CHAPTER 2

REVIEW OF LITERATURE

2.1 TELEVISION COMMERCIAL

It is argued that it is very likely that, influenced by the dynamic nature of commercials, consumers’ attention and way of processing may fluctuate during the course of the commercial (Alwitt 2002; Baumgartner et al 1997; Hazlett and Hazlett 1999; Hughes 1992; Lang 1995a; Reeves et al 1985; Reeves and Thorson 1986; Reeves et al 1985; Vanden Abeele and MacLachlan 1994a; Young 2002). Commercials are stimuli that consist of different dynamical elements and thus motivate consumers’ moment-to-moment processing of TV commercials.

Basically, print advertisements are static stimuli that consist of verbal executional aspects, such as headline and body text, visual executional elements such as the pictorial, illustrations or a combination of both such as the brand (logo) (Finn 1988; Pieters et al 1999; Wedel and Pieters 2000). Television commercials do not only change the nature of the executional aspects but also greatly expands the nature of executional elements by adding sound and motion. A TV commercial is a continuous stream of pictures, visual effects, graphics and sounds. Therefore, television commercials have a reflexive attention gaining capability to the viewers, also called the intrusion value (Shimp 1997). That is, commercials engage the viewer’s senses and attract attention even when the viewer would prefer not to be exposed to the commercial.
2.1.1 Pace of Television Commercial

Comprehension of commercial communications is often defined as understanding what goes on in people’s minds when they are exposed to an advert or any form of marketing communication in response to it. This can include all kind of reactions (Percy and Rossiter 2001). According to the limited capacity model of Lang (2000), comprehension of a television message involves the continuous and simultaneous operation of three parallel cognitive sub processes: encoding, storage and retrieval. This makes television viewing a complex and difficult cognitive task (Lang et al 1999). New information from television messages is continuously attended to, encoded into working memory, processed, and stored. Previously held information, required to understand the message, is concurrently retrieved, associated with new information, and stored again. Information encoded earlier of the message is being stored and later information is being encoded. A viewer of a commercial message cannot encode and store all the information from the message and will therefore select which information in the message to encode, to process and to store. Consequently, the viewer, the medium and the content all affect how the message is processed.

The processing of visual commercial information is becoming more and more important because of the increasing speed and complexity of visual information nowadays. The modern advertising industry uses more fast paced and complex messages (Rossiter and Bellman 2005). Commercials on television are more and more produced in a ‘Music Television-style’: 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).
2.1.2 Story Script

A TV commercial is implicitly or explicitly built on a story script that unfolds during its duration. Form related elements such as execution style (Gorn 1982; Park and Young 1986), creative message strategy (Laskey, Day, and Crask 1989), format categories (Pollay 1985) and dramatic determinants are structural elements of a commercial’s shape that interact with content to determine its story type (Stern and Gallagher 1990). The overall format of a commercial has been systematically considered within a literary framework (Boller and Olson 1991; Deighton 1985; Deighton, Romer and McQueen 1989; Scott 1994; Stern 1989a, 1989b, 1989c, 1991, 1994; Stern and Gallagher 1991; Wells 1989).

2.1.3 Scenes

TV commercials portray a sequence of scenes that differ from each other in for example camera position, time space or setting or combination of these. The average 30-second commercial has about 13 separate camera shots during its 30-second video sequence (Rossiter and Percy 1997). An experiment by Mac Lachlan and Logan (1993) found that TV commercials with more than 13 shots in 30 seconds suffer from a decrement in effectiveness in terms of persuasion and recall. Hitchon and Duckler (1994) demonstrated that music video commercials with many scenes, in which a lot of things happen and are fast-moving, received higher arousal scores than their low level counterparts. However, in their study, the enjoyment of increased arousal levels was not evident in respondent ratings of pleasure caused by the commercials. Also, using brain electrical activity data, Rossiter et al (2001) found that, confirming previous research, video scenes held on-screen for 1.5 seconds, or longer, were better recognized. Research from Lang (1990) found consumers’ arousal increases after a scene change. These
findings indicate that consumers’ processing of TV commercials is sensitive for scene changes, the speed of scene changes and the duration of scenes.

2.1.4 Audio Track

TV advertising adds an audio track to advertising, which usually consists of spoken words, music, or both. Many studies have shown that different forms of audio track, such as voice-overs (Whipple and McManamon 2002), (background) music (Gorn and Goldberg 1991; Hahn and Hwang 1999; Park and Young 1986; Walker and Von Gonten 1989), lyric-adapted hits and originally written music (Tom 1990), memorably rhymes, slogans and mnemonic devices (Stewart and Furse 1986) significantly influence ad effectiveness. However, these effects depend on gender (Whipple and McManamon 2002), the heaviness of the music (Walker and Von Gonten 1989), consumers’ involvement (Park and Young 1986), age (Gorn and Goldberg 1991) and music familiarity (Hahn and Hwang 1999). Also, when and visual elements are congruous (i.e., if they evoke similar meanings; Hung 2000) or information is given in the commercial (Gorn and Goldberg 1991), music helps viewers interpret these commercials. This indicates that the audio track and the visual contents have a simultaneous effect on consumers’ processing of the commercial. Throughout the commercial’s duration, the sound may alter of presence/ non presence of vice versa, form, volume level or tempo. Watt and Welch (1983) suggest that changes in the audio track, over time, may produce higher levels of attention, possibly by an “orienting response” to the visual content. In other words, consumers’ attention to the commercial may be influenced by the speed in the spoken words or music
2.1.5 Execution of Advertising Cues

TV commercials do not only change the character of the executional advertising cues, but also expand them (Stewart and Furse 1986). As described in the sections above, TV commercials are externally paced, add visual effects and movements, add an audio-track and other sound effects. Characteristics of print advertisement that are static of nature, such as text, the brand (-logo), pictorial and headline are subject to change in TV commercials in terms of presence, location, shape and size. Other characteristics not found in print advertisements such as sound and structural features such as cuts (unrelated scene changes), edits (related scene changes), zooms, pans and movement within the visual space of the screen (Lang 1990) also change during commercial’s duration.

Stewart and Furse (1986) give an extensive overview of the (dynamical) executional features of TV commercials. Some illustrative dynamical commercial features are commercial length, counting features of the brand during exposure to the commercial (Mueller and Walk 1993). Because the brand is the key identifier of a commercial, many studies have investigated the effect of dynamic brand features on ad effectiveness. For example, Stewart and Furse (1986) showed that the sooner the brand name in a commercial is identified, the more positive the commercial is related to correct brand name recall, and comprehension and persuasion (Stanton and Burke 1998; Stewart and Koslow 1989; Walker and Von Gonten 1989). On the other hand, Fazio et al (1992), showed, for new brands, higher correct brand name recall and stronger category – brand association for commercials in which the first brand identification was delayed to the end of the commercial. Stout and Burda (1989) found that ad in which the advertised brand appears on the TV screen for an extended period of time, increases correct brand name and contents recall and recognition for commercials seen
in normal speed, but also for commercials seen in “zipped” (fast-forwarded) speed. Investigating the presence of suspense-related executional cues in commercials, Alwitt (2002) found indirect support that suspenseful commercials heighten consumers’ attention. Examining a very different dynamical aspect of commercials, namely scene edits, Lang et al (2000) showed that as the number of edits in commercial increases, attention paid to the commercial increases. Because executional cues differ from character and change across commercial fragments and previous studies show that they influence consumers’ attention to and processing of the commercial, it is also believed that differences and the dynamics in executional cues change consumers’ attention and processing during commercial duration.

2.1.6 Consumer Responses

TV commercials can be distinguished, based on their ability to evoke entertainment, warmth and generate excitement by the use of, for example, aesthetic, artistic, emotional and beauty appeals or on their ability to increase cognitive processing by the use of for example product information, rational and factual appeals (Batra and Ray 1986; Olney et al 1991; Puto and Wells 1984; Stewart and Furse 1986). These appeals, and the consumers’ responses to them, may rapidly change during exposure. For example, with some commercials, advertisers have the intention to first communicate a sober note, to build to a pitch of excitement over time and fun to increase positive affective responses and gradually to ease off into product claims and brand name, to stimulate cognitive processing. With others, advertisers only intend to give information about the product to stimulate deep cognitive processing, and throughout the commercial affective responses are maintained on a low level.
Affective and cognitive consumers’ responses to the ad contents result from the interaction of consumers and commercials (Edell and Burke 1986). There are theoretical grounds to expect that evoked affective and cognitive reactions to an individual commercial may demonstrate reasonable consensus across consumers (Weiner 1992). Mental responses depend on the interpretation, meaning, or appraisal of an event, such as a TV commercial. Affective and cognitive responses to a particular commercial result from the interaction of consumers with that ad and therefore, this ad may generate relatively homogeneous responses across consumers. The consensus in consumers’ responses to advertising is also empirically shown in several studies (Batra and Ray 1986; Olney et al 1991; Russo and Stephens 2001; Zeitlin and Westwood 1986).

On the other hand, experienced affective and cognitive responses during commercial exposure may differ between consumers because of individual differences (Bagozzi et al 1999; Edell 1987; Stout et al 1990). Several studies have shown that commercials are able to evoke fluctuating affective and cognitive processing during exposure, which influences overall ad effectiveness (Aaker et al 1986; Alwitt et al 1993; Appel et al 1979; Baumgartner et al 1997; Hughes 1992; Kohan 1968; Polsfuss and Hess 1991; Rossiter et al 2001; Rothschild and Hyun 1990; Rothschild et al 1988; Stayman and Aaker 1993; Vanden Abeele and MacLachlan 1994a; Young 2002). These studies show that consumers’ affective and cognitive processing of a commercial change across the different moments in the commercial. The review presented results of many studies revealing that these dynamic features significantly influence overall measures of ad effectiveness, such as persuasion, comprehension and recall.
2.1.6.1 Attitude towards Advertising

Interest in attitude towards advertising— in general gained momentum as the researchers showed it was an important underlying determinant of attitude towards advertising (Lutz 1985). Aad affects advertising effectiveness since it was found to be an important antecedent of brand attitudes (Lutz 1985; Mackenzie et al 1986).

2.2 TELEVISION ADVERTISING AND YOUTH-AN OVERVIEW

Youth as a socially constructed category, generally referring to what is considered young and new and therefore strongly connected to the future, being culturally determined in the discursive interplay with visual, musical, and verbal symbols and signs Fornäs (1995), is often as a product of the development of the Western modern society (Kjeldgaard and Askegaard 2006). Companies immediately seized the opportunity to capitalize on this new and quickly growing consumer segment. Marketers developed and employed marketing actions for products and brands sensitive to the particular characteristics of this particular group of consumers. Their increased independence from parents granting them with a greater autonomy concerning the purchase and consumption of consumer goods and brands, a greater influence on their discrestional income, and a bigger influence on the household purchasing decisions, has made the young adults a multi-billion dollar market on which companies continuously struggle for market shares (Siegel et al 2001). During 1998 young adults between 18-20 years old allegedly spent an estimated $94 billion of their own money on consumption items (Zollo 1999). Findings from early research by Hovland et al (1953) states that Younger people (between the ages of 18 and 25) are more likely to be persuaded than are older people.
Young adults are thus regarded both as a lucrative current market but are also viewed as the crucial future market since adolescence is the life stage when individuals tend to develop their identity they will draw on as adults, forming preferences and tastes that possibly will last throughout life. Consequently they are targeted as an important and profit generating market segment by companies and are heavily affected by commercialization and consumerism (Millner 2004). They are not only the ones that quickly adopt new brand and media images, but also reflexively create new styles of their own. Consumer goods, being not merely products, but instead the catalysts of cultural affairs are therefore not purchased and consumed uncritically or passively by young people; instead young people relentlessly transform the meaning of goods, re-contextualizing and appropriating mass-marketed offerings and styles.

Young people thus bring their own particular and differentiated grounded aesthetics to bear on consumption, picking their own colors and matches and individualizing their purchases, most of them combining and re-arranging elements of clothing to create new meanings. Willis (1990) refers to this process as young peoples’ symbolic creativity or symbolic work, which pertains to the symbolic work that they perform within the realm of the common culture and encompass the ways in which young people use, humanize, decorate, and invest with meanings their common and immediate life spaces and social practices. Cultural commodities and consumer goods are however also important tools for other realms of symbolic work in addition for their overall behaviour Millner (2004). Status and foremost status differences is therefore a very important issue for young adults, which is why their behaviour then largely may be understood through the status systems, hierarchies and through the peer relationships forming in youth peer interactions. Fitting in with peers, conforming to certain social norms simultaneously as one expresses individuality, is of importance for young
adults where clothing symbols such as brands may be used to symbolize the relation between the actual person and the social group he or she wants to affiliate with and be accepted, where refraining from certain symbols used and recognized by the majority actually may become a way to show individuality (Piacentini and Mailer 2004). Younger people thus also make consumer choices based on the elimination of What is not acceptable (Auty and Elliot 1998), which paradoxically mean young individuals then may conform to a certain subgroup, by being a non-conformant of the mainstream (Piacentini and Mailer 2004).

2.3 EMOTION AND ADVERTISING

The abundance of studies supporting the direct or indirect impact of emotional reactions on other measures of advertising effectiveness proves that emotions fulfil a crucial role in the advertising process. Recent research on emotions from the field of neuroscience has indicated that emotions come first and form the basis of rational thinking and behaviour. Applying this to advertising, we suggest that an emotional reaction needs to be established before further cognitive processing of an advertising stimulus takes place. Emotions can be considered as the gatekeeper for further advertisement processing. Several studies reviewed here support this notion. The authors Morris et al (2002) convincingly showed that emotional reactions to advertising dominated cognitive factors in explaining behaviour, e.g., purchase intention.

Recall, one of the key metrics in advertising testing has been criticized over the years as favouring rational advertising over emotional advertising. An analysis and reconsideration of the available evidence show that emotional advertising is not penalized by recall and that emotional content in well-executed commercials can actually boost recall. Strong
empirical evidence shows that recall, when used in combination with other measures, is a valid measure of advertising effectiveness and, as the analysis here illustrates, does not miss the emotion in advertising that builds brands (Abhilasha Mehta and Scott C. Purvis 2006).

The increasing use of emotion in advertising has been the subject of much discussion over the past decade. In order to understand how this shift has come about, consideration needs be given to the changes occurring in today's marketing environment, changes which have resulted in new marketing challenges. These challenges have reshaped the task which advertising is designed to accomplish and, hence, the nature of advertising itself. They have reshaped the way consumers respond to advertising, and the kind of research that is done to identify and measure that response. What follows is an examination of the classical approach to marketing and the environmental changes which are making this approach untenable for many of today's brands. These observations will provide insight into both the use of emotion in advertising and the new research techniques, which are being developed to create and evaluate emotional commercials (Rago Rosalinde 1989).

The results of study 1 indicate that consumer’s global assessments of extended affective episodes elicited by advertisements are dominated by the peak emotional experience and the final moment of the series and also are correlated with the pace at which momentary affective reactions improve over time. Ad duration is related only weakly to overall ad judgments, though longer advertisements have an advantage as long as they build toward a peak emotional experience. In study 2 the authors replicate these findings under more realistic viewing conditions and demonstrate that the results cannot be attributed solely to memory artefacts that are based on regency. Study 3 implicates adaptation as a possible explanation for the preference for delayed
peaks and high ends and further experimentally that longer advertisement can both enhance and depress ad judgments depending on how duration affects the peak emotional experience and the final moment (Hans Baumgartner and Mita Sujan).

University of Bath's School of Management found that the amount of emotional content in television advertisements affected viewers' opinions of the product, regardless of the intended message. High levels had a positive impact; low levels had no effect even if the advertisement was factual and informative. Working in association with the research company OTX, Dr Heath analysed levels of emotional and rational content in 23 current TV advertisements screened in the USA and 20 in the UK. Researchers then asked 200 people in each country for their responses towards the brands advertised. Advertisements with high emotional content resulted in a significant positive change in attitude. Advertisements with low emotional content showed no real difference. Dr Heath cites the 1992 UK Renault Clio campaign as an example of successful emotional advertising. This model of car was promoted by a series of advertisements featuring "Papa and Nicole" described as "philandering French people" (December 2006 - New-online research by Dr Robert Heath).

The core of du Plessis’ argument begins to take shape in his discussions of "emotion". He acknowledges that, like beauty, emotions are easy to spot but difficult to define, and so turns to Oatley and Jenkins (1995) for a summary of what an emotion is: "The major step forward for science is that a necessary condition for an emotion is the change in readiness for action". Or articulated another way, emotion is the starting point, not the end point. This is a radical game changer for many advertising practitioners, and likely to be debated and (quite possibly) ignored for a time, as is often the case with paradigm shifts. To hammer the idea home, du Plessis further offers
from Oatley and Jenkins (1995): Advertising does not first get attention, and then create an emotion. Advertising creates an emotion, which results in attention. (Erik du Plessis 2008).

In 1993, product-centric advertising constituted 24 per cent of all commercials aired. However, by 2001, the figure had fallen to 11 per cent. The study also shows that with a decline in product-centric advertising, there was a fall in the number of ads with no narrative storyline (from 51 per cent in ’93 to 29 per cent in 2000). The reading could be that product-centric ads make less of a narrative, which, perhaps, affects their recall.

2.3.1 Humour as Emotion

Research in advertising has investigated the effects of humourous advertisements on many other response variables such as memory, advertising liking, brand attitude and purchase intention. Humour is a great tool for managements to use in advertising, as it is associated with something positive; it gives a feeling of happiness and makes people laugh. Humour is good for both mind and soul. The primary benefit is the capturing of attention. People want the advertisement to be more like a movie/comedy that entertains, than just a boring advertisement. When humour succeeds in capturing attention, people will remember it for a long period of time. Of all different ways a television advertisement can be composed, humour is the most superior way of capturing attention (Veronica Olsson 1998).

Among the more important of the historical criticisms of recall was that it favours more “rational” commercials over more “emotional” ones. During the late 1970s and early 1980s, several researchers suggested and reported that the recall of rational commercials was, on average, higher than the recall of emotional ones. This viewpoint subsided in later years as other
research and the reanalysis of the early studies showed no inherent disadvantage. Additionally, several important validation studies in the past two decades have delivered strong independent empirical evidence of the role of recall in identifying commercials that produced higher in-market business results. Recently though, Unilever along with one of its research partners, Ameritest, has resurrected the issue and concluded “recall misses the emotion in Advertising that builds brands”, using new data to bring into question once again the value of recall when measuring emotion based advertising (Kastenholz and Young 2003).

The hypothesis that brand and product recall would be higher in humorous commercials than non-humourous was supported by the results. The hypothesis that brand and product recall would be higher with repeated commercials was also supported by the results. Although no interactions were predicted, from our hypotheses one could assume that humorous, repeated commercials would have the best recall that too was supported by the results. For the free recall test, repetition caused the highest recall results for brand names and product types. The cued recall test found that brand names and products were remembered most often when the commercial was humorous. While repetition did not have a significant effect on brand recall, it significantly improved recall for product type (Mary Garret 2003).

Different types of humour might also have an effect on memory. Weinberger and Campbell (Berg 2001) suggested that humour that was related to the subject produced better recall than unrelated humour. One could extend these results by testing related and unrelated humour in television commercials. Related humour was most effective in low-involvement, feeling products. More research needs to be conducted to determine whether humour has any effect on other product types.
‘The Non-fiction of Indian Advertising, 1993-2001’ – conducted by FCB-Ulka Advertising. In 1993, only 28 per cent of all commercials were humour-based. Today (2001), almost every second ad tries to tickle the funny bone – 46 per cent of all ads are (or at least try to be) funny.

2.3.2 Sex as Emotion

In the advertising context, there is strong evidence that sexual information attracts attention (Belch et al 1981; Chestnut et al 1977; Dudley 1999; Reichert et al 2001). Attention can be thought of as an orienting response, an involuntary directing of focused attention (Fiske and Taylor 1991). In some studies, attention is measured through self-report ("This ad is attention getting"; Reichert et al 2001) or by physiological response procedures (e.g., galvanic skin response; Belch et al 1981). Simple recognition or noting of an ad has also been assessed as a measure of attention (Reid and Soley 1981, 1983).

Research findings also show that sexual ads are more engaging, involving, and interesting than nonsexual ads (Bello et al 1983; Dudley 1999; Judd and Alexander 1983; Reichert and Alvaro 2001; Reichert et al 2001). For example, Bello et al 1983 tested both a sexual and a nonsexual version of the Brooke Shields' Calvin Klein jeans commercial previously described. The sexual version was rated as significantly more interesting by both female (n = 79) and male (n = 138) 18-24-year-old respondents. Overall these studies show that sexual ads are able to captivate the viewer and maintain attention.

In addition, there is evidence that attention is directed toward sexual information in the ad, as measured by visual recognition and recall. For example, recognition of sexual visuals in ads (e.g., decorative images of women) is significantly higher than that in similar ads without sexual images
(Reid and Soley 1981, 1983). Secondary analysis of Starch-scores, industry measures of advertising memory, revealed that decorative female models (sexually attractive with no functional relationship to the product) improved recognition for the ad compared to ads without decorative female models (Reid and Soley 1981, 1983). In related research, visual elements of sexual ads exhibited a small advantage for visual recognition (Chestnut et al 1977). In a test of visual playback (respondents describing what they remember seeing in ads), a sexual Calvin Klein fragrance commercial was described in greater detail by both female and male undergraduate respondents than a nonsexual Calvin Klein fragrance commercial (Reichert and Alvaro 2001). The effect persisted when assessed 2 months after exposure, as respondents continued to remember the sexual imagery in greater detail than imagery in the nonsexual commercial.

2.4 CELEBRITY ENDORSERS

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.

Although research finding are equivocal about the ability of celebrity to generate actual purchase behaviour, positive impact on economic returns of companies using celebrity endorsers are well documented (Agarwal and Kamakura 1995, Mathur and Rangan 1997). As well as promoting established brands, celebrities are used to position new brand images, reposition brands, or introduce new ones. Another reason for learning style, or
memory, is critical for marketing communication success. Since most consumers are not in purchasing situation when they come in contact with a brand message, it is important that the information get stored in memory so that it can be accessed when the purchasing situation does arise (Schultz and Barnes 1995).

One issue which is repeatedly brought out researchers is the match between the celebrity and the consumer segment (Kahle and Homer 1985; Kamins 1990; Tellis 1998; Wheeler 2002). To promote a product via a celebrity whose image fit well with the brand give better results and higher source credibility compared with the situation in which there is low fit between brand and Celebrity (Kamins and Gupta 1994). Assael (1984) suggests that celebrity advertising is effective because of their ability to tap into consumers' symbolic association to aspirational reference groups. Such reference groups provide points of comparison through which the consumer may evaluate attitudes and behaviour (Kamins 1990). In advancing reasons why celebrity advertising may be influential, Atkins and Block (1983) assert that celebrity advertising may be influential because celebrities are viewed as dynamic, with both attractive and likable qualities. Additionally, their fame is thought to attract attention to the product or service. However, in a study involving Edge disposable razor advertisements, Petty, Cacioppo and Schumann (1983) found that under high involvement conditions, arguments but not celebrities influenced attitudes, whereas under low involvement conditions, celebrities but not arguments influenced attitudes.

2.4.1 Attractiveness Studies

Downs and Harrison (1985) is a content analysis, showing that of 4,294 commercials aired in the Spring of 1982, about 10% say directly that beauty is good, important, valuable, and about 1/4 of the commercials contain
some form of attractiveness message. Furthermore, female performers usually illustrate the attractiveness messages, and male voice-overs usually explain the message. Thus, attractiveness is linked to women, and it is men who establish the link! But this is not an "effects" study. Downs and Harrison conclude in part, "... careful scrutiny of the impact of television's attractiveness messages on viewers is greatly warranted. Indeed, these messages may impact differently on children, adolescents, and adults, although an impact on all age groups is likely". Joseph (1982) reviews 34 attractiveness studies, concluding that attractive models (1) are liked more than unattractive models; (2) present messages that are evaluated more positively; (3) are not perceived as more expert, trustworthy, knowledgeable, etc., that is, as more credible; (4) do facilitate recognition of an ad but decisively not aid its recall; (5) may be effective in stimulating opinion change, though the evidence is inconsistent.

2.5 ELABORATION LIKEHOOD MODEL

Developed by Richard E. Petty and John T. Cacioppo, the ELM belongs to the family of models described as the 'Response Hierarchy' models. These models attempted to depict/describe the changes that a consumer underwent when he/she moved from a state of relative unawareness about a certain brand or product to relative awareness and then, finally, to purchase intentions/behavior (Belch and Belch 1998).

The central route emphasized high-relevance of the message to the individual. The more the relevance and the more the interest that the individual showed in the message, the higher were the chances that he/she would think or elaborate on the message. It was this elaboration that would lead to a change in attitude. Another aspect of the Central Route was that it dealt with the message content--text, words, written material used in the
message--as opposed to the Peripheral Route that dealt with the message
cues--colors used, people/lifestyles depicted, visuals, etc. (Petty and Cacioppo
1986).

The Peripheral Route was taken when the message had little or no
relevance to its receiver (Petty et al 1994). In this case, the individual would
concentrate on heuristic cues like attractive expert sources and number rather
than content of arguments employed by the message to process the message.
If these cues produced an attitude change, this change was likely to be
shorter-lasting and unpredictable of that individual’s behavior (Petty and
Cacioppo 1986). Hence, the cognitive (central) aspect of the ELM
overshadowed its emotional (peripheral) aspect and the underlying suggestion
of this model was that an attitude change was mostly through cognition as
opposed to emotion. Both these routes-central and peripheral can be thought
of as occurring on a continuum that has emotion on one end and cognition on
the other. As an individual proceeded from the emotional end of this
continuum to its cognitive end, the individual also made a journey from the
peripheral to the central route and, in essence, from the presence of emotion
to its complete absence in the realm of cognition (Petty and Cacioppo 1986).
This thesis will attempt to show that the emotional aspect is as important as
the cognitive aspect.

In ELM, the term “elaboration” refers to the extent to which people
think about issue-relevant arguments contained in persuasive messages.
Research has identified at least two types of issue-relevant thinking. One type
of elaboration, known as item-specific processing, focuses on the distinctive
or unique features of each ad claim. The other type, called relational
processing, focuses on similarities or shared themes that link various ad
claims. Both types of elaboration appear to enhance recall of ad claims.
Product judgments are more favourable when both types of processing co-
occur (Malaviya et al 1996), but they seem to be more sensitive to item-specific elaboration (Meyers-Levy 1991). Malaviya et al (1999) also showed that item-specific processing is reduced in a cluttered advertising context, in which case the effects of ad repetition are mainly mediated by relational processing. Similarly, consumers may engage in either “piecemeal processing,” evaluating each ad claim separately, or “category-based processing,” in which consumers think about the level of congruity between ad claims and their product category expectations (Sujan 1985; Meyers-Levy and Tybout 1989). Piecemeal processing leads to more product-related thoughts than category-based processing does (Sujan 1985) and to a more favourable product evaluation when ad claims are moderately incongruent with product category expectations (Meyers-Levy and Tybout 1989).

Researchers have focused on the distinction between fact-based messages and feeling-based claims. Factual messages (or “informational ads”) (Puto and Wells 1984) contain logical, objectively verifiable descriptions of tangible product features, while feeling-based claims (or “transformational ads”) are subjective, emotional, and often associated with drama (Wells 1989). Factual messages are considered more believable (Ford et al 1990), more persuasive to those with high need for cognition (Venkatraman et al 1990). They prompt more cognitive responses and inferences from experts by serving as better memory retrieval cues (Gardial and Biehal 1991). Because of diminished arousal, factual messages may decrease the viewing time of ads (Olney et al 1991). Feeling-based claims, on the other hand, evoke an empathic identification with the characters and situations in the ad. The feeling elicited by the ad is more important than factual claims in predicting attitudinal effects (Burke and Edell 1989). These claims might be effective when cognitive resources are limited (Deighton et al 1989).
A review of the current research on emotion and its role in persuading an individual suggests that not only is emotion a vital driving force in the iterative processes of persuasion and decision-making, it may also be intricately linked with, or even more important than, cognition in these processes (Roskos-Ewoldson et al 2002 and Shiv and Fedorikhin 2002). This finding brings up the intriguing possibility of the lack of a clear central or peripheral route and emphasizes the need for a study that tries to understand the role that emotion plays in the Elaboration Likelihood Model.

2.5.1 Social Psychological Factor

Psychology in advertising has long been used as an effective means to sell a product or service. Understanding the underlying concepts that affect human psychology can help a company better sell their product or alternatively can help a consumer understand marketing strategies that get them to buy products. Persuasion is the changing of attitudes by presenting information about another attitude. This information is then processed one of two ways: centrally or peripherally. If it is processed centrally the attitude change is more likely to have permanence. If the information is processed peripherally it will be more susceptible to later change.

The Elaboration Likelihood Model is a theory that states that there are two routes to persuasion. These two routes may alter a person’s belief structure based on the cognitive processes that occur at the time of persuasion. The two routes are defined as the central and peripheral routes. The determination of the merit of a persuasive argument. Central route is an active and conscious process in the during the cognitive processing in the central route, people make favourable and unfavourable thoughts in response to the advocated position. The outcome of this favourable and unfavourable thought processing will determine whether the position that has been
advocated holds any merit. The other route, the peripheral route, has to do with the fact people cannot exercise careful and effortful analysis of every message that they come upon. There simply are too many messages in the environment for there to be a central processing route. There are many variables which affect the likelihood of thinking about the merits of a message and thus the route to persuasion. These variables affect a person’s motivation to think about issue-relevant information and the ability to do the cognitive processing. While, other variables affecting motivation are part of the person and the situation. Some variables affect the direction of thinking (favourable vs. unfavourable) and others affect the overall amount of thinking a person does.

2.6 SOCIAL IDENTIFICATION PERSPECTIVE

The age or lifecycle position and social structural variables such as sex, social class, and family size are antecedents to the actual socialization process, which involves the agent-learner relationships of modelling, reinforcement and social interaction, leading to the out-coming consumer learning properties (Moschis 1978).

Whilst we know that men and women consumers respond in different ways to ostensibly the same stimuli, much advertising research has assumed that consumers all interpret advertisements in the same or similar ways (Stern and Holbrook 1994). With one or two exceptions (Stern and Holbrook 1994) there has been little systematic examination of the impact of gender identity on the consumption of advertising; or on the different styles of information processing and interpretation that men and women bring to understanding advertising meanings. Whilst some advertising research has addressed differences in information processing between men and women (Meyers-Levy and Sternthal 1991); other authors (Fischer and Arnold
1994:167-8) have challenged the tendency for consumer behaviour researchers to conflate sex, gender identity and gender role attitudes in their studies. Looking at gender identity through a social identity perspective provides a broader approach to understanding the influence of gender. This is consistent with Riesman’s (1998) viewpoint that gender is more than the property of individuals and must be looked at from a multilevel perspective.

Groups-Throughout the social identity literature, groups and social categories are often defined in terms of each other and are used interchangeably. For example, gender, ethnicity, age, nationality, or religion are often referred to as both categories and groups. Much of social identity theory is based upon what Turner calls the psychological group. According to Turner (1982), psychological group formation is based on self-categorization in terms of a relevant category. It does not matter whether the group is small, ad hoc, face-to-face, a short-lived experimental group, or a large-scale, widely dispersed, culturally produced social category.

According to social identity, awareness of a common category membership may be both the necessary and sufficient condition for individuals to feel themselves to be, and to act, as a group (Turner 1982). “Groups form (at least in a psychological sense) when people see that they share some basis of in-group and out-group categorization” (Deaux 1996). According to Tajfel and Turner (1986), the essential criteria for membership in large-scale social categories are that the individuals concerned define themselves and are defined by others as members of a group. The groups do not depend on size, the frequency of inter-member interaction, physical contact, systems of role relationships, or interdependent goals. Apparently, what matters is how people perceive and define themselves and not how they feel about others or how others feel about them.
2.7 REVIEW FINDING

- Television commercials have a reflexive attention gaining capability to the viewers, also called the intrusion value (Shimp 1997). That is, commercials engage the viewer’s senses and attract attention even when the viewer would prefer not to be exposed to the commercial.

- Findings from early research by Hovland et al (1953) states that Younger people (e.g., between the ages of 18 and 25) are more likely to be persuaded than are older people.

- The abundance of studies supporting the direct or indirect impact of emotional reactions on other measures of advertising effectiveness proves that emotions fulfill a crucial role in the advertising process (Abhilasha Mehta and Scott C. Purvis 2006; Rago Rosalinde 1989; Oatley and Jenkins 1995; Erik du Plessis 2008).

- The review provided an insight into both the perspective of ELM and the Social Identity Theory in advertising and the new execution techniques, which are being developed to create and evaluate commercials that are targeted toward young adult (Stewart and Furse 1986; Lang 1990; Stanton and Burke 1998; Stewart and Koslow 1989; Walker and Von Gonten 1989).