CHAPTER 8

MAJOR FINDINGS AND INTERPRETATION

These findings were obtained from the analysis and interpretation of the survey and textual analysis results. The survey data was interpreted through chi-squared analysis based on the demographic profile of Gender, Age and Occupation.

8.1 YOUNG ADULTS PERCEPTION OF COMMERCIAL
8.1.1 Commercial Awareness and Comprehension

The respondents pay attention to the television commercial (87.9%), either always or often. Only few exceptionally exclusive young adults do not pay attention to television.

The young adults watch commercials for entertainment (46%) and for the product and service details (29.3%). They also preferred the combination of information and entertainment (16%). This signifies the fact that they watch commercials both for functional benefit and entertainment. More male (30%) than female (28.7%) watch for the purpose of product/service details. This indicates the fact that advertising is used as a communication tool for giving information regarding the existing or new market. 43.2% in the age range 24-28 view commercial for product/service details. 54.7% in the age range 21-23 view commercial for entertainment, followed by 50.5% in the age range 18-20. This indicates that, the older young adults prefer commercial for the informative purpose than the entertainment
purpose and vice versa for the younger adults. The data also indicates that
more of the working young adults are likely to watch commercials for product
and service details while non-working young adults watch them for
Entertainment.

8.1.2 Aspects of Commercial

50.5% of the sample that is more than half of the respondents
preferred the content or concept in the commercials. More male (58.7%) than
the female (43.2%) of the respondents stated this. The data indicates that as
the respondents’ age they tend to move from sensory attractions like music
and visuals to more concrete aspects like content and concept. 65.8% of the
older young adults in the age range 24-28 prefer content and concept aspect
for the other aspects. More of working young adults (64.2%), than non
working (42.2%) prefers content and concept aspect in television commercial.
Even though television is a audio-visual medium, more weight age has been
given to the musical aspects, like jingles, theme music, recurring sound
(mnemonics) or background music by the respondents. It also communicates
the female respondents interest in the musical aspect. The younger adults give
more preference to the music and visuals than the older young adults.

8.1.3 Emotional Appeal

The young adult prefer emotional oriented commercial (94%) for
the cognitive or rational based commercial (6.2%). This supports the previous
finding from literature, which stated emotional ads are more preferred, Friest
negate the findings which stated argument ads are more effective.
Most of the respondents preferred humour (56.2%) as an emotion. The male (31.4%) liked the combination of humour and sex in a commercial. Only (9.2%) male and (3.5%) female preferred rational based commercial. This signifies the dominant preference of emotional commercials by the young adults. The data shows that while more of the respondents in the 18-20 age group prefer humour, the respondents in the age group 24-28 tend towards Humour and Sex. More working respondents prefer Humour and Sex appeals while non-working young adults prefer only Humour.

8.1.4 Celebrity Endorsement

The young adults (55.2%) believe in the celebrity endorsement. Source credibility and source attraction (62.2%) are the values they attached with the celebrity. Female (41%) considers source attraction as an important criterion, while male (33%) considers source credibility as an important criterion. Late adolescence (18-20 age), compared to the older young adults considers source attraction (45%) as an important criterion to the commercial. The data shows that more of the working respondents regard Credibility as an important value of the source while non-working respondents consider other aspects like attraction, familiarity etc as important.

The finding supports the attractiveness studies done by Downs and Harrison (1985), which stated source attraction as a important variable in advertisements.

8.2 INFLUENCE OF COMMERCIALS

8.2.1 Ad Recall

The most recalled commercial during the period of survey in different categories are, Colgate (smile campaign) in tooth paste category,
Clinic all clear ice cool in the shampoo category, Lux aqua sparkle in the soap category, Pepsi-oye bubbly in the soft drink category, Samsung in TV category, Santro in the car category, The Chennai silks in retail category, HSBC in the service category. All the above mentioned commercials are emotional oriented ads. This indicates the positive interrelation between the emotion and ad recall. The study by Abhilasha Mehta and Scott c Purvis (2006) through analysis and reconsideration of the available evidence showed that emotional advertising is not Penalized by recall and that emotional content in well-executed commercials can actually boost recall.

Shahrukh Khan (78%) is the most favourite and most recalled celebrity by both genders. He is known for his youthful image and approach. He is also the style and fashion statement. Amitabh Bachan (26%), Sachin Tendulkar (52%), Dhoni (42%), Aishwariya Rai (37%), Kajol (24%), Surya (12%), Vijay (8%).

8.2.2 Buying Behaviour

A large number of young adults (80.7%) prefer to buy advertised goods. Majority of young adult (44.3%) prefer price value and utility as a motivating factor to buy a brand. (35.3%) considers fun and image. Male (47%) says fun and image as motivating factors to buy a brand. Female (50.8%) says price value and utility. More of the working respondents are motivated by fun and image factor in addition to price value and utility while more of the non-working respondents by price value and utility.

The young adults preferred the combination of image and utility than past experience for choosing a brand. This aspect indicates that the young adult can be convinced through advertising and other promotional
methods of persuasion through image or price value appeal. This signifies that the young adult will not mind switching brands for the above purpose.

The data indicates that the respondents who are above 20 years of age agree that their purchase decisions are influenced by commercials more often than their counter parts in the 18-20 age group. 36.7% of working and 25.9% of non working young adults stated they have been persuaded often by commercial to buy a brand. 41.6% of the working and 49.5% of non working young adults stated they have been persuaded sometime. Very insignificant percent stated that they have never been persuaded by the commercial.

The young adults have purchased most in FMCG (63.4%) category irrespective of their age, gender and occupation. The other categories were retail (12%), consumer durables (17%), automobile and service (8%). FMCG seem to be the dominant purchase segment. This indicates the fact that purchase of products through commercial persuasion is powerful in the low involvement category namely FMCG, than the high involvement categories like consumer durables, automobiles etc

8.3 ATTITUDE TO TELEVISION COMMERCIAL

The findings indicate that the most of the young adults favour the commercials.

Irrespective of the gender, age or occupation the young adult have a positive attitude towards the television commercial. The negative statements have comparatively low scoring than the positive statements.
The top mean average statement “commercials have given me good reason to buy a product” indicates the fact that commercials do persuade the young adult to make purchase decision.

The highest mean average of the male respondents favors the statement-“I associate myself with the style and fashion statement”, and for female respondents, it favours the statement “Commercials have given me good reason to buy a product”,

The commercials are not only meaningful to the young adults; they also see it as their reflection. The young adults get emotionally involved with commercials.

I find commercials irritating” is the least score among all the age range.

The young adults mostly did not find commercials stereotypical and monotonous or irritating. This finding is indicative to the fact that despite of the speculations regarding the perception and attitude of young adults to television commercial, the young adults seem to have favourable attitude towards TV commercials.

### 8.4 PRESENTATIONAL STYLE AND APPROACH

#### 8.4.1 Format

Many techniques used in commercials today were once unique to MTV.

New techniques such as hyperkinetic imagery, visual speed, and sophistication of cutting techniques were pioneered on Music Television.
Commercials are presented in a rapid paced, multi-visual mode and often accompanied with upbeat music and other special effects. These commercials are designed in the hope of finding a perfect mix of visuals and advertisement copy that will “cut through the clutter and gain the attention of the television viewing audience” (Tse and Lee 2001). This finding matches with the current study, the trend is the music video style of formatting with fast paced ad, musical element, too many inter cut shots. Rapid editing serves each shot quickly presented a new meaning for the viewer to absorb.

Slice of life format and celebrity endorsement format was used predominantly in the commercials. Slice of Life format depict a real life(idealised) situation that the consumer experience in a day to day life and the product is introduced as a part of the happening or as a solution to the problem. In the slice of life format the commercials are presented in a regular household setup, where the product/service is introduced as the solution to the problem stated in the commercial. (HSBC, Nescafe Sunrise, Clinic all clear).

Celebrity endorsement format is not applicable to one industry or product category, the advertiser use is for all the product or service. From FMCG to financial service commercials, celebrity endorsement format is used. According to Atkin and Block (1983) there are two main reasons why celebrity endorsers have gained popularity. First they are traditionally viewed as being highly dynamic, having both attractive and dynamic qualities. Secondly, their fame is thought to attract attention to the product. Belch and Belch (2001) also discuss this and use the term stopping power. That is by using the celebrity you draw attention to the advertising messages, which is important when the media environment is cluttered. In the celebrity endorsement format the celebrity are used as the character in the commercial (Saif Ali Khan in Lays commercial), used as playing themselves
(Shahrukh Khan in Pepsi commercial), as the role modal (Dhoni in Brylcreem), celebrity as expertise (Aishwaria Rai in the Lux beauty soap).

8.4.2 Content/Concept

The meanings that the commercials invoke are luxury, leisure and conspicuous consumption, Individualism, sexuality and romance, novelty and progress. All the commercials are conceptualised in and around these principal values. Use of extraordinary and excessive style, graphics and animation, product differentiation and superiority, metaphor, utopian style are the persuasive styles used in the commercials.

Commercials are peopled by fair, slim, conventionally attractive individuals, free of blemishes, disabilities or unique distinguishing feature. The commercials are made to make the young adults aspire to this representation and the product is presented to aid them in achieving the goal. In relation to Maslow’s hierarchy of needs many products and services which are advertised do not relate to the primary need of food, shelter and warmth. They relate to the higher-order needs such as esteem and self actualisation. (Nokia n70, Titan raga collection, Indigo Marina).

8.4.3 Visuals/Musicals/Special effects

The music used in the commercials were either the subtle romantic tune (Titan raga collection) to convey the romantic mood to the commercial, or the commercials used fast western upbeat music (Nokia N70) to communicate the leisure and luxury and fastness in lifestyle of the young adults.
The commercials used the special effects and animation to portray the transition of real to the ideal world. The special effects were used in both the visual and audio aspects of the commercials. Nokia n70 uses the sound and visual effects to communicate the novelty and progress in the world of technology. Lux Aqua sparkle commercial makes effective use of animation in the commercial, it adopted a unique strategy in animating the real life character (Aishwariya rai). The settings in the commercial were either the out of home location or the ideal luxurious indoors. The locations are the places the young adult would long to be, it is the leisure aspect of beach life (Lux, Pepsi commercials), ideal houses in (Titan raga collection), fully furnished upper middle class household (Nescafe sunrise), leisure spot as pub (Brylcreem) in the commercial.

The costumes reflected the leisure, casual and modern life style of the young adults. Mostly the characters or the models are shown to be wearing the western casuals or the formals. Colours used in the commercials were either the vibrant and dashing colours (vibrant colours in Indica Xeta v2) like yellow, blue, red etc or the subtle colours like beige and browns (browns in Titan raga collections). Colours were selected to suit the mood and tone of the commercial and also to match the colours of the brand or the logo (red and blue in Pepsi).

Colours, setting and costumes reflected the fun, leisure and luxury aspect of urban young adult’s lifestyle.
8.5 ADVERTISING APPROACH

8.5.1 Emotional

The commercials invariably used different kinds of emotions like humour, sex, love, pleasure, ecstasy etc and the so called factual-oriented ad also had emotional tone in it (HSBC).

The commercials predominantly used humorous appeal, (lays commercial), the researcher also noticed that most of the commercial analysed are humorous ads with the sexual over tones. (7 up curvy, clinic all clear (ice cool), Pepsi oye bubbly). The commercial also depicted relational bonds with the love appeal (HSBC, Nescafe sunrise). More than 70% of the commercials analysed used humour in some form as subtle humour, tropical humour, humour in sexual tone, situational humour. This signifies the importance given to humour in commercials by the advertisers. Lays commercial with Saif Ali Khan used situational humour, the new 7 up commercial with Mallika Sherawat used humour in the sexual tone, tropical humour is used in the Clinic All Clear ice cool commercial, subtle humour is used in the Nescafe Sunrise commercial.

8.6 SOCIAL IDENTITY PERSPECTIVE

8.6.1 Commercial Representation of Young adults

Young adults perception of Self or Self as they would wish to be ‘Future Self’ can be a vital importance in the sales pitch of advertising campaigns. Concepts of individualism, freedom, aspects of escapism, utopian idealistic world are reflected in the commercials. Establishing and belonging to social identity is a vital force for young adults. Gender and peer social identity is the essence of young adulthood’
76.2% said they discuss commercials with their friends and the rest of them with family members and colleagues.

Friends prove to be a dominant factor for the young adults. This indicates that friends as reference group, is very vital for both male and female respondents.

One of the key components of social identity theory is the contrast between the in-group and the out-group (Deaux 1992; Turner 1987). For every in-group there must be an out-group. For example, congruity between the brand and the social identity would mean that members of the in-group (women) would associate the product with their gender group rather than with the out-group (males). If members of the in-group perceived themselves to be more likely to use the brand than members of the out-group and the use occasions more typically involved members of the in-group than the out-group, then brand usage would be both a relevant and expected part of group norms. Activation of a social identity would therefore require congruence between the in-group and the depicted brand. Example, the commercials for fairness cream for men first tries to break the conventional belief of association of fairness and beauty to women. Brands like Emami fair and handsome and Menz active both fought the age old beliefs and the gender social identity criteria to become a successful brand.

The fun and pleasure appeal (Indicav2), the Leisure and romance appeal (Indigo Marina), Sexuality and humourous (Pepsi ‘Oye bubbly) appeal all are intended to reach the young adult through the social identity perspective. In relation to Maslow’s hierarchy of needs many products and services which are advertised do not relate to the primary need of food, shelter and warmth. They relate to the higher-order needs such as esteem and self actualisation. (Nokia n70, Titan raga collection, Indigo Marina).
The social identity perspective should fulfill the dream and aspiration of the young adult to be achiever. This probably could be the reason to bring the successful and vibrant celebrity as a brand ambassador to the commercials, to trigger the young adults’ passion.

8.7 ELM PERSPECTIVE

Applying the perspective of ELM to the study reveals that the advertisers tries to reach the young adult and persuade them through emotional oriented commercial and the young adults are persuaded in terms of the commercial involvement and ad recall.

The analysis of the text elaborated the point that the advertising used strong argument or factual information, communicated in a peripheral tone and route. The commercial used the peripheral cues of Liking, Social proof, Consistency, Authority, Scarcity. These cues can be found in the commercial through the source, location, appeal, audio visual element etc.

Source attraction as a variable used in the celebrity endorsement is used both as a central cue and as the peripheral cue. Source is both used for the main argument and as a peripheral cue.

Served as a simple peripheral cue when it was irrelevant to evaluating the merits of a consumer product and subjects were not motivated to process the issue-relevant arguments. Example, the attractiveness of the bollywood film personalities namely Bipasha Basu and John Abraham served as a peripheral cue in adrecall. Clinic all clear shampoo (40%) is the top recalled ad in the shampoo category. The attractiveness of the pair matched with the product attractiveness and the ‘Ice cool’ attribute of the shampoo. Source here is used as a peripheral cue.
Served as a message argument when it was relevant to evaluating the merits of a product and the elm was high. Example, in the commercial Lux aqua sparkle, the famous modal and actress Aishwaria Rai is the product endorser. Lux as a brand is always associated with beauty, it is called as beauty soap. Thus the brand uses beauty as its strong argument and hence Aishwaria who is accepted worldwide as a synonym for beauty is used in the commercial to communicate the brand’s strong argument. Source here is used as a strong argument. The attractiveness of the modal serves as a relevant argument for beauty soap.

The determinant of the match between the celebrity and brand depend on the degree of perceived fit between brand and celebrity image. (Misra and Beatty, 1990) and (Kamins and Gupta, 1994). Celebrity should match the consumer segment that the advertiser is trying to reach. The literature review finding relates to the finding of this study. Shahrukh Khan is the most favourite and most recalled celebrity by both gender. He is known for his youthful image and approach. He is also the style and fashion statement. The young adults have grown seeing his growth in his career, so credibility factor and self actualization factor is attached with him. This image is personified to the product image and the product image matches with the product user image. The same principle is applicable to Aishwariya Rai, Sachin Tendulkar and Dhoni etc. This finding opposes John Cacioppo and Richard Petty’s model (1981) of ELM. According to them the glamour aspect of the ad or the source cannot be used as a strong argument.

Primarily a cognitive model of attitude change, the ELM relegated emotions to a peripheral role in the attitude change process. The literature review attempted to show the importance of the concept of emotion and its relation to persuasion research. In addition, the review also examined current findings in affective neuroscience to suggest a re-examination of the
neglected emotional aspect of the ELM. This study examined the concept of emotion in the advertising text and the respondents perspective through survey, and found commercials are predominantly emotional and the peripheral route of reaching the target audience is central in the advertising scenario.