



EMOTIONAL ADVERTISING

What constitutes a successful and effective emotional advertisement

Master Thesis

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MASTER THESIS

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What constitutes a successful and effective emotional advertisement.

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ABSTRACT

Emotions are used in advertising for a variety of reasons and their influence and effectivity constituted a subject of a thorough research. Multiple studies on influence of emotional appeal on advertising effectiveness, as well as emotional message processing and response formation have been conducted, but little research exist on what makes a good, successful emotional advertisement in terms of its ability to truly influence viewer's emotional state and trigger a strong emotional reaction. Therefore, the following paper sheds light upon how the emotional appeal of an advert is created and what the specific elements of ad content, both of the execution and concept idea, that successfully build emotional tone of communication are. The above are investigated by empirical verification of existing theoretical framework. Selected best practice examples of emotional advertisements are analysed in terms of applied execution techniques and the grounds for their potential success are explained, what then is tested in a quantitative survey, providing interesting, rather unexpected results.

Key words: *Emotional advertising, emotional appeal, emotional triggers in advertising, emotions, advert execution.*

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1 INTRODUCTION

1.1 Research Motivation

At present people are exposed to approximately 11 million bits of information every second, but are only able to notice and process around 50 bits of it (Plassmann, Ramsøy and Milosavljevic, 2012). Therefore, in the world abundant in information, advertising and visual pollution, the message and the way it is communicated must be distinctive and stand out from the crowd; otherwise it passes unnoticed. In order to achieve that aim and win our attention marketers and industry practitioners compete to deliver the most original and successful creative ideas and ad executions.

Through many years consumers have been approached by marketers as rational decision makers who choose their purchase based on a meticulous cognitive process (Holbrook and O'Shaughnessy, 1984). However, since the 1980s the role of emotional appeal and emotions as equally important and responsible for purchase decisions has been appreciated (ibidem), with current suggestions that emotional influences often outweigh rational ones, especially for low involvement purchases (Strobin et al., 2015). Neuroscientists contributed to this statement proposing that it is primarily emotions and not rationality that play a vital part in influencing decision making, perception, cognition, and behaviour (Millward Brown Knowledge Point, 2010). This idea turned out to be proved by a recent research carried out by British Institute of Practitioners in Advertising. With advert's success measured by its profitability, the highest growth (31%) was measured for emotionally appealing ads, which scored better than rationally appealing ads (16% growth) and mixed ads (26%) (Ipa.co.uk, 2015). Understanding of emotional processes is therefore vital for development of successful marketing and advertising campaigns.

Emotions are one of the most powerful tools for catching our attention, and definitely the most important one for building a deep relation and individual connection with a consumer (not only superficial processing of brand marketing communications, but formation of a bond and attitude towards the brand) (Fawcett, 2002). Emotional marketing allows to create that

bond, possess long-term loyal consumers who spend more and stay with the company for longer, and provide clear differentiation from the competition (ibidem).

1.2 Research Question

Emotions are applied to advertisements in a variety of ways and for a variety of reasons: in order to depict the emotional selling proposition of a product or brand; as a part of creative idea to draw attention and carry the message; or in order to form desired brand image and attitude (Mizerski and Dennis White, 1986). Indeed, the positive effect of emotional response on a positive attitude towards the advert itself and its transition onto the brand attitude has been a subject of much research (Stout and Leckenby, 1986; Kamp and MacInnis, 1995; Percy and Elliott, 2012). Moreover, multiple studies on influence of emotional response on other measures of advertising effectiveness, that is, on message conveying, ad remembering, brand recall and purchase intention also exist (ibidem). The processing and response formation to emotional stimuli has also been thoroughly examined as shown in the later part of this paper. But relatively little research was conducted on what makes a good, successful emotional advertisement in terms of its ability to truly influence viewer's emotional state and trigger a strong emotional reaction - how the emotional appeal of an advert is created and constructed; what it is in the advert execution and creative idea implementation that transmits and triggers the emotions in viewers. Therefore, the following paper will focus on and aims to answer these queries. Different techniques and elements will be gathered in one study, and their effectiveness will be verified in a quantitative survey. In this way the paper may contribute to building a template for creation of a successful emotional commercial.

Thus, the following research question of this paper is established:

Q: How is the emotional appeal in advertising created?

With the sub-question:

Q1: What are the emotional triggers in advert execution?

In order to answer the above questions, this paper aims to explain what emotional advertising is and how it works. Advert processing will be explained, including the mechanisms of emotional input processing and a significant role of addressing viewers' emotional memories in formation of a desired emotional response. The paper will shed light upon specific elements of ad content, both of the execution and concept idea, that successfully build emotional tone of communication. Next, an empirical study will be conducted in order to verify the theoretical framework. Selected, often used as best practices in emotional advertising (Adage.com) commercials will be analysed in the light of used theory and emotional triggers, and will be subsequently examined and tested in a survey. As a result, the project should provide insights and key leanings on how to create a emotionally successful commercial.

1.3 Paper delimitation

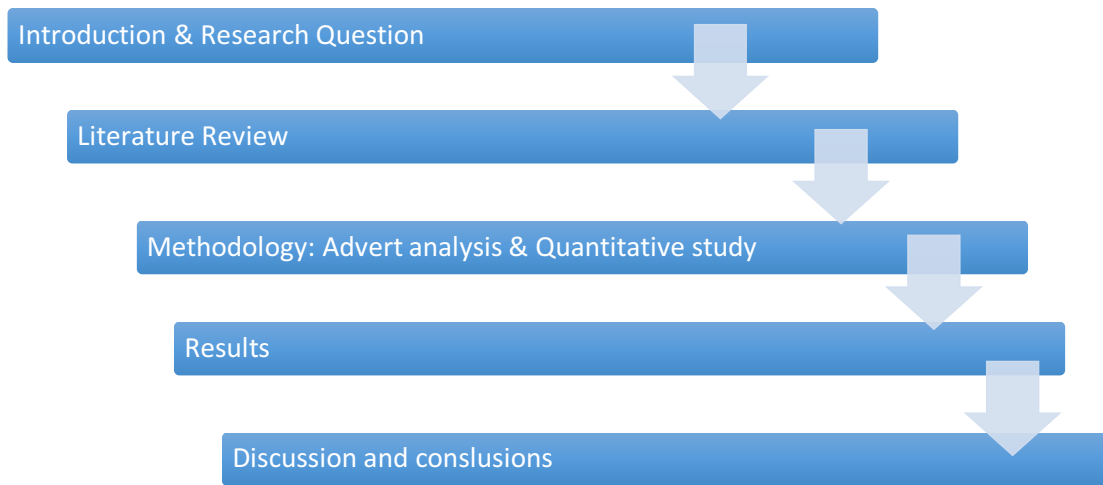
The scope of this research is narrowed down to commercial advertising, excluding social advertisements. The reason for that is that the latter rely mainly on shock advertising focused on arousing strong, controversial emotions, yet not for commercial, but a social purpose (Percy and Elliott, 2012, ch.13). Moreover, the research will be focused on examining effect of warm, positive emotions due to personal interest as well as their superior performance over other emotions. As a study from Procter & Gamble shows, positives emotions are much more successful and appealing to consumers than negatives ones: 'Communications triggering positive feelings had a likelihood of success fully eight times greater than those leaving shoppers unmoved, whereas messages eliciting negative emotions, although still more powerful, had [only] twice the likelihood of success compared with alternatives engendering no tangible reaction' (Whiteside, 2015). Moreover, findings of other studies showed more intense warm appeal associated with more positive attitude towards the ad; as well as heart-warming feelings to be the most successful mediator of ad triggered change in brand attitude and purchase intention (Stout and Leckenby, 1986).

Although terms 'commercial' and 'advertisement' are used simultaneously and treated as synonyms in the paper, the focus is placed on commercials meaning television

advertisements, as opposed to print adverts. The reason for this is that they are the best carriers of visual context and narrative storytelling and facilitate emotional authenticity (Peercy and Elliot, 2012, ch.10).

With the whole paper in mind, it must also be remembered that some differences in perceiving and reacting to emotional triggers on the individual and cultural level may occur. Individual's reaction depends on and is affected by personality as well as level of sensitivity and empathy. In reference to Hofstede's cultural dimensions (Dimensions - Geert Hofstede, 2016) Percy and Elliott (2012) claim that informational and functional appeals are more effective than image appeals in masculine, low-context cultures, and so are family & friendship appeals in high in collectivism, high-context cultures. However, due to extensive and complex nature of this matter, the aspect of cross-cultural differences to advertising executions will not be further researched in this paper and the assumptions made will be applied to society at large. Moreover, as research show, six basic emotions and their corresponding facial expressions are believed to be recognized across different cultures (Kohler et al., 2004).

1.4 Thesis structure



2 LITERATURE REVIEW

In order to provide the readers with a thorough understating of the subject, the following literature review will start with introduction of basic, yet key definitions. According to Percy and Elliott (2012, p. 4) *'Advertising is an indirect way of **turning** a potential customer **towards** the advertised product or service by providing information that is designed to effect a favourable impression'*, promotion in turn aims to *'**move forward** the sales'*. These above definitions provide a distinction between long term goal of advertising as building brand awareness and attitude, and promotional short-term aim to prompt action and encourage purchase. Depending on the content/motivation behind, one can distinguish between *informational* and *transformational* advertisements. The Rossiter-Percy Grid (Percy and Elliott, 2012) describes the above in the context of involvement and motivation for purchase. *Informational* adverts in order to *'solve or avoid a problem must supply information about the brand in terms of the benefit which will resolve the problem and provide relief through the brand'* (ibidem). The *transformational* adverts in contrast are to transform user's experience with the brand by transmitting mood and positive emotional associations & experience of the advertisement onto the brand (Puto and Wells, 1984), therefore *'the key is the emotional portrayal of the benefit in order to arouse the correct emotional response. (...) It is the ad's execution itself that elicits the emotion, therefore it is so crucial that the target audience likes the advertisement'* (Percy and Elliott, 2012). Relative effectiveness of rational/informational and emotional/transformational advertising is said to depend on the type of product and level of purchase involvement. Informational advertising is generally suggested for high-involvement (high perceived risk) product purchases such as cars, insurance etc. Emotional adverts are recommended for low-involvement products (food, cosmetics, detergents) and feeling products such as jewellery, cosmetics, fashion (Holbrook, De Pelsmacker, Percy).

An interesting tool to measure advert success assessed by its likeability by the audience is COMMAP model proposed by Du Plessis (2005). The model is based on 32 statements used to describe viewers' response to advertisements, grouped into 7 factors defining dimensions within the ad that affect its likeability:

1. Entertainment – described by statements like: *The characters in the commercial capture your attention. The enthusiasm of the commercial is catching – it picks you up. It's the kind of commercial that keeps running through your mind after you've seen it.*; achieved not only by humour, but also charismatic characters, interesting plot, enthusiasm.
2. Relevant news - described by statements like: *The commercial told me about a product and I think I'd like to try it. During the commercial I thought how this product might be useful to me. The commercial reminded me that I'm dissatisfied with the product I am using now and I'm looking for something better.*; tackles whether the conveyed news is relevant to the consumer; especially relevant for the problem-solution advertising.
3. Empathy - described by statements like: *The commercials was very realistic – true to life; I felt that the commercials was acting out what I feel at times; I felt as I was right there in the commercial*; relevant especially for aspirational and lifestyle-type advertising.
4. Brand reinforcement - described by statements like: *The company/brand is good and I wouldn't hesitate to recommend it, The company/brand is dependable and reliable.* It tackles the affect of a brand on the ad's effect – how consumers' existing perception of the brand impacts perception of the advert.
5. Confusion - described by statements like: *It was distracting to watch and listen at the same time. It required a lot of effort to follow the commercial. It was too complex,* assesses facilitation of the ad processing
6. Familiarity – *this kind of commercial has been done so many times before. I am tired of it. It is an unusual commercial*; reflects how innovative and interesting to watch the ad is and if it has a potential to catch viewer's attention
7. Alienation – *the commercial didn't have anything to do with me or my needs; the commercial irritated me, it was annoying*; reflects if consumers can find anything relevant or in common between them and the ad

When the first four dimensions are assessed to be high, it corresponds to ad likeability; high scores on confusion, familiarity and alienation indicate low liking of the ad.

2.1 Emotions in advertising

Emotional advertising can be defined as building a bond and relation between a brand and consumer by relating to his senses and feelings in order to evoke appropriate emotional response and attitude toward the subject of advertising, be it a brand, product or service, rather than to induce processing of information, which are achieved through creation of an affective message appeal (Mcw.com.pl, 2014). An emotional response is defined by Stout and Leckenby (1986) as “a response to some psychologically important event [stimuli], real or imagined, past or anticipated; which exhibits valenced (positive or negative) feelings occurring as reactions to self-relevant events”.

In order to achieve affective message appeal different motivational and affective constructs can be used (typology can be seen in the figure below), emotions being one of them. Affect, understood more broadly and referring to any valenced feeling state, encompasses emotion, which is of high intensity and accompanies a stimuli (Hazlett and Yassky Hazlett, 1999). Based on the duration, degree of engagement (active goal-directed or reactive) and level of generality, Holbrook and O'Shaughnessy (1984) grouped affective constructs into: actively goal-oriented short-run specific *desire* (e.g. for ice cream) and general *drive* (e.g. food); active long duration specific *attitude* (e.g. towards a brand) and general *want* (e.g. for a certain status). Reactive constructs forming a response to the environment were grouped into: short-time specific to a stimuli *emotion* (e.g. fear) and general *mood* (e.g. sadness), chronic *sentiment* towards a specific person/event and general personality (e.g. guilt).

Figure 1. A typology of Motivational /Affective Constructs. Source: Holbrook and O'Shaughnessy, 1984

A Typology of Motivational/Affective Constructs			
		Acute	Chronic
Active	Specific	Desire	Attitude
	General	Drive	Want
Reactive	Specific	Emotion	Sentiment
	General	Mood	Personality

Emotions are unconscious responses to stimuli expressed through three simultaneous components: physiological arousal (body physical reactions like increased heart rate, high blood pressure or sweaty hands), motor expression (body language such as facial expression) and subjective conscious sensation (e.g. fear of a noise at night) (Ramsøy, 2014; Percy and Elliott, 2012). These latter subjective conscious sensations are commonly known as feelings - organism's conscious experiences of being in a certain emotional state, which from the definition always come along with emotions (Ramsøy, 2014). The following paper concerns both emotions and feelings, combined and expressed as emotional state of the viewer during and after exposure to the ad, affecting his or her attitude towards the ad.

It is important to notice the difference between portrayed emotional state (represented and felt by the characters in the ad) and evoked one (which viewers experience themselves while watching the ad). It must be noted that the actual emotional reaction of the audience of an ad might be different from the alleged and intended one, also, it might differ among individuals.

Emotions in marketing communications can be used for different reasons. Referring to Mizerski and Dennis White (1986) as well as an interview with industry practitioners from MediaCom (2014) – one of the biggest media agencies worldwide, we can distinguish three main roles emotions play in advertising:

1. Brand image and attitude formation – deliberate and constant picturing of a brand within a specific emotional/value context transmits them onto the brand, building strong associations and connection in the eyes of the audience. A classic example here is the case of *Coca Cola* which positions itself as a brand of happiness always capturing the value in its communication.
2. Presentation of emotional benefit – emotions may be used to depict non-functional benefit resulting from consumption of a product or brand reflecting unique psychological association, for instance using the best cosmetics from L'Oreal Paris because 'You are worth it' or driving BMW which is 'Designed for driving pleasure'.

3. Creative idea message carrier – emotional appeal being an idea of advert execution in order to enhance its resonance, catch viewers' attention or make it memorable. Clothing company WREN used this pattern and gained all three benefits creating its legendary *First Kiss* ad – a short video capturing intimacy, vulnerability and nervousness of strangers kissing for the first time in front of the camera, which became a viral phenomenon and has been watched 113 million times.

Emotion researchers have identified six universal primary emotions which have been formed in the evolution process and belong to our limbic system: happiness, sadness, anger, fear, disgust, and surprise (Kohler et al., 2004). Additionally, secondary emotions (also called social emotions) have been defined, which are believed to be acquired during life experiences and triggered by things associated with them: pride, responsibility, guilt (Doliński, 2008). When it comes to application of emotions to advertising, De Pelsmacker, Geuens and Bergh (2010, ch.7) have grouped emotions commonly used by marketers into 4 types: humour, eroticism, fear and positive/warm emotions such as love, affection, friendship, aspiration, happiness, escapism, tenderness, sentiment and nostalgia. Despite of what might be thought, negative emotions may also serve as a successful marketing tool. As research shows, in order to affect purchase decisions, emotional stimuli must be strong enough, and the most powerful emotional triggers are those relating to fear and anger, what is often used in the insurance industry advertising (Doliński, 2008). However, as stated before the main interest of this work is warm, positive emotions. Humans from their nature want to feel positive feelings and emotions and therefore search for and interact with stimuli that induce such sensations (Wojciszke 2005). It is also reasonable for marketers to make consumers associate their product with warm, good emotions rather than negative ones. As previously mentioned, warm appeals in advertising are said to create a more positive affective response to the ad itself and the brand than other emotions (De Pelsmacker and Geuens, 1998); according to another research they are also more effective on females, emotional individuals and those with a strong sense of empathy (Geuens and De Pelsmacker, 1999).

Warm emotions also interact strongly with love, sex appeal and eroticism, the application of which to marketing is an extremely broad subject that deserves its own paper and is also often discussed under the subject of shock advertising. However, what is meant here are the subtle, intimate portrayals of flirt, kiss, dates etc. depicting rather feelings of love and affection than physicality. Such associations to falling in love, closeness between partners, sex and intimacy in advertising bring pleasant, positive emotions, and naturally they also hold attention and interest of the audience (Wojciszke, 2005). The image of naked human body stimulates in viewers sensation of beauty and perfection, experiencing something extraordinary and fulfilling the desires (ibidem).

2.2 Emotional input processing and response formation

While studying reactions to visual imagery in advertising Kroeber-Riel (1993) has distinguished three schemas of response: learned, cultural and biological. Accordingly to the first schema viewer's reaction is shaped by what he/she has learned to associate the stimuli with, in the cultural schema - by the culturally embedded aspects; whereas the biological schema reflects the unconscious, evolutionarily conditioned human responses. Another insightful study on this matter is one by Chaudhuri and Buck (1995). The researchers analysed processing of and reaction to four advertising strategies (product information strategy, spokesperson strategy, family appeals and status appeals) in the light of two types of cognition: syncretic and analytic one. With the first one, also called 'knowledge by acquaintance', the reaction in the form of emotions or body reactions occurs immediately and unconsciously. On the contrary, the analytic cognition ('knowledge by description') generates response based on conscious interpretation of data collected through senses. Different types of the advertising strategies correspond to either syncretic or analytic cognition. Emotionally-driven adverts with visual, sensory appeals relate to syncretic cognition (Ray and Batra, 1983). In another research Stout and Leckenby created a three-level typology of people's progressive involvement in and intensity of emotional response towards advertising: descriptive, empathic and experiential response. The division is based on the engagement and extent to which self-relevant connotation between the message and individual are made. At the first and least intensive descriptive level the viewer has an understanding of sensations used in the execution and is able to recognize and

define emotions expressed by advert's characters, but may not feel any emotions personally. At the empathic level the viewer empathizes and forms emotional response to the ad co-feeling and sharing emotional state of characters in the advert. At the most intensive experiential level the viewer seeks reference to and identifies with the ad's content, experiencing emotions within personal context rather than identified with advertisement.

Processing and formation of reaction towards advertising emotional appeal is also strictly connected with our memory, which plays a crucial role for the whole emotional advertising. Memory is the organism's ability to encode, store, retain and subsequently recall information and past experiences in the brain (Ramsøy, 2014; Human-memory.net, 2010). We can distinguish between two major kinds of memory: short-term memory and long-term one. Short-time memory holds a small amount of information for a short time (up to one minute) and serves to process and enable current actions such as understanding of a sentence that we have just read (Human-memory.net). Long-term memory, which serves to store unlimited amount of information for a lifetime, can be divided into declarative and non-declarative memory. Declarative memory *'is composed of a combination of 'event-based' memories (episodic memory) and of 'fact-based' memories (semantic memory) and is acquired through everyday experiences'* (Percy and Elliott, 2012). Declarative memories can be consciously accessed and recalled – we can easily think back to the events we participated in or historical facts we learned. Non-declarative memory in contrast *'is acquired unconsciously and involves change in behaviour as a result of some previous experience, e.g. acquired skills or priming effect. Because of the generally passive role of the encoding involved, voluntary recall of the memory is unlikely'*. We don't think of how to ride a bike or speak a foreign language; we just do it. Neither do we think which emotions are brought to us when old memories are triggered; we just feel them. Hence so called 'emotional memory' also belongs here (ibidem).

Emotional response is formed towards everything we see and experience and is stored in our non-declarative emotional memory. It is formed automatically immediately after exposure to a stimulus (advertisement/element of its execution) in a part of the brain called amygdala where pathways link the visual/auditory/olfactory sensory input with non-

declarative emotional memories and proceed them to the working memory where the process of processing the ad takes place. Following this schema, our attitude towards the brand is based on and framed within the encoded emotional context formed towards to and during the first contact with the brand – the advertisement, and then simply recalled and retained from the emotional memory while interacting with the brand later on. Therefore, evoking positive and favourable emotional state during advert exposure is crucial for formation of corresponding brand attitude & associations. Going further, it can be also concluded that the key for creating an emotionally successful ad is to identify and come up with links/ways to activate memories associated with the feelings and emotions the brand wants to be associated with.

2.3 Emotional execution

Now that the role of emotions in advertising and how emotional adverts work and are processed by the human mind have been discussed, the focus will be placed on how brands actually communicate to people to cause emotional response; how the emotional appeal is constructed and what are the emotional triggers in the execution.

While studying the way and effect of how emotions are conveyed in an advert Kamp and Macinnis (1995) examined *emotional flow* – the pattern of intensity and nature of emotions portrayal: either dynamic (characters' emotional state evolves and changes throughout the commercial) or static (the same emotion through the course of the ad) and *emotional integration* – linkage and connection between a brand and emotions expressed by characters in the ad (e.g. characters experiencing an emotional benefit as outcome from product/brand use). The outcomes of the study showed that dynamic ads with high emotional integration provide better 'bridging experience' between the brand and the viewer and enhance interest and involvement in the commercial, as well as emotional response (they create more empathy) and attitude towards it.

2.3.1 Emotional triggers – creative elements that stimulate emotional responses

2.3.1.1 Embodied emotions

The key for emotional advertising is the concept of emotional embodiment, which refers to decoding and processing of emotional state of characters showed in an advert in order to interpret and evaluate the emotional significance of what is going on in the advert and based on that formation of viewer's own emotional reaction. The reaction is based on and is a replication of the emotional state and behaviour perceived in someone else's facial expression, body language or tone of voice. *'When an embodied emotion triggers a felt emotion, it biases cognitive processing toward a state consistent with that emotion'* (Percy and Elliott, 2012, p. 254). It can be simplified to a statement that we feel what we perceive people in the ad are feeling - when we see a sad, crying person, we form the same sensation. The process of imitating emotions includes decoding of actors' expressive behaviours such as posture, tone of voice, and facial expressions, the latter being the pivotal cue as facial muscles are involved in the formation of each of the basic emotions (Kohler et al., 2004). Raised cheeks and lifted lip corners reveal happiness, lowered eyebrow line with eyebrows drawn together and pressed lips express anger; raised inner eyebrows drawn together and pulled down lip corners allow to trace sad expressions, whereas fear is expressed through raised and drawn together eyebrows, wide open eyes and stretched lips (ibidem).

In order for emotional embodiment theory to work and for a successful emotional replication it is key that the emotional state of ad characters seems real and authentic, not forced and pretended. Even tiny physical details in the body expressions are very important for a perception of authenticity. In case of a smile for instance, its genuineness can be read from the activation of specific facial muscles, which are only active with true facial reaction (Percy and Elliott, 2012, ch. 11).

2.3.1.2 Baby schema

Another commonly used technique to trigger emotions in ad executions is based on so called 'baby schema' concept invented by Konrad Lorenz (Doliński, 2008). Ad executors often use

babies and animal infants in their creative ideas. The reason for that is that humans are highly vulnerable to stimuli coming from human and animal infants, especially their appearance elements – round heads, relatively big comparing to the rest of the body; soft facial features with high forehead, large round eyes and cheeks; clumsiness and innocence (Borgi et al., 2014). All these elements induce in adults biologically grounded, automatic caretaking behaviour, need for giving protection and nurturing, positive and warm feelings and perception of cuteness. They increase attention, hold back aggression and make us want to cuddle the baby (ibidem).

2.3.1.3 Music

Music is an important component of advertising. Not only does it create mood and atmosphere of the commercial, but it can also further enhance its attractiveness and success. On the other hand, when selected wrongly, it can distract or discourage viewers from watching. As illustrated in the study from brand and advertising research agency Millward Brown, visual and audio aspects of an advert are almost equally important. 58% of consumers indicated image as important in communications and product experience, while 42% of them mentioned sound (Pakinkis, 2014). *"Music has always been an essential part of the most memorable commercials. An iconic piece [of music] defines commercial's durability. (...) Music accounts for 50 per cent of a commercial's success."* Laura Gregory, chairman and executive producer, Great Guns Advertising production company.

When it comes to emotions music also plays a vital role in influencing and building emotional reaction to commercials. It not only expresses emotions itself - ad producers may intentionally manipulate, intensify and use specific sound elements to express emotions they want to arouse: for instance high-arousal emotions (fear, anger, happiness) are expressed through faster rates compared to low-arousal emotions (sadness, tenderness, love) (Swaminathan and Schellenberg, 2015) - but music also induces specific, individual emotions in listeners, affecting the way they feel. It is believed that perceived and felt musical emotions are connected - e.g. listening to sad music leaves listeners feeling sad (Swaminathan and Schellenberg, 2015). The results and findings on correlation of specific

music elements (tempo, pitch, rhythm, instruments and mode) and the emotions they evoke have been summarized and presented by Strobin et al (2015) and are presented in the table 2 below. The scholars indicated also that influence of music on emotional state of audience is subconscious and subliminal - in a conducted study four groups of viewers watched the same trailer of a movie, but each with a different soundtrack, and were to assess it and describe the movie genre, previously having rated music as unimportant factor of the trailer. Results showed the music significantly affected their feelings and in consequence perception of trailer without viewers realizing it (ibidem). However, researchers point to important factors that must be taken into account for music indeed enhancing advertisement's effectiveness: music in a major mode played at not too fast neither too slow tempo and great fit of music selection to ad's content and intended message highly facilitate advert's memorization (Doliński, 2008). Moreover, pleasurable music which is already known and liked by the audience facilitate forming alike reaction to advertisement (ibidem).

Figure 2. Musical Elements and Corresponding emotions. Source: Strobin et al, 2015, p.246

Exhibit 1	
Musical Elements and Corresponding Emotions	
Musical element	Emotional influence
Tempo	Fast musical selections are more pleasant and triumphant. Fast tempos create delighted feelings. Slow tempos evoke sentimental, tranquil, and/or solemn feelings.
Pitch and Rhythm	Music with high pitch is found to be more happy or exciting, while low pitched music is perceived as sad. Smooth rhythm is characterized as animated or brilliant, whereas uneven rhythm is considered to express exaltation
Instruments / Volume	Brass instruments are characterized as grotesque or triumphant, woodwinds evoke mournful or awkward feelings, piano melodies are interpreted as tranquil or brilliant, and string sounds are characterized as glad.
Major vs. Minor Mode	The major mode is considered to be a dynamic, upward driving force. It expresses varying degrees of excitement and joy, and sounds clear, bright, strong, happy, and hopeful. In contrast, the minor mode is mournful, dark,

Mentioned above successful combination of visuals and music that interact and complement

each other as a key for creating a stimulating commercial has been further proved by a study by Wierzchoń and Orzechowski (2010). In an analysis of the famous SONY Bravia 'The Balls' commercial from 2005 the researchers cleaved visual and audio elements of the advert and presented them to the respondents. Results showed that none of the two elements while showed on its own was able to generate as high positive response and emotions as combined together. A pivotal aspect in this case was the selection of a relevant audio material – the beat of the chosen song 'Heartbeats' by José González perfectly matched and further stressed the rhythm and harmony of the bouncing balls.

2.3.2 Advert authenticity

It is pivotal for marketers to remember that for a truly effective and successful emotional advertising which arouses emotions and remains memorable, emotional portrayal in an advert must be authentic, credible and believable. That is, viewers must be able to relate to and identify themselves with characters and emotional story depicted in the commercial; there must be a linkage and relevance to personal experiences, which would activate and evoke individual memories and emotions from mentioned before non-declarative emotional memory (Percy and Elliott, 2012, p. 280). *'If you can see yourself (or your imagined self) in the advertising, the emotional portrayal is authentic and that feeling you get becomes the benefit for the brand'* (ibidem). The ad authenticity is also reflected in the empathy dimension of the previously introduced COMMAP model (Du Plessis, 2005). People like advertisements they can empathize with; they like to see situations they would like to be in, or that they can aspire to. The following statements illustrating factors making up the empathy dimension: *'The commercial was very realistic - that is, it was true to life. I felt that the commercial was acting out what I feel at times. I felt as though I was right there in the commercial experiencing the same thing. I liked the commercial because it was personal and intimate.'* (ibidem) prove that the more realistic and authentic the ad, the better resonance and likability it receives among the audience.

For the authenticity of the conveyed emotional story, sincerity in portraying emotions is crucial. As mentioned before, it is a key factor for emotional embodiment concept, especially for commercials aiming at moving and touching the audience. The ability of an ad to truly

move the audience is extremely hard to obtain. It needs to be well balanced and authentic, otherwise it may be perceived as cheap, cheesy or even cynical. It is risky, yet effective too. As Kamp and Macinnis (1995) point out, poignant adverts are rated as more emotionally intense and perform significantly better in terms of recall.

2.3.3 Emotional storytelling

Another useful tool often used by marketers to build strong, emotional relationships between their brands and customers is storytelling. Conveying a message through telling a life story does not only relate more to consumers and connects them stronger to the brand, but it also depicts the role and meaning of brand in consumers' lives. A recent study by Millward Brown showed that ads with storylines elicited more emotions, were more involving, more enjoyable and ultimately more likely to be successful than those that lacked a narration (Walker, 2015). A reason for that is that our brain processes information presented as a story differently than the same information in the form of facts – it activates areas that we would use if we were experiencing that event ourselves in real life (ibidem). Hence stronger interest and emotional engagement is understandable. Processing of the interactions between characters in a story as our real-life social encounters also means that we automatically identify and empathise with the characters whose situations or problems we recognise. And if so, we are much more likely to engage with that ad and care about what happens in it. Therefore, while using storytelling it is important to build a connection to the audience in the story. Ability to relate what is seen to the personal life also facilitates creation of meaningful, sustainable relationship built on strong emotional ties (Mathews & Watts, 2008).

As in every story, storytelling technique consists of a theme, which serves as the moral of the story (this is what we want to convey to the audience and how we want to present the brand) and the plot, which is a means of conveying the theme (Papadatos, 2006). Whereas the theme aspect is an individual case for each brand, there are some core elements of the plot that are shared by each successful storytelling advert:

- *Anticipation* - ad's beginning gives a sense of hope and opportunity for a new story to begin: a baby is born, a couple is having their first kiss, first day of work or school. There is anticipation of unknown future.

- *Crisis* – climax of the story in the form of hardships on the way for happiness, or a moment of truth in life, e.g.: injuries and tiredness of upcoming athletes, separation or breaking up, car accident.
- *Help along the way* – the problem and misery are overcome, often by efforts of the characters themselves
- *The goal achieved* – happy ending of a story, often with a reinforcement of values and feelings, e.g.: the sportsman wins the Olympics, couple engages, family is reunited again (ibidem). Providing happy, satisfactory ending is crucial since it determines the feelings we are going to have in the lasting memories of the ad (Walker, 2015).

It is important to remember that a story should be kept simple, be direct and fast-paced, so that the intended message can be easily decoded, yet it should not be predictable nor clichéd as the audience will quickly lose interest (ibidem).

3 METHODOLOGY & HYPOTHESES FORMATION

3.1 Research description

The following research aims to contribute to providing an answer to the research question on how emotional advertising works and which ad elements are the vehicles carrying the emotional value. By collecting primary data, the study will verify correspondence and examine simple relationships between the existing theory about how elements of the ad (meaning the concept and idea of the story, its authenticity and execution elements such as emotional stimuli, music and visuals) influence viewers' felt emotions, ad's likeability and perception of the commercial, and viewers' actual reaction and response to the commercials.

In the conducted empirical quantitative study respondents were asked to complete one (randomly chosen) out of four online surveys containing one of the selected commercials (the commercials and their selection will be discussed in the section below). In this way four groups of viewers were created, each filling out the same survey but exposed to a different commercial. After having watched the advert, respondents were asked to describe emotions they felt and their perception of the ad in the form of closed and open questions (the survey can be found in the [appendix A](#)).

3.1.1 Pre-testing

Before releasing the survey, a pre-test was conducted in order to check if some modification was needed. Four pilot respondents filled out the surveys and assessed it in the light of readability, understanding, ease of use and spectrum of answers. On the basis of the received feedback, some corrections were implemented, such as adding an answer option to the music perception question, rephrasing question about the ad evoking specific emotions, or providing explanation of the difference between ad's perceived reality versus authenticity, and the surveys were sent out.

3.1.2 Variables

The questions of the survey were formed to measure the following ten dimensions:

- *Advertisement familiarity*: respondents were asked to indicate whether or not they had seen the ad before in order to track possible influence of ad familiarity on the intensity of emotional response
- *Ad evoked feelings*: respondents were firstly asked if and how the ad influenced their emotional state (without aided answers), next they were asked to rate intensity of suggested triggered emotions
- *Perception of the music*: respondents were asked to indicate how they would describe the music in order to track its influence and correlation with felt emotions and perception of the ad itself
- *Perception of the ad*: respondents were asked to choose how they would describe the ad in order to further track its emotional resonance
- *Emotional reaction*: respondents were asked to indicate moments in which their emotional reaction intensified in order to track possible specific stimuli for such response
- *Attitude towards and likability of the ad and its elements*: respondents were asked to indicate if and what they liked/did not like about the ad
- *Ad authenticity*: respondents were asked to indicate how sincere in their emotions the characters appeared to be
- *Ad reality*: respondents were asked to indicate how realistic and true-to-life they found the presented situations to be
- *Identification with the ad*: respondents were asked to indicate to what extent the ad evoked their memories and presented [experienced or aspirational] situations from their lives
- *Brand recall and attitude*: respondents were asked to indicate whether they remember the advertised brand and if the ad changed their perception of the brand in order to examine the correlation between ad and brand attitude

The survey ended with two demographic questions about gender and age as well as a question about perceived level of emotional sensitivity of the participants in order to measure potential differences in emotional response between different gender and age groups as well as strength of emotional impact on individual.

3.1.3 Subject of the study and choice criteria

The subject of the research were four television commercials representing emotional advertising (frames of the commercials and the links can be found in [appendix B](#)):

1. P&G London 2012 Olympic - *Best Job (2012)*
2. Vodafone - *The Kiss (2013)*
3. Peugeot - *Hands (2012)*
4. Coca Cola – *Parents (2013)*

In order to keep consistency, avoid discrepancy and provide comparable results, advertisements for the study have been selected on the basis of sharing the same qualities. All of the commercials promote products of well-known global brands, and instead of providing product benefit information they intend to affect attitude and create emotional bond with the consumers, based on warm and positive emotional appeals. Moreover, they are widely acknowledged as examples of best practice in the emotional advertising, with three of them winning prestigious industry awards such as Cannes Lions, Euro Effie Awards and Creative Arts Emmy Awards (Adage.com; AdWeek, 2012; Advertolog.com). All of the ads were created and aired during last four years and are distinguishable in their execution – with polished shooting, beautiful visuals and carefully selected music matching the theme, they are made in the cinematographic style. All of the spots prioritise storytelling and contain no brand exposure until the very end, also product placement is very limited (although in two of the ads - for Procter&Gamble and Coca-Cola - products do appear within the ad plot, yet they are not the central point of the ad and do not dominate the narrative story, therefore it can be assumed that this will not significantly influence results of the research). Another shared feature of the adverts is lack of the voiceover: copy is limited to claim taglines (*The hardest job in the world, is the best job in the world. Thank you Mom; Good things should last forever; There are feelings you never forget; Uncover your nature*) and brand name. In order to test and verify the

theoretical match of transformational and informational ads to the type of products, two of the studied commercials represent low-involvement products (detergents and beverage), two others promote high involvement goods (car and phone tariff).

3.2 Hypotheses formation based on analysis of the commercials

In the following section input for testing and verification will be provided. Chosen commercials will be analysed in terms of applied execution techniques aimed at achieving desired emotional response, and the grounds for their potential success will be explained, what then will be verified in the conducted quantitative study.

3.2.1 P&G *Best Job*

In order to enhance awareness of the company's sponsorship of London 2012 Olympics and use the occasion to promote its brands, Procter and Gamble launched the 'Best Job' commercial, a part of its "Thank you Mom campaign. The short movie, a tribute to all mothers, praises and acknowledges their sacrifices and hard work of raising children. It is a narrative story picturing mothers bringing up and supporting their kids on the way to becoming athletes. Everyday life since childhood till the first Olympics success is pictured from the mothers' perspective: focusing entirely on their children and dividing time between household chores and taking the kids to school and sport trainings, watching their first sport successes and failures, motivating and helping in moments of resignation and demotivation (falls, injuries, tears), until finally supporting them on Olympics and being the first person the winners turn to in order to share their happiness. The spot ends with brand presentation and the claim: *The hardest job in the world, is the best job in the world. Thank you, Mom*; followed by the voiceover *P&G Proud sponsor of Moms*.

In order to explain how the ad affects and shapes viewers' emotional response, it will be analysed in the light of existing theory and hypotheses will be formed.

Percy and Elliott (2012) argue that the key to an advert's emotional success and effectiveness is its ability to prompt identification and activate personal memories. Best Job is believed to have a high potential for viewers finding strong self-relevance and connection between its content and their own personal experiences, since it refers to childhood and

parent–child relationship, two highly important aspects of human life that concern each individual. Moreover, it depicts scenes from everyday life that members of the audience can easily remember from own experience: being woken up by parents every morning and taken to school or other classes; parents’ support for and pride of their children’s achievements – these are almost universal childhood traits that a significant majority of people can recall from their childhood, which enhances the ad’s probability of evoking individual memories. In this way the general audience, meaning everyone exposed to the commercial, is able to identify with the characters as being someone’s child and relate to the role mother played in their lives. For mothers (or parents in general) there is also another platform enabling identification: through doing everyday the ‘hardest but best job in the world’ they can see themselves in the women depicted in the story. The reality in depicting everyday life is also enhanced by true-to-life visuals of ‘normal’ mothers (looking just like us, as opposed to often portrayed ‘perfect housewives’), realistic houses and captured cultural differences. The ad shows life as we see and experience it everyday, not as an ideal, beautiful world. Capturing daily rituals of people all across the world shows differences, yet simultaneously depicts how much we share in common, building closeness and preventing viewers’ alienation. To verify the above, hypotheses 1 - 3 have been formulated as follows:

H1: Viewers relate what is shown in the ad to their personal experiences.

H2: The ad evokes memories in viewers.

H3: The ad is perceived as realistic.

For the above reasons viewers are believed to form emotional response towards evoked own experiences and personal context, and as a consequence will respond with intensive emotions, perceive the ad as powerful and likeable. Therefore, the following hypotheses are formed:

H4: Leading emotions evoked by the ad are felt very strongly.

H5: The ad is perceived as powerful.

H6: The ad is liked by the audience.

The hypothesis that the ad will score high in likeability (H6) is further supported by the COMMAP model dimensions (Du Plessis 2005). Rating of the dimensions is assumed as follows:

- moderate entertainment: the moderate level is presumed by the ad not being funny or entertaining per se, yet being engaging and capturing attention
- high empathy: ad's high reality and possible identification as explained before
- low familiarity: the ad is unique, there are not many similar ads - its emotional appeal is distinctive from commonly used funny or happy appeals
- low confusion: easily followed plot and decoded message, almost no copy
- low alienation: the ad is realistic and enables personal references
- since the ad does not convey any informational message but focusses on creating the mood, the relevant news dimension is not applicable here;
- brand reinforcement: the specific influence of the brand on the ad perception and attitude towards it depends on individual's opinion and experience with a brand and can hardly be predicted. Therefore, a neutral existing perception of the brand will be presumed for each respondent.

The emotional conveyance in the advert is also in favour of its success. Following the reasoning of Kamp and Macinnis (1986), when characters' portrayed emotions evolve and change within the commercial, this provides favourable emotional flow; although not directly linked, a certain degree of positive emotional integration between the brand and emotions can also be seen (brand products are associated with households, mothers and families). Therefore, the exposure to the ad should result in formation of a positive attitude towards the ad, expressed by viewers reporting mostly evoked emotions being positive and warm (H7) as well as positively describing the ad (H8).

H7: Leading emotions evoked by the ad are positive and warm (mainly love, feeling moved).

H8: The ad is described by the viewers with positive terms.

With regard to evoked feelings and emotions, the above formulated hypotheses 7 and 8 are further supported as follows. It can be presumed that the previously mentioned deliberately activated memories of childhood, mothering and parental love are associated by the majority of people with positive, warm and loving non-declarative emotional memories. Moreover, the embodied emotions are sincere - mothers' facial expressions and tears (cry triggered on positive grounds – being moved and proud of the children, not sadness) are portrayed authentically; we can truly not only see, but also feel the motherly love, pride and tears of happiness (hypothesis H9). Moreover, they are not artificially forced, but happen in naturally justified situations, which we know from experience could happen, therefore the ad gains in reality and authenticity. Based on the above, a reaction imitating the same emotions is highly probable (Percy and Elliott, 2012). Such reaction is also enhanced by biological schema of response (Kroeber-Riel, 1993), justifying feeling warmth, love and tenderness towards the mother and child bond.

H9: The ad is perceived as authentic.

Also the music used in the commercial is probable to shape and enhance viewers' emotional state. Since the tune evolves within the ad span, it might generate different, even contrasting reactions. Built dominantly within fast tempo with a mixture of minor & major mode and high & low pitch with a distinctive piano sound, following Strobin (2015) it is probable to be perceived as pleasant and soothing, yet also sentimental, possibly even sad and moving, what, as indicated by Swaminathan and Schellenberg, (2015), enhances viewers' formation of a similar emotional response.

On the basis of the above analysis, the final hypothesis for the ad is formed as follows:

H10: The ad generates strong, positive emotional response.

3.2.2 Vodafone The Kiss

Mobile phone provider Vodafone promoted its unlimited tariff as something good that lasts

forever. Just as true love, which constitutes the subject of The Kiss spot promoting the offer. The commercial depicts a couple sharing a kiss at different stages of their shared life – starting as teenagers having their first, nervous kiss; we then see the same couple a few years later engulfed in flaming love. Next, some bad moments in life of the middle aged couple are pictured - the woman is crying (thanks to which the advert becomes more credible and believable since it pictures life as it is – with ups and downs, not only happiness and good time) but her doting partner cheers her up. Finally, an elderly couple sharing a passionate kiss is pictured. With every kiss we not only see the characters getting older and changing physically, but we see also how their love and affection evolve through the lifespan – from initial shyness, through lust and passion, to mature love, support and mutual understanding. The spot ends with a tagline: *Good things should last forever*, followed by product offer, brand logo and claim: *Power to you*.

The ad portrays the beauty and power of true love lasting for the whole life. Every scene is bustling with emotions authentically conveyed by the actors playing so naturally that the viewers are able to empathize and feel emotions between them: looking in their eyes, at their faces and body language we are able to feel the tension between the teenagers, passion and energy of twenty-year-olds and love and devotion of the elderly lady towards her husband. The ad's perceived authenticity is further strengthened by high reality in depicting changes in characters that come with age: wrinkled skin, grey hair, frailty. Therefore, the following hypotheses may be formed:

H11: The ad is perceived as realistic.

H12: The ad is perceived as authentic.

Basing on feelings of falling in love, growing close with a partner, getting married and going through life together the ad uses feelings, or the desire to have these feelings, almost all of us can relate to. Memories of a first kiss or a passionate relationship; aspiration for staying in love with the [same] partner throughout the whole life - depending on the age and experience every one is believed to find unique personal reflection in the ad. Therefore, the following hypotheses have been formed:

H13: While watching viewers relate what is shown in the ad to their personal experiences.

H14: The ad is perceived as showing situations viewers would like to be in.

H15: The ad triggers personal memories in viewers.

The ad is believed to induce a spectrum of varied emotions. Love and affection appeal, evoked memories of falling in love, first kiss and adolescent love, as well as vision of true life-long love, as indicated by Wojciszke (2005) are commonly associated with positive, tender and nostalgic, moved feelings and these are believed to be triggered within the ad, together with a desire and aspiration to experience similar sensations in life. Additionally, subtle visuals in delicate colours intensify the impression of evanescence and sensitivity and create intimate, romantic and nostalgic moods.

However, less positive emotions are also believed to be triggered within the ad. Driven especially by the music, a tune 'Walk' by Ludovico Einaudi, which puts the viewer into a specific mood with each of the kisses, the slow tempo and low pitch of the piano create melancholic, sad and tranquil vibes (Strobin at all, 2015; Swaminathan and Schellenberg, 2015). Moreover, also the message about time passing by, us getting older and everything inevitably coming to an end, which can be read between the lines of the ad, escalates the feelings of loss, sadness and melancholy:

H16: Leading emotions evoked by the ad are positive, warm and sentimental, yet also feelings of sadness and loss are probable.

Furthermore, since affection and nudity among the elderly are not commonly presented in the media, but rather are associated as a domain of the young, the ad may cause viewers to feel bit intimidated, but simultaneously under a big influence.

H17: The ad is perceived as powerful.

Because of the varied blend of emotions connected with the ad, viewers might not be able to distinctively describe its resonance, however it is believed to be perceived positively.

H18: The ad is described by the viewers with warm sensations.

Regarding ad liking the following COMMAP model dimensions can be assessed as follows:

- moderate entertainment: unique portrayal of the subject of love is believed to be absorbing for the viewers and keep them interested in the ad
- high empathy: actors authentically convey portrayed emotions, moreover the subject of true long-lasting love has high potential for self-relevance
- low familiarity: adverts based on love appeal are rather common, yet *The Kiss* covers a taboo topic of affection between the elderly; moreover the visuals and the plot make the ad highly distinguishable
- low confusion: easily followed plot and theme, no distractors, no voice over
- low alienation: viewers are believed to find in the ad relevant to their past and present experiences and future dreams and desires
- moderate relevant news: phone tariff as high involvement purchase requires more information about the offer; however, the ad's alleged purpose was to build positive attitude and connotation with it, rather than to provide information
- low brand reinforcement: the specific influence of the brand on the ad perception and attitude towards it depends on individual's opinion and experience with a brand and can hardly be predicted. Therefore, a neutral existing perception of the brand will be presumed for each respondent. However, there is rather poor emotional integration between the brand and emotional portrayal – no perceived connotation of Vodafone affecting emotions felt by the characters.

On the above assumption, the following hypothesis is presumed:

H19: The ad is liked by the audience.

3.2.3 Peugeot Hands

The Hands commercial from Peugeot supported the European launch of the new Peugeot 208 model in 2012. Slightly different in execution idea from the three other discussed

commercials, the advert also resorts to emotions in order to reach and influence consumers. The ad plot is created as a series of snapshots that in combination form a story of a human learning the world through the touch: opening with a scene of a newborn being breastfed, we then follow the child through the life and observe new sensations and experiences he discovers with his hands that come along chronologically with his age, for instance: burning from a candle flame, being pricked by a cactus, holding a frog, holding hands with a girlfriend, climbing, pulling a rope up to driving a car and changing the gears. Subsequently, the car is presented, followed by the claim: *Il y a des sensations qu'on n'oublie jamais.* [Eng: *There are feelings you never forget.*], and the ad ends with the brand logo and claim: *Motion & emotion.*

In contrast to the other commercials, there are no leading characters featured in the *Hands* ad that would be followed through the spot; moreover, it cannot be certainly stated that the presented life scenes belong to the same life story. The reason for this is that there are no faces pictured in the ad – there are only hands visible, which due to their appearance and the situations they are placed in, can be assumed to belong to a man. Thanks to such portrayal the ad gives an impression of telling a story that could belong to every one of us, thus indirectly making the viewers themselves the characters of the story, only embedded and represented by the male figure, which highly facilitates identification and connection with the ad, as well as strengthens emotional experience. The ad does not depict explicitly experienced emotions that could serve as a trigger for embodied emotions replication (Percy and Elliot, 2012). Instead, it is believed to induce emotional response in viewers by strongly affecting their senses and activating personal memories of emotionally intense events. The ad depicts universal experiences from human life (that due to their nature are possible to be shared by majority of the viewers and therefore also perceived as realistic) which are commonly known to be rich in emotions and provide distinct, unique sensations (e.g. holding in hands a giant spider or a frog, visiting grandparents in a hospital, gutting a fish or punching a mirror). With a high sensuality and authenticity of their presentation, the scenes are believed to prompt viewers' search for self-relevance and formation of emotional response towards recalled memories of their own experiences within the context of the presented scenes (experiential response, Stout and Leckenby, 1986). On the basis of the above the

following hypotheses are stated:

H20: Viewers relate what is shown in the ad to their own personal experiences.

H21: The ad evokes personal memories of individuals.

Also based on the above, hypotheses about ad's authenticity and reality (Percy and Elliott, 2012) are formulated (H23 and H24).

H22: The ad is perceived as authentic.

H23: The ad is perceived as realistic.

Other important emotional triggers used in the ad execution are believed to be baby and childhood scenes, as well as intimate moments with partners. The opening close up scene of a baby being breastfed and then holding an adult's finger is believed to provide a strong positive emotional stimulus, grounded on the biological schema of response (Kroeber-Riel, 1993) towards a baby [(baby schema (Doliński, 2008))] and elements of human body (Wojciszke, 2005). In this way the positive emotions are triggered already at the beginning of the commercial, and they are believed to be enhanced in the execution, which includes further references to childhood experiences and naked body exposure. Transferring viewers to childhood years induces feelings of comfort, safety, levity; moreover, experiences from this period of life, since felt intensely and often being the first ones, exert strong emotional influence and therefore tend to recall bright memories (Doliński, 2008).

In conclusion, by recalling memories of important, rich in emotions events and transferring viewers to their childhood and youth years, the ad is probable to induce comforting, relaxing and cheerful feelings, yet also escapism, sentimentality and nostalgia. The probability of reacting with these emotions might be increased by the song used in the spot - *Knockin on Heavens Door* by Guns and Roses is one of the musical classics, well known, popular and enjoyed by many, which as Strobin (2015) suggests helps to positively influence ad's resonance. The song's slow tempo, low pitch and sentimental, nostalgic tone correspond and match well with the plot's intent to evoke memories and experiences; the strings strikes, however, spice it up and add to the dynamics, resulting in a perfect match of the music with

fast shots and ad's theme.

Last but not least, reaction to the ad and emotions it evokes are believed to be also strongly affected by its visual aspects and high sensuality. Blend of diversified situations, dynamics and energy of the motion, vivid and intense colours result in pleasant to watch, gripping visuals. Contrast between shown fabrics and forms, their details, and the sequence in which they appear (e.g. a smooth kid's palm and wrinkled elderly palm; a spiky cactus, hairy spider, rough wood contrasted with soft human body, tensed hand muscles) cause that the tangibility of objects and different sensation they provide is successfully and authentically transmitted through images, enabling the viewers to feel as if they were touching the objects themselves, what further justifies the assumption of hypothesis H22 (ad's authenticity).

For all of the above reasons the ad is believed to induce intense leading emotions – a blend of warm and positive ones, yet also possibly sentimental and nostalgic; as well as to be perceived as powerful and positive.

H24 The ad evokes in viewers warm, positive emotions but may also trigger a sense of nostalgia, sentimentality and escapism.

H25: Leading emotions evoked by the ad are felt intensely.

H26: The ad is perceived as powerful.

H27: The ad is described by the viewers with positive terms.

H28: The ad is liked by the audience.

Hypothesis 28 on ad's likeability is further supported by the following rating of COMMAP model dimensions (Du Plessis 2005):

- high entertainment: high level is presumed due to ad's enthusiasm, interesting plot, dynamics, gripping visuals and enjoyable music facilitating engagement and interest
- high empathy: ad's high authenticity and self-relevance have been explained before
- moderate familiarity: the concept of the ad being a series of snapshots of life scenes can be seen in other commercials, yet capturing the power of the sense of touch is relatively unique
- low confusion: easily followed plot and the theme, no distractors, no voice over
- low alienation: the ad is realistic, enables personal references and memories

- moderate relevant news: the car was presented long enough to gather information about its look, for more details potential buyers would usually visit a car dealer, moreover, the ad focused mostly on creating emotional bond with the viewers rather than provide information
- brand reinforcement: the specific influence of the brand on the ad perception and attitude towards it depends on individual's opinion and experience with a brand and can hardly be predicted. Therefore, a neutral existing perception of the brand will be presumed for each respondent.

3.2.4 *Coca Cola Parents*

The Argentinian advert of Coca Cola Life combining humour and gracefulness conveys the message that despite the everyday ups and downs of being a parent, at the end of the day parenthood is love and happiness. The ad tells a story of a young couple having their first child, learning and getting used to a new chapter of their life with less freedom, chaos and constant finding out new japes and mischief of the kid. Going through exhaustion, sleepless nights, sometimes irritation of having toys scattered all around the house or not being able to focus on work, the parents react with excitement and irresistible joy upon learning that they are going to have another child.

In establishing hypotheses for this commercial, it is assumed that slight differences in perceiving the ad among different audience group might be noticed. For the purpose of the analysis respondents aged under 18 and 18-25 are presumed not to have children, whereas respondents from remaining age groups (26-35, 36-55 and over 55) are perceived as more probable to be parents.

The advert gains in credibility and reality, since instead of sugar-coating and idealizing the experience, it honestly presents the above mentioned true-to-life feelings and everyday situations accompanying raising infants that every fresh parent knows from experience and can identify with. Therefore, respondents who have kids are believed to see the ad as showing situations from their lives and evoking memories of first days of parenthood

(hypotheses H31 – H33). Because of this stronger connection and higher self-relevance, the ad is probable to resonate stronger among them, making them more influenced by it than other viewers (H34).

H30: The ad is perceived as realistic.

H31: While watching viewers relate what is shown in the ad to their personal experiences.

H32: The ad triggers viewers' memories.

H33: The ad is perceived as powerful (especially by viewers over 25).

For those who don't have children, identification with the portrayed characters might be more difficult. However, they are still believed to feel empathy and perceive the ad as realistic, since it is common knowledge that first child's birth significantly changes parents' former life and that parenthood can be challenging, yet rewarding. Instead of evoking memories, due to the charming and heart-warming appeal of the presented scenes and the portrayal of a joyful, loving family, which humans from their nature aspire to have, these viewers may perceive the ad as depicting the life they would like to have (H35):

H34: The ad is perceived as showing situations viewers would like to be in (especially those under 26).

The ad's portrayed emotions, although depicted explicitly with suggestive facial expressions, seem no to be entirely sincere but slightly fake, due to the actors (especially the woman) not playing naturally: in both pregnancy announcement we cannot easily decode mother's true feelings, neither really feel her happiness (probably due to her smile which looks forced and pretended), also man's initial face expression which later turns into screaming in excitement seems unclear and therefore not truly believable. Therefore, authenticity and sincerity of portrayed emotions in the ad is believed to be perceived as moderate to low:

H35: The ad is perceived as moderately/slightly authentic.

The main emotional appeal of the ad, however, is presumed to be built on a very positive,

warm and joyful tone, which is strengthened by cheerful music and picturesque visuals that make it really pleasant to watch. Using a subtle humour, the advert presents challenges and parents' tough moments of despair in a charming, touching and tender way, without negative emotions at all. Deriving from benefits of the baby schema, depicting the kid innocently smiling (for instance, a scene in which the kid is sitting in the cupboard) makes viewers react with tenderness, love and joyful smile to its mischief (Doliński, 2008). Such response is also strengthened by bright warm colour scheme and the Bee Gees' song "To Love Somebody" used in the ad. The tune, the lyrics of which aptly relate to the ad's theme, with its high pitch and major dynamic mode should be perceived as happy, exciting, bright and uplifting (Strobin at all, 2015) which, following Swaminathan and Schellenberg (2015), should leave viewers feeling the same emotions. Therefore, taking all the above arguments into consideration, the following hypothesis is formed:

H36: The ad prompts viewers to respond with cheerful, heart-warming, hopeful feelings.

H37: The ad is perceived as such.

Perceived ad's likability on the basis of below COMMAP model dimensions' assessment (Du Plessis 2005) is believed to be moderate to high:

H38: The ad is [moderately] liked by the audience.

COMMAP model dimensions:

- high entertainment: high level is presumed due to ad's humoristic and enthusiastic tone and uplifting music and visuals
- high empathy: the ad realistically presents early parenthood, parents can find self-relevance and connection with the characters
- high familiarity: parenthood in commercials is a popular and common theme, yet this ad depicts it in a lovely and beautiful way
- low confusion: easily followed plot, theme and message conveyed, no distractors, no voice over, only closing claim: Destapá tu naturaleza [Eng: Uncover your nature.], and brand logo.

- moderate alienation: parents can find in the ad reference to their experiences and emotions, yet the childless may not find anything relevant to them
- relevant news: the ad does not intend to convey any informational message but focusses on creating the mood, therefore the dimension is not applicable here
- low brand reinforcement: the specific influence of the brand on the ad perception and attitude towards it depends on individual's opinion and experience with a brand and can hardly be predicted. Therefore, a neutral existing perception of the brand will be presumed for each respondent. However, there is rather poor emotional integration between the brand and emotional portrayal – no perceived connotation of Coca Cola affecting emotions felt by characters.

3.2.5 Overall hypotheses

Taking into consideration the above analysis of the studied commercials together with previously provided theory, general hypotheses aiming to help answering the research questions have been formulated.

HI: Highly perceived reality and authenticity of the ad facilitate viewers' self-identification with it (viewers agree the ad relates to their individual experiences and recalls memories).

HI: The higher self-identification with the ad, the stronger its resonance: that is, the ad generates intense and positive emotional response.

HI: The higher self-identification with the ad, the more powerful it is perceived and better liked.

HI: Viewers' perception of the ad correlates with their triggered emotions.

HI: Viewers' perception of the emotional tone of the music used in the ad correlates with their evoked emotions.

HI: Viewers emotions intensify with specific emotional stimuli: embodied emotions, nudity

and intimacy appeal, baby schema, music intensification and reference to emotional memories.

HVII: High or low involvement product type does not affect viewers' emotional response towards the ad.

HVIII: Positive attitude towards the ad transmits alike attitude towards the brand.

3.3 Feasibility of the research

As stated in the theory section, emotions are defined as unconscious reactions to a stimuli created in automatic involuntary process of response formation. This could imply that individuals are unable to report emotions and, further, would not be able to assess the influence of emotional advertising on their emotional state. However, emotional states are accompanied by subjective feelings experienced consciously and hence possible to describe. The awareness of and ability to describe the lasting emotions of an ad enables this study. Bearing in mind that, as Hazlett and Yassy Hazlett (1999) suggest, emotion is a main driver of consumption behaviour and emotional affect attached to an advertisement or a brand may have a much stronger influence on ad's effectiveness (meaning here making of the final purchase decision) than actual attitude towards the brand, justifies the utility of the research.

Based on the theoretically grounded analysis of the adverts, as carried out above, the study will only try to identify simple relationships and connections occurring between the observed results for the examined variables. That is, the hypotheses will be tested as directly as possible, with the survey questions constructed to provide clear and direct confirmations. Connections of the provided answers to the theory will be identified, without a meticulous statistical analysis. Instead, hypotheses' full/partial/lack of support/proof will be indicated, with the application of the following measurement scale:

- proven: reported by 75% - 100% of respondents
- partially proven: reported by 51% - 74%
- neutral: reported by 50%
- partially disproven: reported by 25% - 49%
- disproven: reported by 0 – 24%

4 RESULTS

4.1 General overview of respondents

In the whole study 290 participants took part, resulting in 240 fully completed surveys, out of which 237 were found useful and considered in the study results analysis. The latter resulted from rejecting unreliable answers; that is, those which met both the conditions: time spent on completing the questionnaire was much below the average and respondents answered all questions the same and/or provided not serious open-questions answers, for example: ‘eh’, ‘don’t know’.

35% of all respondents constituted males and 65% were females. The whole population of the sample represented all age groups; that is, from under 18 to above 55. However, the significant majority of participants belonged to two age groups: 18 to 25 – 71% and 26 to 35 – 25% of the respondents. Overwhelming majority of respondents confirmed they perceive themselves as emotionally sensitive, as they get easily moved while watching movies. For those who disagreed with this statement, low level of intensity of triggered emotions could be noticed.

Collected answers per each survey are summarized in the figure below:

Figure 3. Summary of collected responses.

Advert	Total no. of participants	Incomplete answers	Rejected answers	Final no. of answers	Male	Female	Major age
<i>Best Job</i>	69	8	2	59	25%	75%	18-25 (68%) 26-35 (27%) 36+ (5%)
<i>The Kiss</i>	84	24	1	59	20%	80%	18-25 (71%) 26-35 (25)% 36+ (4%)
<i>Hands</i>	66	7	0	59	54%	46%	18-25 (75%) 26-35 (25%)
<i>Parents</i>	71	11	0	60	38%	62%	18-25 (72%) 26-35 (23%) 36+ (5%)

All answers to open questions can be found in [appendix C](#).

4.2 Best Job survey results

Below results of the Best Job survey confirm previously made assumptions about the ad leaving intense emotional impact on its audience and generating a warm, positive response based on sensations of feeling moved, love and sentimentality it triggers.

Ad familiarity

30% of the respondents had prior knowledge of the ad. A comparison of their answers with those of viewers who had not seen the ad before does not suggest any differences in perception and response to the ad, therefore it is concluded that their responses are not affected by former knowledge of the ad.

Ad evoked feelings

In the first open question asking the respondents to answer whether the ad evoked any emotions in them, 97% answered positively, what allows to conclude that it is a successful and powerful emotional commercial.

In order to further track the ad's emotional resonance, viewers were asked to describe how the ad made them feel. The overall resonance of responses was very positive and warm: two prevailing types of answers related to feeling touched (even slightly teary) and happy and feeling love and gratefulness towards mothers: "*Moved, emotional, but also joy and proudness*", "*Happy, thankful, moved*", "*Empowered, loved*", "*Loving and appreciating my mom*", "*Blessed for having a mom and happy because one day I will be one*" could be observed. A few answers expressed also sentiment and '*nostalgia after the childhood times*'.

Further in the survey participants were asked to rate how strongly, on a scale from "very strong" to "not at all", the ad triggered specific emotions. The detailed results for each sensation can be seen in the graph below. The majority of respondents claimed that the advert induced in them very strong sensations of: *feeling moved* (81% of all the participants: 61% got very moved, 20% moved), *sentimentality* (66% - felt very strongly by 38% and

strongly by 28%) and *love* (70% - 34% very strongly, 36% strongly); strong sensation of *tenderness* (64%) and strong to moderate *joy* (44% felt strongly, 36% moderately), *empathy* (39% and 20%) and *nostalgia* (felt strongly or moderately by 68%, equally divided between the two).

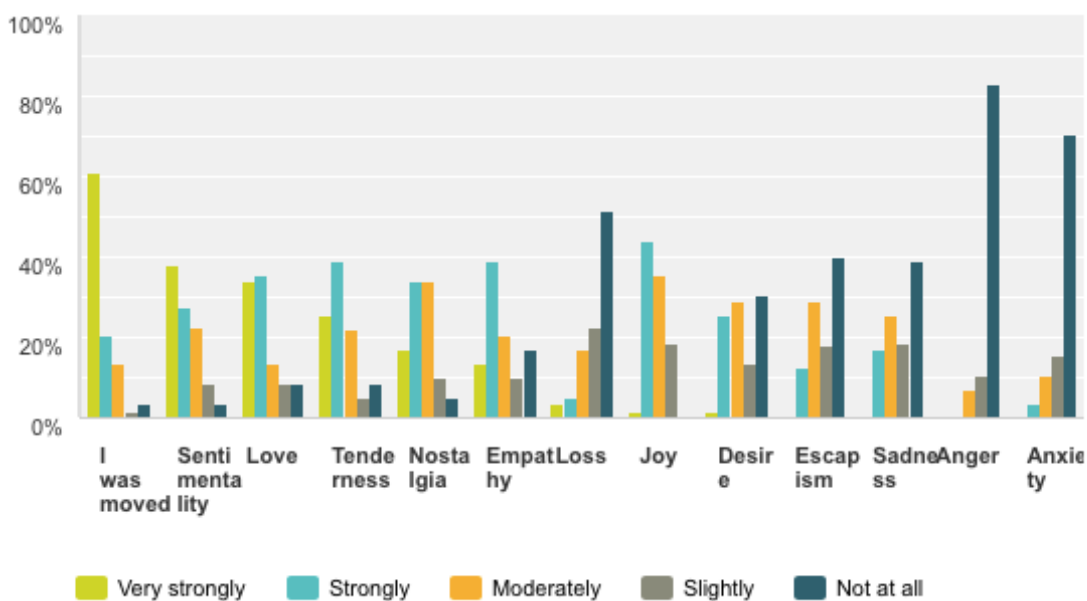
In conclusion, an assessment of the tone and intensity of received results supports hypotheses H4, H7 and H10, which all can be deemed as supported to the same extent and proven.

H4: Leading emotions evoked by the ad are felt very strongly.

H7: Leading emotions evoked by the ad are positive and warm (mainly love, feeling moved).

H10: The ad generates strong, positive emotional response.

Figure 4. Rating of intensity of Best Job ad evoked feelings.

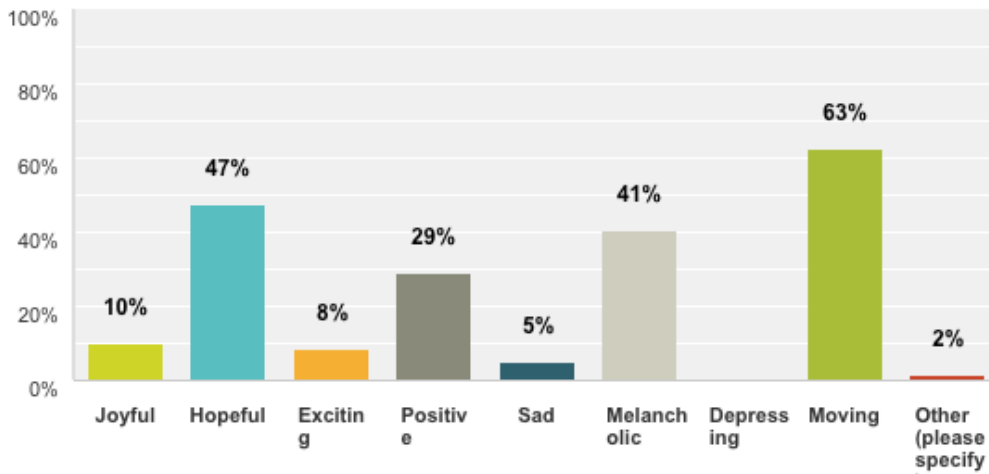


	Very strongly	Strongly	Moderately	Slightly	Not at all	Total
I was moved	61% 36	20% 12	14% 8	2% 1	3% 2	59
Sentimentality	38% 22	28% 16	22% 13	9% 5	3% 2	58
Love	34% 20	36% 21	14% 8	8% 5	8% 5	59
Tenderness	25% 15	39% 23	22% 13	5% 3	8% 5	59
Nostalgia	17% 10	34% 20	34% 20	10% 6	5% 3	59
Empathy	14% 8	39% 23	20% 12	10% 6	17% 10	59
Loss	3% 2	5% 3	17% 10	22% 13	52% 30	58
Joy	2% 1	44% 26	36% 21	19% 11	0% 0	59
Desire	2% 1	25% 15	29% 17	14% 8	31% 18	59
Escapism	0% 0	13% 7	29% 16	18% 10	40% 22	55
Sadness	0% 0	17% 10	25% 15	19% 11	39% 23	59
Anger	0% 0	0% 0	7% 4	10% 6	83% 48	58
Anxiety	0% 0	3% 2	10% 6	16% 9	71% 41	58

Perception of the music

In order to track the relation between the emotions aroused by the commercial itself and those stimulated by the music, respondents were asked to describe the music, with multiply answers possible. As seen in the graph, the tune was mostly described as moving (63% of respondents), hopeful (47%) and melancholic (41%). Almost one third of the respondents perceived it also as positive. A connection between the perception of the music mood and emotions triggered (especially being moving) can be seen, allowing to presume that music further emphasised and enhanced felt emotions.

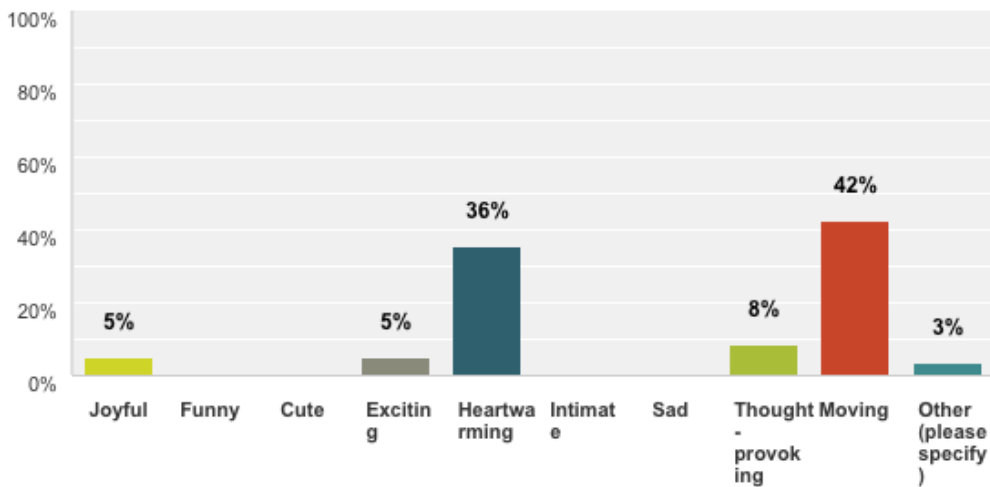
Figure 5. Perception of the music used in Best Job ad.



Perception of the ad

In order to track the emotional appeal of the ad further, participants were also asked to choose how they would describe the ad itself, with only one possible answer. Two main responses can be distinguished, as shown in the figure below. 42% of the viewers perceived it to be touching and 36% found it to be heart-warming, with other comments including combinations of several descriptions e.g. thought-provoking, heart-warming and moving, what all together results in 100% of the answers reporting positive ad perception, therefore, the hypothesis H8: The ad is described by the viewers with positive terms, is proven. Perceived characteristics of the ad match viewers' perception of the music (heart-warming ad is perceived as accordant with hopeful music) and reported triggered emotions.

Figure 6. Perception of Best Job ad.



Emotional reaction

Respondents were asked to indicate moments in which their emotional reaction intensified in order to track specific stimuli for such response. Gathered results can be grouped into the following segments:

1. Crying mothers proud of their children's achievements (including scenes of hugging) (indicated by 68% of the viewers)
2. Children winning the Olympics (especially the acrobat) (19%)
3. *The hardest job in the world, is the best job in the world. Thank you, Mom* text statement (17%)
4. Morning routine during childhood (7%)

Identification of the above moments as those triggering especially intense emotions might be justified by the following stimuli. All the 'crying mothers scenes' include intense embodied emotions and tears, explicitly and naturally played by the characters as well as the reference to mother-child bond, one of the bases of life. Moments capturing winning and sport achievements are also associated with emotional experiences. Furthermore, these are accompanied by intensified, high pitched music and cheering crowd, strengthening and facilitating emotion arousal. Feeling intense emotions during the tagline display can be interpreted as the text being a catalyst for the emotions accumulated during the plot, whereas scenes from early childhood may induce sentimental memories.

Ad likeability

Viewers were asked in the survey to indicate to what extent, from completely agree to completely disagree, they agreed with particular statements regarding the ad (full details can be seen in the chart on page 50).

83% of the respondents agreed they liked the ad (29% like it a lot) and only 5% disagreed with this statement, what proves hypothesis H6: The ad is liked by the audience, and indicates correctness of assumptions within the COMMAP model. As their favourite elements of the ad, most respondents pointed out the message/values it conveyed (54% of the interviewed), presented story (42%) and the music (24%). The advert obtained generally very good opinions ad there were only few negative comments, the most of them (5% of all respondents) concerning the lack of fathers' role portrayed in the story. Moreover, a few respondents found the ad to be too emotional and sentimental.

Ad reality, authenticity and provided level of identification

81% of the viewers found the ad to be powerful (32% strongly agreed), what proves hypothesis H5: The ad is perceived as powerful.

56% of the viewers found the ad realistic, what according to established measurement scale, partially proves hypotheses H3: The ad is perceived as realistic.

83% of the respondents perceived the ad to be authentic, as 34% strongly agreed and 49% agreed that the characters were sincere in their emotions, what supports hypothesis H9: The ad is perceived as authentic. Different results between these variables may suggest in this case that authenticity and sincerity of portrays emotions are more important for the viewers than the reality of situations they are framed in.

Generally similar results regarding ad's identification and self-reference can be noticed. 49% of respondents related what was shown in the ad to their personal life, which is compatible with a relatively similar percentage of viewers (56%) agreeing that the ad triggered their memories and 53% of respondents confirming that the ad showed situations they would like to experience in their lives. This suggest that the viewers moderately identified with the

characters of the ad, with hypothesis H1 partially disproven and hypothesis H2 partially proven (H1: Viewers relate what is shown in the ad to their personal experiences. H2: The ad evokes memories in viewers). The reason for moderate identification may be that the viewers looked at the sport aspect of the ad too literally and directly and could not relate to sport achievements of the winners (especially that relation hypothesis scored lower than the hypothesis about evoked memories).

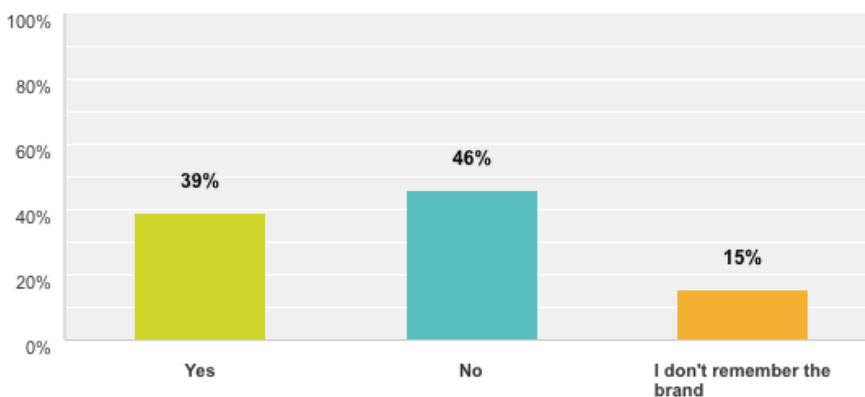
Figure 7. Viewers' resonance with Best Job ad.

	Completely agree	Agree	Neutral	Disagree	Completely disagree	Total
I liked the ad a lot	29% 17	54% 32	12% 7	3% 2	2% 1	59
I find the ad to be powerful	32% 19	49% 29	10% 6	7% 4	2% 1	59
I find the ad to be realistic (true to life)	17% 10	39% 23	41% 24	2% 1	2% 1	59
I find the characters to be sincere in their emotions	34% 20	49% 29	12% 7	3% 2	2% 1	59
The ad triggered my memories	22% 13	34% 20	29% 17	10% 6	5% 3	59
While watching I related what was shown in the ad to my personal experiences	17% 10	32% 19	32% 19	12% 7	7% 4	59
The ad shown situations I would like to be in	12% 7	41% 24	29% 17	10% 6	8% 5	59
I get moved easily when watching movies	19% 11	46% 27	17% 10	12% 7	7% 4	59

Brand recall and attitude

The last question of the survey measured whether the ad has positively changed respondents' perception of the advertised brand (understood as the P&G company). As seen in figure 4, 15% of the participants did not remember which brand the advert was for. This relatively big percentage of respondents unable to recall the brand may be explained by the existing theory stating that emotional response towards the ad lowers brand recall (Stout and Leckenby, 1986). However, this result may also be affected by a very short and implicit brand exposure during the ad, as well as more focus put on the whole, relatively not well-known Procter&Gamble company than individual brands. 54% of those who were able to recall the brand indicated no influence on their existing perception of the brand. Remaining 46% confirmed a change of their attitude. Due to the small difference in the distribution of positive and negative responses, a clear, distinctive conclusion on the attitude transfer cannot be made.

Figure 8. Brand recall and positive alteration of brand attitude.



4.3 The Kiss survey results

A wide range of emotions induced by The Kiss commercial could be seen in the provided answers. The advert obtained vivid reactions and numerous comments, generated also the most negative remarks from all four ads, what will be discussed in the below analysis of the results.

Ad familiarity

Only two members of the audience (3%) had seen the advert before. Since their answers regarding intensity and nature of evoked emotions did not differ from other respondents, it is concluded that former familiarity of the tested ad did not weaken its influence on the viewers.

Ad evoked feelings

93% of the participants confirmed that the ad influenced their emotions, whereas 7% indicated that they did not feel any emotions. Further study of the answers of the latter group allows for the conclusion that this response was caused by their scepticism and negative prejudice towards emotional advertising (e.g. *'I'm not very sensitive to emotional marketing. I always feel that its too much. Especially for a Phone contract, seriously...'*, *'I don't like this kind of ads'*), whereas some did not feel any intense emotions, but indicated feeling merely slight or moderate sensations. The latter may be a result of negative brand reinforcement – viewer's existing negative attitude towards the brand might have weakened ad's effect on them, causing them to subconsciously deny its actual power and influence.

The most common answers to the question of how the ad made the viewers feel included: *„Sad and happy, difficult to explain. Nostalgic also'*, *'Sentimental and touched'*, *'Positive. In the beginning happy, then a little nostalgic'*, which proves that the ad triggered a broad spectrum of emotions which evolved within the scenes, what can be seen also in the rating of triggered emotions below. A few answers expressing desire for having similar experiences in life could also be noticed (*'Good feeling; a longing of finding something like this (forever lasting love) as well'*, *'Very happy about love lasting forever'*). This indicates the possibility for identification of viewers' imagined selves with the ad characters, as discussed below.

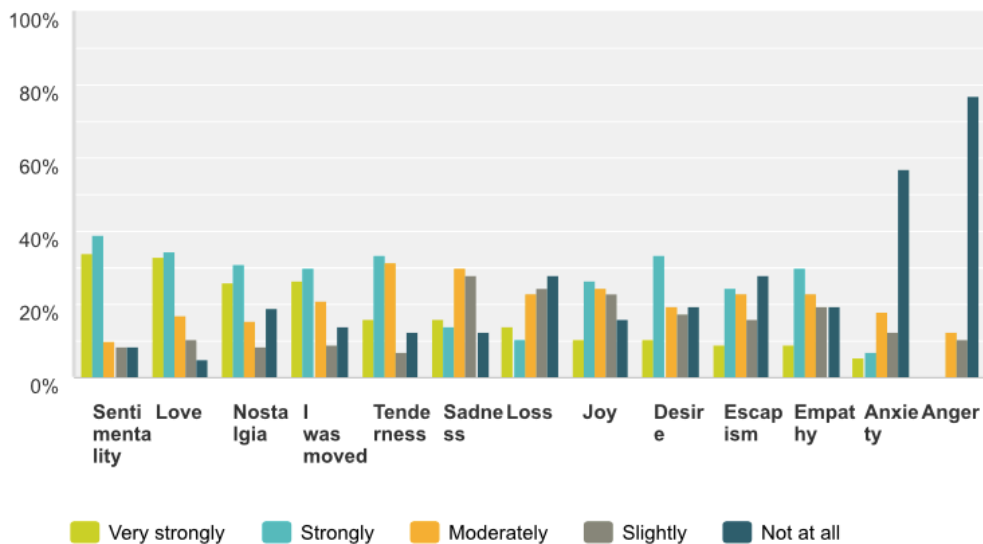
Details on intensity of each induced feeling are presented in the graph below. Emotions reported as evoked the most intensely were: *sentimentality* (73%: felt very strongly by 34% and strongly by 39% of respondents), *love* (67%: 33% and 34%), *nostalgia* (57%: 26% and 31%) and *being moved* (46%: 26% and 20%). Indicated as felt strongly to moderately were: *tenderness* (33% of respondents indicated strong triggered tenderness and 32% -

moderate), *desire* (33% and 19%) and *empathy* (30% and 23%).

Interestingly, the ad induced to a similar extent both *sadness* and *joy*: the first was reported to be felt moderately by 30% whereas the second was felt moderately by 25% of the viewers. Additionally, 5% of respondents reported feeling embarrassed and baffled, 'disgusted' even by the intimate scenes between the elderly couples.

In conclusion, the above discussed results of the survey confirm it triggered varied spectrum of emotions and support hypothesis H16: Leading emotions evoked by the ad are positive, warm and sentimental, yet also feelings of sadness and loss are probable.

Figure 9. Rating of intensity of *The Kiss* ad evoked feelings.

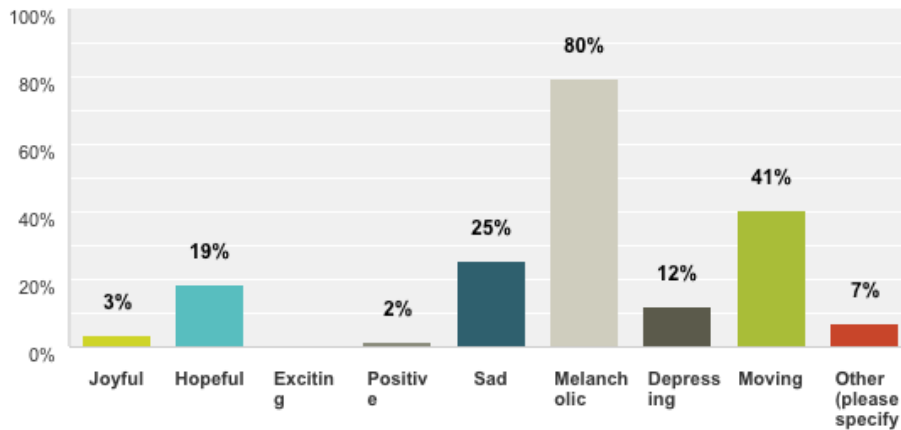


	Very strongly	Strongly	Moderately	Slightly	Not at all	Total
Sentimentality	34% 20	39% 23	10% 6	8% 5	8% 5	59
Love	33% 19	34% 20	17% 10	10% 6	5% 3	58
Nostalgia	26% 15	31% 18	16% 9	9% 5	19% 11	58
I was moved	26% 15	30% 17	21% 12	9% 5	14% 8	57
Tenderness	16% 9	33% 19	32% 18	7% 4	12% 7	57
Sadness	16% 9	14% 8	30% 17	28% 16	12% 7	57
Loss	14% 8	11% 6	23% 13	25% 14	28% 16	57
Joy	11% 6	26% 15	25% 14	23% 13	16% 9	57
Desire	11% 6	33% 19	19% 11	18% 10	19% 11	57
Escapism	9% 5	25% 14	23% 13	16% 9	28% 16	57
Empathy	9% 5	30% 17	23% 13	19% 11	19% 11	57
Anxiety	5% 3	7% 4	18% 10	13% 7	57% 32	56
Anger	0% 0	0% 0	12% 7	11% 6	77% 44	57

Perception of the music

As indicated by the diagram below, the music used in the spot was most frequently perceived as melancholic (80% of respondents), moving (41%) and sad (25%). These results correspond to the reported emotional response (mainly indicated intense sentimentality and nostalgia). However, they could imply a higher resonance of sadness than actually reported.

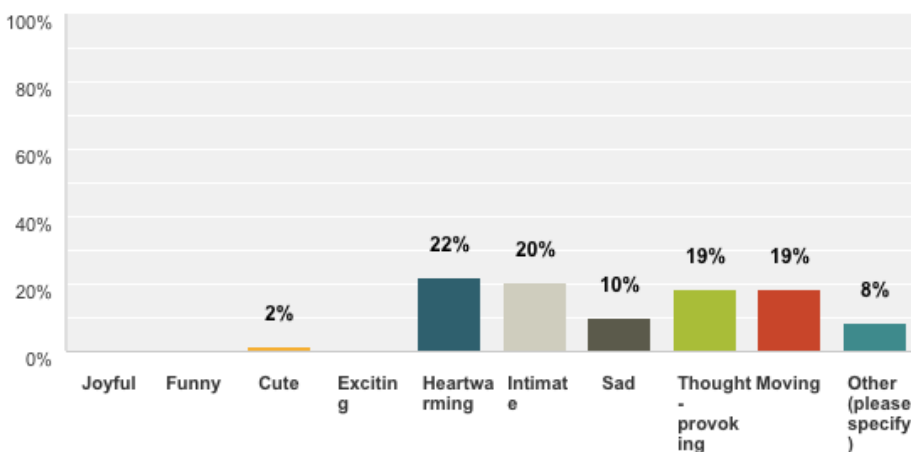
Figure 10. Perception of the music used in The Kiss ad.



Perception of the ad

In the question testing perception of the ad a relatively even distribution of the responses without any distinctive trend was obtained, which confirms former assumption formed within ad's analysis, that due to a varied range of emotions connected with the ad, viewers might not be able to distinctively describe its resonance. As shown in the diagram, the ad was described mostly as heart-warming (22%), intimate (20%), thought-provoking (19%) and moving (19%), which can be perceived as matching the music perception and reported triggered emotions. Although the absolute percentage obtained for each description could indicate disapproval of the hypothesis, warm sensations (cute, heart-warming, intimate, moving) all together generated 63% of responses, partially proving hypothesis H18: The ad is described by the viewers with warm sensations. The reason for this degree of support may be caused by, already stated above, varied range of emotions connected with the ad.

Figure 11. Perception of The Kiss ad.



Emotional reaction

On the basis of the received answers, the following moments triggering especially intense emotions can be distinguished:

1. Elderly couple kisses (indicated by 51% of the viewers)
2. Crying woman (16%)
3. *Good things should last forever* text tagline (12%)
4. Young adults kiss (12%)
5. Children kiss (8%)

Evoking intensified emotions by the elderly kissing scene, as reported by 51% of respondents, may be explained by the strong emotions that presentation of affection and sexual life between elderly couples evokes, what is not a commonly presented subject and leaves a strong emotional influence on the viewers: *I find the intimate scenes with old couple difficult to watch., I was weireded out by the old-coulpe kissing at taking their clothes off.* Moreover, all the kissing scenes (indicated overally by 71% of the respondents) and the crying woman scene (16%) contain explicitly and authentically presented vibrant and intense emotions. What is more, they are also likely to recall individual emotional memories. Further, kiss scenes refer to love and intimacy appeals. This proves previous assumptions formed within ad's analysis (p.32), that watching scenes rich in emotions both on screen and in real life endows and triggers emotional responses in viewers. Feeling intense emotions during the tagline display can be interpreted as the text being a catalyst for the emotions accumulated during the plot.

Ad likeability

When asked to agree or disagree with the statement "I like the ad a lot", 54% of participants agreed with it (17% of the respondents completely agreed, 37% agreed). This result allows to partially prove hypothesis H19: The ad is liked be the audience. The majority of respondents (66%) indicated depicted story together with the message it conveyed as their favourite elements of the commercial, followed by the music (10% liked it most in the ad). However, the music was also the least liked aspect of the ad for 12% of respondents, who claimed it was too depressing and sad for such a positive theme as love and unnecessarily

brought negative feelings. The least liked aspect of the ad for most of the respondents (19%) was, however, the lack of connection between the brand and the content of the commercial. Also, and as already indicated, some respondents did not like the portrayal of intimate scenes between the old couples, which were '*uncomfortable and embarrassing*' to watch.

Ad reality, authenticity and provided level of identification

The ad was also perceived as rather powerful: 61% participants agreed (22% completely and 39% just agreed) with this statement, thus hypothesis H17: The ad is perceived as powerful, is partially proved.

Since 36% of the viewers found the ad realistic, 32% neutrally realistic and 32% not realistic no emphatic conclusion about the ad's reality can be stated and hypothesis H11: The ad is perceived as realistic, is disproved. The ground for this result may be low credibility of the advert, caused by the fact that rarely in real life people are with one person throughout their whole life.

The ad was perceived as considerably authentic, as 83% of the respondents agreed they found the characters to be sincere in their emotions and only 2% did not agree, what supports hypothesis H12: The ad is perceived as authentic. This probably has been achieved thanks to natural and convincing play of the characters, who very vividly and believably express their emotions.

49% of respondents admitted relating what was shown in the ad to their personal life, which partially disproves hypothesis H13: While watching viewers relate what is shown in the ad to their personal experiences.

More than half of the viewers (55%) agreed that the ad triggered their memories, partially proving hypothesis H15: The ad triggers personal memories in viewers.

Further, 76% respondents agreed the ad showed situations they would like to experience in their lives, which supports H14: The ad is perceived as showing situations viewers would like to be in. Differences in the results may be explained by the young age of the majority of the respondents, who being still at the beginning of their lives simply cannot refer to the experience of growing old with a true love, but would like to experience that in the future, hence high score of H14.

Figure 12. Viewers' resonance with The Kiss ad.

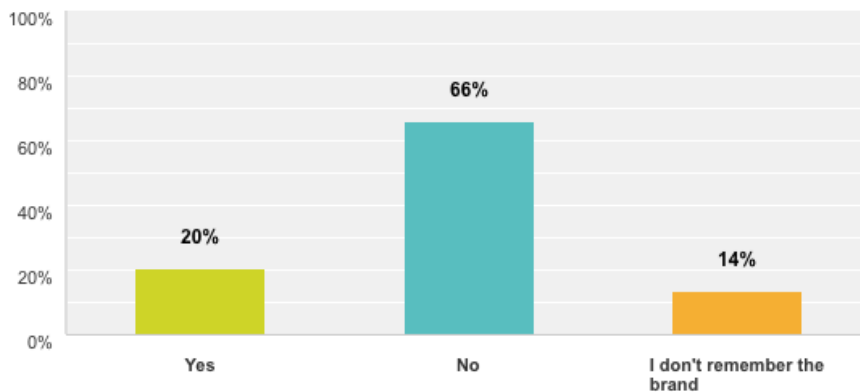
	Completely agree	Agree	Neutral	Disagree	Completely disagree	Total
I liked the ad a lot	17% 10	37% 22	25% 15	14% 8	7% 4	59
I find the ad to be powerful	22% 13	39% 23	22% 13	8% 5	8% 5	59
I find the ad to be realistic (true to life)	10% 6	25% 15	32% 19	22% 13	10% 6	59
I find the characters to be sincere in their emotions	14% 8	69% 41	15% 9	0% 0	2% 1	59
The ad triggered my memories	8% 5	47% 28	20% 12	12% 7	12% 7	59
While watching I related what was shown in the ad to my personal experiences	17% 10	32% 19	29% 17	7% 4	15% 9	59
The ad shown situations I would like to be in	32% 19	44% 26	19% 11	2% 1	3% 2	59
I get moved easily when watching movies	36% 21	27% 16	19% 11	10% 6	8% 5	59

Brand recall and attitude

The results of the survey shown in the graph indicate that 14% of the viewers were not able to recall the advertised brand. Out of the remaining 86%, 77% of the respondents did not change their attitude towards the brand despite their positive emotional response towards it. A possible reason for that may be a common remark that respondents did not see any connection between the presented story and the advertised brand. Moreover, they found such intimate and emotional theme as not suitable for the communicated product and not suiting the profile of the brand: *'I was wondering what the ad was for; when I saw it was for Vodafone, I was like "seriously?"*, *'No connection between the brand and the meaning of the advertising'*, *'I don't like that love was used for network corporation commercial'*, *'Too*

emotional for a tech company, *It's good for social ad, not for commercial purpose*. In conclusion, there is no transfer of the positive attitude towards the ad onto the brand.

Figure 13. Brand recall and positive alteration of brand attitude.



4.4 Hands survey results

The Hands advert evoked in viewers moderate level of warm, positive emotions yet also triggered in them a sense of nostalgia, sentimentality and escapism.

Ad familiarity

The advert was new to the significant majority of the respondents, since only two of them (3%) had seen it before. Also in this case, former knowledge of the commercial does not blur collected results.

Ad evoked feelings

92% of the viewers declared that the advert aroused emotions in them. When asked how the ad made them feel, majority felt nostalgic and sentimental (*The ad brought me some good memories from my own life*, *joyful, yet nostalgic*), but simultaneously happy and joyful, even calm and secure (*Happy to live and be able to experience it all*, *Calm, happy, satisfied*, *Comfortable, calm, secure*). Some participants reported also feeling alive and adventurous (*Alive*, *Stand up and go*, *Desire to quit my job*).

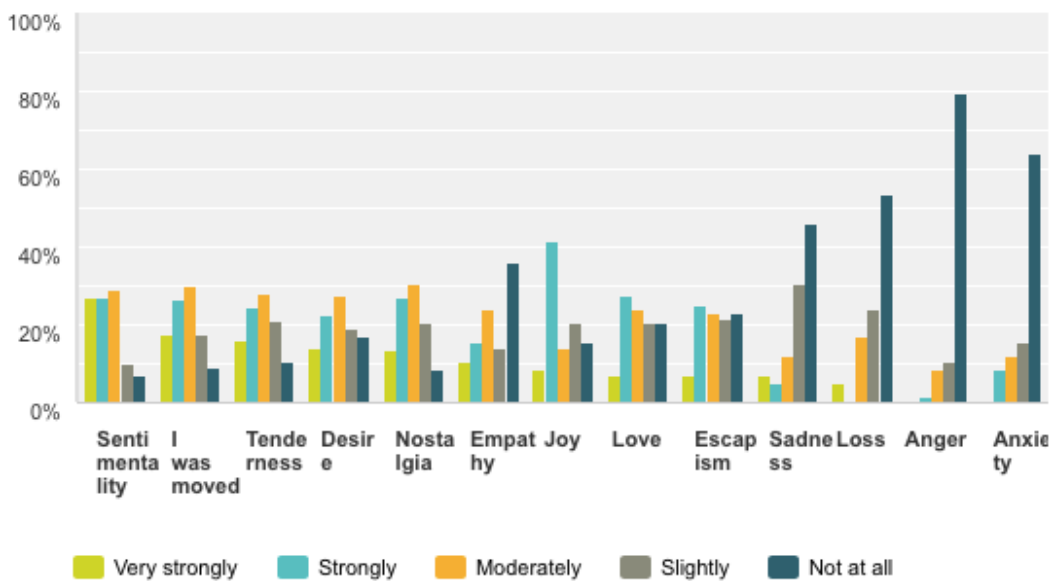
The ad evoked strong sensations of *sentimentality* (felt by 54% of respondents), *joy* (50%),

being moved (44%) and both *tenderness & nostalgia* (41%). Further, strong to moderate feeling of *desire* (36%), *love* (35%) and *escapism* (32%). The tone and nature of the reported feelings prove hypothesis H24, however since none of the feelings has reached highly intense level for a significant majority of viewers, the hypothesis H25 is only partially supported. Reason for that may be the anger and frustration of the viewers that a car commercial triggered in them intimate and strong emotions, therefore they unconsciously denied them. This issue will be expanded and discussed more broadly in the discussion part of the paper.

H24: The ad evokes in viewers warm, positive emotions but may also trigger a sense of nostalgia, sentimentality and escapism.

H25: Leading emotions evoked by the ad are felt intensely.

Figure 14. Rating of intensity of Hands ad evoked feelings.

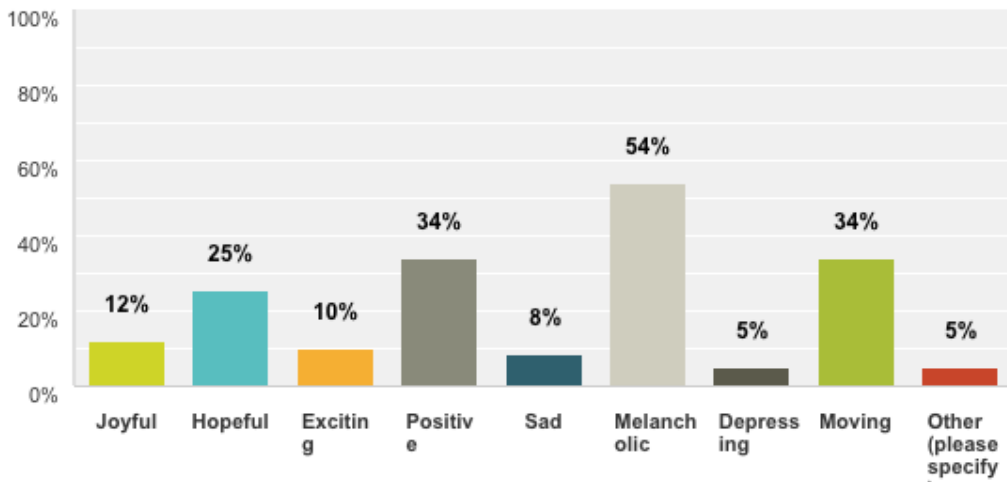


	Very strongly	Strongly	Moderately	Slightly	Not at all
Sentimentality	27% 16	27% 16	29% 17	10% 6	7% 4
I was moved	18% 10	26% 15	30% 17	18% 10	9% 5
Tenderness	16% 9	25% 14	28% 16	21% 12	11% 6
Desire	14% 8	22% 13	28% 16	19% 11	17% 10
Nostalgia	14% 8	27% 16	31% 18	20% 12	8% 5
Empathy	10% 6	16% 9	24% 14	14% 8	36% 21
Joy	9% 5	41% 24	14% 8	21% 12	16% 9
Love	7% 4	28% 16	24% 14	21% 12	21% 12
Escapism	7% 4	25% 14	23% 13	21% 12	23% 13
Sadness	7% 4	5% 3	12% 7	31% 18	46% 27
Loss	5% 3	0% 0	17% 10	24% 14	53% 31
Anger	0% 0	2% 1	9% 5	10% 6	79% 46
Anxiety	0% 0	9% 5	12% 7	16% 9	64% 37

Perception of the music

As seen below, the music used in the ad received varied descriptions. However, a typology of four dominating moods can be distinguished. The majority of respondents (54%) perceived the melody to be melancholic. The same percentage of the viewers (34%) found it positive and moving. One fourth of the interviewed described the tune as hopeful. This range of responses corresponds with the above reported evoked feelings.

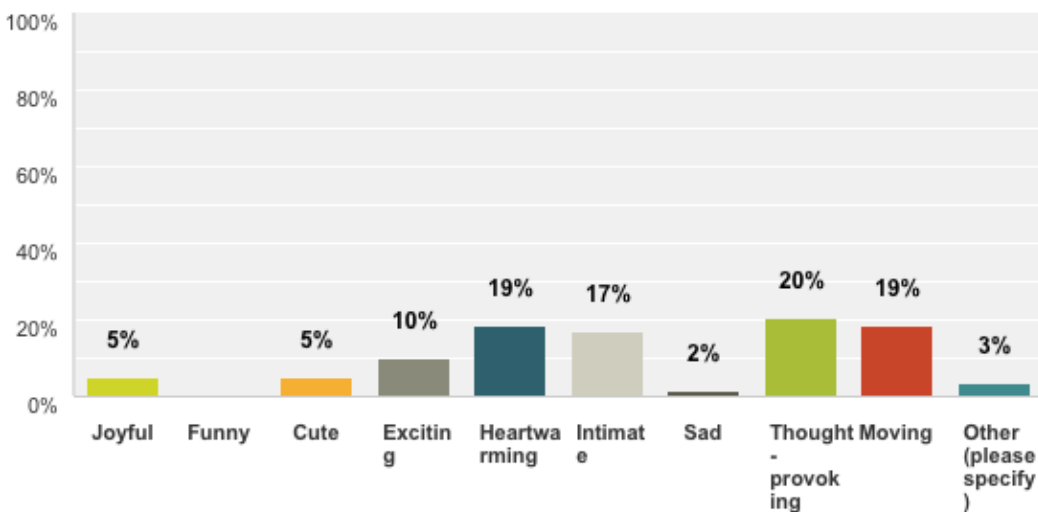
Figure 15. Perception of the music used in Hands ad.



Perception of the ad

As seen in the graph below, the ad was perceived positively, with terms connected to warm, positive feelings. Distributed rather evenly, the most frequent perceptions of the ad were: thought-provoking (indicated by 20% of respondents), heart-warming and moving (19%) as well as intimate (17%). 10% of the viewers saw it as exciting. Positive sensations (joyful, cute, exciting, heart-warming, intimate, moving) all together were reported by 84% of respondents, proving hypothesis H27: The ad is described by the viewers with positive terms. A connection of viewers' perception of the music (similar wide range of answers) and reported triggered emotions can be noticed.

Figure 16. Perception of Hands ad.



Emotional reaction

On the basis of the received answers, the following moments triggering especially intense emotions can be distinguished:

1. Girlfriend bed scene (indicated by 40% as the moment in which they felt intense emotions)
2. Hospital scene (29%)
3. Childhood moments (18%)
4. Breastfeeding scene (15%)

The above results allow confirmation of the assumption that reference to biological schema of response and aesthetic depiction of nudity and sexual appeal constitute a strong emotional stimulus (girlfriend and breastfeeding scene). Moreover, as explained in the ad analysis, the first three moments refer to emotionally dense individual memories of events leaving strong emotional influence.

Ad likeability

The ad was liked by 62% of the viewers (20% like it a lot), thus partially supporting hypothesis H28: The ad is liked by the audience. When asked to indicate what they liked the most about the ad, most respondents (36%) selected the story idea – *'Power of sensation shown by diversity of situations experienced with your hands'*. Other favourite elements of the ad were the visuals (34%) and the music (30%). The least liked aspect of the ad was the connection of emotions to the car advertisement and spoiling the ad with the product exposure: *'Bringing down high emotions to low ends product'*, *'It was too much emotional for a car ad'*, *'I felt cheated. The story started amazing. The Peugeot part damaged it'*, *'Ending showing that's a commercial ad'*.

Ad reality, authenticity and provided level of identification

The ad was perceived as powerful by 65% of respondents, therefore H26: The ad is perceived as powerful, can be partially proved.

Moreover, 66% of the respondents agreed the ad was true-to-life, hence the hypothesis H23: The ad is perceived as realistic, is also partially supported, what hold true also to the hypothesis H22: The ad is perceived as authentic, which confirmed by 73% of the viewers can be partially proven.

The above result accord with the ad providing potential for viewers' identification and self-relevance to its content: 69% of the respondents confirmed that the ad induced their memories, 68% agreed they related the presented story to their personal experiences and 68% agreed they would like to see themselves in it. Thus, the above results partially support hypotheses H20 and H21.

H20: Viewers relate what is shown in the ad to their own personal experiences.

H21: The ad evokes personal memories of individuals.

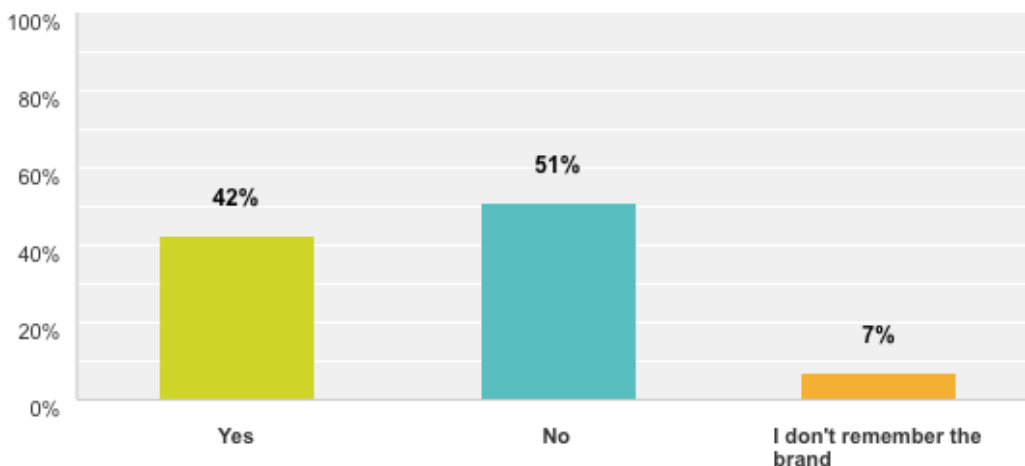
Figure 17. Viewers' resonance with Hands ad.

	Completely agree	Agree	Neutral	Disagree	Completely disagree	Total
I liked the ad a lot	20% 12	42% 25	31% 18	3% 2	3% 2	59
I find the ad to be powerful	19% 11	46% 27	25% 15	5% 3	5% 3	59
I find the ad to be realistic (true to life)	24% 14	42% 25	12% 7	17% 10	5% 3	59
I find the characters to be sincere in their emotions	22% 13	51% 30	22% 13	5% 3	0% 0	59
The ad triggered my memories	25% 15	44% 26	20% 12	7% 4	3% 2	59
While watching I related what was shown in the ad to my personal experiences	31% 18	37% 22	25% 15	7% 4	0% 0	59
The ad shown situations I would like to be in	17% 10	51% 30	27% 16	5% 3	0% 0	59
I get moved easily when watching movies	31% 18	34% 20	24% 14	10% 6	2% 1	59

Brand recall and attitude

As seen in the graph, 7% of the viewers were not able to recall the brand. Out of the remaining ones, 54% did not change their perception of the brand despite their positive perception of the ad. As in the Vodafone case, this may be explained by the viewers' dislike of the ad evoking so strong emotional appeal for a purpose of product promotion: *'I felt interested and dissatisfied at the same time, trying to play people's emotions in an ad seems like a cheap trick to get attention. The beginning looks like a nice story but then its shattered by the car scene', 'The ad is too serious concerning such a normal topic as a car'*. However, as for the Procter & Gamble commercial, due to a small difference in the distribution of the positive and negative answers (46% vs. 54%), a clear, unanimous conclusion on the attitude transfer cannot be made.

Figure 18. Brand recall and positive alteration of brand attitude.



4.5 Parents survey results

The ad successfully aroused rather moderate level of positive, heart-warming emotions in 92% of respondents.

Ad familiarity

The advertisement had been seen before by 15% of the participants. However, all of them reported varied intensity and spectrum of evoked emotions, therefore it can be assumed

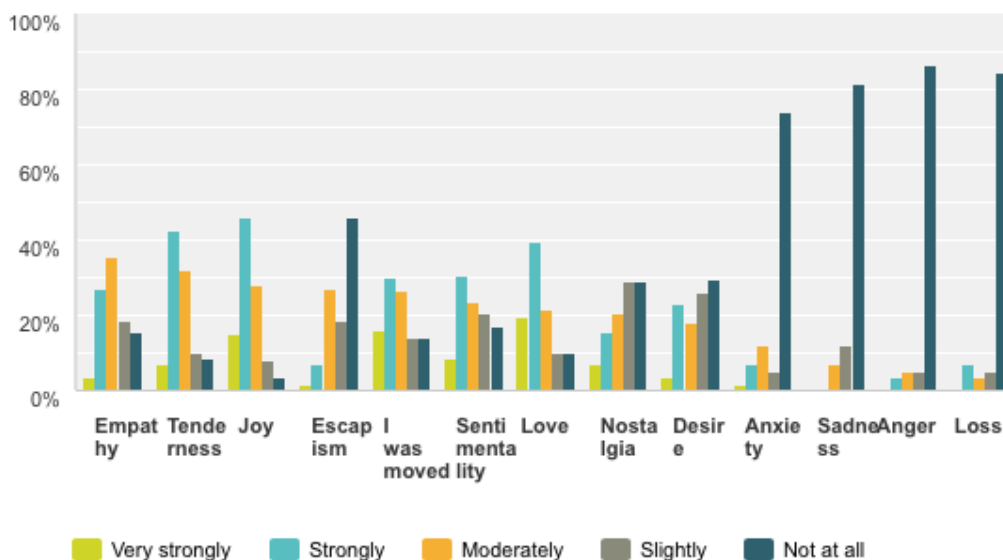
that ad familiarity did not lead to emotional responses that were significantly different from those of respondents who were unfamiliar with the ad.

Ad evoked feelings

92% of the viewers declared that the advert triggered their emotions. When asked to indicate how the ad made them feel, the majority of the respondents provided positive, enthusiastic answers such as: *'It made me smile', 'amused', 'Enthusiastic about having a family', 'Positive, good, happy', 'Happy!', 'It gives me the desire of being a father'*. Some respondents reported feeling *'Slightly sentimental', 'nostalgic' or 'Warm yet terrified', 'Troubled, anxious'*.

The above answers correspond to the indicated intensity of triggered emotions (full data in the graph below). The most intensely evoked feeling was *joy* (indicated by 61% of respondents), *love* (59%), *tenderness* (49%) and *being moved* (46%). The ad was also reported to evoke moderate levels of *sentimentality* (39%) and *empathy* (36%). Therefore, judged by the tone and kind of evokes emotions, the hypothesis H36: The ad prompts viewers to respond with cheerful, heart-warming, hopeful feelings, can be proven.

Figure 19. Rating of intensity of Parents ad evoked feelings.

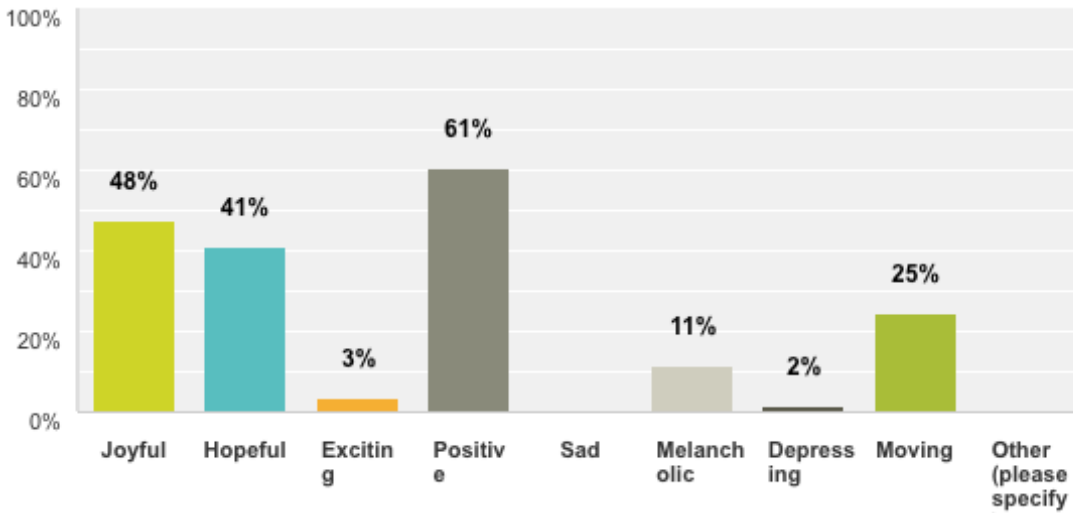


	Very strongly	Strongly	Moderately	Slightly	Not at all
Empathy	3% 2	27% 16	36% 21	19% 11	15% 9
Tenderness	7% 4	42% 25	32% 19	10% 6	8% 5
Joy	15% 9	46% 28	28% 17	8% 5	3% 2
Escapism	2% 1	7% 4	27% 16	19% 11	46% 27
I was moved	16% 9	30% 17	26% 15	14% 8	14% 8
Sentimentality	8% 5	31% 18	24% 14	20% 12	17% 10
Love	20% 12	39% 24	21% 13	10% 6	10% 6
Nostalgia	7% 4	15% 9	20% 12	29% 17	29% 17
Desire	3% 2	23% 14	18% 11	26% 16	30% 18
Anxiety	2% 1	7% 4	12% 7	5% 3	74% 43
Sadness	0% 0	0% 0	7% 4	12% 7	81% 48
Anger	0% 0	3% 2	5% 3	5% 3	86% 51
Loss	0% 0	7% 4	3% 2	5% 3	85% 50

Perception of the music

The music played in the spot received 3 dominant descriptions: it was perceived by the majority of the viewers (61%) as positive; 48% found it to be joyful and 41% perceived it as hopeful. For one fourth it was moving. A connection between ad evoked feelings and the perception of the music can therefore be confirmed.

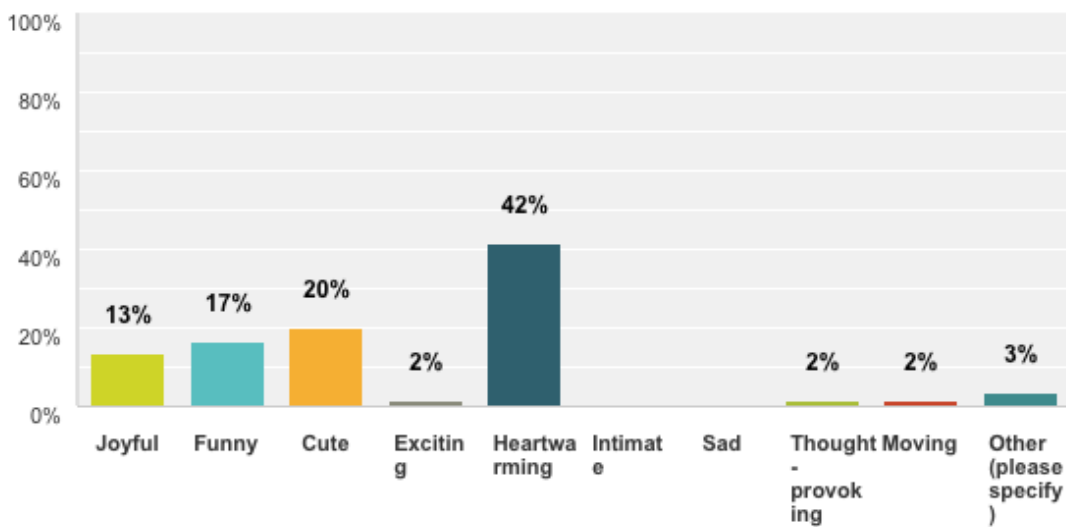
Figure 20. Perception of the music used in Parents ad.



Perception of the ad

As illustrated by the graph below, the ad was mainly perceived as heart-warming (for 42% of the respondents). To a smaller extent it was also seen as cute (20%), funny (17%) and joyful (13%). This proves hypothesis H37: The ad is perceived as warm and positive, as the ad was perceived as such by 96% of respondents at large. Moreover, a correspondence between perception of the ad, perception of the music and ad evoked feelings can be seen.

Figure 21. Perception of Parents ad.



Emotional reaction

As scenes especially stimulating intense emotions, two main moments can be distinguished:

1. Man's reaction to the second pregnancy (indicated by 72% of respondents)
2. The kid eating dog's food (17%)

The first scene depicting father's reaction gathered strong resonance among the audience, what can be justified with several possible explanations. Firstly, the portrayed emotions are expressed very explicitly and strongly in an unexpected, original way which highly captures attention (the man is screaming and in the beginning his true intentions are impossible to be decoded, what strengthens the impact of finally revealed great happiness). Moreover, the scene presents important emotional moment associated with intense emotions also in real life, as well as is accompanied by intensified music, building the tension. Furthermore, both of the sense are very positive and subtly humoristic, enhancing positive, joyful sensations.

Ad likeability

The ad was liked by 61% of the respondents, thus supporting hypothesis H38 about the advert achieving moderate liking. The presented story itself was indicated as the most liked element of the ad by 42% of the respondents. Other favourite elements was the music (indicated by 28%) and visuals (25%). 15% of the viewers indicated the conveyed message as the best aspect of the ad. The least liked aspect of the ad was the brand it promoted. Comments such as *'The product'*, *'The link to coca cola'*, *'Coca cola ;)*, *'The brand (I almost hate the way they[the brand] try to sell that beverage, which I don't like)'*, *'That it was Coca Cola ad'* indicate consumers' negative existing perception and attitude towards the brand and low brand reinforcement.

Ad reality, authenticity and provided level of identification

The advert was perceived as powerful by 51%, partly supporting hypothesis H33: The ad is perceived as powerful (especially by viewers over 25). It was also found as moderately realistic (58% of respondents agreed with this statement), what partly proves hypothesis H30: The ad is perceived as realistic.

Almost three fourth of the respondents (73%) agreed that the ad was authentic, which disproves hypothesis H35, presuming moderate to slight ad's authenticity due to its insincere

emotional portrayal. This result may suggest that viewers assessed characters' feelings on the basis of their contextual authenticity – true-to-life realistic range of emotions towards parenthood and its challenges (love but also annoyance, irritation, tiredness), rather than on the sincerity of the expression of these emotions.

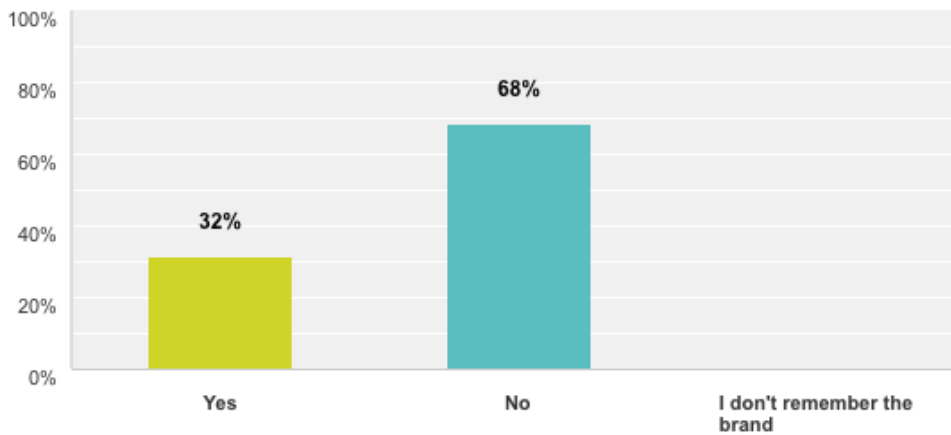
22% of respondents agreed, 33% were neutral and 45% disagreed that the ad evoked their memories. 28% of participants agreed, 20% were neutral and 52% disagreed that they identified with the characters of the ad. Therefore, hypotheses H32: The ad triggers viewers' memories and H31: While watching viewers relate what is shown in the ad to their personal experiences, are disproved. These results may be caused by the fact that the majority of respondents, due to their young age, still don't have children. This assumption might be further supported by the fact that the majority of respondents who did identify with the ad/recalled memories belong to the age group of 26-35, and therefore is more likely to have children and also by a higher than in the two former questions, percentage (44%) of respondents who agreed they would like to be in the presented situations - probably in the future (yet hypothesis H34: The ad is perceived as showing situations viewers would like to be in, is still partly disproved). General low score of all the hypotheses concerning identification with the ad may be caused by the wrong assumption that respondents between 26-35 years old are more likely to have children. They might be still too young to be parents and hence be able to identify. Bigger sample of respondents above 35 should have been used, as well as asking a question about possessing children could allow to verify this, dilute results and facilitate drawing conclusions.

	Completely agree	Agree	Neutral	Disagree	Completely disagree	Total
I liked the ad a lot	23% 14	38% 23	32% 19	5% 3	2% 1	60
I find the ad to be powerful	8% 5	43% 26	35% 21	12% 7	2% 1	60
I find the ad to be realistic (true to life)	10% 6	48% 29	27% 16	15% 9	0% 0	60
I find the characters to be sincere in their emotions	20% 12	53% 32	23% 14	2% 1	2% 1	60
The ad triggered my memories	10% 6	12% 7	33% 20	27% 16	18% 11	60
While watching I related what was shown in the ad to my personal experiences	8% 5	20% 12	20% 12	32% 19	20% 12	60
The ad shown situations I would like to be in	12% 7	32% 19	37% 22	8% 5	12% 7	60
I get moved easily when watching movies	23% 14	23% 14	28% 17	17% 10	8% 5	60

Brand recall and attitude

Parents is the only commercial of the four in which all viewers recalled the brand. Since its presentation and time of exposure in the ad does not significantly differ from other commercials, it is assumed that the reason for this is the global awareness of the Coca-Cola brand as well as its strong brand equity. Yet also in this case the majority of respondents (68%) did not alter their perception of the brand because of the advert. A reason for that might be the lack of connection between portrayed emotions and product benefit. Moreover, as discussed before, it may be caused by low brand reinforcement and consumers' existing negative attitude towards the brand (*That it was Coca Cola ad, The brand (I almost hate the way they try to sell that beverage, which I don't like)*). In conclusion, there is no transfer of the positive attitude towards the ad onto the brand.

Figure 22. Brand recall and positive alteration of brand attitude.



4.6 Overall hypotheses results

Answers collected in the conducted quantitative study led to the following results, which are further discussed in the 'discussion part'.

HI: High perceived reality and authenticity of the ad facilitates viewers' self-identification with it (viewers agree the ad refers to their individual experiences and recalls memories).

In all four cases similar moderate level of perceived ad reality and high level of ad authenticity are reported, yet different results in the level of self-identification with the ad can be noticed. Therefore, hypothesis HI cannot be proven.

HI: The higher self-identification with the ad, the stronger its resonance: that is, the ad generates intense and positive emotional response.

No connection in results of these variables between the cases can be seen, what disproves the hypothesis.

HI: The higher self-identification with the ad, the more powerful it is perceived and better liked.

No connection between the level of self-identification and ad likeability & power between the cases can be seen, therefore the hypothesis is not proven. However, a correspondence of ad's likability to its perceived level of power can be noticed.

HIV: Viewers' perception of the ad correlates with their triggered emotions.

Relation observed in all four cases, therefore hypothesis is supported.

HV: Viewers' perception of the emotional tone of the music used in the ad connects with their evoked emotions.

Correspondence observed in all four cases, therefore hypothesis is proven.

HVI: Viewers' emotions intensify with specific emotional stimuli: embodied emotions, nudity and intimacy appeal, baby schema, music intensification and reference to emotional memories.

Intensified emotions towards these stimuli observed in all four cases, therefore hypothesis is proven.

HVII: High or low involvement product type does not affect viewers' emotional response towards the ad.

In all four cases similar emotional response was received, both in case of the character of the feelings (warm and positive) and the intensity. Therefore, no difference caused by the the type of product involvement can be noticed, what supports the hypothesis.

HVIII: Positive attitude towards the ad transmits similar attitude towards the brand.

Hypotheses disproven in all four cases.

5 DISCUSSION

Advert	<i>Best Job</i>	<i>The Kiss</i>	<i>Hands</i>	<i>Parents</i>
Emotions arousal	97%	93%	92%	92%
Emotions, Music, ad perception	Correspondence seen	Correspondence seen	Correspondence seen	Correspondence seen
Reported emotional stimuli	embodied emotions, music intensification, emotional experiences	embodied emotions, memories, emotional experiences	nudity, baby schema memories, emotional experiences	embodied emotions, music intensification, emotional experiences
Ad's: Likability	83%	54%	62%	61%
Power	81%	61%	65%	51%
Reality	56%	32%	66%	58%
Authenticity	83%	83%	73%	73%
Identification: Relation	Moderate	Moderate	Moderate	Low
Memories	49%	49%	68%	28%
Imagines self	56%	55%	69%	22%
Attitude transfer onto the brand: No brand recall	53%	76%	68%	44%
Yes	15%	14%	7%	0%
No	46%	23%	46%	32%
	54%	77%	54%	68%

The conducted research allowed to assess and prove the success of the studied commercials: each of them aroused emotions and triggered viewers' emotional response. However, they have not been proven as effective, as no positive influence on attitude transfer onto the brand has been observed (one of the variables regarded as measurement of advert effectivity). The possible reasons for this lack of connection will be discussed further in this chapter.

The above figure summarises selected results of the examined variables received for each advertisement, proving theoretically based techniques and stimuli achieving their goal when applied into communications. All of the ads generated very strong emotional effect (influenced more than 90% of the viewers), based on their shared qualities: cinematographic

style, warm positive emotional appeal, message conveyed in a form of narrative story and subtle product and brand exposure. This may suggest a general high success rate for this pattern of advertising. The same emotional stimuli and triggers across all commercials have been found to especially stimulate viewers' intensification of emotional reaction, unanimously proving their efficiency. Also in all four cases a correspondence between ad induced feelings, perception of the emotional tone of the advert and perceived emotional mood of the music used in the background has been identified. Whereas relation between induced feelings and perception of the ad emotional tone is logical and rather expected, the existence of the same reinforcing relation with the music perception leads to the less obvious, but still logical conclusion that music may emphasise, intensify and even induce feelings towards an advertisement. Some simple relations and connections within each individual ad and between the ads can also be seen and implied. There seem to be a relative connection between ad's likeability and the perception of it being emotionally powerful. This may suggest that if viewers like an advert they are also more prone to it; through stronger engagement and interest, they also experience it more intensely. However, the reverse relationship might also be possible: triggered emotional response towards an ad may increase its likeability. The direction of this connection could be tested in further studies. A lack of relation between ad's authenticity and reality could also be observed. The ad being perceived as authentic even though not being perceived as realistic, may suggest that viewers assess contextual authenticity and sincerity of portrayed emotions, with the latter affecting the strength of ad's ability to evoke feelings in viewers. Ad's authenticity seems to be the only other variable (apart from the feelings/music/ad perception relation and emotional triggers) connected to and possibly affecting the advert's ability to arouse emotions. Self-reference and identification with the ad (reflected in the three dimensions of the ad evoking memories, presenting scenes that viewers may relate to their personal experiences or would like to experience), although theoretically claimed to intensify emotional response, seems not to affect the ads' ability to trigger emotional response. In each advert, a lack of [positive] ad attitude transfer onto brand attitude can be noticed, although such transfer was a main theoretical point. This divergence between theoretical claims and empirical results may be caused by many different grounds. One reason may be the lack of emotional integration between the product and portrayed emotions. Characters'

emotions are not perceived as felt as an outcome of the product/brand usage. This explanation is supported by comments to all four commercials such as: *“Transformation from the ad to the product – abstract”, “No connection between the brand and the meaning of the advertising”, „That it was a car advert. Was expecting something more”, „The link to Coca-Cola [as the only disliked part of the ad]”*. Another reason may be that viewers did not like the marketers playing on their emotions in order to sell the product, what may be deduced from the negative comments gathered in answers to the open questions. Especially negative comments to Vodafone The Kiss and Peugeot Hands that can be simplified to the objection of *‘Bringing down high emotions to low ends product’*, may suggest that the ads triggered viewers’ strong emotions, what they did not like considering it was still advertising. In both The Kiss and Hands the transition from the plot to the product/brand presentation is sharp; at the beginning viewers do not know what to expect (*I was wondering what the ad was for; when I saw it was for Vodafone, I was like "seriously?", I felt cheated. The story started amazing. The Peugeot part damages it., That it was a car advert. Was expecting something more*). In the P&G and Coke ads, which generated significantly less and not as strong comments, the transition from the plot to the brand exposure is more smooth as the brand products appear within the execution (even though very shortly) and are intermingled in the plot, preparing somehow the viewers that it is a commercial (*“It is still a P&G commercial and you could see flashes of the products”*). The abrupt transition may frustrate and leave the viewers feeling angry that they got deceived by a commercial company making them feel so emotional, leading them to consciously denying and disowning felt emotions, as well as leaving them in a negative attitude towards the brand. On the other hand, another possible explanation for lack of attitude transfer may be that emotional advertising is engaging and pleasant to watch, but not really efficient in the sense that a rational, concrete information is needed to convince a consumer about brand choice; moreover, emotions may successfully affect on the spot decision at the point of purchase, but may not be strong enough to affect brand choice decision in a longer time frame. Alternatively, emotional appeal might be so engaging, that it actually distracts viewers from brand recall and brand attitude formations, as they get lost in the emotions, what could be indicated by the P&G commercial generating the biggest number of consumers not recalling the brand, and at the same time generating the strongest emotional arousal and receiving

minimal negative comments. All of the provided explanations are worth exploring further and constitute important starting points for future research.

Lack of confirmation of the overall hypotheses as well as lack of identified explicit and strong relations between the commercials, may indicate that the existing theory was not sufficiently verified or that this research was limited by lack of sufficient statistics or method used for the study. Methodologically, the lack of meticulous statistical calculations means it was not possible to determine the exact degree of correlation between obtained results. More fundamentally, the lack of distinctive differences between the results may indicate that the adverts chosen for the study were too similar in terms of the evoked emotions and the applied triggers. Instead, an advert with a distinctly different emotional appeal (e.g. strong humour) or an emotionally plain ad could have been also considered in the study, in order to see if any distinctive, evident and clear differences in results would occur. But the reason may also lie in the nature of feelings and emotions being very individual, vague and sensitive subjects. It may be impossible to make explicit, concrete assumptions and conclusions about reception of emotional advertisements that could be applied at large, but rather reactions to each single commercial might be to a certain extent unique and cannot be entirely predicted. Therefore, it might be indicated that we need to continue looking at emotions individually and although a certain degree of generalisation is possible, advertisement's emotional influence is unique and individual to every one of us.

6 CONCLUSIONS

6.1 Conclusions

The conducted study and analysis of its results provide theory-based insights and key learnings for application of execution techniques that may enable successful emotional advertising, influencing the emotional state of the viewers and generating intense emotional response towards the advert.

Q: How is the emotional appeal in advertising created?

The tone and type of emotions triggered by the ad can be influenced by reference to and activation of memories of emotionally-charged life events, associated with desired emotions. Moreover, authenticity and naturalness in the play of the ad characters facilitates sympathy and co-experience of their emotions, as well as overall contextual authenticity of the ad, which increases its credibility and believability, which enhances its emotional influence. These findings were deduced from analysing the existing theory, then identifying its application within execution of commercials, and empirically testing its efficiency.

Q1: What are the emotional triggers in advert execution?

Elements of advertisement that serve as vehicles of emotional value and stimuli of emotions in audience can be divided into elements of the content idea and elements of the execution. The first include the story and message conveyed - the more emotional value and significance they carry, the more likely is the arousal of positive response. However, a match between emotional charge of the content of the ad and the advertised product and brand must be taken into account. Some of the most crucial aspects of life such as love, intimacy or relations are perceived as too important and significant to be used for commercial purposes. Elements of advert execution facilitating and triggering viewers' emotions have been identified as follows. Explicit portrayal of characters' emotional state, which causes the viewers to imitate the same emotional reaction. Music and visuals shaping the emotional

mood of an advert and enhancing the emotions and feelings felt in response to it. Depiction of nudity and sexual appeal as well as infants, which relating to biological schema of response cause strong emotional influence. And also story telling technique facilitating experiencing of emotions. All of the above support and facilitate the viewers' formation of an emotional response to an advertisement.

6.2 Limitations of the research

The conducted research carries some limitations that must be taken into account.

Firstly, a drawback of the study may be the relatively low number of respondents. Although the total number of participants for the whole study - 290, is rather satisfactory, due to the rejection of incomplete and unreliable answers the number of responses considered for the analysis had to be reduced to 237. Secondly, majority of the respondents represented one age group (71% between 18 to 25 years old), what might have diminished the diversity of responses. Furthermore, the aided exemplary answers provided in the open answer questions (question about moments of the ad with intensified emotions and most liked elements of the advert) might have biased respondent's responses and hence the results. Together with limited statistical calculations, the limitations may lead to the findings of the study being indicative and exploratory, rather than conclusive.

6.3 Future research

Analysis of the collected results allowed for identification of numerous interesting findings that are worthy of further investigation and have been raised within the discussion of the study outcomes. Due to its strong proof in the existing theory, the lack of ad attitude transfer onto the brand is regarded as the most important one, with all its possible explanations and reasons highly recommended to be researched more. Another aspect discovered in all four cases was respondents' frequent remarks on a gap and lack of match between the emotional value of the commercial and the advertised product/brand, suggesting this could be another important issue. Viewers reported that the ads were too emotional and serious and that their reference to such important and intimate aspects of life as love, relations and family was inappropriate for commercial purposes and promotion of everyday products (regardless of products' low or high involvement level). Therefore, viewers' perspective on

correspondence of the advert's purpose, advertised brand and product to the degree of its emotional charge, conveyed message and the subject it tackles could be the subject of another future research, possibly allowing to explore and understand the relationship of ad and brand liking more.

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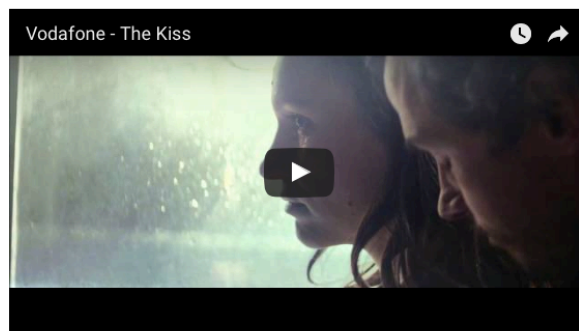
APPENDICES

Appendix A

Survey overview with the example of The Kiss commercial.

The Kiss

Please watch the video



* 1 Please answer the following questions:

Have you seen this advertisement before (Yes/No)

Did the ad evoke any emotions in you? (Yes/No)

How did the ad make you feel?

* 2 Please rate how strongly the ad evoked in you the following feelings, if at all.

	Very strongly	Strongly	Moderately	Slightly	Not at all
Joy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Love	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Desire	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tenderness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Escapism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nostalgia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimentality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Loss	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sadness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Anxiety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Empathy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was moved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

* 3 How would you describe the music?

- Joyful
- Hopeful
- Exciting
- Positive
- Sad
- Melancholic
- Depressing
- Moving
- Other (please specify)

* 4 Please answer the following questions:

In which moment(s)
of the ad did you feel
intense emotions?
(e.g. children
kiss/woman
crying/first elderly
couple kiss, text
statement)

What did you like
most about the ad?
(e.g. music, visuals,
characters, the story,
values/message
conveyed, etc.)

Was there anything
you did not like about
it?

* 5 How would you describe the ad?

- Joyful
- Funny
- Cute
- Exciting
- Heartwarming
- Intimate
- Sad
- Thought-provoking
- Moving
- Other (please specify)

* 6 To what extent do you agree with the following statements?

	Completely agree	Agree	Neutral	Disagree	Completely disagree
I liked the ad a lot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find the ad to be powerful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find the ad to be realistic (true to life)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find the characters to be sincere in their emotions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The ad triggered my memories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
While watching I related what was shown in the ad to my personal experiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The ad shown situations I would like to be in	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I get moved easily when watching movies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 7 Do you agree with the following statement: 'The ad has positively changed my perception of the advertised brand' ?

- Yes
- No
- I don't remember the brand

* 8 Are you male or female?

- Male
- Female

* 9 What is your age?

- under 18
- 18-25
- 26-35
- 36-55
- over 55

Appendix B

Commercials used in the study.

P&G London 2012 Olympic - *Best Job* (2012)

https://www.youtube.com/watch?v=mrjGMS24f8Y&index=14&list=PLAO3yoDzHpXHIXV3kYirmHAd7A_9511Hq





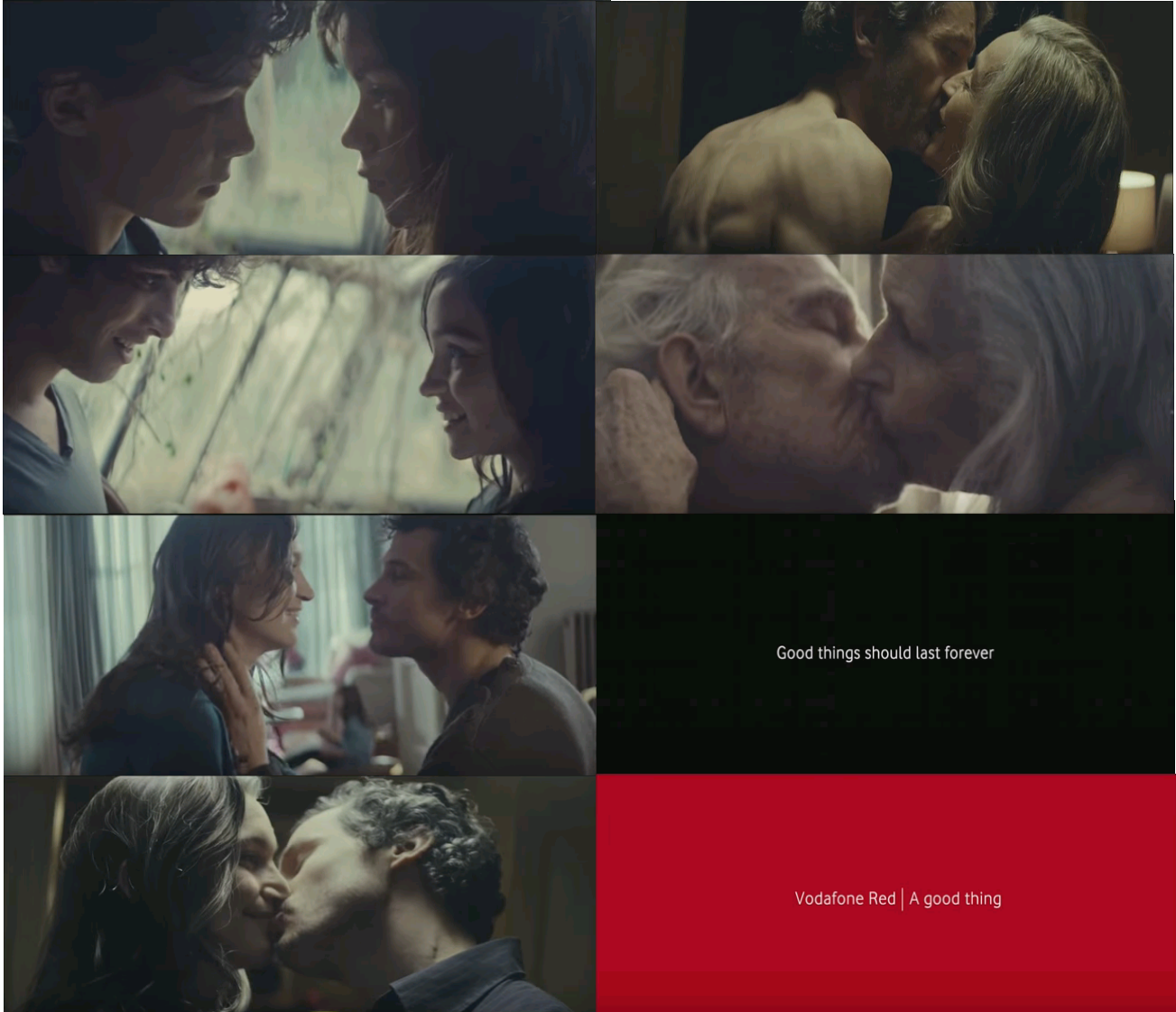
The hardest job in the world,
is the best job in the world.



P&G
Proud sponsor of Moms

Vodafone - *The Kiss* (2013)

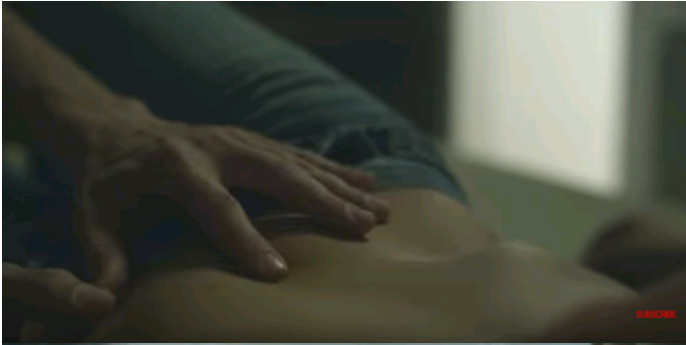
https://www.youtube.com/watch?v=SkYkp34yw5E&list=PLAO3yoDzHpXHIXV3kYirmHAd7A_9511Hq&index=4



Peugeot - Hands (2012)

https://www.youtube.com/watch?v=v9ZA4a-PyXE&index=9&list=PLAO3yoDzHpXHIXV3kYirmHAd7A_9511Hq





Coca Cola – Parents (2013)

https://www.youtube.com/watch?v=yRqUTA6AegA&list=PLAO3yoDzHpXHIXV3kYirmHAd7A_9511Hq&index=23



Appendix C

Best Job

1. How did the ad make you feel?

I got touched, and emotional

happy

Do something with your live and do not give up

Touched deep in my heart :)

Moved, Happy

it's amazing

Moved, emotional, but also joy and proudness

moved

I was moved

Loving and appreciating my mom

feel understanding and appreciation for all that mums do, positive emotions

moved

Impressed, amazed
Blessed for having a mom and happy because one day I will be one

grateful, nostalgic

homesick

It made me miss my mom

moved

nostalgia after the childhood times, love and sentiment

tears, cry

Empowered, loved

moved

Emotional

Touched, happy

moved

a bit moved

hopeful, powerful, moved

I was moved

Happy and sad

I want to be a mom now :)

people in developing countries get less opportunities

Missing my family

I was moved

Emotional

Mom proudness for his/her son/daughter

moved

Interested

Missing my mom

Grateful

Happy, thankful, moved,

Happy

very moved, bit sad, grateful for my mom, I appreciated her bringing me up, I thought of my school years

Apathetic

grateful for my mother

moved

sentimental

teary

moved

moved, uplifted

moved

heart warmed

nothing really intense

grateful (parents hard work) and sad (people often forget who made them successful)

Happiness, and thinking about me and my mom, so love

Another ad made by a big corporation which plays on basic emotions.

Moved

Happy

melancholic

Moved

2. In which moment(s) of the ad did you feel intense emotions?

kids having success, crying mom hugging the winner, text statement

Crying mum
girl's acrobatic success; winning at Olympics

Family watching TV during swimming competition

When they won their competition

children eating breakfast

crying mom hugging the winner,

Crying moms, children achieving success

crying mom

Crying mom hugging the winner

when mums were happy about success of their kids

girl's acrobatic success and crying mom hugging the winner

Crying mom hugging the winner

Crying moms because of their children success

text statement

crying mum hugging the winner

Crying mom and the text statement

Moms who cried after seeing their children's achievements

crying mom

in the end- when the success has come

The children constantly being woken up

crying mom hugging

Crying moms

Crying parents, parents hugging their kids

crying mom

text statement

girl's acrobatic success

The last part with the punchline

The ending

moms crying

Asian family watching their child's success on a TV

All the mothers waking their children up to get ready for the day ahead.

Family watching kids, crying mom, proud mom

Crying mom

Crying mom hugging the winner

crying mom hugging the winner

Crying mom hugging the winner, text statement

When they finish the final competition

Crying mom hugging the winner

Mom waking up children, moms crying,

Hugging the winner

Acrobatic success, crying mom embracing the girl, text statement

Crying mom hugging the winner, Crying mom seeing her daughter winning the swimming competition

crying mom hugging the winner

acrobatic success mom after the success

When hugging

Girl's acrobatic success and the hug with her mom

family cheering in front of tv; mother kissing volleyball player

crying mom hugging the winner

Winning

the end

the proudness the moms showed when their child won

When sport performances were shown.

Crying moms and hugging them by their kids

Crying mom hugging the winner and text statement

text statement

Crying mom hugging the winner

3. What did you like most about the ad?

message conveyed, comparison of different backgrounds

music and the way the video was made

Message conveyed

music

Connection with sport

music and people was sad or cry from emotions

the story and the values

Music, editing, emotional charge

music, story

Value/message

message, music, idea

music and values conveyed

the story, message conveyed

Values

values/message conveyed

message

The values

the story presented from different perspectives

the story and message

the story and message

message

story

story

Music, the story, the message

values/message

message

characters

It was overall well-made, all the pieces fit together well

Message and music

visuals

message

story

story

Visuals, focus on moms

Music story

Message conveyed

visuals, music

The story

The story

Story, message

The story, idea of the strong love

story

the story idea

music

message

message

story

music

story 25

values shown in the ad

music, message

music - I love Ludovico Einaudi in general

the story and message. Long 'life story' is short

The message

universal message conveyed (mother as equally hard and important job all around the world)

editing

Visuals, stories

message

story

story

4. Was there anything you did not like about it?

maybe that father is not visible at all, and all daily stuff are made by a woman

maybe even too emotional

Not sure I can associate this to P&G that it is still a P&G commercial and you could see flashes of the products; what about the fathers?

it wasn't very original and surprising, quite boring and chaotic

transformation from the Ad to the product - abstract

Maybe a bit overly sentimental for my taste

the music is too sad and not congruent with the story

I assume this videos is old as it can be noticed the lack of the male figure in the history. If that advert would be recent I would be annoyed as the lack of gender equality in the video.

The Kiss

1. How did the ad make you feel?

sad and happy, difficult to explain. Nostalgic also

Positive. On the beginning happy,

then a little nostalgic.

Sad

it has touched me, made me feel happy

nostalgic

hopefull

nostalgic

moved

intrigued

I'm really not sensitive to that kind of ads. I found the music super annoying. I was wondering what the ad was for; when I saw it was for Vodafone, I was like "seriously?". But also I'm not a very romantic/sentimental person, so...' Ok

sad, melancholic

joyfull and loving

nostalgic

joy and sentimentality

First happy but then I was weireded out by the old-coulpe kissing at taking their clothes off

positive.

sad

reflective, relatively moved

dissapointed

don't know

sad

sentimental

Disguts - very old people kissing is disgusting

Happy and sad sentimental, touched

happy and sad Frustrated and Depressed

Very happy about love lasting forever

A little boring, sentimental music

confused

Excited, longing, a bit lonely, enthusiastic and hopeful

It made me feel touched

It made me smile at the start and made me Sad when they started aging, which made me think of my ex.

Sentimental

Melancholic, jelaous, happy

nostalgic

kind of sad

good and happy

touched

life is short :)

nostalgic

Moved, loved

Good feeling; a longing of finding something like this (forever lasting love) as well

nostalgic

Sad and joyful, but unrealistic and no connection to vodafone

happy

moved

Hopeful

Sad that we all gonna die and that life passes by

nice

safe

melancholic

nostalgically

Timeless / hypnotised / curious

Wistful and longing

It caused some strong tension and fear about the ad characters

calm and nostalgic

happiness

Amused, disgusted, moved, touched, aroused

2. In which moment(s) of the ad did you feel intense emotions?

when they get older

elderly couple kiss

first elderly couple kiss

woman crying, elderly couple kiss

First elderly couple kiss

text

children kiss

elderly couple kiss

woman crying

Elderly people kissing maybe, not something we see a lot in the média

last scene with old couple

erderly couple kiss

every transition to next life stage

elderly couple kiss just after the bar-scene i guess.. not sure

elderly couple kiss

The way he looked at her in 00:39

When they kiss with joy for the first time as grown ups

txt statement

woman crying

Second elderly couple

woman crying

text statement

I did not feel any intense emotions

children kiss

adult couple kissing and elderly couple kissing

I didn't feel intense emotions

Elderly couple kiss

nowhere

Elderly kiss

When the couple was going from teenager to young adult. I felt extremely nostalgic and excited.

first elderly couple kiss

Woman crying and elderly couple kiss

all the scenes

When they were married and older

elderly couple kiss

first elderly kiss

the couple within my age group (26-35)

Elderly couple kiss

Elderly couple kiss

the young adults kissing

children kiss

young couple in my age kiss (18-25), old people kiss (last couple)

elderly couple kiss

children kiss

children kiss

end credits (good things should last forever)

When they kissed at home in the night

Woman crying and man cheering her up

Text statement

Every kiss

elderly couple kiss

woman crying, kiss

Elderly couple

When the woman cried, and the teenage couple seemed to fall in love. The older couple was cute and touching too

text about some stuff that should last forever

elderly couple kiss

text statement

old people kissing, first time growing older

3.What did you like most about the ad?

the story about them getting older, but I would not say I liked it. It moved me, yes

the message

values

that the couple stays together through the whole life and emotions: both while being sad and happy

the story

the story and the message

music

values

the process of aging

I dont like this kind of ad

aesthetics

visuals

the message conveyed

the story

the music and the clipping was really well made! Especially the clipping (from one age to another) really really well made and I care a lot for such things so yea :) and I really enjoyed the music a lot as it's sort of the kind of music I listen to the most

visuals & message

visuals

The seamless camera movements, changes were the greatest.

music, storyline

music

Characters

the story

the idea, the story

The story and message

message conveyed

the story and the fact that the couple stayed together

the way the director intertwined the characters over time (e.g.: the transition from young adults to adults)

Story and characters

no informational talk

The shots were nice and I liked the transition from young to old. It looked real.

visuals

the positive values it sends

Story of actual life

Everlasting of the relationship

the story

music and story

story

the story

Characters

value/messages

visuals and the story

The story of strong love

story, message, theme, music

music and characters

story

music

message conveyed

message conveyed

the story

story, characters

music, story

story

Close up to faces as a main point of the camera's capture

Music! And the storyline behind the people and events that one could imagine

Well, it was one of not many ads that shows elderly couple having sexual life, what I have found great

message

story

music

4. Was there anything you did not like about it?

it was very fast, with the music and the couple running and rotating.. It gave me anxiety. Like "life passes by"

I would change a background a bit.

music

no

no

nope

No connection between the brand and the meaning of the advertising

not really

it was little bit confusing - not conected with the product

Im not very sensitive to emotional marketing. I always feel thar its too much. Especially for a Phone contract, seriously...
 predictable, this motive is used in many adds
 maybe a bit too long, the music too sad
 no
 no
 as said the old couple getting "naked" and the old guy being super weird skinny! I was sort of confused a long the way actually... because at first I thought it was something happy and then the adult woman had a sad face but then she turned around and was happy and well yea a bit confusing... But as I understood in the end that it was somehow about life i guess it makes sense :)
 nope
 I find the intimate scenes with old couple difficult to watch.
 The company's logo at the end, it somehow flatten's the meaning of the whole clip. Too flashy.
 no
 no

no
 Crying woman
 Yes, the picture of very old people kissing
 no
 way to simple, was not anything new
 the first children's kiss seemed a bit too acted
 Over dramatic and did not suit the brand.
 no
 I think it was a little too depressing
 I don't like that love was used for network corporation commercial.
 The woman crying.
 no
 no
 no
 Everything was good
 no
 yeah, ad is really good but hey, it is vodafone, just communication company. Why are they making so deep ads?
 naked old people
 no
 music brought negative feelings
 it has nothing to do with Vodafone??
 Music was too sad, this story was very positive
 the crying woman and how the situation "resolved"

the message- super tacky
 I Think it is wrong to show so Young Children kissing
 Too emotional for a tech company
 no
 no
 that there is no connection with the brand
 no
 Music
 no
 no
 I didn't like that it was a Vodafone advertisement. They used aspect of timeless great service and connection between Vodafone and its customers but actually this area is too sensitive to use it for such stupid purpose like advertisement of a telecommunication company. Love, relation and affection between twoj people should NOT be used for such purposes as it creates the 'base' of our Life
 From commercial point of view I still don't know what the advert is for (product or service?) so the ending was kind of lame
 feeling of some loss emphasised by music made me feel

uncomfortable, sad and and anxious; ithe ad showed life process as always-ending story, while neverending is what make people happy
 It's good for social ad, not for commercial purpose. I feel a little bit disappointed when a saw a company logo at the end. It ruined the message.
 no
 old ppl kissing, the ad has nothing to do with the brand and the products they sell.
Hands
 1. How did the ad make you feel?
 happy but sentimental
 positive
 intereseted
 I could feel the different sensations staged (touching the water, the wood, etc)
 alive
 desire to quit my job
 nostalgic
 excited
 wondering what it was about
 nostalgic
 nostalgic and moved

it gave me the
 chills
 lighthearted
 nostalgic ,
 sentimental
 sentimental
 happy
 melancholic
 sad
 stand up and go
 sad
 happy
 good
 Happy to live and
 be able to
 experience it all
 confused
 emotional
 calm, happy,
 satisfied
 happy, sentimental
 neutral
 losing time
 happy and calm
 alive, sensual
 surprised, touched,
 sentimental
 Discomfort, as if i
 was watching
 someone else's
 private life
 neutral
 alive
 warm
 peaceful
 The ad brought me
 some good
 memories from my
 own life.
 moved
 adventurous
 experienced
 indifferent

annoyed
 nostalgic
 comfortable,
 chilled
 emotional
 nostalgic
 good, happy
 elation
 Comfortable, calm,
 secure.
 alive, joyful
 joyful, yet nostalgic
 nice
 tension,
 melancholy,
 anticipation,
 sensuality,
 awaiting,
 importance | later
 comfort,
 confidence
 sentimental
 disappointed
 sentimental
 strange
 moved
 2. In which
 moment(s) of the
 ad did you feel
 intense emotions?
 girlfriend scene
 girlfriend scene
 Scenes with kids'
 hands
 Bleeding after
 skateboard
 mostly childhood
 scenes+girlfriend
 one
 The whole ad as a
 'video' - the music
 together with the
 images - their
 chronology, etc. No

particular moment
 as such.
 breastfeeding,
 girlfriend scene,
 crushing the
 window
 Different hands
 trying to touch
 things
 girlfriend scene,
 hospital, conch
 scene
 girlfriend scene,
 hospital,
 breastfeeding
 hand painting and
 girlfriend scene
 Girlfriend scene
 hospital scene
 girlfriend scene
 Wood Child Playing
 Hospital
 didn't feel any
 strong emotions at
 all
 Bleeding hand
 Child scenes
 the scene of the
 wound/the
 contrast between
 the wood and
 human body
 scene of anger with
 broken mirror
 fireplace
 hospital, infant
 holding adult's
 finger, boy and a
 girl holding hands
 horse, climbing,
 rowing
 Hand touching
 stuff
 Hospital to
 girlfriend scene
 Hospital and
 breastfeeding
**painting, putting
 hands in water,
 girlfriend scene,
 changing gears**

spider, girlfriend
 scene, old person,
 water, car driving
 downhill
 Breastfeeding and
 hospital
 Text statement
 All of it
 Hospital
 in the childhood
 scenes
 broken glass,
 spider
 All the parts of kids
 touching things for
 the first time,
 learning
 girlfriend holding
 hands
 girlfriend scene
 Hospital
 Hospital
 breastfeeding
 Hospital/girlfriend
 scene
 With the family
 situations, child,
 hospital,
 mushroom and
 spider touching
 Breastfeeding, all
 girlfriend scenes,
 hospital, washing
 hands in a river
 breastfeeding and
 'sex' scenes
 girlfriend scene
 mostly
 hospital, touching
 wood, bed scene
 rowing, rock
 climbing
 Hospital
 breastfeeding
 Girlfriend scene,
 touching nose of
 horse, painting
 horse/boat/ass/car
 All hands scenes

Moments in nature, love scene

Girlfriend scene
girlfriend scene, arm wrestling, traveling scene

Hand wrestling

3. What did you like most about the ad?

Visuals, music, aesthetics

music, visuals

visuals

Visuals, music, values

strong visuals

dynamics

the story

power of hand movement

visuals

music

story, message, idea

music and the way the emotions exploded at the end of the history

the concept of showing different scenes of our lives

The idea of retrospection of our life from the hands point of view; how the ads wraps up and connects with the car

conveying tangibility of objects through image

the story

The super short but colorful story of life, blend of emotions

it's shit

visuals

music

Music, the story, visuals

visuals

values

music, car

the different scenes

the story

Music and cinematography

the story

visuals

music and the story

music, intensity, visuals (beautiful colors)

concept (associating driving with other feelings), music

the story values

visuals

music

Visuals, feelings

music

the story of a life

the story

values and visuals

The sensuality/the synesthetic sensation

the story

music

individual scenes before the actual car advert, but they were too short like stated above

camera

touching

music and nice photos

music

the story

Pace, linear quality

particular scenes, credibility

message conveyed: power of sensations shown by diversity of situations experienced with your hands

visuals

Music, visuals, the story of life

visuals, anticipation

Music, idea, how it was directed

Visualizations, pictures

visuals

message conveyed

variety of situations

4. Was there anything you did not like about it?

Bringing down high emotions to low ends product

Ending showing that's commercial ad

When peugeot part started it became boring

the story

a car ;)

the fact it's an ad :D

The ad is too serious concerning such a normal topic as a car.

French text and french cars

annoyed, all the individual scenes were too short I didn't have enough time to immerse myself into the story behind every "story". interesting and disappointing at the same time, trying to play people's emotions in an ad seems like a cheap trick to get attention. The beginning looks like a nice story but then it's shattered by the car scene.

the car

That it was a car advert. Was expecting something more

It was too much emotional for a car ad

That the car scene got more time than the others

the whole ad could be just the hand scenes ;)

The childhood part I felt cheated. The story started amazing. The peugeot part damages it

Parents

1. How did the ad make you feel?

Nostalgic

happy

moved

Happy, positive

Heartwarmed

Enthusiastic about having a family.

good

Strange and confused

it was enjoyable

Warm yet terrified

it made me smile and evoked warm feelings related to family

happy

funny

cheerful, sentimental
Positiva and funny

Happy, Moved
nervous about having a child

nostalgic

It made me smile. I felt that maybe in the future I will have similar problems with my kid but still be happy to have another one.

Happy. I feel specially identified with the ad.

happy

happy

happy

positive ;)

happy

happy

I smiled

amused

i was moved

I just feel good, nothing special.

No specific feelings

happy

touched, uplifted
moved,
sentimental

happy

anxious

Amused, shocked, happy

Warm, that despite having a hard time time with the current child they are happy to have another

Happy, calm, sometimes disguised

jealous

happy

Positive, laugh, happiness

bored

I cried with laughter

happy

happy

happy, `i smiled

it made me smile

Happy/fuzzy feeling

Just comercial like any other

It gives me the desire of being father

Happy

A bit pissed because I really have a problem with coca Cola (the brand is my problem)

happy

Troubled, anxious

happy

Positive, good, happy

Positively

Slightly sentimental

Moved

2. In which moment(s) of the ad did you feel intense emotions?

When I saw the man's reaction his wife's pregnancy and their mutual happiness.

dad screaming in excitement

Dad screaming

Women finds out shes pregenant

Dad's excitement about second child

Kid eating dog's food

man's reaction to the pregnancy

Dad drink Coca cola

when she was pregnant

Kid eating dog food

woman telling husband she is pregnant

the parts where they go through

all the things that make having a kid hard work.

women finds out she is pregnant

dad screaming

When she shows her pregnancy test

woman finds out 2nd time, music intensifies

when they find out they are pregnant first time abd final shot of them three

in the end, at the moment they discover they will be parents again

Woman finds out she is pregnant

none

none

The couple's common reaction to the pregnancy. I also love dogs in all commercials so that was great.

kid kicking his dad, dad

screaming at the end

the father finds out about pregnancy -

firstly seems to be screaming and crying and then

we realize he is happy

When the couple shows that they are deeply in love

parents find out they're pregnant

dad screaming

dad screaming in excitement

Woman finds out she's pregnant and father's reactions

Kid eating dog's food

Vinyl in glue

Kid eating dog's food was the funniest. I felt happiness when she discovered for the first time that she is pregnant. I liked when they were happy about the second kid.

last scene, when they found out about the second pregnancy

kid sitting in the cupboard and looking at mum in a cute way

Kid eating dog food and dad finding out wife was pregnant again

When the wife shows the pregnancy test

Kid throws everything off the table, dad screams in excitement

Kid eating dog's food, screaming

woman finds out she's pregnant for the second time

woman finds out she's pregnant

none

Kid eating dog's food, wife announcing she's pregnant,

destroyed vinyl record

I would not say that I felt intense emotions during the video but probably strongest in the first scene with the parents holding their new baby

Woman find out she is pregnant

The end where the woman shows she is pregnant

Dad screaming in excitement

dad screaming in excitement and hugging the wife

Finding out she is pregnant the second time

Kid eating dog's food

Second pregnancy

Woman finds out she's pregnant for the 2nd time

Woman finds she's pregnant

kid playing a game

Woman discovering to be pregnant

Second pregnancy announcement

Baby in bed

Dad screaming in excitement/ family hugging at the end

Dad's reaction to both pregnancy tests

3.What did you like most about the ad?

Values conveyed.

characters

Story, music, values conveyed

the story

story, message and values

Music, overall climate

story

Music and dog

music,story, characters

Visuals + music

the story and music

Visuals, story

story

visuals

The couple when they were hugging

music

story

visuals

The story. I think it shows the real life.

Values/message

Music

Happy message

visuals, the messy home, the feeling of casual imperfection and everyday life

it was surprisingly funny at the end

characters and story

The story

The story

The story

visuals

concept

Visuals

Visuals

the kid

music and facial expressions revealing strong emotions

The message conveyed and the innocence of the baby

Visuals and music

The message, that although it is hard it is still beautiful

the story

music

the story and the music

The child

The story

That it was very fun

Story

The story

The story and message conveyed

music, realistic presentation of how children change life

The story

Music and story

visuals and characters

Visuals and music, the whole story, the fact they added fun in it was nice too

Music

Music

visuals

Constant problems the couple had when the child did

something wrong(the humour) but at the end how that was all dismissed at the thought of having and other baby

Story, colours

The ghy's screaming at the end

The message conveyed

visuals

visuals

4. Was there anything you did not like about it?

the link to coca cola

product placement - coca cola

The product

The man's initial face mimic after the second pregnancy test

hat it's just a coca cola ad

coca cola ;)

Too simple and predictable

The brand (I almost hate the way they try to sell that beverage, which I don't like)

this kind of ad is very common and can be used for every kind of product, it's easy to activate this kind of feelings. :)

Yes, it's ad. I don't like ads ;)

No need to suggest sex for

this type of ad I think

exaggeration

Kind of

unrealistic

That it was Coca Cola ad

I wasn't sure at first whether it was supposed to make me sad or happy, the music is a bit confusing.

The ending
