

Emotional Integration and Advertising Effectiveness: Case of Perfumes Advertising

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Abstract- *This paper examines emotions in advertising, its effects and functioning. Using an interview-based experiment on 256 participants, we found that emotions perceived during an advertising exposure could play an important role in eliciting responses towards the ad and the brand. However, this process is true provided that consumers associate the perceived emotion to the exposed brand or its consumption experience. Furthermore, we have identified efficiency differences between magazine ads, depending on how they visually describe emotions. In particular, we study emotional integration in advertising, i.e. salience of emotions expressed towards the ad, the presence of core brand information and clarity of the advertising message about the hedonic attributes of consumption. Interestingly, the impact of the staging process of emotions is moderated by respondents-specific variables, including their need for emotion, tolerance for ambiguity, their need for structure and need for cognition.*

Keywords- *Emotional Reactions ;Emotional Integration; Need for Emotion; Tolerance for Ambiguity; Need for Structure; Need for Cognition; Advertising Effectiveness.*

1. INTRODUCTION

During the 80s, consumer behavior theorists have rediscovered the concept of emotion, by responding to the cognitive approach that had dominated research in the 70s. Communication theory-wise, this approach resulted from a growing interest in the role of emotions in advertising, and from considering emotion as a mediator in persuasive advertising, alongside beliefs (Lajante 2015)1.[86]. It is now accepted that the cognitive and affective dimensions of the persuasion process are interrelated rather than independent. From this line of thinking, the new concept of Emotional Integration has emerged providing a fundamental perspective to further invest in the concept of emotion.

Indeed, Emotional Integration is defined as a particular feature of the staging process of emotion in response to advertising. It refers to ads in which one or more characters express emotions. These emotions result from the consumption experience of the product subject of the ad. Emotional integration is not about studying the emotional response of a consumer during an advertising exposure, but it is rather about how the consumer may perceive an emotional reaction in the characters of the ad, and may process this emotional reaction as information about the product's consumption experience. This study therefore focuses on the impact of Emotional Integration on advertising effectiveness through the mediating role of emotions experienced by the consumer after an advertising exposure, taking into account consumers' individual and psychological characteristics.

In what follows, we present, first, the conceptual framework and the hypotheses to be tested. The second section deals with methodology and data collection, and the results will be presented and discussed in the third section.

2. CONCEPTUAL FRAMEWORK AND HYPOTHESES

Emotion is a sub-category of affective reactions (Pichon and Lichtlé 2014)1.[110], and therefore has appetizing or aversive effects, with a specific beginning, and spans over a relatively short period (Dafonte-Gomez 2014)1.[38]. A consensus definition of the term "emotion" that distinguishes it from those often taken as their synonyms, like affect, does not seem to be used by all researchers. Kleinginna and Kleinginna (1981) counts over 93 definitions. To summarize them, we can say that emotion is a multidimensional construct, a transient reaction that disrupts an ongoing state and is subject to exogenous factors. This is a momentary multifaceted affective response, and more or less intense, as a disturbing factor and external to the individual. Emotion is known by its entirety, its irrevocable, instant, and disrupting character, by the somatic changes that it generates and the difficulties in describing it verbally. Its main dimensions are self-consciousness (by the individual), direction (polarity), intensity and content (Litchtle and Pichon 2003)1.[89].

Questioning the cognitively-dominated persuasion models was the starting point for the renewed interest in emotions in advertising. Advertising research highlights the importance of emotion as an independent system of

cognition, and therefore lends itself to all the "affective states" manifested spontaneously by consumers in response to ads (Batra and Ray 1986)1.[18]. Many studies (which vary in their empirical findings, methodologies, and the advertising stimuli they employ) pointed to the sufficient role of spontaneous emotional reactions to explain advertising effectiveness under certain conditions. Spontaneous affective responses to ads may produce four kinds of effects on advertising effectiveness:

- 1- First, they can explain **consumers' preferences for and choices of brands** (Becheur 2009)1.[22]. One hypothesis originally formulated by Zajonc (1980) proposes that a single exposure to advertising can trigger spontaneous emotional reactions, which inadvertently trigger an urge to buy the product. Heath (1990) demonstrates Zajonc's hypothesis by reading again the experimental results of Holbrook, Anand and Stephens (1988). The direct influence of emotional responses to ads on attitude toward the brand is reported by Aaker and Stayman (1988)1.[4]. According to Homer and Yoon (1992), the effect remains significant for both positive and negative emotions (Eduardo 2005)1.[54].
- 2- An alternative hypothesis issued from **classical conditioning theories** assume that advertisements are able to stimulate feelings that are unperceived by consumers, but which shape their opinion about the brand along with exposure opportunities (Allen and Madden 1985). Stuart, Shimp and Engel (1987)1.[128] found a conditioning effect of the ad on attitude toward the brand. Studies on subliminal effects also confirm this relationship, despite a controversy on their experimental conditions (Trappey 1997)1.[132].
- 3- Affective responses to ads can also be a reason to assimilate **created ads**, and consequently the related brand (Lutz 1985)1.[91]. Mitchell (1983)1.[98] shows that consumers, particularly seduced by the created ads, judge them on the basis of emotions they feel, before they even consider establishing an opinion about the brand. Other authors put an emphasis on how emotional and cognitive reactions to ads contribute in independently forming emotional and rational dimensions of attitude towards them (Holbrook and Batra, 1987)1.[71]. Finally, many studies provide evidence of a mediating role of attitude toward the ad between feelings experienced during the ad and attitude toward the brand and purchase intent (Stayman and Brown 1992)1.[124].
- 4- Finally, emotions felt during ads directly affect their **attention and storage** (Bakalash and Riemer 2013)1.[13]. In this regard, Holbrook, Olney and Batra (1991)1.[74] found higher level of attention to ads that generate many emotional reactions than ads that generate less emotional reactions. In the short term, Pieters and Warmerdam (1995) 1.[109]report a higher level of storage of TV ads that have an intense emotional content. Ambler and Burne (1999), directly manipulating the physiological ability of individuals

to feel an emotion towards an ad, they get higher levels of recall and recognition of ads with high emotional content, only for individuals who are able to feel emotions physiologically.

Previous persuasion mechanisms ultimately have repercussions on the way advertising stimuli are designed or studied. Practitioners and researchers speak of an advertising category called "affective" (or the "feelings" type), which have an intense emotional content in order to provoke emotional reactions of consumers with less parallel thinking (Mitchell 1986)1.[99].

Asymmetric effects have been reported on ads that manipulate positive and negative emotions (Aaker, Drolet and Griffin 2008)1.[6]. Ads that have a positive emotional content generate pleasant emotional responses that positively affect attitudes toward the created ads, brands and purchase intent (Homer and Yoon 1992)1.[78]. However, ads that have a negative emotional content form levels of attention which bear directly on the perception and then memorization of a favorable attitude towards the brand (Homer and Yoon 1992).

Other studies systematically examine elements of created ads that stimulate spontaneous affective reactions (Rossiter and Percy 1992)1.[115]. The use of these elements underline the need to stage characters (Stout and al. 1990), objects that have acquired an emotional connotation from a social perspective (Berry and Macarthur 1985)1.[24], or images with strong mental imagery (Edell 1989)1.[52]. Advertisers can also manipulate atmospheric elements such as music (Gallopel 2000)1.[61] and colors (Drugeon Litchtle-1996) to generate spontaneous emotions. Finally, ads that show images unrelated to the product are higher than those with images related to the product in attracting consumers' attention (Morgan and al 1995) 1.[102]and curiosity (Mercanti-Guerin 2008).

The context in which the ad is placed, the used advertising medium, moderates its ability to stimulate emotions (Mukhopadhyay and Venkataramani al 2007)1.[103]. For example, Aaker, Stayman, and Hagerty (1986) found that warm ads generate more positive reactions when they appear in the middle of commercials that manipulate feelings of other nature. On the contrary, Gorn and Goldberg (1987)1.[63] show that ads inserted in the middle of pleasant programs produce favorable effects than ads inserted in the middle of sad programs. The same effects are found by Page, Broach and Wilson (1995)1.[107], who also show that programs with high arousal capacity generate arousal feelings towards the ad.

Reviewing previous studies, we found two mechanisms of emotion effects in advertising: (1) emotional responses are learned responses towards the ad's advertising elements or content, which are automatically triggered. These emotional reactions control attention to the advertising context. They can also unconsciously affect assessment of advertising elements; (2) emotional responses are conscious states that consumers feel at the time of exposure. Individuals may choose to use these reactions to

formulate judgments and decisions about advertising content.

It seems that, contrary to Zajonc (1980)1.[136] and many other researchers who value his proposals, emotional reactions are not totally separate constructs from cognitive reactions. Under the first mechanism, emotions are not "pure" affective reactions, but they come along automatic perceptions of advertising content, thus a minimum of cognition is said to be involved. Under the second mechanism, emotions bias interpretation of the advertising context. Emotional effects are inseparable from effects triggered by semantic knowledge. Consequently, interaction effects of affective and cognitive responses are also important in explaining advertising persuasion as well as their separate effects (Baba and Fedorikhin 1999)1.[10]. Emotion felt towards an ad content is a form of information on this latter. It influences beliefs about created ads (Homer and Yoon 1992)1.[78], including the perceived emotional character of the ad (Batra and Ray 1986)1.[18], but also its credibility (Holbrook and Westwood 1989). Nyer (1997)1.[106] found strong correlation between ad-evoked emotions felt by consumers and their assessment of the emotional characteristics of the ad. Emotion felt during the ad also influences beliefs about the brand. An often-validated double mediation hypothesis assumes that emotional responses affect attitude towards the brand through attitude toward the ad, in addition to an effect of emotional responses on attitude towards the brand through the beliefs held towards this latter (Homer and Yoon 1992).

Felt emotion may increase consumers' cognitive involvement or degree of development of their thoughts. However, there is a controversy about whether consumers are more likely to perceive in depth negative emotional ads than positive emotional ads. It is generally admitted that consumers that are aroused by negative advertising content make more efforts to try to understand its reasons and consequences (Kidwell, Hardesty and Childers 2008)1.[82].

Such mechanisms have been mostly updated under a social communication perspective (Derbaix, Poncin, Droulers and Rouillet 2012)1.[46] and may be found effective in preventing consumers from smoking, encouraging them to participate in a social initiative, or encouraging them to use condoms (Bagozzi and Moore 1994)1.[11]. Consumers exposed to positive advertising content seem to enjoy the advertising moment and learn superficially the advertising rationale. While people in a positive mood seem to produce many positive thoughts about the ad (Batra and Stayman 1990), respondents exposed to negative emotional ads may adopt erroneous reconstruction strategies of its message (Eduardo and Teck 2009)1.[55].

Given the mutual interdependencies between affective and cognitive systems, cognitive responses to the ad may in turn trigger emotions. In this regard, Breckler and Wiggins (1991) found a significant relationship between thoughts expressed during the ad and its emotional evaluation. MacInnis and Jaworski (1989) 1.[93]define a set of ad

content-evoked emotions that may emerge in parallel to the consumer's information processing system. Specifically, irritation was considered to be an emotional consequence of critical judgments formulated about the ad. The study of Dacin and Murry (1996) confirms that negative assessments of emotional stimuli are the result of extensive analyzes of their content and effects compared to positive assessments that depend more on the perception of their intrinsic emotional characteristics.

Bearing on the previous results, emotion can be considered both as an advertising element to convey a message, and as a content item aimed at changing beliefs about the ad or the targeted brand (Kemp, Kennett-Hensel and Kees 2013)1.[81]. In this respect, Scott (1990) defends the need to reconsider the choice of emotional stimuli in advertisements to take account not only of their potential to stimulate an immediate emotional reaction, but also their ability to be interpreted as an element of the communicated message (Haley, Staffaron and Fox 1994).

For similar reasons, ads may use emotion in their verbal messages. In the context of communication on animals protection, Rosselli, Skelly and Mackie (1995) 1.[116]compared the effectiveness of verbal messages in which the used arguments were rational or emotional. The authors conclude to the value of using rational arguments when the previous attitude of consumers bears an emotional dimension and vice versa. They confirm the results obtained earlier by Millar and Millar (1990)1.[97]. Part of the study Edell and Staelin (1983) focuses on how best to implement a subjective ad on the power of a cigarette flavor. The authors show the need to "frame" the ad that use emotional arguments (i.e. to accompany their visual message with a narrative about the emotional consequences of consumption). Without framing, these ads generate a lot of distractions of thoughts, adverse to building positive beliefs and attitudes towards the brand.

More studies are finally interested in the staged emotion or the visual staging of ads. The study of Stout, Homer and Liu (1990), represents a major breakthrough in this field. It examines emotions that the advertiser portray in the ad, and places one or more players experiencing emotions, and reaches two main results (1) consumers can "perceive" emotion in the ad, regardless of the emotion they have towards it; This testifies for the existence of two cognitive (perceived) and affective (experienced) components of emotional responses to advertising. (2) Experienced emotions have a stronger impact on attitude towards the ads than perceived emotions. However, they do not directly influence attitude and purchasing intentions for the brand. The authors infer the existence of two separate modes of persuasion for both components of emotion: one automatic affective for experienced emotions, and for perceived emotions it is cognitive, focusing on the brand (Lau-Gesk and Meyers -Levy 2009)1.[90].

The staging of emotion in the ad may also be made through inanimate objects. Morgan, Appiah-Adu and Ling (1995)1.[102] compare three ads of the same product (credit card), in which emotional content is described in

three ways: (1) an ad in which people are happy to have the product; (2) an ad that presents an attractive object (an apple) but incongruent with the product; (3) an ad that shows envy-provoking luxury goods which are related to the product. Their results reveal a superiority of the first ad (the actors are happy to use the credit card) on a set of advertising effectiveness indices, except for the index "ability to capture attention / curiosity of the consumer", which is stronger when the ad shows an attractive object unrelated to the product (the apple). These results reveal two possible emotional effects of advertising; emotion is used as a peripheral (attention factor) or a central (selling argument) element.

Other studies examining the interaction between the cognitive and affective systems conceive of emotion as an ad-interpreting filter rather than as a discrete mental concept. In reality, emotion may belong to higher-order evaluative responses (e.g. attitudes) or any other thoughts bearing on ad information processing, as it has important links with concepts stored in memory. For example, individuals learn ad-activated concepts and knowledge at the same time they automatically evaluate and emotionally react to them. In addition to their complementarity, the emotional and cognitive systems thus may produce synergy effects as far as persuasion is concerned. Moreover, a final current research examined the joint persuasive effects of emotion and cognition admitting that they participate equally in consumers' advertising "experience" (Labroo and Mukhopadhyay 2009).

A third class of researchers considers the emotional, cognitive and behavioral responses to ads to be intertwined in that their combination form consumers' advertising "experience" (Braun 1999). Under this approach, some studies examined how the active construction of thoughts, feelings and decisions during advertising can affect future representation of and attitudes towards a brand or a product category (Mick and Buhl 1992)1.[96]. Expressed emotion is then interestingly considered to be a means of perceiving the brand (its consumption) and a motive for its purchase or use (Evrard and Aurier 1996)1.[58].

Emotion is "experienced" during the ad. It integrates itself into consumers' thinking processes at the time of advertising exposure. Mental imagery research shows that advertising content can be processed by means of different sensory channels (visual, auditory, tactile, olfactory), resulting in perceptions translated into mental images in consumers' memory (Bone and Ellen 1998). Mental imagery (vividness, valence and quantity of images) comes into play to build an attitude towards the ad (Gavard and Helme 2003). Furthermore, the first studies on transformational advertising identified a mechanism by which emotions felt during the ad are automatically associated with it. Emotions therefore help to form a positive impression about an advertising experience, probing thus consumers' memory when they are exposed to the brand (Puto and Wells 1984).

Moreover, emotions are integrated into the representations that consumers build during an experience with products

and brands. Following Holbrook and Hirschman (1982)1.[75] or Holbrook, Chestnut, Oliva and Greenleaf (1984)1.[68], some researchers sought to categorize the products or activities that bear some emotional reactions. Among these, they found leisure products (Evrard and Aurier 1996)1.[58], cosmetics (Holbrook and O'Shaughnessy 1984) and cars. Meanwhile, others focused on the categories of emotions (hedonic, symbolic, aesthetic) that are represented during consumers' experience with products (Holbrook and Havlena 1986). Evrard and Aurier (1996) measured the affective (e.g. Pleasure, stimulation) and cognitive (e.g. Search for information, discussion) dimensions represented while watching movies. The authors showed that consumers do merge into the overall movie experience. The study of Gouteron (1994)1.[65] about emotions associated with driving interestingly points to the need to consider several possible emotional experiences, depending on the specific circumstances of product use.

Emotions experienced during the ad may alter or strengthen the representation of the affective experience with the brand. Thus, Braun (1999)1.[27] tested the effect of an orange juice ad after consumers really experienced the product. The author found that the ad is able to alter the emotional dimensions (sensorial) that consumers associate with the product. Cohen and Areni (1991) 1.[36] describe satisfaction experienced by users of a product. After seeing some ads, consumers tend to consider affective and symbolic dimensions in their representation of a product. According to Evrard and Aurier (1996), the more consumers expect positive emotional consequences out of "going to the movies", the more they derive satisfaction from this activity. Bagozzi, Baumgartner and Pieters (1998)1.[12] go further and show that emotional expectations about an activity will change its perception of success, and therefore results in a real successful experience. These results have important advertising implications, in that successfully communicating positive emotional consequences of a brand increases the likelihood that consumers will successfully live a consumption experience.

Which advertising stimuli do have a high probability of influencing consumers' emotional experience with a brand? Advertising studies share agree on the effectiveness of staging the hedonistic experience of consuming the brand in advertising. The authors emphasize the superiority of narrative ads (that tell a story) over pitch-based ads (which describe the qualities of the product) in effectively communicating about the symbolic or hedonic dimensions of a brand (Aaker and Stayman 1992).

In a study of the role of products in advertising, MacInnis and Stayman (1993) defined and measured the concept of Emotional Integration. This latter is defined as "the extent to which the use, non-use or the abusive or bad use of a product is described as causing the emotions felt by the human, animal or portrayed characters in the ad" (Espacieux 1995). MacInnis and Stayman (1993) and MacInnis and Kamp (1995) distinguished between ads in

which the brand is clearly shown as the cause of a user's emotion (ads with high "Emotional Integration"), and those in which the link between a user's emotion and the brand is not clearly established (ads with low "Emotional Integration"). Efficiency of the former is generally greater than that of the latter, although MacInnis and Stayman (1993) do not obtain significant differences in attitude towards the brand under these two stimuli, when the emotion shown in the ad is positive. Centering (focusing) advertising information on the brand seems to importantly condition consumers' construction of a positive representation of the latter (Baumgartner, Sujan and Bettman 1979)1.[20].

However, the results of this empirical study are relatively limited, since Emotional Integration and the tone of the ad have not been experimentally manipulated, but simply measured. In addition, the impact of Emotional Integration on beliefs about the ad and the product, i.e. the influence of integration on cognition, has not been fully examined.

In this study, we will examine ad-driven persuasion mechanisms under conditions of high versus low Emotional Integration (Esparcieux 1995)1.[56]. The study specifically examines the role of Emotional Integration in ad-driven persuasion, and distinguishes it from the role of feelings personally felt by consumers during an advertising experience. Referring to MacInnis and Stayman (1993), we try to formalize the relationship between Emotional Integration and the following persuasion variables; emotions during advertising exposure, attitudes towards the ad and the product, and purchase intent. Indeed, we propose to validate this relationship in the Tunisian context by examining magazine ads of the same perfume. The following are our research hypotheses:

H1: Ads that have an integrated dimension create stronger positive emotions than ads that have an ambiguous dimension.

H2: Ads that have an integrated dimension generate more positive attitudes toward ads than ads that have an ambiguous dimension.

H3: Ads that have an integrated dimension generate more positive attitudes towards the brand than ads that have an ambiguous dimension.

H4: Ads that have an integrated dimension generate stronger purchase intentions towards the brand than ads that have an ambiguous dimension.

In this study, we examine three concepts related to the integrated and / or ambiguous dimensions of staging emotion in the ad (Esparcieux 1995), which are:

First, it is useful to consider salience of emotion shown in the ad. Indeed, emotion is salient in an ad when it is described in a more or less obvious way. The more emotion is salient in the ad, the more consumers have a high probability of emotionally perceiving and judging its content. The probability that ad-evoked emotion is noticed logically depends on this feature. Stout, Homer and Liu (1990), and later Esparcieux-Morawe (1995) 1.[56] argued that the most obvious (or salient) way to describe emotion in visual advertising, is to depict the feelings experienced

by receivers. Their stance retraces literature about facial expressions (Lairs 1984)1.[85]. Marketing studies have manipulated visual advertising, in which actors express emotions. They found that emotion manipulated in such a way showed a high probability of being perceived by participants (Aaker and Stayman 1992). Therefore, in this study, we chose as an emotion salience index the fact that it is shown in an actor rather than in an inanimate object. Actors who display emotions should be also potential users of the brand. In this way, we could exclude ads focusing on actors-shown emotion that bear no relevance to the consumption experience. Salience of emotion shown in magazine ads, tested in this study, is measured by comparing the categories of ads that show character-experienced emotion (Bécheur, Valette-Florence and Dib 2007) with those that show object-focused emotion.

Second, it is useful to examine the presence of visual information about the branded products. This latter is found to make communication coherent with consumers' expectations, and thus less ambiguous (Morgan 95). In addition, emotion has no meaning except when it is attached to a reason or focused on an object. The presence of information on available products is therefore a means of articulating the emotion-filled advertising message around the brand, by contrast to focusing on emotional scenes that have no obvious marketing goal. This variable therefore may facilitate understanding and retention of the message (Russell 1991)1.[118]. To this effect, the product should be central in the ad for this latter to be effective. To examine the issue of degree of centrality of the product in advertising content, MacInnis & Stayman (1993) define the concept of integration focus. This latter concept refers to "the extent to which the ad assigns a prominent role to the product in the action, the arguments, or advertising presentation" (strong integration focus), or rather a "background role, a contextual element "(poor integration focus). In this study, we will vary the presence (or not) of visual information on the branded product. We decided to compare two types of ads; those that give at least a glimpse of the packshot of the product and those that provide no visual representation of the product. The packshot is considered by advertisers to be the clearest way to visually represent the product (Esparcieux and Ben Miled 1997).

Third, it is important to examine the clarity of the role of emotion in the ad. This concept allows for observing the effects of ads that clearly use emotion as an advertising argument against those that suggest a role for emotion in their advertising content. Message clarity results from its coherent content (or unambiguous). It can also result from its integrated content, where the presence of various elements of advertising information is explained by a common theme. Information is clear when there is no ambiguity in content or meaning. More specifically, MacInnis and Stayman (1993) propose the construct "emotional integration" to refer to how emotional consequences of brand consumption is staged with varying degrees of clarity in the ad. The authors establish different degrees of emotional integration, according to which

emotions experienced by characters relate more or less to their use of the brand. This notion of "directly" is in our opinion rather fuzzy. Indeed, we need to show "explicitly" (rather than suggest) the emotional consequences attached to the use of the brand by the user. In this study, we chose to divide ads into two categories: ads in which the actor is clearly shown experiencing emotion during the consumption of the branded products and ads which suggest the presence of a link between user's emotion and the consumed products (Esparcieux and Ben Miled 1997).

In light of the above findings, our study will try to examine the impact of emotional reactions on advertising effectiveness variables, namely "attitude towards the ad", "attitude towards the brand" and "purchase intent". Specifically, following Bressoud 2008, we assume that:

H 5: Positive emotional reactions have a positive impact on attitude towards the message.

H 6: Positive emotional reactions have a positive impact on attitude towards the brand.

H 7: Positive emotional reactions have a positive impact on purchase intent of the brand.

We added three classic research hypotheses concerning attitude towards the message, attitude towards the brand and purchase intent of the brand.

H 8: Attitude towards the message has a positive impact on attitude towards the brand.

H9: Attitude towards the ad has a positive impact on purchase intent of the brand.

H10: Attitude towards the brand has a positive impact on purchase intent of the brand

Ultimately, the effects of the interaction between the emotional and cognitive dimensions finally usher in the possibility of segmenting communication targets, and this from intersecting consumers' cognitive (high / low) and affective (high / low) needs. Sojka and Giese (1997)1.[122] define four profiles of consumers: (1) the "thinkers" who rationally treat information and therefore rely on objective information; (2) the "sentimentals" who feel an object depending on the feelings it evokes; (3) the "combiners" who are sensitive to both emotional and cognitive arguments, in that a communication which combines these two types of information is more persuasive than a communication that focuses on a single dimension; (4) the "passives" who are not involved (indifferent), and whom the affective and cognitive modes of persuasion fail to convince. It is necessary to remember that there are four types of characteristics moderating receivers' emotional responses: need for emotion, need for cognition, tolerance for ambiguity and need for structure.

Cognitive styles are defined as "stable individual tendencies. They express themselves in the way people approach and process the information they are exposed to" (Sternberg and Grigorenko 1997)1.[126]. In the current study, we opt for a cognitive style specific for its treatment of ambiguous information: tolerance for ambiguity, or tends not to be disturbed by an ambiguous situation or stimuli and considers it to be more desirable. This style is attracted to this type of stimulus (Budner 1962)1.[31]. This

way of designing the study aims at understanding how consumers may react to ads that depict emotion in a more or less prominent way. These ads either provide an explicit or implicit message about the role of emotion in the consumption of the brand or fail to provide important information about the products.

Furthermore, we will consider two needs of rationalization, a need for complex information and another for problematic information: both include the need for cognition, or tendency to engage, by pleasure, in an advanced reasoning process (Cacioppo and Petty 1982)1.[32] and an individual need for structure, or the tendency to produce simplified reasoning to deal with a problematic situation (Neuberg and Newsom 1993)1.[105]. It should be noted that the need for information rationalization is partly unstable because it is subject to intra-individual or contextual variations: during their life or depending on the situations encountered, individuals can be positioned differently on the same need for rationalization (Cacioppo and Crites 1996).

The need for emotion refers to the tendency of individuals to use emotion to configure their relationships with the world. Compared to other individual characteristics of emotion, this concept has the advantage of being more comprehensive because it addresses (Raman and Chattopadhyay 1995): (a) the motivating role of emotion (need for emotion controls the preferences and decisions of individuals in relation to situations / objects that contain emotion); (b) its subjective affective role (emotion determines the need for the will to manifest affective reactions of varying intensity to events); (c) and its information role (the need for emotion intervenes in the perception and assessment of events in an emotional way). In this study, need for emotion is thus interesting in two ways: it influences both the spontaneous emotional reactions of consumers to ads that depict emotion and it takes into account the process of advertising information processing. (Kidwell, Hardesty and Childers 2008)1.[82].

We consider that the cognitive style of tolerance for ambiguity, rationalization needs, and the need for emotion to be independent. Thus, intolerance of ambiguity can lead to a tendency to rationalize information in order to resolve the encountered uncertainty. This tendency can be expressed through information simplification strategies (resulting from a strong need for structure), or by cognitive development strategies in order to control uncertainty (which results from a strong need for cognition) (Vannoy 1965). However, intolerance to ambiguity (rather than tolerance) includes two other components unrelated to information-processing strategies: (1) a tendency to emotionally experience uncertainty negatively (rather than positively); (2) a closed mindedness (rather than open mindedness).

It is worth noting that individuals who have a low tendency to simplify (need for structure) can have a strong tendency to elaborate (need for cognition) and vice versa. However, this opposition is not systematic: individuals can choose a third tendency, which is avoidance of information

(i.e. no processing). In this case, their need for structure and cognition is low. Note that Newsom and Neuberg (1993), obtained empirical results that show that the needs for structure and cognition partially correlate (in both direction). It should be noted that there is no conflict between the need for emotion and the need for cognition, but rather it is possible to combine these two elements. In short, tolerance for ambiguity can be defined as the tendency of individuals not to be troubled by an ambiguous stimulus and the tendency to consider it to be more desirable and they are therefore attracted to this type of stimulus. Therefore, we formulate these two hypotheses: H11: Receiver's tolerance for ambiguity acts on the relationship: emotional integration and emotional reaction. H12: Receiver's tolerance for ambiguity acts on the relationship: emotional reactions and advertising effectiveness.

Need for emotion is defined as the tendency to enjoy emotional situations, emotional stimuli and the tendency to prefer the use of emotion during communication with others. Need for emotion influences both the spontaneous emotional reactions of consumers to emotional ads, but also the inclusion of emotion throughout the advertising information processing enterprise (Poncin 2004)1.[111]. Hence, we formulate the following hypotheses:

H13: Receiver's need for emotion acts on the relationship: emotional integration and emotional reactions.

H14: Receiver's need for emotion acts on the relationship: emotional reactions and advertising effectiveness.

As for the need for rationalization, we formulate two classes of hypotheses, those related to the need for structure and those related to the need for cognition. Need for structure is the tendency to produce simplified reasoning to deal with a problematic situation (Neuberg and Newsom 1993). Research has shown that facing incoherent ads, individuals with a strong need for structure should feel more intense emotions towards the ad than individuals with low need for structure (Batra and Stephens 1994). Then,

H15: Receiver's need for structure acts on the relationship: emotional integration and emotional reactions.

H16: Receiver's need for structure acts on the relationship: emotional reactions and advertising effectiveness.

Need for cognition refers in turn to a tendency and an intrinsic pleasure to engage in a demanding information processing (Spotts 1994)1.[123].

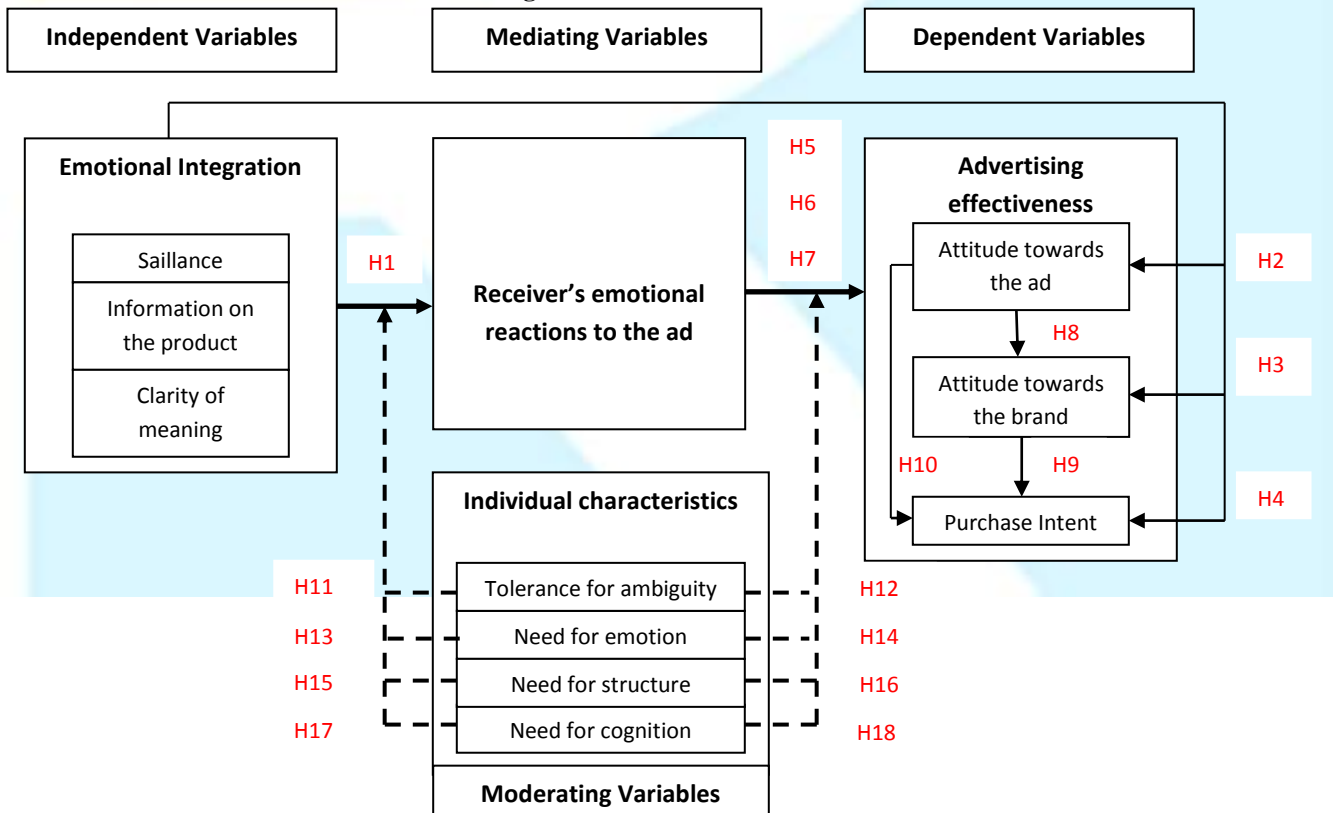
Research has shown that individuals with a high need for cognition systematically process the message's arguments, and that individuals with low need for cognition engage in a less elaborate processing and prefer peripheral and holistic elements of communication (Ferraz De Souza 2006)1.[59].

H17: Receiver's need for cognition acts on the relationship: emotional integration and emotional reactions.

H18: Receiver's need for cognition acts on the relationship: emotional reactions and advertising effectiveness.

The above formulated hypotheses make up our research model represented in Figure 1 below.

Figure 1: The Research Model



3. METHODOLOGY

Table 1: Visual content of ads and its impact on the way emotion is staged in the ad

Presence or absence of core information	Absence of a character in the ad	Representation of a character (user) using the product	Representation of a character (user) not using the product
Presence of a packshot for the product in the ad	(1) The ad shows that a positive emotion belongs to the product's intrinsic qualities (or to the consumption context)	(2) The ad clearly shows the hedonic results of using the product by the user	(3) The ad shows a positive emotion experienced by the potential user of the product, the product itself, but there is no description of the link between these two elements
Absence of a visual representation of the product in the ad	(5) emotion results from a congruent object or context with the product or its consumption, but the product itself is not shown	X	(4) The ad shows a positive emotion experienced by a character (acting the role of a user)

High clarity Low clarity

Before presenting the results, we present below the stimuli used, the measurement scales and the preliminary tests used to validate our measurement and experimental design.

3.1 The stimuli

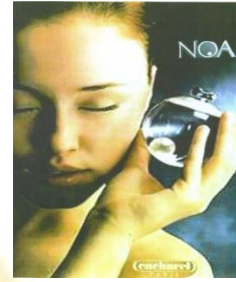
By combining the three dimensions of the variable "Emotional Integration", namely, salience of emotion, presence of core product information and clarity of the role of emotion in the message, we have obtained five categories classified in the table 1.

Three experts have been called upon, two teachers of marketing and a teacher of creative advertising, to select the to-be-tested ads from 211 pre-selected magazine ads. Rating the ads took place during a single several-hour individual interview. A guide provided to the three judges clarified the rating process. Our ad classification method was inspired by emotional ads characterization system proposed by De Pelsmacker and Geuens ((1997).

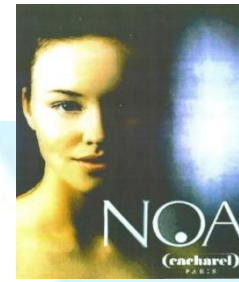
First, the task of the experts was to differentiate ads according to their visual content. The judges have classified ads step-wise according to the three criteria of Emotional Integration. Second, the experts assessed the emotional content of ads. They had to first identify if the advertiser wanted to put (or not) emotion in the advertising pictures. Then they had to classify the pictures in which

the advertiser wished to put emotion, specifying their valence and intensity.

Ad1



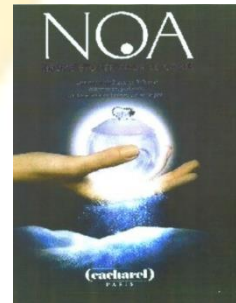
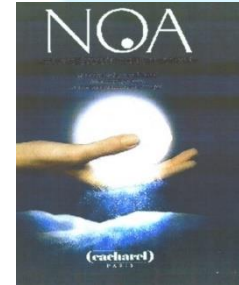
Ad2



Ad3



Ad4



Ad4

We found a difficulty in selecting the ads. The task was to identify for the operationalized ad categories proof of staging emotion. The final choice fell on five versions of the ad for the Noa perfume by Cacharel:

- (1) The ad used in experimental condition # 1 has high emotional integration. This ad has visual information of the product (presence of a packshot), high salience of emotion (the presence of an actress who expresses positive emotions) and a high clarity of message (the actress is clearly shown experiencing positive emotions while using the perfume).
- (2) the ad used in experimental condition #2 has medium emotional integration. This ad visual information on the product, high salience of emotion but no clarity of message (the ad only suggests the presence of a link between actress's positive emotion and her use of the perfume as there is no physical contact between the two).
- (3) The ad used in experimental condition # 3 has low emotional integration. This ad has no visual information on the perfume (without a packshot), high salience of emotion but no clarity of message.

(4) The ad used in experimental condition # 4 has low emotional integration. This ad has visual information on the perfume, low salience of emotion (no women expressing positive emotions) and no clarity of message.

The ad used in experimental condition # 5 is an ambiguous ad without any emotional integration. In this ad, emotion comes from an object or an environment congruent with the product. Specifically, there is a hand holding a ball of light that suggests the Cacharel's Noa perfume without showing it. This ad has no visual information on the perfume, with low salience of emotion and no clarity of message.

3.2 Measurement scales:

For all test items, we chose to use a 5-point Likert scale (1: Totally disagree, 2 Somewhat disagree, 3: Neither agree nor disagree 4: Somewhat agree and 5: Strongly agree). To measure emotional reactions during the ads, we used the scale of De Barnier (2002) which is a translation and adaptation of the scale of Richin (1997) [114], the Consumption Emotion Set (CES). This scale consists 43 items. Attitude towards the ad was measured by the 6-item scale of De Barnier (2002), which was inspired by the scale of Machleit and Wilson (1988) [92]. Attitude towards the brand was measured by the 3-item scale of De Barnier (2002) which was inspired by the scale of Edell, Goodstein and Moore (1990). We measured purchase intent by the 4-item scale of Esparcieux (1995). Need for emotion was measured by the scale of Raman, Chattopadhyay and Hoyer (1995) and translated by Safraou in 2008 (6 items). Need for cognition was measured by the scale of Cacioppo, Petty and Kao (1984) [33], translated and tested in 2005 by D'Astous and Deschênes (6 items). We used the Personal Need for Cognition scale developed by Neuberg and Newsom (1993) and translated into French by Esparcieux in 1995 (6 items) to measure need for structure. Finally, tolerance for ambiguity was measured by the scale of Budner (1962), translated into French by Ben Miled (1992) (9 items).

3.3 The sample

We interviewed a convenience sample of 260 students of Management whose ages range from 18 to 22 years. Students as big consumers of magazine media are a prime target for a study on the impact of magazine advertising. In addition, the product category targeted in the selected ads perfectly suits this population. In addition, the use of students is also translates our concern to reach a certain homogeneity in the sample. However, because some respondents did not comply with our questionnaire, we had to eliminate four observations, reducing thus sample size to 256 people. Respondents were placed at random at each of the five experimental conditions.

3.4 Design of the experiment

The ads studied were incorporated into an entertainment magazine for young adults and five "control" ads. The studied ads were inserted on the right page facing an

article, in accordance with the layout generally practiced in Western magazines. Some double pages may, however, display a series of pictures or articles. This procedure was repeated five times to place all manipulated ads (five fictitious magazines were produced). The position of articles and control ads has not been changed, but only one of the studied ads. These are inserted in a random order to avoid order and recency effects. "control" ads targeted product categories different from those tested. These were specifically selected for their low emotional content. Then, they served as "control" ads. Such a manipulation is meant to increase credibility of our study by presenting ads as real and introduce a competitive environment and an information-filled universe in general.

The final experiment is conducted as follows: The first part of the questionnaire is administered to measure respondents' individual tendencies towards a stimulus, namely their need for emotion, need for structure, need for cognition and tolerance for ambiguity. Respondents were asked to scroll a magazine in a chronological order. The investigator draws respondents' attention to the last ad in the magazine. The second part of the questionnaire is administered seconds after advertising exposure in order to assess the affective reactions experienced spontaneously towards the ad. The respondent is asked to respond spontaneously and without thinking. Self-administered questionnaires are means of obtaining anonymous sincere responses. The third part of the questionnaire is administered to measure respondents' attitude towards the ad, attitude toward the brand and purchase intent.

3.5 Reliability and validity of the scales:

The exploratory factor analysis was conducted using SPSS 11. Dimensionality of the measurement scales was assessed by a principal component analysis (PCA) with a Varimax rotation. Items that have low factor loadings or whose loadings are shared by several components were eliminated. All selected items have loadings over 0.7. Reliability and internal consistency of items under the same component were assessed by Cronbach's alpha. All the studied variables have acceptable alpha coefficients. The variables "attitude towards the ad", "attitude towards the brand" and "purchase intent" are found to be unidimensional. Emotional reactions stretch over three dimensions with eigenvalues greater than 1, respectively 14,012, 4,990 and 1,656, which account for more than 73.781% of total variance. The first dimension includes items that represent positive emotional responses, while the second dimension includes items representing arousal. A summary of the main results of the exploratory analysis is presented in the appendix (Formal and Larker 1981). In a second phase, a confirmatory factor analysis was conducted using Lisrel 8.3 to test the discriminant and convergent validity of the studied constructs (Roussel and Durrieu, Campoy and Akremi 2002). After this confirmatory analysis, all variables were retained as they are found to have acceptable factor loadings. Validity is found acceptable as well. The Table in the appendix

summarizes the main results. We found that fit indices are good, in spite of the complexity of the model and the relatively small sample size. The first index (Chi-2 / df) meets the recommended threshold of 2 to 5. RMSEA is below the threshold of 0.08. CFI is above the threshold of 0.9. GFI can be considered satisfactory since its value is above the recommended threshold of 0.9. Model fit can be therefore considered satisfactory (Bergkvist and Rossiter 2008).

4. THE RESULTS

4.1 Impact of Emotional Integration on respondents' emotional reactions and advertising effectiveness:

To validate the first four hypotheses H1, H2, H3 and H4, we used the means equality test. This test measures whether two means of a variable observed in two groups and defined by a nominal variable are equal. The test assesses two hypotheses: H0 hypothesis of means equality and H1 hypothesis of means inequality.

First, we calculate the t-test for the two experimental groups. If this test is significant, we can proceed to the means equality test. In this case, we note that if the mean difference meets the confidence interval, H0, the means are equal, is rejected and H1, the means are unequal, is accepted. If, the mean difference does not meet the confidence interval, H0 is accepted and H1 is rejected.

The first and second hypotheses were divided into three sub-hypotheses to better understand the effect of each component of emotion staging, i.e. salience of emotion, clarity of emotion and presence of visual information on the product, on the respondents' positive emotional responses.

4.2 The effect of salience on emotional reactions and advertising effectiveness:

To test the first four sub-hypotheses H1, H2, H3 and H4, relative to salience of emotion, we conducted a means equality test of the variable "positive emotions" and the variable "advertising effectiveness" between experimental group 2 and experimental group # 4. Indeed, in experiment # 2 we included visual information on the product, high salience of emotion and non-clarity of emotion in the ad. However, in experiment 4 we included visual information on the product, low salience of emotion and non-clarity of emotion in the ad. The only variable that differentiates these two experiments is the variable "salience of emotion".

The results indicate that the mean differences between the variable "positive emotions" and the variables of advertising effectiveness all meet the confidence interval. H0 is therefore rejected. Indeed, there is a difference in the means of the variable "positive emotions" and the variables of advertising effectiveness, namely "attitude towards the ad", "attitude towards the brand" and "purchase intent" between experimental group 2 and experimental group 4. It can be concluded that ads

showing salient emotions generate more positive emotions and promote more positive attitudes towards the ad and the brand and arouse more purchase intent than ads showing less salient emotions. Sub-hypotheses H1a, H2a, H3a and H4a are validated.

4.3 The effect of the clarity of the role of emotion on emotional reactions and advertising effectiveness:

To test the second sub-hypotheses H1, H2, H3 and H4, we conducted the same test on the same variables between experimental group #1 and experiment group # 2. Indeed, in experiment # 1 we included visual information on the product, high salience of emotion and clarity of emotion in the ad. However, in experiment # 2, we included visual information on the product, high salience of emotion and non-clarity of emotion in the ad. The only variable that differentiates these two groups is the variable "clarity of emotion".

The results indicate that the mean differences between the variable "positive emotions" and the variables of advertising effectiveness all meet the confidence interval. H0 is therefore rejected. Indeed, there is a difference in means between these variables across experimental group # 1 and experimental group # 2. We can therefore conclude that ads showing clear emotions generate more positive emotions and promote more positive attitudes towards the ad and the brand and arouse more purchase intent than ads showing unclear emotions. Sub-hypotheses H1b, H2b, H3b and H4b are validated.

4.4 The effect of the presence of visual information on the product on emotional reactions and advertising effectiveness:

To test the third sub-hypotheses H1, H2, H3 and H4, we conducted the same test on the same variables between experimental group #2 and the experimental group # 3. Indeed, in experiment # 2 we included visual information on the product, high salience of emotion and non-clarity of emotion in the ad. However, in experiment # 3 we included no visual information on the product, high salience of emotion and non-clarity of emotion in the ad. The only variable that differentiates these two groups is the variable "visual information on the product".

The results indicate that the differences in means between the variables all meet the confidence interval. H0 is therefore rejected. Indeed, there is a difference in means between these variables across experimental group # 2 and experimental group # 3. We can therefore conclude that ads with visual information on the product generate more positive emotions and promote positive attitudes towards the ad and the brand and arouse more purchase intent than ads with no visual information on the product. Sub-hypotheses H1c, H2c, H3c and H4c are validated.

To conclude, we can say that hypotheses H1, H2, H3 and H4 are all validated. Indeed, ads with emotional integration generate positive emotions, more attitudes toward the ad and brand and highly arouse purchase intent than ads with an ambiguous content.

4.5 Impact of emotional reactions on advertising effectiveness:

To validate hypotheses H5, H6, H7, H8, H9 and H10, we run a Spearman Rho correlation analysis. This is a statistical coefficient that ranges between -1 and 1 and expresses the intensity and direction (positive or negative) of the monotonic relationship between two nominal variables. It is interpreted in the same way as a Pearson correlation coefficient, but unlike this latter, it can measure not only simple linear correlations but all correlations whatever their forms. A positive coefficient of Spearman Rho (maximum = 1) indicates a simultaneous variation in the same direction, a negative coefficient (minimum = -1) indicates a simultaneous variation in the opposite direction.

Spearman Rho correlation coefficients of the variable “positive emotional responses” and the variables of “attitude towards the message”, “attitude toward the brand” and “purchase intent” range between 0.6 and 0.9, almost close to 1, indicating a significant correlation between the four variables. Moreover, these coefficients are positive, indicating simultaneous variations in the four variables in the same direction. We can therefore conclude that the more an ad generates positive emotions, the higher the attitudes towards the ad and the brand and purchase intent are. Similarly, the more receivers show positive attitudes toward the message, the higher are their attitudes toward the brand and their purchase intent. Finally, the more receivers show more positive attitudes towards the brand, the higher is their purchase intent.

We can therefore conclude that hypotheses H3, H4, H5, H6, H7 and H8 are all validated. The more an ad provokes positive emotions, the more positive will be receivers’ attitudes towards the ad and the brand, and their purchase intent. Moreover, the more receivers show positive attitudes towards the message, the higher will be their attitude towards the brand and their purchase intent, and the more they show positive attitudes toward the brand, the higher will be their purchase intent.

4.6 Impact of the moderating variables:

In order to test hypotheses H11, H13, H16 and H17 and assess the moderating role of respondents’ psychological variables in the relationship between “Emotional Integration” and emotional reactions and to test hypotheses H12, H14, H16 and H18 and assess the moderating role of respondents’ psychological variables in the relationship between respondents’ emotional reactions and the variables of advertising effectiveness, we used a multivariate analysis of covariance (MANCOVA).

This analysis has identified a significant difference between groups. We found that the variables “need for emotion”, “need for cognition”, “need for structure” and “tolerance for ambiguity” do indeed moderate the relationship between respondents’ positive emotional responses to the ad and advertising effectiveness. We used a set of indices to document this significant difference, presented below:

- Wilks' Lambda: Obtained by a Discriminant Analysis, this index tests whether multiple groups of multivariate observations have significantly different means. It examines inter-groups differences and considers the dimensions available and taken into account by the analysis. Being a multivariate index, it plays however the same role as the univariate F statistic of ANOVA. In this analysis, the Lambda coefficients are all below 0.90, proving significant differences between groups.

- Roy's largest root: this index is found acceptable in our analysis and it measures inter-group differences targeting the variable with the largest eigenvalue among all variables.

- Pillai's trace and Hotelling's trace: Both indices are considered extensions to Wilks' Lambda in the sense that their functions integrate all the variables and can be approached by the F statistic.

- An acceptable significance of the relationships between the studied variables.

- A significant difference in scores and sums of squares between the models that relate, on the one hand, respondents’ emotional reactions and the variables of advertising effectiveness and on the other hand, emotional reactions and variables of advertising effectiveness and the model where the moderating variables are integrated.

In light of these results, we can conclude that hypotheses H11 to H18 are validated. Indeed, respondents’ psychological variables not only play a moderating role in the relationship between Emotional Integration and respondents’ emotional reactions but also in the relationship between respondents’ emotional reactions and advertising effectiveness.

To better understand the moderating role of the psychological variables, first we classified respondents into dynamic clusters according to these variables; need for emotion, need for cognition, need for structure and tolerance for ambiguity. These dynamic clusters allowed us to place respondents into four homogenous groups, which are: The Sentimental, the Cognitive, the Sentimental/Cognitive and the Passive.

To see whether there is a difference in respondents’ emotional reactions and advertising effectiveness and across the four groups in the five experimental conditions, we conducted the means equality test. Mean differences in emotional reactions, attitudes towards the ad, attitude towards the brand and purchase intent across the four groups in the five experimental conditions all meet the confidence interval. We can therefore conclude that the null hypothesis of means equality between the different groups in the five experimental conditions is rejected and this for all emotional reactions and advertising effectiveness. Indeed, there are many significant differences between the four groups in terms of emotional reactions and advertising effectiveness in the five experimental conditions. Then, studying the means of each group, we reached the following conclusions:

- The Sentimental: These are people who show a high need for emotion, a low need for structure, a low need for

cognition and a low tolerance for ambiguity. They are attracted to emotional stimuli, given their strong need for emotion. They are unable to develop simple cognitive structures to understand complex or ambiguous ads. They feel therefore no pleasure in engaging themselves in a high reasoning process and they therefore reject ambiguous or complex messages. Our results confirm this profile, as this group has achieved the highest mean for positive emotions and advertising effectiveness variables after experiencing the emotionally integrated ads. We can therefore conclude that the Sentimental group are people who consider the visual presence of the product and its potential consumers expressing positive emotions preferably during its consumption are very important for the ad to generate positive emotions and to be effective. Therefore, these are people who love ads in which emotion is saliently shown, i.e. ads that show actors expressing positive emotions. However, we should also highlight that ads should be clear about showing the emotional consequences of the use of the brand i.e. the potential user is clearly shown experiencing emotion during consumption of the brand. This explains for example why the Sentimental disliked ambiguous ads. After viewing the ad, they experienced the least positive emotions and the most negative emotions and arousal. Then, attitude towards the ad, attitude towards the brand and purchase intent in these people were the worst. We can conclude that the Sentimental a group is particularly sensitive to emotional advertising in which emotion is integrated.

- The Cognitive and Sentimental / Cognitive: the former show a low need for emotion, a strong need for structure, a strong need for cognition and a high tolerance for ambiguity. The second are the same like the Cognitive, except they have a strong need for emotion. Individuals in these groups are able to develop simple cognitive structures to understand complex or ambiguous ads. They take pleasure in engaging themselves in a high reasoning process. The only feature that differentiates these two profiles is that the first prefers emotional stimuli while the latter prefers rational stimuli. In our study, we found that the two groups of people prefer ambiguous advertising, namely, ad No. 5, in which emotion is not expressed by a potential consumer but by an inanimate object that is congruent with the product, yet the product itself is not shown. The same groups reacted similarly to ad No 3 in which the product is not shown, but a potential consumer of the product is expressing positive emotions. The only difference between the two groups is that the Sentimental / Cognitive people are much more sensitive to emotional advertising. They experience more intense positive emotions after viewing the ads than the Cognitive people. They therefore score higher on the variables of advertising effectiveness. We also found that the Sentimental / Cognitive group are people who can appreciate, certainly to a lesser extent, integrated advertising, for which they had higher means of positive emotions and variables of advertising effectiveness. We can conclude that the

Sentimental / Cognitive people are attracted by all emotional ads, in particular those that are ambiguous.

- The Passive: They show a low need for emotion, a low need for structure, a low need for cognition and a low tolerance for ambiguity. They have a psychological profile totally opposite to that of the Sentimental / Cognitive. There are individuals who do not like emotional situations and stimuli. They fail to develop simple cognitive structures to understand complex or ambiguous ads. They feel, as a result, no pleasure in engaging themselves in a high reasoning process and reject ambiguous and complex situations or messages. In our study, we noticed that the Passive have obtained the highest means of positive emotional responses and variables of advertising effectiveness for ads where the product's packshot is clearly shown, but with no potential consumer expressing emotions. These results show that the Passive are people who consider the product's visual presence as essential for the ad to be effective, because they do not like complex and ambiguous ads where the product is not shown but suggested. These are people who prefer ads with low emotional connotation, where there are no characters expressing positive emotions. We can conclude that the Passive group is attracted by low emotional and integrated advertising.

5. DISCUSSION, LIMITATIONS AND FUTURE RESEARCH

Our results confirm the effect of the variable emotional integration, in terms of salience of emotion, clarity of the role of emotion and presence of visual information on the product, on advertising effectiveness and through the mediating role of positive emotional responses.

Indeed, an integrated advertising uses salience of emotion, i.e. an ad in which actors express positive emotions, and the product's packshot is highlighted. Above all, it is an ad that clearly shows the emotional consequences of the use of the brand, indicating that the positive emotions expressed by the actors results from the consumption or use of the brand. An integrated ad has a higher probability of generating positive emotions and consequently promoting attitude towards the ad and the brand, and a more aroused purchase intent than an ambiguous ad.

These relationships are nonetheless moderated by psychological variables. Indeed, receivers perceive differently the staging of advertising depending on their need for emotion, their need for cognition, their need for structure and tolerance for ambiguity. To better understand the impact of the moderating variables, we classified our respondents into dynamic clusters. By doing this, we were able to segment our respondents into four distinct categories according to their psychological profiles. We noticed that these four segments have very different preferences in terms of staging of emotion in ads.

We found that highly integrated emotional ads are highly appreciated by the segment of the Sentimental. These are people who prefer ads that clearly show actors expressing

positive emotions after consuming the product. Emotional ambiguous ads are rather appreciated by the Cognitive and the Cognitive / Sentimental who prefer ads that stimulate their imagination and satisfy their need for cognition, for example by replacing the brand or the actor by a congruent environment or object (in our study a light/crystal ball, a reaching hand, etc.). The last segment, which mainly consists of Passive, is attracted by Integrated and low emotion ads. Those are people who prefer ads with low emotional connotation where actors expressing positive emotions are not shown but are replaced by a congruent object (e.g. a hand), but above all the product's packshot is clearly shown for the ad to be effective.

Advertisers have an incentive to think carefully about the staging of their emotional ads and in particular adapt them to the psychological profile of their targets. This study tries to provide invaluable recommendations to advertisers and this for two reasons:

- It segments receivers according to their psychological profiles.
- It identifies preferences of each segment for each type of staged emotion in advertising, through the concept of emotional integration.

This study was able to highlight aspects of the persuasion process in advertising, examining emotions experienced during the staging of emotions, using the concept of emotional integration. However, it is not without some limitations, calling thus for future research to be undertaken.

It should be noted that conditions of experimental exposure to magazine ads are far from genuine exposure conditions, despite the efforts we made to that end. Indeed, the studied ad was included into an entertainment magazine targeted to young adults along with five "control" ads.

Another limitation of our research is the choice of a sample of students which, despite its theoretical well foundation, presents less room for generalization. Therefore, future research should investigate more heterogeneous samples.

It should be noted that magazine ads are known to activate the modality of vision, while TV ads, for example, help to jointly activate modalities of vision and hearing. Indeed, in the case of one-modality media, emotional arousal is more complicated to achieve.

Moreover, for clarity reasons, some influential variables were not included in our research model. It seems that several variables may interestingly explain the impact of emotions. We mention in particular receivers' commitment and mood towards advertising in general.

As for the variable "staging of emotion", we limited ourselves to the manipulation of the variable emotional integration with its three components of salience of emotion, clarity of emotion and presence of visual information on the product. An investigation of other components of emotion would be an interesting future research.

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