed.

**Heath, Brandt & Nairn (2006)** These studies were conducted on a random selection of TV advertisements from a cross-section of different categories which had been on-air recently. 23 ads were tested in the USA and 20 in the UK, and all fieldwork was conducted via the internet. Firstly, a sample of respondents from each country determined the in vivo performance of the advertisements on brand attitudes. A 10 point semantic scale measured favourability towards the brands being advertised, after which respondents were exposed to clips from the ads to find out whether or not they had seen them. The brand favourability scores were then split between those who recognized and those who did not recognize the advertisement, enabling the change in favourability resulting from exposure (fav-shift) to be computed. It should be noted that levels of usage were controlled to ensure that there was no bias introduced by having significantly more users in either the recognizer or non-recognizer samples.

A second set of respondents from each country then tested the content of the ads, used a battery of scales derived from a large scale study by Holbrook & Batra (1987). Two of the six content dimensions elicited in this study – Emotional and Cerebral – were operationalised by Heath Brandt & Nairn to score the ‘emotional content’ (creativity) of advertising and the ‘cerebral content’ (message) respectively, using the three highest scale items from Holbrook & Batra to quantify each content dimension. Thus Emotional Content was measured using ‘Emotive’, ‘Moody’, and ‘Soft-sell’ as scale items, and Cerebral Content was measured using ‘Rational’, ‘Newsy’, and ‘Informative’ as scale items. Watzlawick et al’s findings explain how emotion in advertising can influence favourability towards brands.

### 3.1.2 Negative Emotions

Many advertisers are wary of creating ads that evoke negative emotions in consumers, for fear of creating negative associations with their brand. This is not surprising, since
the mental processes involved in transferring emotions generated by advertising to the emotional equity of a brand are not understood: playing with the dark force can be risky. Remember the research conducted on IBM. Ogilvy had created ‘Blue Letterbox’ TV executions; however, this one had an unusual twist. The commercial had a dark storyline about hackers breaking into a company’s accounting systems and emailing sensitive payroll information to the entire company, but the story ended on a promise that IBM software would keep your systems secure.

The role of negative emotions in advertising can be equally powerful. Negative emotions at the start can grab the viewer’s attention and draw her in to the ad. And turning points can define memorable branding moments. By dramatizing a problem that your brand will solve, negative emotions can drive motivation. One cause of weak or ineffective advertising can be under-delivery of negative emotions, resulting in a weak experience. This does not, as many agency creative’s suggest, result from over-reliance on ad testing, which has been accused of producing ‘vanilla’ advertising. Rather, the cause is usually conceptual. It may arise from timidity on the part of a cautious advertiser concerned about leaving a negative imprint on the brand, but this is due to lack of clear theory of how and when to use negative emotions. So, it is useful to look at what years of research have taught us negative emotions and attention.

The Indian leader of commercial pretesting derived its standard performance measure of the power of an ad, the ad’s Attention Score, by correlating consumer ratings of many commercials from pre-tests with actual in-market ad awareness results from its tracking-study database. What it discovered is that there are three equally important, uncorrelated, dimensions of viewer response predictive of attention: enjoyment and engagement.

**What, exactly, do these research measure?**

The first, enjoyment, appears straightforward. Quantitatively, it is highly correlated with liking – a bottom-line rating of the viewer’s feelings about the ad as a whole. If you watch a good horror movie, you may experience a hilarious of feelings during the film, ranging from anxiety to fear to relief to security, but at the end you can say you ‘enjoyed’ the movie if you thought the experience was well done and you liked it. A viewer means the same thing when she says she found an ad enjoyable. Engagement
is different. It refers to how the viewer processes the ad, on a continuum from low to high involvement.

Some commercials are processed passively, with viewers watching the ad in a state of mental inertia; others are processed more actively, viewers figuratively sitting on the edge of their seats riveted to the screen. More active processing, theory goes, is associated with more breakthrough advertising. Engagement is measured by asking consumers to describe a test commercial by choosing the best descriptors from three sets of four descriptors. The results are plotted on a graph to show an engagement profile of the commercial. The most engaging commercials rank high on dimensions like interesting, involving or unique. The least engaging commercials are described as ordinary, boring or weak.

Flow of Emotion measures moment by-moment emotional responses to a commercial by having viewers sort through pictures from the ad on the basis of positive and negative feelings towards the images. Negative emotions are highly correlated with the active/negative engagement dimension irritating, unpleasant and disturbing – which is not surprising.

**How Negative Emotion Makes Ads more Engaging?**

It is probably for the same reasons that news broadcasters such as AajTak, Star News, NDTV etc focuses more on negative than positive news. Attention to negative input, from within the mind and from outside, is hard-wired into the emotional reptilian brain as a survival trait:

Failure to attend to negative signals from the environment can be far more dangerous than failure to attend to positive signals. Negative emotions can be an important trigger to activate more highly engaged mental processing. For example, negative emotions generated by a problem or need such as hunger or discomfort activate the higher mental processes of problem-solving.

Advertising charged with negative emotion, therefore, can be very engaging, and hence very attention-getting. We should not, however, confuse this conclusion by interpreting it to mean that the engaged viewer has negative feelings towards the ad as a whole. Some types of advertising attract attention by leveraging negative emotions for shock effect. These ads work by polarizing the audience, causing consumers to feel either hot or cold, but not lukewarm.
Negative Emotion and Motivation

When most ad researchers measure the emotional experience of a commercial they use rating scales to describe, in a very static way, the emotions generated by the ad. It is as if the job of advertising is to turn an emotion ‘on’ or ‘off’, like a switch. Reality is more complicated. Our emotions are always on. Motivating advertising moves the consumer emotionally closer to the brand. It is the change in the emotion state of the consumer from beginning to end of the ad that matters. The job of a commercial is not just to evoke an emotional response, but to organize the flow of emotional reactions throughout the clip to achieve particular dramatic effects. Negative emotions at the beginning of a commercial disturb mental equilibrium and create a dramatic tension that calls for resolution by the end of the ad. Commercials like these are designed to operate like electric batteries, with both a negative and positive charge; the goal is to create a current of emotional energy between the two poles.

A general example of this is the problem/solution genre. This type of commercial is designed to work by selling the problem before selling the product. By dramatizing the problem, you make the solution more important as well. The role of negative emotions is to raise the level of concern about a problem the consumer might not normally think about. A specific example of the Flow of Emotion graph for a Knorr Soup ad featuring ‘Kajol’ Bollywood Super Star has been tested in this research to study the impact of negative emotion in advertising effectiveness.

Soup has generally not been very popular in India as the concept of soup is more associated with Western cuisines. Consumption is highest in India during winter. But with brands like Maggi and Knorr advertising aggressively on television, soup has become more popular even at other times of the year. The launch of a variety of flavours and soup positioned as a healthy snack that can be given to children helped this product type to gain acceptance in Indian households. Additionally, the convenience of using packaged soup instead of having to make it from scratch is attracting the interest of working women.

The commercial is a vignette about a Mother (Kajol) who lectures her ten-year-old son on the difference between Knorr and Maggi’s Soup. The idea is to reposition Maggi soup as an icon of Indian family values, as a product for kids, so as to position Knorr soup as a brand for the whole family i.e. for kids and Adults both. The commercial opens with the Mother demonstrating how weak and watery Maggi soup is – which generates two strong negative spikes in response to the competitive
Maggi product. She then dramatizes the difference in the Knorr Soup, which looks rich, thick and satisfying, resulting in two strong positive spikes in response to Knorr Soup in the second half of the ad. The emotional contrast between the negative images of Maggi Soup and the positive images of Knorr Soup was a strong driver of the ad’s motivation score. Indeed, the greater the contrast, the more motivating the emotion.

**Negative Emotion and Branding**

Advocates of recall testing preach the importance of the ‘early and often’ rule for consumers’ emotional response to different parts of the ad creating well-branded advertising. Recall testing, which research has shown does not measure the emotional response to TV commercials and may penalize highly emotional ads, suggests as best practice that commercials should always show the brand in the first 5 seconds of the ad and repeat the name as frequently as possible. This has justifiably led to vocal criticism in Indian advertising circles that recall testing leads to formulaic advertising. For commercials that use negative emotions, the right time to introduce the brand is at the boundary between the negative and the positive emotion states, when emotions turn. As social scientist Ervin pointed out in his studies of social communication years ago, the transitional boundary between two perceptual regions is the place of maximum drama. Introducing a brand at the turning-point in an ad is analogous to an actor making a dramatic entrance at exactly the right time.

But the more important reason why the brand should be introduced at the boundary point is that it should get credit in consumers’ minds for the change in emotions. Like an Hindi Masala Movie, where the hero arrives in the nick of time to rescue the girl, when a brand finally arrives in a commercial after a negative emotional build-up it gets credit in the consumer’s mind as the cause of negative emotions going away. It literally becomes the ‘hero’. The Knorr Soup ad is well branded because the branding visual comes in at the right time.

**Emotion in Decision-making**

The idea that emotion is involved in decision-making goes back at least to the Lavidge & Steiner model, described earlier, but in their model the role emotion is limited to ‘liking and preferences’ (1962). The model also reflects the thinking of the time, which was that emotion was assumed to be post-cognitive, a function not a determinant of thinking (Schachter & Singer 1962). In 1980 Zajone successfully
challenged this assumption, showing that affective reactions were unavoidable, hard to verbalise, and, most important of all, need not depend upon prior cognition.

In later work, Zajonc & Marcus confirmed that preferences are ‘...primarily affectively based behavioural phenomena’ (1982). Although some affective responses can appear post-cognitive, the cognition is always preceded by at least some level of affective response: ‘...there are many circumstances in which the affective reaction precedes the very cognitive appraisal on which the affective reaction is presumed to have been made.’ (1982). They also argued that decision-making research overestimated the role of cognition, because people believe they should act rationally and therefore claim rational behaviour in decision making that they haven’t actually used.

Later still, Zajonc & Markus (1985), drawing on psychotherapy, suggested that Affective elements were critical to preference change: ‘in the end it is the Affective element that must be altered’ (1985), concluding that cognition and affect may depend on separate psychological and biological systems. Recently this idea has been confirmed by Damasio (1994). Referencing cases where rational decision-making capability is impaired, he shows that emotions and feelings act as a gatekeeper to decisions, providing a bridge between the rational activity of the neo-cortex and the non-rational (limbic) functions of the sub-cortex. ‘The apparatus of rationality, traditionally presumed to be neocortical, does not seem to work without that of biological regulation, traditionally presumed to be sub-cortical’ (1994: 128). His conclusion is that cognition is ‘hard-wired’ (sic) via the emotions, and that feelings are therefore capable of impeding cognition and even driving decisions in the face of negative cognition. This he used to explain intuitive decision-making, which he believes arises from ‘somatic markers’ (sic) – defined as ‘...emotions and feelings... connected by learning to predicted future outcomes of certain scenarios’ (1994:174). A negative somatic marker associated with a particular outcome acts as a disincentive, but ‘when a positive somatic marker is juxtaposed ... it becomes a beacon of incentive’ (1994: 174).

Damasio’s findings indicate a far more important role for emotion in decision-making. He finds no evidence for a direct link between ‘reasoning strategies’ (sic) and decisions, but shows that emotions moderate all decisions. He also shows that emotions can be responsible for driving decisions on their own. If a prior situation has been experienced which has laid down a marker relevant to the present situation, then
Mittal (1994a) empirically confirmed the presence of a negative relationship between ‘information processing mode’ and the ‘affective choice mode’ but suggests that they are not dichotomous, and both can exist together. But Damasio’s theory that feelings drive intuitive decision-making has been validated empirically by Shiv & Fedhorikhin (1999). By constraining decision time they were able to encourage the choice of chocolate cake over fruit salad and vice versa. Thus they were able to show that a time-poor environment encouraged behaviour associated with positive affective responses, even though the associated cognitive responses were demonstrably negative. In other words, when time is limited (e.g. busy parents shopping for groceries with their children) our choices are likely to be driven by our feelings rather than by logic or rationality.

Elliott (1998) presents a conceptual model of emotion-driven choice as an alternative to information-processing model. He suggests it is possible to ‘emotionalise’ (sic) product categories using advertising, citing instant coffee and ice cream as examples of categories that have been ‘...repositioned successfully as products with romantic / sexual connotation’ (1998). He predicts emotion-driven choice will be non-linear and faster than reason based decision-making. Pham states ‘Recent developments in social psychology suggest that Affect may play a more central role in the decision-making process than previously recognised’ (1998) and later he experimentally validates Elliott’s prediction, finding also that feelings-based judgements are not only faster but ‘more stable and consistent ...and... more predictive of the number and valance of people’s thoughts’ (Pham et al 2001).

One of the examples is given here of LIC which arouses our fear and as well as affection with our family members towards life and compel us to trust only in LIC.
3.2 Types of Emotional Appeal

There are mainly two types of appeals rational and emotional appeals. Rational appeal addresses the consumer’s functional needs of the product. Kotler (2000) opined that rational appeal is based on logic and product are been sold by highlighting the product attributes, quality, its problem solving capacity and its performance. Rational appeals are informative in nature and it focuses on the suitability of the product. This appeal is used by consumer durables and in competitive advertising. There are different types of rational appeal like feature appeal that focuses on important traits and features of the product. Information content in such kind of advertisement is very rich. It is used by high involvement product. There is another type of appeal named as competitive advantage appeal which gives a comparative picture of two or more brands. Comparison can be direct or indirect depending upon the brand and the product category. Price appeal is another type of rational appeal which focuses on the price or value of the product. This appeal is also used during the festival season. News appeal
is used when a new product is introduced in the market or if certain modifications are done in the existing products. When the message is to be communicated to a larger audience and it is the established brand then popularity appeal is used as it emphasizes on the experience of the satisfied consumers.

Rational appeals are based on the logic and reason to buy to product. In the actual scenario both the appeals i.e., rational and emotional appeals works together. Emotional appeals are woven with the sensation of fun, love, enjoyment, fear etc (Ramaswamy and Namakumari, 2002). Kotler (2000) opined that there could be positive emotions as well as negative emotions but in the advertising campaign negative emotions can be converted to positive emotions. Emotional appeal is the feeling associated with the product. There are certain dreams and hope which are present in the individual which works consciously or subconsciously and gives pleasant feeling in the individual’s psyche. Emotions also help in arousing and directing the behaviour of an individual (Morris (Morris, 1999).

Emotions also affect the consumer’s memory. When the state of mind is excited or agitated then it prompts the consumer to buy the product (Chunawalla et al, 1998). Therefore, emotional appeals are known as transformational appeals as they transform the feelings of the consumers towards the product. It gives positive mood to the consumers as it is related to the psychological attribute of the consumer. Emotional appeals are more effective for the older market then the newer or the younger market.

**Humour Appeal**

Funny comments or statements that make you laugh or put smiles on people’s faces definitely result in a good ad. The impact of such ads is usually long lasting. There I pointed out a simple way to success, haven’t I? Unfortunately, humour is the toughest emotion to master. Many ads become terrible ‘Bollywood’ trailers that not many people enjoy. Humour still has to have taste. Taste is always subjective!

**Themes**

Now theme would mean the overall flavour or essence of the advertisement. Themes can be used to ones advantage very well. Family events/children/sport are examples of themes that usually grab a viewers attention. The best example of topical ads are the Amul billboards. Usually based on current affairs, the Amul girl has been a symbol of one, a trusted company, and second good advertising.

122
Content

The most imperative part of any form of advertising is content. The manner in which the ad is made, as well as what is said/done in the ad has the maximum impact on any viewer. The reason why a 10 second ad is better than a 40 second one is content. Content is a relatively large term. Usually content could contain aspects of:

1. Lyrics/Text/Dialectue

What is said in an ad? How it is said? The nature of conversation. These aspects usually grip the audience. Some ads are based purely on the delivery and quality of the dialogue or text used.

2. Audio Sensibility

Sounds are extremely stimulating. Audio clips used during advertisements can bring out the exact sense of what an ad wants to be. Feelings can always be associated with a song. On a normal day, we tend to listen to music based on our mood, based on the occasion or based on or personality. Audio clip choice is an extremely integral way to connect with the audience.

Figure 3.2: Ad on Amul revealing Audio Sensibility

When the emotional appeals are used in the advertising then consumption pattern of the product is very enjoyable. Sex appeal is used in the advertisement of soaps Audience is attracted as the desire is evoked and then it helps in selling the product. Sex appeal mainly helps in attracting the opposite gender masculine or feminine (Wright, 2000). According to Bradley (1995) sex appeal considered to be an offence sometimes depending upon the culture and the country but if the sex appeal is not obscene then it is acceptable in the society. For the perfumes and cosmetics love appeal is used. These appeals are used more younger generation.
3.3 Emotions and Advertisements

Today, definitions of advertising abound. It might define it as communication process, a marketing process, an economic and social process, a public relations process or information and persuasion process. Advertiser's primary mission is to reach prospective customers and influence their awareness, attitudes and buying behaviour. They spend a lot of money to keep individuals (markets) interested in their products. To succeed, they need to understand what makes potential customers behave the way they do. The advertisers' goal is to get enough relevant market data to develop accurate profiles of buyers—to find the common group (and symbols) for communications. This involves the study of consumers' behaviour: the mental and emotional processes and the physical activities of people who purchase and use goods and services to satisfy particular needs and wants.

To reflect the emotional content in advertisements, the bank also had in-film promotions such as in Baghban where Amitabh Bachhan is seen working in ICICI Bank. The bank also co-branded with Amway India where consumers could get discounts and various other facilities if they used ICICI Bank credit or debit cards for purchasing Amway products. ICICI Bank as a brand was able to successfully reach out to its target audience and give out the message. The use of advertisements, both print and TVC, to showcase their various banking facilities helped in publishing the bank.

The ICICI Bank roped in Amitabh Bachhan as their brand ambassador in 2001. He was brought in to feature ICICI as being trustworthy and a bank one can rely upon. This was the image even Amitabh Bachhan had as an actor. This worked for the bank as bring in a popular figure to endorse them clicked with the audience.
In 2006, ICICI Bank had Shahrukh Khan as their brand ambassador for their NRI schemes. Shahrukh Khan being a global figure helped in reaching out to the masses overseas. The NRI scheme was a hit as many came forward to invest in this scheme.

Emotions are arguably defined as bodily changes, together with mental change, influencing one's decisions, sometimes out of the normal pattern for the individual, used particularly in reference to buying behaviour. The consumer can be emotionally...
attached to any particular brand or any particular retail store or he can be emotional toward any particular colour.

A customer makes his purchase out of emotion almost every day but it depends major on what he has purchased, the product purchased may be very small or it is a daily us item which he does not notice that how he has purchased it, either out of emotion or rationally because these are low involvement items and has less value or less priced. People buy not only the products, but also the image that comes with it. So an image of emotion can impact the behaviour of consumers. A little is known about how people respond emotionally to products and what aspects of design or interaction triggers emotional reaction. Advertising research provides evidence that feelings are elicited by ads and positive moods evoked by ads facilitate brand-attitude change. Both the ad’s characteristics and feeling-based responses, which are more susceptible to change over time, account for variances in attitudes toward the ads. Sometimes, emotions spur an individual onto action, and at other times emotions may inhibit or constrain action. It is somewhat difficult to differentiate between emotion and mood. But by convention, several criteria could be used to distinguish the two -from their duration, intensity, intention, and action tendencies.

Advertisers have long believed that advertising must arouse some emotion to be effective. This affective response is important for two main reasons. First, the key to branding is the triggering of a meaningful emotional response, which is often, and perhaps always, the major benefit of using the particular product. Second, the process that consumers go through in deciding what brands to buy has a heavy emotion-based dimension to it. In both cases, advertising can be an effective source of enhancement of these emotional responses. The consumer doesn't looks for product/service that meets both the needs and rational processes, but for an object that becomes a centre of symbolic meanings, psychological and cultural, a source of feelings, relationships and emotions. The purchase decisions of customers are driven by two kinds of needs: functional needs satisfied by product functions and emotional needs associated with the psychological aspects of product ownership. The products must generate emotions but also present good functionality.

3.4 The Role of Emotion in Reason

Another obvious example can be found in advertising where emotional appeals are often used to cloud the reasoning of consumers. We purchase status, social acceptance, quality of life, and the possibility of meaningful relationships in the form
of automobiles, deodorant, toothpaste, beer and jewellery. A dispassionate observer would easily see that when you buy deodorant, all you are getting is deodorant. If you want social acceptance, you would have to do other things. However, this perspective is often lost on a viewer who is caught up in the emotional appeal of the advertisement.

This can easily be turned around, however, to show how reasoning clouds emotions. Perhaps a gifted piano player was brought up with the belief that music is a frivolous, unproductive activity. This person may secretly enjoy producing beautiful music while feeling guilty about being frivolous and unproductive. Again, a dispassionate observer may claim that this person should not feel guilty, and perhaps should feel great joy and satisfaction. However, this reaction is lost upon the poor piano player who only feels guilt over wasting time. In this case, reasoning has interfered with an appropriate emotional response. Yet, few people would make the claim that reasoning has no place in emotions.

At the extremes, reasoning can interfere with appropriate emotional responses, and emotions can interfere with clear-headed reasoning. However, in the middle where most of life occurs reasoning and emotions inform each other. Reasoning helps us to refine our emotions and emotions help us to evaluate and validate our reasoning. In order to see this more clearly we need to see how both our reasoning and our emotions are means to understand the world around us, but either one by itself is incomplete.

3.5 Emotions are Judgments About the World

There is considerable debate about the exact nature of emotions. The philosopher Robert Solomon offers one very useful observation that ‘emotions are judgments about the world’. If you are walking down a path in the woods and it is getting dark, you might start to get a little nervous and walk a little faster. If you hear an unfamiliar noise or a rustling in the leaves your heart will begin to beat a little faster as you experience the emotional reaction of fear. This fear is a judgement about the world in which you have judged your current situation as unsafe. You did not arrive at this judgement through a rational process. Specifically, you did not think – “It is dark and hungry animals or possibly monsters come out when it is dark. I just heard a noise that I cannot identify and therefore there could be a hungry animal near me. If I walk
a little faster, I might get away before the animal gets me. If I am wrong then all I have done is walk a little faster. If I am right, I might be eaten. Hence, it is logical and reasonable for me to walk faster.” In fact, you probably didn’t think at all. You just felt scared and increased your pace. If asked later why you were walking so quickly you might come up with a reasonable explanation. But that reasonable explanation is certainly constructed after the fact.

Lazarus and Lazarus add the additional insight that “one general principle operating in any emotion is that there must be a goal at stake for an emotion to be aroused.” In the preceding example, the goal of course is to stay alive or at least to stay out of harm’s way. Suppose that in the previous example you were in the woods looking for a lost child. The rustling sound may result in excitement, relief, or happiness instead of fear as the possibility of a hungry animal is replaced by the possibility of a found child. So emotions are not only judgements, they are goal oriented judgements. Simply because neither the goals nor the linkages between the current situation and the goal have been articulated does not diminish the fact that our emotions present us with a nonverbal preconscious assessment of our current situation.

3.5.1 Emotional Judgments can be Refined

We know that seemingly rational judgments are not always reliable. By employing logical fallacies we can lead an unwitting person to an erroneous conclusion that appears to be rationally sound. Even in scientific research we employ heuristics that, hopefully, prevent us from making erroneous conclusions about the implications of our data. For example, if I take a large sample of people and weigh them once a week for ten years, I might conclude two things: that the pull of gravity is stronger in the winter and that the pull of gravity is increasing over time.

There is nothing in the formal process of deduction that will prevent me from drawing those conclusions. It is, instead, the refinement process that prevents me from making this error. In research methods class, I may have studied shadow variables or confounding influences. In presenting my paper to peers, I may have been challenged on these conclusions. In trying to apply this conjecture to other objects such as rocks, I may have found that it did not hold up. We know that rational reasoning alone is not reliable so we build a process of refinement around it that will, hopefully, catch the most egregious errors.
We also know that emotional judgments are not reliable, yet we make little effort to refine the process of making emotional judgments. I attended a stress management class several years ago where the instructor claimed that one of the main causes of unnecessary stress in the office is misinterpretation of the thoughts and motives of others. Let’s say that you are sitting at your desk during lunch reading the paper. Your boss walks by and makes a face of some kind. You interpret the facial expression as disapproval. Either he doesn’t like you to eat at your desk. Or he doesn’t like you reading the newspaper. Or he just doesn’t like you and is planning to get rid of you as soon as possible. It may turn out that he had burritos for lunch and the grimace had everything to do with the burrito and nothing to do with you. So the stress management experts tell us not draw erroneous judgments like these because they increase our levels of stress unnecessarily.

Unfortunately, there are few examples beyond stress management where we attempt to refine out emotional judgments about the world. When we are happy, we rarely analyze the circumstances to determine whether or not we should be happy. In our many relationships with other people we rarely evaluate our feeling through independent corroborative data. When a relationship fails we are much more likely to just try and forget rather than evaluate our emotions and determine whether or not we made good judgments. However, emotions are judgments about the world, and as such can be refined. And the refinement as with rational judgments is simply in the process. We need to identify the sources of erroneous emotional judgments and we need to continually evaluate our judgment to improve them.

3.5.2 Purely Rational Judgments are Often Incomplete

Perhaps we have conceded at this point that emotions are judgments about the world and that they can be refined. The obvious question is “So What?” Why do we care and why should we bother to make an effort refining our emotional judgments. From a strictly personal level, making better judgments about the world improves our ability to survive and succeed in the world. However, from a philosophical standpoint, emotional judgments are important because purely rational judgments are incomplete.

A classic argument used to discredit utilitarian ethics proves this point beautifully. Utilitarian ethics says that a person should act in such a way as to produce the greatest amount of happiness for the greatest number of people. On the face of it this seems
like a reasonable rule to live by. However, consider a situation when we have six people in a hospital needing organ transplants each with only a short time to live if they do not receive the needed organs. One person needs a heart, two need kidneys, one needs a liver, and one needs a lung. Further consider that a perfectly health person walks into the hospital with a perfectly healthy heart, liver, kidneys, and lungs. Should we sacrifice the healthy person to save the lives of the six dying people. The utilitarian argument says yes. It would create a greater amount of happiness for a greater number of people. Yet regardless of how logically sound the argument may be, we recoil with repulsion at the idea of sacrificing a healthy person. We may try to come up with logical arguments to justify our repulsion, but our emotional reaction is primary and without it our rational argument would be faulty. Thus emotional judgments are necessary to keep us from making erroneous rational judgments.

Damasio describes the case of a young man who after suffering damage to part of his brain, was no longer able to feel emotions. The unexpected side effect of this malady was that he was also unable to make good decisions or assign importance to competing tasks. He seemed normal in every other way and seems to have his intellectual facilities fully intact. Yet he seemed no longer able to feel emotions and as a result he was unable to functions as a normal person. When we make a decision we evaluate alternatives. If we are unable to feel emotions we are unable to place values on the different alternatives. If we cannot place values on the different alternatives then there is no difference between the alternatives and decision making becomes seriously flawed. Hence, without emotions, rational decision making may not be possible.

3.6 Emotions Provide Meaning

Meaning in life is derived emotionally, not rationally. When we attach significance to something we attach feelings not conclusions. Even the most ardent rationalist pursues knowledge because it is satisfying or because it feels good to discover things. Emotions drive us in our quest for knowledge and without the feelings that we derive from pursuing knowledge we would not pursue it. Emotions make our lives meaningful and the constant pursuit of meaning is the driving force behind our pursuit of knowledge. Hence, without our emotional responses, there would not be any reason to do anything.
So, if emotions are the driving force behind our pursuit of knowledge, then emotions should play a role in the decisions that we make regarding what knowledge to pursue and what to do with the knowledge once we have obtained it. Rationalism with its carefully developed processes can only tell us what is. Emotion is required in the reasoning process to tell us what should be.

**The Role of Stories**

A good story about an ethical issue is much more likely to draw an emotional response that an intellectual one, whereas an abstract analysis is more likely to yield an intellectual response. Ultimately, ethical decisions are emotional decisions because they embody human values. For this reason, examining ethical from a purely rational perspective misses the point.

**3.7 The Impact of Emotional Advertising Appeals on Consumer Memory**

While previous work has demonstrated the importance of emotional responses upon advertising effectiveness as conceptualized by attitudes and purchase intentions, advertising practitioners are often interested in other measures of advertising effectiveness, such as recall (Lynch and Srull 1982, Krishnan and Chakravarti 1993). In this domain, the impact of “feeling” advertisements is much less clear. A number of researchers have found that emotional advertisements often do not perform well on measures such as day-after recall (Zielske 1982), suggesting that emotional responses evoked by advertisements are poor retrieval cues compared to cognitive responses, and resulting in widespread practitioner belief that emotional commercials do poorly in standard memory tests (Berger 1981). In contrast, others have shown that emotional advertisements do have a recall advantage, at least under retrieval conditions which encourage search of episodic memory (Friestad and Thorson 1986, 1993, Thorson and Friestad 1989, Thorson and Page 1988). Asserting that advertisements are encoded into episodic memory (i.e., the mental storage of personal experiences and their spatial and temporal context), with a trace that can be strengthened via the experience of emotional arousal, they show that the typical semantic retrieval cues (i.e. product category cues) contained in the customary cued recall measures are generally inappropriate, and lead to poor recall performance for emotional appeals. In contrast, free recall, an episodic memory task, as well as the use of executional or experiential cues (i.e., “Recall the ad that featured the grandfather playing with his grandson.”) appear to lead to faster, higher recall for emotional advertisements (Friestad and
Thorson 1986, 1993). However, even in this body of work, the impact of emotional advertising appeals on consumer memory has been somewhat unreliable (Page, Thorson and Heide 1990).

The apparently inconsistent impact of emotional advertisements upon consumer memory implies that the role of feelings in memory may not be appropriately conceptualized. Nearly all of the previous work on this topic has conceptualized emotional responses stored in memory as available to the conscious or intentional retrieval processes tapped by traditional, explicit measures of memory. However, examination of a wide variety of studies investigating emotional memory suggests that while emotional responses are encoded into memory, and thus potentially accessible for explicit retrieval, they may not always be considered diagnostic in such explicit searches (Feldman and Lynch 1988). In addition, it may be that feelings evoked in response to advertisements are much less conscious, and thus more implicit in nature (Zajonc 1980, Kihlstrom 1993). If true, this would suggest that one key to disentangling these inconsistent results may lie in determining the relative impact of emotional appeals on implicit memory relative to explicit memory. Emotional information encoded into memory may heighten the accessibility of relevant emotional nodes, and via spreading of activation, other information linked to it. Thus indirect tests of memory may reveal effects of emotional experience, whereas with direct tests may be overridden by considerations of diagnosticity, reducing the impact of emotional information. Consistent with this perspective, the impact of feelings on judgment is believed to decrease as the amount or salience of competing information increases (Clore, Schwarz and Conway 1994). Similarly, affect impacts evaluations of unfamiliar brands, when no other relevant information is available, but not that of familiar brands, when presumably consumers have other relevant information to consider (Srull 1983). Likewise, Ellis (1985) has found that mood effects on memory are most likely to occur when processing is impoverished or incidental, that is, when the availability of other cues potentially more diagnostic is low.

Further, Friestad and Thorson (1993) have shown that consumers are most likely to show effects of emotional advertisements on memory under conditions of free recall than when product category cues are used to facilitate memory. Again, this product category information is likely to outshine the weaker emotional information encoded with the advertisement during the original presentation.