



# **What are the underlying elements used in ads shown during Super Bowl?**

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<p>Abstract:</p> <p>People are exposed to thousands of advertisements per day which means that advertisements need to be technically of high standard to deviate from others. Psychology has always been a vital factor in marketing and can work as an instrument to an emotional response in the viewer, which can connect the viewer more strongly to the advertisement. Some commonly used emotions in advertisement are humor, nostalgia, and fear. This research investigated which factors in advertisement affected the focus group that consisted of male Swedish-speaking Finns from the metropolitan area of Helsinki, between the age of 23-36. The focus groups were analyzed with a thematic analysis and categorized from the respondents and what factors played a role in the male Swedish-speaking Finns perceptions towards ads shown in Super Bowl. The conclusion was that male Swedish-speaking Finns preferred positive emotions because humor and nostalgia affected their mood in a positive way. Besides positive emotions there were other elements that affected the participants' desire for a product.</p>	
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# 1 Introduction

Advertisement is a central part of marketing, and in today's world where we have global competition, it is essential to know how to market properly to keep your competitive advantage. Nowadays, almost any product can be found online, which makes the competition between companies even more challenging. This global competition makes it even more important to know what advertisement will have the best result on your target group.

In today's world, we are constantly affected by advertisements. We can find it, for example, in television, newspaper, billboards, magazines, the internet, movies, and music. Companies spend billions of dollars on advertisements so that potential customer would buy their products/services. "Collectively, the top 200 advertisers in the U.S. spent a record \$163 billion on advertising in 2018, up to 3.6% year on year" (Luce I, 2019).

According to William R. Klemm, most consumers' decisions are based on memory. "You buy something because you remember a persuasive ad for it" (Klemm W, 2014). Creating advertisements that stick to consumers' memory will increase their likeliness to purchase a product/service from a company. Positive and negative emotions in advertisements can both leave a good impression on the consumer.

## 1.1 Background

Advertising influences a big percentage of consumers decisions to purchase a product or service. This does not only include traditional media, such as television and radio, but also newer concepts, such as Internet and mobile advertising (Rush, 2019). With so many advertising media available, companies may wonder about the benefits of television advertising over other mediums. In reality, TV advertising offers benefits ahead of any other medium, making it an effective use of advertising dollars (Rush, 2019).

Among the advantages of TV advertising is the opportunity to reach mass audiences with a single ad spot. Additionally, studies have shown that 60 percent of consumers are likely to make a purchase after viewing an advertisement on TV compared to only slightly over 40 percent for viewing ads online or over social media (Rush, 2019).

Although TV advertisements are more costly to produce than other ads and commercial air time can be expensive, promotional material on television is the most influential because consumers trust it above other mediums (Rush, 2019).

## **1.2 Statement of the problem**

Global competition between companies and one way to gain competitive advantage is by advertising better than other companies. There are different ways to advertise, but in this research, we will be focusing on positive emotions in advertisements and negative emotions in advertisement and how they compare to each other in the sense of success, as well as what other elements affect the consumers perception of an advertisement. There are many different channels to use when advertising, but in this research, we will be focusing on TV advertising.

Advertisements can pull potential customers closer or push them further away, depending on how you advertise. This makes it essential to know your target group to have the best chance of success. This project is vital because advertisement is happening all the time around the world, and it is costly for companies. Having the insight on how to advertise right can minimalize your expenses and increasing your customer base.

## **1.3 Purpose of the study and research questions**

Do male Swedish-speaking Finns identify themselves with the same emotions applied in the newest TV-ads supported by recent research in this field.

This research will give insight for companies on how to create the best potential advertisement to reach the target group of male Swedish-speaking Finns.

The two main research questions are:

1. Do Swedish-speaking male Finns prefer positive emotion advertisement over negative emotion advertisement?
2. What other elements has an impact on the perception of the advertisements in the eyes of male Swedish-speaking Finns?

## **1.4 Limitations**

This is qualitative research limited to Swedish-speaking male Finns and their preferences regarding positive and negative emotions in ads shown in Super Bowl 2019 and 2020, and how they affect their buying behavior. The age limitation for this research will be 23-26 years. The age limitation is here because I want to focus specifically on younger generations and how they view an advertisement. This research is not about how companies can improve their advertisements, nor other advertisements which are not in the framework of positive and negative emotions in advertisement.

## **2 THEORETICAL FRAMEWORK**

In this chapter the theoretical framework will be presented. This will include primary data as well as secondary data about the buying process and how emotions can be perceived in advertisement.

### **2.1 AIDA-model**

“The AIDA model identifies cognitive stages an individual goes through during the buying process for a product or service. It’s a purchasing funnel where buyers go to and from at each stage, to support them in making the final purchase” (Hanlon, 2021). AIDA stands for, Attention, interest, desire and action. The first stage is Attention which the first buying stage for the potential customer, with action being the last. These are the four stages the consumer goes through when viewing an advertisement. According to Lewis, the role of an advertisement is to attract the customers. After a commercial has grabbed the attention of a potential customer the commercial has to invoke interest towards the product in the minds of the potential customer. After creating an interest, the commercial has to bring desire in the customers mind to use the product or service and finally the customer has to take action towards the product or service by purchasing it (Hanlon, 2021).

Attention is usually grabbed using image, color, layout, typography, size, celebrity. Once attention is grabbed, it is necessary to create interest in the viewers mind so that they will



read more about the brand being advertised. Using an attractive sub head can invoke interest. “Generating interest in the benefits of your product or service, and sufficient interest to encourage the buyer to start to research further” (Hanlon, 2021). Desire for your product or service through an emotional connection, showing your brand personality. This moves the consumer from liking it to wanting it. Action moves the buyer to interact with your company and taking the next step, for example. making the phone call or joining the company’s newsletter (Hanlon, 2021).

“In practice, few messages take the consumer all the way from awareness to purchase, but the AIDA framework suggest the desirable qualities of a good message. When putting a message together, the marketing communicator must decide what to say (message content) and how to say it (message structure and format)” (Kotler and Armstrong 2017, p. 433).

### **2.1.1 Breaking down AIDA model**

The AIDA model is an advanced advertising strategy in that it approaches the sale of a good through well-developed, persuasive advertising messages designed to build brand awareness over time. While an immediate purchase would be preferred, companies using this strategy expect consumers to need a longer decision-making process. The goal of advertisers is to guide a potential customer through all stages of the model (Kenton, 2021). The behaviors associated with the AIDA model can be boiled down to “think”, “feel”, and “do,” or cognitive, affective, and behavioral.

A marketing communicator starts with a clear target audience in mind. The audience may be current users or potential buyers, those who make the buying decision or those who influence it. The audience may be individuals, groups, special publics, or the public. The target audience will heavily affect the communicator’s decisions on what will be said, how it will be said, when it will be said, where it will be said, and who will say it (Kotler and Armstrong 2017, p.432). Once the target audience are identified, the marketing communicator must determine what response is sought. The ultimate response, of course, is purchase. But purchase behavior is the end result of a long process of consumer decision making. The marketer may be seeking cognitive, affective, or behavioral response from

the target audience (as figure 1 shows). In other words, the marketer may want to put something into the customer's mind, change the consumer's attitude, or get the consumer to undertake a specific action (Kotler 1984, p. 611).



Figure 1- Sequential models of advertising (Fill, Hughes and Francesco, 2013, p.73).

### 2.1.2 Attention

The attention (or cognitive) stage is when a consumer is informed about a product or service, and how they process the information they have been given. For advertisers, it is essential to key brand information in this stage in a useful and easily understood fashion

that compels the prospective customer to learn more and make a connection with the product (Kenton, 2021).

### **2.1.3 Interest and Desire**

Interest and desire (or affective) stages are when customers form feeling about a brand, so it is not a time when advertiser should focus on a product, its positive attributes or technical abilities. Instead, advertisers should attempt to appeal to a consumer's values, emotions, self-esteem, or lifestyle (Kenton, 2021).

### **2.1.4 Action**

The action (or behavioral) stage focuses on purchase. It is when an advertiser attempts to compel a potential customer to act on the information they have learned and emotional connection they have formed with a brand by completing a purchase. In this stage, advertisers should attempt to convince potential customers that they need a product or service. Advertisers should also build a level of trust with them by focusing on the quality, usefulness, and popularity of a product or service (Kenton, 2021).

### **2.1.5 Message content**

The marketer has to figure out an appeal or theme that will produce the desire response. There are three types of appeals: rational, emotional, and moral according to Kotler and Armstrong (2017, s.434). Rational appeals relate to the audience's self-interest. They show that the product will produce the desired benefits (Kotler and Armstrong 2017, s.434). Emotional appeals attempt to stir up either negative or positive emotions that can motivate purchase. Communicators may use emotional appeals ranging from love, joy, pride and humor to fear, shame and guilt. Advocates of emotional messages claim that they attract more attention and create more belief in the sponsor and the brand. The idea is that consumers often feel before they think, and persuasion is emotional in nature (Kotler and Armstrong 2017, s.434). Moral appeals are directed to an audience's sense of what is "right" and "proper". They are often used to urge people to support social causes, such as a cleaner environment or aid to the disadvantaged (Kotler and Armstrong 2017, p. 434).

### **2.1.6 Message structure**

Marketers must also decide how to handle three message structure issues. The first is whether to draw a conclusion or leave it to the audience. Research suggests that, in many cases, rather than drawing a conclusion, the advertiser is better off asking questions and letting buyers come to their own conclusions (Kotler and Armstrong 2017, p. 434). The second message structure issue is whether to present the stronger arguments first or last. Presenting them first gets strong attention but may lead to an anticlimactic ending (Kotler and Armstrong 2017, p. 434). The third message structure issue is whether to present a one-sided argument (mentioning only the product's strengths) or a two-sided argument (touting the product's strengths while also admitting its shortcomings). Usually, a one-sided argument is more effective in sales presentations, except when audiences are highly educated or likely to hear opposing claims or when the communicator has a negative association to overcome (Kotler and Armstrong 2017, p. 434).

### **2.1.7 Message format**

The marketing communicator also needs a strong format for the message. In a print ad, the communicator must decide on the headline, copy, illustration, and colors. To attract attention, advertisers can use novelty and contrast; eye-catching pictures and headlines; distinctive formats; message size and positioning; and color, shape, and movement (Kotler and Armstrong 2017, p. 434). Presenters plan every detail carefully, from start to finish. If the message is to be communicated by television or video, the communicator must incorporate motion, pace, and sound. Thus, in designing effective marketing communicators, marketers must consider color and other seemingly unimportant details carefully (Kotler and Armstrong 2017, p. 435).

## **2.2 Message execution**

The advertiser must turn the big idea into an actual ad execution that will capture the target market's attention and interest. The creative team must find the best approach, style, tone, words, and format for executing the message (Kotler and Armstrong 2017, p.462).

- Slice of life. This style shows one or more “typical” people using the product/service on a normal setting.
- Lifestyle. This style shows how a product fits in with a particular lifestyle.
- Fantasy. This style creates a fantasy around the product or its use.
- Mood or image. This style builds a mood or image around the product or service, such as beauty, love, intrigue, serenity, or pride.
- Musical. This style shows people or cartoon characters singing about the product.
- Personality symbol. This style creates a character that represents the product.
- Technical expertise. This style shows the company’s expertise in making the product.
- Scientific evidence. This style presents survey or scientific evidence that the brand is better liked than one or more other brands.
- Testimonial evidence or endorsement. This style features a highly believable or likable source endorsing the product.
- Tone. Choosing between a positive tone or a neutral tone.
- Words. Must be memorable and attention grabbing.
- Format. The design or illustration needs to draw attention (Kotler and Armstrong 2017, p. 463).

## **2.3 Cognitive psychology**

This is the dominant psychological perspective on advertising, and cognitive psychologists are interested in understanding how we think. They explore the working of mental processes such as memory, perception and problem-solving. This approach has been used within advertising studies to understand how people extract product information from ads that can inform their purchases and how ads can affect people’s attitudes towards brand (Cluley 2017, p. 45).

### **2.3.1 Information processing model (IPM)**

The information process model (IPM) was the earliest application of cognitive psychology to advertising. Building on the economic perspective that focused on the importance of information, researchers sought to explain how consumers could extract information

from ads and store it in their memory for use in subsequent purchase decisions (Bettman, 1979) according to (Cluley 2017, p.45). The IPM assumes that behaviors are, ultimately, the result of information. If we have new information, we will make different decisions when buying a product or choosing a brand. What is important is to understand how information is stored, retained and acted on (Cluley 2017, p.45).

The basic structure of the information processing model can be summarized through five steps (see Figure 2).

1. **Exposure.** The IPM tells us that the most important factor that determines whether an advertisement will affect a consumer is whether or not the consumer has seen or hear it. It suggests that one way to improve the impact of an ad is to increase the number of times people are exposed to it (Cluley 2017, p.45).
2. **Attention.** Just because someone is exposed to an ad, does not mean they will be affected by it. For that to happen they must also pay some attention to it. If not, the ad will not affect them (Cluley 2017, p.45).
3. **Perception.** Once someone pays attention to an ad, they must make sense of it. In other words, they must perceive or comprehend the message of the ad correctly. If they do not perceive the message correctly, they may take the wrong information from the ad (Cluley 2017, p.45).
4. **Acceptance.** They must compare this information to what they already know. It is not always the case that new information is consistent with existing ideas and it may be rejected if people think it is unbelievable based on what they know (Cluley 2017, p.45).
5. **Retention.** If people accept the information as true and useful, they will retain it in their memory. It can then inform subsequent product choices (Cluley 2017, p.45).

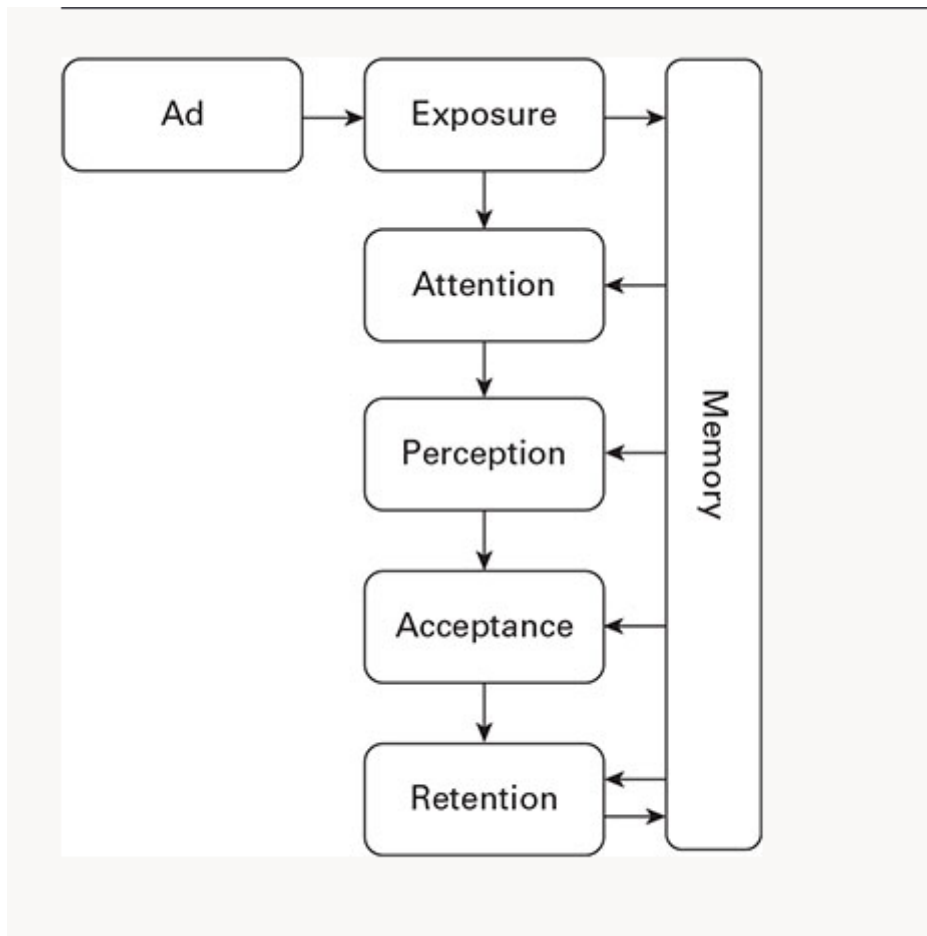


Figure 2 – Information processing model (Cluley 2017. p.45)

Throughout this step-by-step process, information that is already stored in a consumer’s memory can have an impact. In this regard, cognitive psychologists tell us that we organize what we know into mental frameworks known as “schema”. These influence how we react to new information. If we can position new information within an existing schema, it is very likely that we will retain it. If not, we tend to forget it (Cluley 2017, p. 45).

## 2.4 Social psychology

Cognitive psychology is not the only psychological theory that has been used to explain how advertising works. Although alternative perspectives are less popular within advertising research, it is worth considering them to understand some of the limits with the cognitive approach. Within social psychology it is argued that we do not act exclusively on the basis of information stored in our own internal memory banks but also in accordance with the social setting we find ourselves in. Social psychology is based on the idea

that much more of our behavior is influenced by our desires to fit in with those around us than we admit (Cluley 2017, p.46).

### **2.4.1 Social proof**

Social psychologists have come to explore the various mechanism through which people figure out the appropriate action for a given social setting and how they moderate their behavior to fit in. According to social psychologists we do this, by looking for “social proof” about what counts as appropriate behavior. We look to others to tell us what is “normal” and then moderate our behavior to fit in – a process called “normalization” (Cluley 2017, p.46). An everyday example of social proof influencing people is canned laughter on television shows. Researchers have shown that when a television show includes a laughter track the audience is more likely to laugh at the show and more likely to rate the jokes as funny (Provine, 2000) according to Cluley 2017, p.46).

According to social psychologists, learning is not simply a process in which individuals store information in their memory. It is a process of making sense of an uncertain world. It involves guesswork, theories, heuristics and other people. Learning is not something we do alone. It is social learning (Cluley 2017, p.46). In a pivotal study here Bandure et al (1961) showed that learning occurs when we observe what happens to others around us – known as “observational learning” or “vicarious learning”. In their study, they asked groups of preschool children to watch adults playing with a toy. One group saw adults playing aggressively, the other saw the adults playing peacefully. The children were given no explicit information about how to behave, the children who saw adults acting aggressively also acted more aggressively and vice versa (Cluley 2017, p.46).

The concept of social proof tells us that people will do whatever seems normal for their social setting and that they figure this out by looking at what others are doing. For advertising researchers, it is not only what other people in our social setting are physically doing that affects us. Bandure and Colleagues (1963) repeated the experiment using videos. They found that children would imitate aggressive behavior irrelevant of whether they had been exposed to a real-life or filmed illustration (Cluley 2017, p.46). Advertisements can, in this sense, provide a form of peer pressure. Media representations of what



we should be doing can be equally as effective as any other form of social proof (Cluley 2017, p.46).

In contrast to the cognitive models, we discussed earlier, social psychologists argue that advertising is effective when it provides social proof about what we should do and motivate us to act. As such, social psychology encourages us to explain how advertising works by contextualizing advertising in each social setting. This is a crucial contrast with cognitive psychology, which typically focuses on the ways that advertising works on individual consumers (Cluley 2017, p.46).

## **2.5 Depth psychology**

Depth psychology is based on a perspective on consumers known as “motivation research”. It tells us that people do not consume things because of information or attitudes but because of inbuilt instinctual drivers and desires that are channeled onto objects, products, and brands. According to this perspective, we must understand the reasons why people value products and brands and design ads which help to people channel their desires effectively on those products and brands (Cluley 2017, p. 46).

From a depth psychology perspective, then, advertising works when it creates meaningful objects of desire. One key idea in depth psychology is that our desires need us to invest them in some objects to be satisfied. If we do not do this, those desires build up and search for some form of satisfaction (Cluley 2017, p.47).

### **2.5.1 Unconscious and non-conscious**

Ditcher was at his most influential in the 1950s, a strand of depth psychology was developed within cognitive psychology: the non-conscious processing of information. Sigmund Freud’s psychoanalysis suggests that our brains operate through conscious mental processes and unconscious mental processes. Each system influences what we do and what we think. But the relationships between them are extremely complex (Cluley 2017, p.47).

The idea of an unconscious, though, means that consumers do not know themselves. There is something that they are unaware of (Cluley 2017, p. 47).

Psychologists had long argued that our perceptual apparatus, in particular our eyes, have notable physical limitations which produce curious psychological effects. For example, psychologists had found that people could be exposed to short visual messages without realizing it. They could be exposed to a message subliminally or below their conscious awareness. Yet, these messages could still influence them (Cluley 2017, p.47). This was, in fact, put forward as a perfect solution to the growing problem of advertising clutter (Aclund, 2012) according to (Cluley 2017, p.47).

## **2.6 Divided or united**

It is tempting to consider each of these models in competition with one another. Yet, there are some important similarities among these psychological theories of advertising (Cluley 2017, p.47). What unites all of them is the belief that the effects of advertising happened inside the customer's mind. As such, rather than measure the success of an ad purely through sales, all of these perspectives posit that "advertising can satisfy its ultimate objective of affecting demand only by establishing a hierarchy of intermediate effects in its audience" (Scholten, 1996: 97). In a sense, this is nothing new. In 1961 two marketing theorists suggested that we think about consumer behaviors through a "hierarchy of effects" (Lavigne and Steiner, 1961). Advertising, they argued, does not necessarily lead to changes in our behavior in the short term but may contribute to changes in the long term in complex ways that depend on the consumer, the context and the choice. Sometimes, people do make decisions that seem to follow an IPM perspective, which means that the consumer behavior is based on the information known and get about a product or service, which consumers store in their memory to retrieve later. In other cases, people go on their feeling and later rationalize their decisions. In other cases, people go on act almost without thinking and rationalize their decisions after. In other cases, people mix and match the rational, emotional and motivational. They may start with motivation that leads to an emotion that they later rationalize (Cluley 2017, p.47).

Advertising can influence people at each of these levels. It involves three functions:

1. There is a cognitive component that deals with intellectual ideas and rational states
2. There is an affective component that deals with the emotional of feeling states
3. There is also a motivational component that encourages actions

## **2.7 Emotions in advertising**

According to Stewart, Morris and Grover (2007, p. 125), emotions can be defined as a complex reaction to events that are relevant to a person's subjective well-being. They involve changes in psychology, behavior (including facial expressions), and subjective experience. Emotions depend on the conscious or unconscious appraisal of the triggering event and are associated with specific behavioral responses, partly formed by evolution.

Emotions in advertising play a huge role in consumers buying behavior. With advertising a product well, you can sell it even if it is known for being bad for your health, for example. If we look at candy, we know it is bad for your health, especially if you consume it in huge quantities, and still, we like to eat it. Since an early age, candy has been advertised to us by being a reward for good behavior, a treat you buy for specific holidays. These experiences we have had wakes emotions, which we can relate candy to. "Practitioners have realized that understanding the dynamics of activities such as emotional experience can assist in developing marketing strategy" (Mizerski, White. 1986, p. 57).

Emotions can also be drawn from symbols, themes, or other materials to generate a positive reaction to the product/service. These emotions might enhance the brand image if the emotions are positive. If we look at how McDonalds advertises their products, we can see that there are people who are happy together, the phrase "I'm loving it" comes in the end. These features create a happy association to McDonland's, which is an essential promotional strategy factor. "Presumably, a positive attitude toward the ad results from the emotion-evoking cues in the advertisement and help in the development of a favorable brand image" (Mizerski, White. 1986, p. 60).

Emotions can also be used as a communication enhancer, and this is because emotions can increase the impact of the advertisement you are seeing or hearing. "This very effect on the audience has been reported when testing ads using humor" (Mizerski, White. 1986,

p.60). According to Mizerski (1986, p.60), there have been conducted studies where it has been shown that regarding the persons' mood, somethings can be recalled easier when back in the same mood. In one experiment, there were two moods of people. One consisted of happy people and the other with sad people. Then they got a paper with both positive and negative words, and after they have read the words, they had to recall what they had read. The study showed that people in a "happy" state remembered happy words better, while "sad" people remembered sad words better. In a second study, the participants were again sad or happy, and they were assigned to read an incident report with sad and happy incidents. The happy people recalled more of the happy sections of the incident while the sad people recalled the sad incidents (Mizerski, White. 1986, p.60).

### **2.7.1 Measuring emotional responses to advertising**

Until recently, consumer behavior researchers have relied on cognitive information processing models of consumer decision making and have neglected the emotional side of human behavior (Holbrook and Hirschman 1982, Rook and Levy 1983, Zajonc and Markus 1982). This “man-as-computer” perspective regards consumer behavior as a series of rational decisions through which the buyer processes attribute information to make a purchase decision from available alternatives (Holbrook 1984) According to (Hill and Mazis, 1986).

Although cognitively based models have been useful in the prediction on consumer behavior, they have been unable to completely explain the processes underlying advertising effects. This may be due, in part, to the failure to include “emotional” variables in these models. If emotion is considered at all, it is usually operationalized as a simple affect measure that deals with only one emotional dimension (e.g., like-dislike). This perspective ignores the multidimensional nature of emotions (i.e., love, hate, anger, or joy). Petty, Cacioppo and Schumann (1983) have expanded the level of involvement approach through the development and testing of their “two routes” theory. Following this theory, Shimp (1981) has suggested that most ads use one of two possible approaches that he terms “ATTB and ATT.” Under the ATTB (attitude towards the brand) approach, purchase behavior is influenced by developing favorable consumer attitudes towards the advertised

brand. This is accomplished by structuring ads to influence consumers' beliefs and evaluations regarding the favorable consequences of purchasing a particular brand. Under the ATT (attitude toward the ad) approach, a message is not directed at specific product attributes or benefits. Instead, the purpose of the advertisement is to create a favorable attitude towards the ad by leaving the viewer/listener/reader in a positive emotional state after processing the ad. The assumption underlying this concept is that consumers are hedonistically motivated by the desire to feel good according to (Hill and Mazis, 1986).

The ATT perspective described by Shimp (1981) has led to a recent emphasis in the marketing literature on studies involving attitude toward the ad (Holbrook 1978, Lutz, MacKenzie and Belch 1983, Mitchell and Olson 1981). Typically, this construct is treated as an intervening variable that mediates the effects of the advertising message on brand attitudes and preferences (Edell and Burke 1984, Holbrook and O'Shaughnessy 1984). Further, ATT is believed to consist of two distinct components, one cognitive and the other emotional (Shimp 1981). The former dimension is determined by consumers' conscious response to the advertising execution. For instance, consumers may prefer certain ads due to a credible source or a convincing product demonstration. The latter dimension is composed of consumers' emotional responses to advertisements. This response may include feelings of love, joy, patriotism, and nostalgia (Hill and Mazis, 1986).

Consumer responses also may include emotional reaction to the moods created by the ads. For example, Golden and Johnson (1983) have conducted research suggesting that factual and emotional ads produce differential communication responses. Therefore, the most appropriate coding scheme for cognitive responses should include categories that capture consumers' reactions to product information, ad execution style, and the emotions elicited by the ad. Besides cognitive responses, bipolar scales have been used to measure attitude towards the ad. For example, Mitchell and Olson (1981) measured attitude toward the ad through four scales (good-bad; like-dislike; irritating-not irritating; and interesting-uninteresting) according to (Hill and Mazis, 1986).

## 2.8 Positive emotions in advertisement

Companies examine carefully their markets and target audience for building creative advertising strategies and use various types of appeal to influence consumer's attitude and purchasing decisions. Appeals can be divided in either emotional or rational (Strafford and Day, 1995) and one of the most used over the last decades include humor, music, scarcity, rational, sexual and fear, among other (Santesmases, 2012) according to Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019).

Humor can be effective on many occasions given the easy acceptance of its use in different media and its ability to entertain the public (MacKenzie and Lutz, 1989). Even so, if at the time of creating an ad we find ourselves in a situation in which we do not have solid arguments to convince our audience or there is negative information of two-sided messages (Cline and Kellaris, 1999) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019), humor has demonstrated to help to overcome those weaknesses in advertising messages (Eisend 2009) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019).

According to the studies carried out by Scott et al. (1995), the best way to reach the consumers is when the use of humor is directly related and integrated with the messages that the advertisement raises as well as having previously screened the product. The message will have to be intentionally, thematically or in structural way related to the product in order to create positive effects (Weinberger and Spotts, 1995) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019). If we look at results of experimentation, they show us that ads are more memorable when humor is both strong and related to the message, and this interaction is mediated by attention and mood (Cline and Kellaris, 2007) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019).

Additionally, in order to capture and maintain attention, humor should not be dominant during the announcement but rather the message that is to be transmitted (Spott et al., 1997) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019) since otherwise there is a risk of diverting attention from the message and that the result is the memory of funny announcement but not the brand or the product that is being announced,

which is the essence of the creating of the ad. Once these assertions are known, Eisend (2009) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019) investigated the stimuli presented in the ads, concluding that in order to create a better relationship between ad and brand cognitions it is necessary to use real stimuli, versus fictitious ones, since it is possible to held brand cognitions with greater confidence due to prior experience to the costumers (MacKenzie and Lutz, 1989) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019). As, the use of endorsers to see their possible consequences among consumers (Limbu et al., 2012) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019). In addition to using humor, it is combined with a celebrity endorser, we will be able to increase attitude towards the ad, the brand as well as brand recall and copy point recall (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019).

The effectiveness of humor can be measured trough the outcomes that it evokes in consumers' behavior. The most used ones are attention, persuasion, recall, memorability, attitude towards the ad and attitude towards the brand (Eisend, 2009) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019). Humor has the ability to enhance attention, name registration and mood (Weinberger and Spotts, 1989) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019), additionally; it has a positive effect over attitude towards the ad, which directly influences a positive effect over attitudes towards the brand, and purchase intention (Zhang, 1996; Eisend, 2009; Weinberger and Gulas, 1992) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019). Mood and attention are mediators of humor strength, that is, the influence the recall of the ad. Those positive effects are explained with fact that humor is an anticipation of enjoyment, therefore, there is a higher likelihood of attendance of the ad (Scott et al., 1990) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019) and a change in attitude when visualizing the ad (Núñez-Barriopedro, 2017). It also distracts the consumers from creating erroneous thoughts and reducing the resistance to be persuaded (Duncan, 1979) according to (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019).

## **2.9 Negative emotions in advertisement**

Although consumer may have numerous negative emotions, marketers usually use 4 types of negative emotions in advertising: fear, guilt, sadness, and anger (Zheng, 2020).

Fear is an emotional response people have when facing risks or crisis. In De Pelsmacker and Geuens's opinion, fear appeals are created by exposing consumers to all kinds of risks, including physical and social risks, time pressure, financial risks, product performance, and opportunity loss (De Pelsmacker and Geuens, 1997) according to (Zheng, 2020).

Researchers claimed that fear appeals work like this: Firstly, by presenting some threatening or frightening scene in the advertisement, fear appeal evokes consumers' nervous and uneasy emotions, along with the awareness of the potential negative consequences. Subsequently, the advertisement proposes an approach to deal with the threat (i.e., purchase the product), so that building trust with consumers, which can stimulate consumer purchase and satisfaction (Zheng, 2020).

Sadness appeals associated with negative events, sadness is an emotional response when people suffer from separation, loss and failure. Based on scholars' research results, using sadness appeals in advertising is proven to cause empathy and emotional immersion. According to Roozen, commercial that contains sadness appeals works better for commercials and proves to be the most responsive for the for-profit brands. Small and Verrochi found that appeals painting victims with a sad (vs. happy or neutral) facial expression, which had a higher possibility to promote participants' sympathy, were more effective at arising donating behavior (Small and Verrochi, 2009) according to (Zheng, 2020). Furthermore, anti-tobacco advertisements eliciting strong negative emotions (i.e., sadness and fear) were rated most effectively by respondents (Biener, McCallum-Keeler, and Nyman, 2000) according to Zheng, 2020).

When a consumer's decision violates his or her personal value judgement or social norms, a negative emotion is generated, called a sense of guilt (Burnett and Lunsford, 1994) according to (Zheng, 2020). Dedeoglu et al. pointed out that wrong actions, non-actions, breaches of norms, failure of self-control, and indulgence of pleasure were all able to inspire consumers' sense of guilt (Dedeoglu and Kazancoglu, 2010) according to (Zheng, 2020). It is quite common that marketers apply guilt as an emotional appeal to advertisements. By using guilt appeal, advertisements stimulate consumers to create anxiety, self-



blame, guilt and other negative feelings, so as to guide them comply with the advertisements' advice, make purchasing decisions, thereby repairing their psychological imbalance. Durkin et al. figured out that sense of guilt reduces participants' consumption of junk food (Durkin, Rea, and Stritzke, 2012) according to (Zheng, 2020).

If someone' goals, especially those related to self-protection seem to be threatened or failed, he or she will be easy to be angry (Zheng, 2020). The function of anger appeals in advertising are to stimulate people or hold or regain control of specific occasions. Therefore, through using anger appeals, advertisements reveal that something is wrong in the situation, and motivate people to take actions to remove barriers of goal achievement. That is to say, guiding consumers to trust and choose the products in the advertisements (Zheng, 2020).

### **3 METHOD**

The method used for this research was the qualitative method. "Qualitative research is a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data" (Bryman, 2011, p. 386). Qualitative research involves collecting and analyzing non-numerical data, or to understand concepts, opinions, or experiences. It can be used to gather in-depth insights into a problem or generate new ideas for research (Bhandari, 2020). Qualitative research is used to understand how people experience the world. While there are many approaches to qualitative research, they tend to be flexible and focus on retaining rich meaning when interpreting data (Bhandari, 2020). Common approaches include grounded theory, ethnography, action research, phenomenological research, and narrative research. They share some similarities, but emphasize different aims and perspectives (Bhandari, 2020). This research will focus on grounded theory, were the researcher collects rich data on a topic of interest and develop theories inductively (Bhandari, 2020).

#### **3.1 Focus groups**

" One method that has become increasingly popular in the social sciences and applied research in recent years is group interviewing or focus groups" (Taylor, Bogdan and

DeVault, 2015, p. 131). This method gives perspectives from the participants to the interviewer in an open-ended. The researcher has a non-directive approach to the group interviewing as opposed to interviewing one-to-one. The researcher also must act as a group facilitator and moderator. This prevents the participants from talking over each other, having participants who do not get a turn to answer, or getting shy people to talk.

This research was conducted with two focus groups with five participants in the first focus group and three in the second focus group. "The technique allows the researcher to develop an understanding about why people feel the way they do" (Bryman, 2011 p.503). This method aimed to get the participants to share their opinions regarding positive and negative emotions in the videos and explain why they had a specific preference. "In the main, focus group research will seek to gain insights into meaningful constructs of phenomena which emerge out of sharing and discussing issues, exchanging opinions, revising perceptions and highlighting commonalities and differences" (Carson et al. 2001 p. 110).

### **3.1.1 Semi-structured interview**

This research was conducted with a semi-structured interview method for the focus group interviews. The semi-structured method was chosen because it fits a focus group research. This is because it is crucial to keep the participants on the subject without detouring too much. Nevertheless, it is also essential to have the participants talk freely and give their opinions and thoughts on the subject. When participants express themselves, the opinions and thoughts are individual, making it essential for the interviewer to ask follow-up questions to get an even deeper insight into how individuals differ from each other. Pre-structured questions are a must, but the participant's answers will differ from each other, and being able to analyze the individual's answers deeper will give a better understanding of the participant's thought processes. The semi-structured interview consisted of open, unprearranged questions (see Appendix 1). This method allowed the interviewer to explore further information and bring up new ideas depending on the interviewee's answers. "In semi-structured interviews the interviewer does follow a script to a certain extent" (Bryman, 2011, p. 472).

### **3.1.2 Questions in the semi-structured interview guide**

The first step was showing all the three videos and afterward asking the five first questions.

1. Which video advertisement would make you buy the product/service?
2. Why did that video advertisement appeal to you the most? Motivate.
3. Which video advertisement would make you want to buy the product/service the least?
4. Why did this video advertisement not appeal to you? Motivate.
5. Other comments regarding the video advertisements?

The second step was showing the videos again one by one and asking questions 6-10 for each of the videos.

6. What did appeal to you in this video advertisement?
7. What did not appeal to you in this advertisement?
8. If anything could be improved in the video advertisement, what would it be?
9. Any other comments regarding the video advertisements?
10. On a scale 0-10, how good was the video advertisement, in your opinion?

## **3.2 Procedure**

Because of Covid-19, the interviews were conducted via Zoom in March 2021. The participants were all sent a consent form where it stated that the researcher could record the interviews and use the data collected from the interview. The focus groups got to see different videos (described hereunder) labeled by the researcher positive and negative emotions reflected by the advertisements. After the videos, they were asked a series of questions about what they liked, what they did not like, and which product they would prefer.

The videos were all in English, which was not a problem because everyone understood it. The discussion after the videos was in Swedish, which was everyone's mother tongue, which helped the expression process.

### **3.2.1 Video sequence**

These three videos will be shown in a random order for the participants. The video sequence will also be different from the focus group:1, and 2. This is because the researcher wants to see if the participant's memories and preferences differ from each other if the sequence is different. After showing all the video advertisements to the participants, they will be asked five questions regarding the videos. After answering the five questions, the researcher will show the videos again one by one and ask five more questions.

Originally three more domestic advertisements were shown, but there was a change of research angle to only investigate Super Bowl ads perception, which led to these three domestic advertisements being excluded from the analysis. The video sequence was still different from focus group 1 and focus group 2 without the domestic advertisements. Since the same questions were asked concerning these, the researcher could leave out the data from these domestic videos and only analyze data from discussions about Super Bowl advertisement videos.

### **3.3 Sample**

For this study, the researcher chose to use a convenience sampling. Convenience sampling is defined as a method adopted by researchers where they collect market research data from a conveniently available pool of respondents. It is the most commonly used sampling technique as it is incredibly prompt and uncomplicated. Researchers use convenience sampling in situations where additional inputs are not necessary for the principal research. There are no criteria required to be part of this sample. Some issues with convenience sampling are that it is hard to generalize the result of the research to the population as a whole. There is the possibility of under- or over- representation of the population, and biased results, due to the reason some people choose to take part. and some do not.

The size of the focus group varies, Morgan (1998) has suggested that the common group size is between six to ten participants. But Morgan (1998) also recommended having smaller groups if the participants are likely to have a lot of information and opinions to

share. This was the reasoning of having a sample consist of three to five people per focus group. Both focus groups consisted of male Swedish-speaking Finns, and the sample was between the age of 23 and 26. The participants were all from the metropolitan area of Helsinki with Swedish as their mother tongue, which was the reasoning for conducting the focus groups in Swedish.

### **3.4 Video description**

The commercials used in this research were all Super Bowl commercials, which are high-profile television commercials featured in the U.S. television broadcast of the Super Bowl, known for their cinematographic quality, unpredictability, surreal humor, and the use of special effects. The cost for a Super Bowl commercial costed 5.6 million for a 30-second commercial (Heyen, 2021). This means that the commercials used in the Super Bowl are of the highest quality.

#### **3.4.1 Cheetos Super Bowl Commercial 2020 MC Hammer Can't Touch This**

According to the researcher, this video advertisement humorously promotes Cheetos. In the sketch, the protagonist is asked to help others in different ways, but the protagonist is eating Cheetos and has Cheeto stains on his fingers and is therefore unable to help. While the protagonist cannot help others, MC Hammer is performing his song "Can't touch this" and dancing. This song combined with the protagonist's-stained fingers is synced, which makes the protagonist humorous in the researchers' eyes.

#### **3.4.2 Whassup Again Budweiser Canada 2020 Super Bowl Commercial**

This humorous advertisement is promoting Budweiser and Uber. In the video, different electronics talk about a game and scream "Whassup" to each other, which is a reference back to the 2000s. In the end, the house owner walks in, almost catching them talking to each other, and after being confused, he orders a uber because he is drinking Budweiser and wants to be responsible.

### **3.4.3 SimpliSafe: “Fear Is Everywhere” – 2019 Super Bowl Commercial**

This video is promoting home security systems with the use of negative emotions. The video follows the protagonist around while he is constantly reminded about the dangers that are everywhere. In the end, he gets home and activates his SimpliSafe system at home and feels safe.

## **3.5 Data Collection and Analysis**

For this research, the data collected was from the qualitative method followed by semi-structured interviews. The observation method was used which means that the researcher records what have been said and seen (Bhandari, 2020). The researcher transcribed the collected data with the help of thematic analysis. The recordings of the focus group interviews will allow a more thorough analysis of what the participants answered and allow being analyzed several times by the researcher afterward. This study will try to find patterns and themes from what the participants have said. This will be done by conducting a thematic analysis. This means that the researcher needs to be very familiar with the data collected to establish themes. (Bryman & Bell, 2011, p. 624). The focus groups were recorded with a camera, which allowed the researcher to observe the participants interactions and answers over and over again through the tape.

The data was collected in Swedish because it was the mother tongue of the participants. After the interviews were done the researcher watched the tapes several times to analyze them. After they had been analyzed they were translated to English by the researcher.

## **3.6 Trustworthiness**

The participants of this study had no prior information on what this study was going to conduct until the moment of the research. This led to that the participants of this study could not conduct any research about the subject beforehand. This allowed the researcher to get authentic answers and reactions. The researcher did not force any answers from the participant in this research, as well as expressing own opinions on the participants.

## 4 RESULTS

The research was performed as a thematic analysis of two focus groups to analyze and examine how young male Swedish-speaking Finns perceive TV commercials. After the interviews, the researcher collected all the data into two-word documents, one for each focus group. Each question was registered, and the researcher wrote down a noteworthy and relevant comment that was said by each participant for each question. After this procedure, the researcher examined the data to create themes and categories of data. The last procedure was to find common themes between the two focus groups and compare them, so similarities and differences could be examined.

### 4.1 Positive elements in advertisement

This category includes all of the participant's main preferences in TV commercials (when buying a product/service based on a commercial). The participants were asked questions linked to their purchase behavior and preferences. The question: "*which video advertisement would make you purchase the product/service*" with a follow up question: "*why did that video advertisement appeal to you the most?*" was asked and the participants were told to comment by turns.

**Message execution/Buying decision:** 1. Celebrity endorsement, 2. message content, 3. lifestyle.

The participants from both of the focus groups considered the same factors influencing their buying decision, when they view a TV commercial. Both focus groups applied that celebrity endorsement with a celebrity they perceive as somewhat of a hero/someone they look up on, influences them in the regards that they will more likely buy the product/service because of the advertisement. However, when analysing the differences between the participants from each of the focus groups, the researcher found that for the first focus group the most important factor was message content, in the regards of buying decision, while the second focus group most important factor was the message format.

*"I like when they put a lot of emphasis on the usage of humor in advertisement"*  
(Participant 2)

*“The most important factor for me is that the advertisement is creative and has a strong message” (Participant 6)*

Both of the focus groups considered the lifestyle the advertisement reflected, as a factor that would make them more willing to purchase a product/service.

*“I like the usage of smart technology in the household, it is very relatable” (Participant 3)*

## **4.2 Negative elements in advertising**

This theme was created to categorise the participants opinions regarding negative factors that affect the buying decision in a TV commercial. Questions such as: *“Which video advertisement would make you want to buy the product/service the least? Why is this?”* were asked.

This category is meant to collect all factors that the participants perceived as negative in regards of making an advertisement appeal to them.

- **Celebrity endorsement:** The usage of a celebrity as an endorser might have a negative effect if the celebrity is not liked or have a neutral effect if the celebrity is unknown by the viewers.
- **Emotion usage:** If the video advertisement uses an emotion the viewer is not in the mood of, might impact how the viewer might position himself to the product/service being advertised.

One difference between the two focus groups were that only the second focus group had the opinion regarding that the usage of a celebrity who is not liked or overused in the video advertisement, will have a negative impact on the advertisement.

*“In my opinion Mc Hammer appearance could have been switched to another celebrity or music artist who is more current” (Participant 6)*



*“I have heard the MC Hammer song so many times that it made me dislike the video” (Participant 7)*

Another similarity that both focus group had was that both felt that usage of “wrong” emotion in regard to what mood they were in, had a negative impact on the advertisement.

*“I think this commercial was little bit too gloomy for my taste, it made me sad” (Participant 5)*

*“For me the usage of fear in the commercial was not the right way to advertise a product or service” (Participant 1)*

### **4.3 Elements that would improve the TV commercials in the eyes of the participants**

The third and the last theme was created to understand the participants perception on how TV commercials could be improved. There rose two different categories when asked the question: *“If anything could be improved in the video advertisement what would it be? And any other comments regarding the video advertisements? And on a scale of 0-10, how good was the video advertisement in your opinion?”*.

This last theme is set to analyse the participants own ideas of factors that would improve the TV commercials.

- **New concept:** these were video’s that needed a completely new concept to be improved. Either because of the concept reaching its peak or the existing concept did not appeal to the participants.
- **Existing concept with added elements:** these video advertisements did not need a completely new makeover, instead improvement could be achieved by added elements to the video advertisements.

Some similarities both focus group had was the opinion that some of the video advertisements had reach their peaks with the current concept they had. Over half of the participants felt like some of the video advertisements had reached their peak but did not get the best score out of the scale that was given. The reasoning for this was that the video's were perfect as they were, but with the existing concept they could not achieve the highest score.

*“The brand had done the best they could with the video advertisement concept, I think that if I would give the best score the concept of the video would need to be different” (Participant 4)*

*“For me the Budweiser commercial could only have been improved by creating a completely new video” (participant 8)*

The focus groups had different opinions of some of the advertisements and how they could be improved. The first focus group thought that the SimpliSafe video advertisement concept should have been removed completely and started from the beginning, because how poorly done it was in their eyes. While the second focus group thought it be rather good and it could have been improved with adding some factors.

Both focus groups agreed on that some common factors that would improve the video advertisements by adding some elements, were showing the brand logo or the product more frequently.

*“I think the commercial should show more often the brand or the product they are advertising. I realized only at the end that they were advertising this brand” (Participant 2)*

*“You could have improved the video by having the product in it or having it more visible” (Participant 8)*

## 5 DISCUSSION

Here in this chapter, the results will be discussed with the combination of the theoretical framework from chapter 2. The researcher will put in evidence how various theories can support the data and information found during the research.

### 5.1 RQ1: Do Swedish-speaking male Finns prefer positive emotion advertisement over negative emotions advertisements?

In Chapter 2: Theoretical framework, it was stated that that there is a purchase funnel called AIDA that an individual goes through during the buying process of a product or service (Hanlon, 2021). The stages are: Attention (or cognitive) which is when a consumer is informed about a product/service and how they process the information. Interest and desire (affective) stages are when customers form feelings about a brand. This is not the time when advertisers focus on a product/service, its positive attributes, or technical abilities. Instead, advertisers attempt to appeal to a customer's values, emotions, self-esteem, or lifestyle (Kenton, 2021).

The message content consists of three types of appeals: rational, emotional, and moral (Kotler and Armstrong 2017, p. 434). In this result we will focus on the emotional appeal. Emotional appeal attempts to stir up either positive or negative emotions that can motivate a purchase. Advertisers may use emotional appeals ranging from love, joy, pride, humor, to fear, shame and guilt (Kotler and Armstrong 2017, p. 434), as well nostalgia as a positive emotion (Hill and Mazis, 1986).

When conducting this study, the participants noticed three types of emotions used in the advertisements shown to them (Humor, nostalgia, and fear), which can be labeled as positive emotion and negative emotion. The best way to reach the consumers is when the use of humor is directly related and integrated with the messages that the advertisement raises as well as having previously screened the product. The message will have to be intentionally, thematically or in a structural way related to the product in order to create positive effects (Núñez-Barriopedro, Klusek and Tobar-Pesántez, 2019). Although consumers

may have numerous negative emotions, marketers usually use 4 types of negative emotions in advertising: fear, guilt, sadness, and anger. Fear appeals are created by exposing consumers to all kinds of risks (Zheng, 2020).

The participants in this research mentioned nostalgia and humor as the emotions that would lead them to a purchase decision. A theme that came up in chapter 2: was message execution. Message execution is elements that the advertiser uses as a help tool to approach a potential customer in his advertisement (Kotler and Armstrong 2017, p.463). The participants mentioned that a positive emotion which came up was nostalgia. This emotion came from the usage of words as an element to create a positive emotion in the Budweiser commercial. This commercial used a catch phrase which everyone of the participants recognized from an older comedy movie.

## **5.2 RQ2: What other elements has an impact on the perception of the advertisements for male Swedish-speaking Finns?**

When analyzing the result from the research, the researcher concluded that there are both positive and negative elements that has an impact on the perception of the advertisement. The participants in this study stated that the positive elements that has an effect on the perception of the advertisements are: Celebrity endorsement, message content, lifestyle and message format.

### **5.2.1 Celebrity endorsement as a positive element**

Celebrity endorsement can be used as an element in advertising to connect with the viewers of the advertisement. The celebrity can be a person who the audience looks up on and want to be belong to the same social group as the celebrity (Social psychology is based on the idea that much more of our behavior is influenced by our desire to fit in with those around us we admire (Cluley 2017, p. 46). In this research the celebrity endorser was MC Hammer who is a well-known musician. The participants did not have any special connection to this celebrity endorser, other than they all knew who he was.

The AIDA model identifies cognitive stages an individual goes through during the buying process for a product (Hanlon, 2021). The first stage is called attention (which was mentioned earlier in chapter: 5) which is a way to attract the potential customer. Attention can be grabbed by the usage of image, color, layout, typography, size and celebrity (Hanlon, 2021). In this research the celebrity was the element that caught the attention of the participants. The reasoning why celebrity endorsement was seen as a positive element in advertisements was because the celebrity created emotions like: nostalgia and joy. Nostalgia was created by playing a song every participant had heard before. Joy was created by having a positive tone in the advertisement as well as a humorous catch phrase.

### **5.2.2 Celebrity endorsement as a negative element**

Celebrity endorser aims to have a positive effect on the viewers, but this research showed that it can have a negative impact as well. The participants in this research had all heard the MC Hammer song, and some had heard it many times before and felt like it has been over-used. One of the negative emotions mentioned earlier in chapter: 5 was anger (Zheng, 2020). Some of the participants who did not feel nostalgia or joy felt irritation towards the over usage of this song. Irritation is not anger but according to Cambridge Dictionary irritation is a synonym for anger (Which is a negative emotion). This made the participants who felt this way not as keen on the advertisement in comparison to those who perceived that the celebrity endorsement was a positive element.

### **5.2.3 Lifestyle**

As mentioned earlier in chapter 5.1, the AIDA model identifies cognitive stages an individual goes through during the buying process for a product (Hanlon, 2021). The second and third stage (interest and desire) are when customers form feeling about a brand (Kenton, 2021). The advertiser attempts to appeal to a consumer's values, emotions, self-esteem, or lifestyle (Kenton, 2021). In this research the participants mentioned that the lifestyle shown in the commercials was an important element for them. The advertiser must turn the big idea into an actual ad execution that will capture the target market's attention and interest (Kotler and Armstrong 2017, p.462). Lifestyle is an element that advertisers can use to do so. Lifestyle as an element shows in the advertisement how the product fits

in with a particular lifestyle (Kotler and Armstrong 2017, p. 463). The participants in this research paid attention especially to the Budweiser commercial where to home was filled with smart technology, and apparently something the participants value in their homes.

#### **5.2.4 Elements for improvement**

In some of the videos the participants argued that the concept of the commercial was at its peak, and the only thing that would make it even better would be to making a completely new commercial with a new concept. They also thought that some concept needed to be renewed because how poorly it was made. But the participants had ideas of their own which they would have liked to be added to the commercial to meet their requirements. One of the elements was music. This style shows people characters singing about the product (Kotler and Armstrong 2017, p. 463). This was especially true to the Cheetos commercial were MC Hammer performed “can’t touch this”. Some participants thought that this song was over-used and my switching it out for another would have been an instant improvement for the advertisement.

Another element that could have improved the Cheetos commercial specifically was the usage of personality symbols. Personality symbols crates a character that represents the product (Kotler and Armstrong 2017, p. 463). Some participants felt that the symbol did not connect with them and redeemed it to be childish.

### **5.3 Discussion of the method and bias**

The method for this research could have been improved by having a more defined interview guide. Which would go more into detail about the participants opinions of the usage of emotions in advertisements. This research did not focus enough on detailed question around the subject and therefore had difficulties reaching specific answers. Due to the global pandemic Covid-19, the research was done on Zoom. The researcher would have been preferred to be executed in person, because how the atmosphere can affect the behavior, especially important when conducting focus groups were group dynamic might affect opinions.

Another complication due to conducting focus groups via Zoom was that the participants did not want to talk over each other, leading to less interaction between the participants and became more of a structural interview. This was not good, because the semi-structured interview builds on having discussions between the participants and using the interview guide as conversation starter. The researcher would have preferred more debates between the participants opinions, which did not happen.

This research needs a broader width of participants to give a more precise result. The result conducted cannot be generalized. This research only took into consideration Swedish-speaking male Finns from the metropolitan area of Helsinki, which is a small sample. By conducting a broader research with more participants and narrowing down the research questions the results would be more sufficient.

The focus group in this research consisted of people who knew each other, which can have led them to ease up more than others would. However, this can also lead to a result that is bias because of the connection between the participants. Because of participants friendships, the results might have been more accurate. This might be because there was no fear of speaking one's mind, which can be seen as an obstacle in focus groups where the participants are unfamiliar with each other.

The research could have focus on more than just three Super Bowl commercials, so there would have been more data to compare the differences and similarities from.

## **5.4 Suggestions for further research**

For future research on this topic, the researcher could use another sample, for instance female Swedish-speaking Finns, male Finns, female Finns or combining them. This research focused on the metropolitan area of Helsinki, and it would have been interesting to find out if other demographics have the same opinions as the ones from the metropolitan area of Helsinki. Future research could also focus on Finnish commercials instead of American commercials, so that the participants would have a stronger connection and a better knowledge about them. This research could have gotten different discussions if

done in a room where all the participants are present. This is because the atmosphere might impact how the participants answer.

## **5.5 Conclusion**

By conducting this research, the researcher learned about some elements that affect the advertisement in a positive way and a negative way, for this specific target group at least.

This research aimed to understand how TV commercials shown during Super Bowl were perceived by male Swedish-speaking Finns and which emotions that were associated with the actual commercial. Most of the advertisement were associated with positive emotions, usually by humor and nostalgia. Other elements used were celebrity endorsement and lifestyle. This is also supported by theory. It is said that few messages take the consumer from awareness all the way to purchase. The research just proves how important it is to an advertiser to design an advertisement where awareness is for instance capture by humor and positive emotions either to be remembered in the sub-consciousness or to enable to advertiser to further develop his/her advertisement with additional elements in order to persuade the customer to a purchasing decision.



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## **APPENDIX. FOCUS GROUP INTERVIEW QUESTIONS**

### **How emotions in advertisement affect consumer behavior**

Persons interviewed: Anonymous focus group respondents

Date of interview: 24-25.3.2021

Student conducting the interview: Andreas Otila

### **Questions**

1. Which video advertisement would make you buy the product/service?
2. Why did that video advertisement appeal to you the most? Motivate.
3. Which video advertisement would make you want to buy the product/service the least?
4. Why did this video advertisement not appeal to you? Motivate.
5. Other comments regarding the video advertisements?
6. What did appeal to you in this video advertisement?
7. What did not appeal to you in this advertisement?
8. If anything could be improved in the video advertisement what would it be?
9. Any other comments regarding the video advertisements?
10. From the scale 0-10 how good was the video advertisement in your opinion?