

EMOTIONAL APPEALS AND ADVERTISING EFFECTIVENESS: A THEORETICAL REFLECTION

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ABSTRACT

The presentation of the communication message requires that an appeal be made to the target audience. The appeal is important, because unless the execution of the message appeal (the creative) is appropriate to the target audience's perception and expectations, the chances of successful communication are reduced. This paper theoretically establishes the relationship between emotional appeal and advertising effectiveness. In this paper, the dimensions of emotional appeal were identified which include fear appeal, humour appeal, animation appeal, sex appeal, music appeal and fantasy appeal and the measures of advertising effectiveness were also presented; they include, awareness, the level and quality of customer inquiries, the number and frequency of store visits, the degree of attitude change etc. Theoretical explorations show that emotional appeal relate with advertising effectiveness and the paper concludes that there is relationship between emotional appeals and advertising effectiveness.

KEYWORDS: Emotional Appeals, Advertising Effectiveness, Fear, Homour, Awareness.

INTRODUCTION

Advertising is a crucial component of the marketing communication mix that brings about brand visibility to achieve the desired objectives of organizations. Companies spent a large part of their budget to produce and run advertisements to communicate information about their companies and products and to persuade, re-enforce and differentiate their brands from competitors' brands in the market. Companies hope that consumers will purchase their products due to the advertisements, which deliver messages about their brands. Also, advertising has become one of the most important commercial activities in this modern day competitive environment. Hence, understanding advertising effectiveness is important to national and international brands.

The basic element of a creative strategy in advertising are advertising appeals, that advertisers use in order to influence the way consumers perceive products and in order to convince them that they are useful for them, leading to the purchase intention (Zhang *et al.*, 2010).). While defining appeals, Belch and Belch (2004) maintain that appeals in advertising refer to the approach used to draw the consumer's attention or/and to influence the feelings they have for the product. Moriarty (1991) states that appeals in advertising are used to draw attention motivate and create an interest with the recipient of the advertising message and about the advertised object. The choice and the application of the advertising appeal depends on the advertising company, the type of the product, the set advertising goals, target groups and also of the way of advertising of the competitors and media which will carry out the advertising (Leonidou & Leonidou, 2009). In addition, it is necessary to research whether the potential recipients of the message, (the consumers) have any specific needs and desires that can be triggered by the advertising message or appeal (Arens, 2004), as well as to view to wider context of advertising effectiveness. The heart of an advertising campaign is often the appeal. Kotler (1997) posits that advertising appeal is the theme of an advertisement. To make the audience receive a necessary message, advertisers have to put some driving power into the message. This driving power is the appeal. Every advertising appeal represents an attraction, which arouses consumers' desires. Advertising appeals are

communication strategies that marketing and advertising professionals use to grab attention and to persuade people to buy or to act.

In all, the presentation of the communication message requires that an appeal be made to the target audience. The appeal is important, because unless the execution of the message appeal (the creative) is appropriate to the target audience's perception and expectations, the chances of successful communication are reduced. There are two main factors associated with the presentation. Is the message to be dominated by the need to transmit product – oriented information or is there a need to transmit a message that appeals predominantly to the emotional senses of the receiver? The main choice of presentation style, therefore, concerns the degree of factual information transmitted in a message against the level of imagery thought necessary to make sufficient impact for the message to command attention and then be processed, (Nadube, 2021, Fill, 2006) . In general, advertising appeals can be divided into rational and emotional (Arens, 2004; Zhang et al, 2010). The focus of this paper is on emotional appeal.

The Concept of Emotional Appeal

It should be remembered that advertising brands are not normally new to consumers as they have some experience of the brand, whether that be through use or just through communications. This experience affects their interpretation of advertising as memories have already been formed. Nadube, (2021) posits that the role of feelings in the way advertisements work suggests a consumerist interpretation of how advertising works rather than the rational, which is much more a researcher's interpretation. Consumers view advertising in the context of their experience of the category and memories of the brand. Aligned with this approach is the concept of likeability, where the feelings evoked by advertising trigger and shape attitudes to the brand and attitudes to the advertisement (Vakratsas & Ambler, 1999). Feelings and emotions play an important role in advertising especially when advertising is used to build awareness levels and brand strength. Appeals based on logic and reasons are necessary in particular situations. However, as products become similar and as consumer become more aware of the range of available products, so the need to differentiate becomes more important. Increasing number of advertisers are using messages that seek to appeal to the target's emotions and feelings, a 'soft sell'. Cars, toothpaste, toilet tissue and mineral water often use emotion-based messages to differentiate their products.

Schiffman and Kanuk (2007) defined emotional appeal as a psychological intention which creates desire and interest about a brand. Keshari & Jain (2014) also defined emotional appeal as "an attempt to stir up either negative or positive emotions that can motivate purchase". Emotional appeals usually present some kind of event or real life situation, in a manner that creates psychological need for the advertised product. Several studies focused on the emotional responses to advertising; thus, emotional responses can directly impact advertisement attitudes, brand attitudes, purchase intentions and product categories, Panda *et al*, (2013). This is because emotional appeal makes information not only more significant. Advertisements with emotional appeal have been found to be better liked by consumers and have higher levels of brand name and message recall (Friedstad & Thorson, (1986). It can be used to influence consumer decision-making by enhancing the effectiveness of rational appeals (Kim *et al*, 2000).

Moris *et. al*. (2002) argued that emotional appeal is a powerful predictor of intention and brand attitude, and given the diagnostic capabilities that are missing in other measures of affect, it is a valuable tool for strategic planning, message testing, and brand tracking. Emotional appeals helps in ensuring that a familiar product remains within the consideration set of the consumer while making a purchase decision.

In advertising, emotional appeal is not appropriate for certain products, especially for those that are not different from the products of their competitors in functionality or technical characteristics (Kazmi & Batra, 2009). By using emotional appeals in that case, advertisers wish to create certain emotional association in the consumer's mind towards the advertised product, i.e., a unique selling

proposition is replaced by a unique emotional proposition. Emotional appeals targets psychological or social needs of the consumer, meaning that they are trying to cause positive emotions that could lead to purchase (Kotler & Armstrong, 2012). Bruno *et al.* (2016) suggests that an emotional appeal, whether ‘cold’ or ‘warm’ can be effective, a warm appeal stimulates the purchasing intent, and the cold one positively influences the change in attitude, persuasion and consequential behavior in purchasing. In the same vein, (Taute *et al.*, 2011) stated that emotional appeal can be classified into positive and negative in accordance to their selection. Keshari & Jain (2014) further posits that the negative emotional appeals are guilt, fear, and shame etc., while the positive emotional appeals are love, prestige and happiness etc. Panda *et al.*, (2013) also complemented the latter that emotional appeals are in form of patriotism, affection and nostalgia. Kim & Franklin, (2015) also agrees with the postulations that emotional appeals relates with positive expectations, (i.e.) hope, faith, courage and trust from the advertisement which can trigger consumers purchasing the advertised products.

Dimension of Emotional Appeal

Scholars had identified different dimensions of emotional appeal such as; sex, humor, anger, anticipation, joy, trust, fear and sadness etc. Fill, (2006) and Nadube, (2021) also identified measures of emotional appeal such as fear, humour, animation, sex, music, fantasy and surrealism. A Few of these dimensions are examined.

Fear Appeal: Fear appeals are persuasive messages that attempt to arouse discomfort/anxiety by emphasizing the potential danger and harm that will befall individuals if they do not adopt the messages’ recommendations. Although these messages are often used in political, public health, and advertising campaigns in the hopes of reducing risky attitudes, intentions, or behaviors, their use is often a polarizing issue. Whereas some practitioners are confident in the power of fear appeals to persuade audiences others are adamant that such messages are counterproductive. Fear is used in one of two ways. The first type demonstrates the negative aspects of physical dangers associated with a particular behaviour or improper product usage; e.g. drink driving, life assurance and toothpaste advertising typify this form of appeal. The second approach is the threat of social rejection or disapproval if the focus product is not used. This type of fear is used frequently in advertisements for such product as anti-dandruff shampoos and deodorants and is used to support consumers need for social acceptance and approval. Fear appeals are effective at positively influencing attitude, intentions, and behaviors (Nadube, 2021, Fill, 2006). It attempts to make the reader feel that they, or other individuals, are at risk from a threat identified by the writer. In turn, this fear can be a powerful motivating force in changing their opinions or behaviour. Fear appeals are effective at positively influencing attitude, intentions, and behaviors

Fear appeals need to be constrained, if only to avoid being categorized as outrageous and socially unacceptable. There is a great deal of evidence that fear can facilitate attention and interest in message and even motivate an individual to take a particular course of action: for example to stop smoking (Nadube, 2021). Fear appeals are persuasive, according to Schiffman and Kanuk (1991), when low to moderate levels of fear are induced. Ray and Wilkie (1970), however, show that should the level of fear rise too much, inhibiting effects may prevent the desired action occurring. This inhibition is cause by the individual choosing to screen out, through perceptive selection, messages that conflict with current behaviour. The outcome may be that individuals deny the existence of a problem, claim there is no proof or say that it will not happen to them.

Sex Appeal: Sexual insinuation and the use of sex as a means of promoting products and services are both common and controversial. Using sex as an appeal in messages is excellent for gaining the attention of buyers. Research shows, however, that it often achieves little else, particularly when the product is unrelated (Fill, 2006). Therefore, sex appeals normally work well for products such as perfume, clothing and jewelry but provide for poor effectiveness when the product is unrelated, such as cars, photocopier and furniture. The use of sex in advertising messages is

mainly restricted to getting the attention of the audience and, in some circumstances, sustaining interest.

Wong, McClelland and Furnham, (2019) defined sexual appeal as advertisement which includes the portrayal of nudity, sexual activities or physical attraction. It is important to note that sexual appeal advertisement does not have the ability to please every audience where individuals have different moral standards (Krisnan & Run, 2016). To maximize the advertisement appropriateness towards target audiences, marketers have to know the culture of their target audience and deliver advertisement that can reflect values for that particular culture to ensure the effectiveness of the advertisement (Krisnan & Run, 2016). Sex appeal in advertising is generally viewed as an effective strategy to attract attention to a brand. The pervasiveness of this approach proves that brands believe it works well. While running sexy ads might seem like a risky choice, the strategy sometimes works.

Sexual appeal in advertising is a strategy that companies and media agencies apply in their advertisement to trigger potential customers to buy their product and services. However, it is important to carefully consider how this appeal is been used as it can be perceived as unethical or offensive to some customers because of their religious or cultural background. Conversely, the societal progress changes what is considered to be unethical or ethical as regards sexually inclined advertisements (Kruger & Saayman, 2015). Sexual messages can be seen as both ethical and unethical depending on the level of sexual content as well as the situation it is used in (Maciejewski, 2005).

However, several factors influences how individuals react toward advertisements with sexual content, some might respond favorably while others might find the advertisements provocative or offensive. Studies have shown that culture is one of the highly influential factors that affect consumers' attitudes of sexual appeal advertisement, Garcia & Yang, (2006). Consumers' desires and needs start to resemble each other more and more without regard to their cultural upbringing, as the world is becoming more globalized (Chan, Li, Diehl & Terlutter, 2007). Liu *et al.* (2009) stated that no matter their cultural upbringing women are less favorable than men to sexual appeal in advertising. It is supported by several studies that men are more open to higher levels of sexual appeal than women are possibly because of differences in their biological needs (Liu *et al.*, 2006). As mentioned earlier, sexual appeal has shown to be an effective way to persuade consumers (Putrevu, 2008), and even if the strategy has been around for a long time it is becoming more common to use every day (Anabila *et al.*, 2015).

In sexual appeal advertisement, there are various types of communication methods which include content that can be sexualized; this comprises but is not limited to images, sounds, texts and videos (Reichert, 2007). These are factors that are considered to be sexually appealing like; physical features, movement, context, proxemics and voyeurism/fantasy. Each of these factors includes various aspects that contribute to the perceived sexual level of an advertisement. Physical features refer to the amount of clothing models wear in an advert, as well as the attractiveness and body type of the persons. Movement is connected to the behavior and demeanor of the model. In other words, how the model is acting and what type of attitude he or she expresses. Furthermore, voices are included in movement, and it is expressed in what is said as well as how it is said. Context refers to photographic effects, settings, music, lighting and colors used in the advertisements. Proxemics includes aspects such as distance between models and how they are interacting with each other. Finally, voyeurism/fantasy shows how sexual appeal is associated with how the models connect with the viewers as well as how the models interact with each other in the advertisements Reichert, (2007).

Black *et al.* (2010) further add that poses and interaction between the models contributes to the sexual appeal of the advertisement. Sexual appeal and nudity are aspects which influence consumers' attitude toward advertisements, but the impact of these aspects is depending on the

characteristics of the consumer (Dianoux & Linhart, 2010). Example of such characteristics are gender of both the consumer and the models, age (Dianoux & Linhart, 2010), culture (Paek & Nelson, 2007) and religion (Reichert, 2002), personality (Black *et al.*, 2010) as well as the product's fit with the level of sexual appeal that is being used in the advertisement (Paek & Nelson, 2007). Liu, Li and Cheng (2006) argued that a person's perception of sexual appeal differs depending on the gender of this person, which means that something that a man defines as sexually attractive or sexy might not be supported by a woman; men are aroused to a higher level when they are exposed to nudity, compared to women who finds romantic elements more appealing.

Humour Appeal: Humor can be used as a tool to attract a customer's attention and help in creating recall about a product/brand. Humour can be used effectively when it is related to some certain interest which the customer seeks for. Humor appeals make consumers laugh and fill with joy and create an emotional link with the brand. The use of humour as an emotional appeal is attractive because it can draw attention and stimulate interest. A further reason to use humour is that it can put the receiver in a positive mood. Mood can also be important, as receivers in a positive mood are likely to process advertising messages with little cognitive elaboration (Batra & Stayman, 1990). This can occur because there is less effort involved with peripheral rather than central cognitive processing, and this helps to mood protect. In other words, the positive mood state is more likely to be maintained if cognitive effort is avoided.

It is also argued that humour is effective because argument quality is likely to be high. That is, the level of counter-argument can be substantially reduced. Arguments against the use of humour concern distraction from the focus brand, so that while attention is draw, the message itself is lost. With the move to global branding and standardization of advertising messages, humour does not travel well. While the levels and types of humour are difficult to gauge in the context of the processing abilities of a domestic target audience, cultural differences seriously impede the transfer of jokes around the world. Visual humour (lavatorial, Benny Hill – type approaches) is more universally acceptable (Archer, 1994) than word-based humour, as the latter can get lost in translation without local references to provide clues to decipher the joke. Humour, therefore is a potentially powerful yet dangerous form of appeal (Nadube, 2001)

Humour has become well-known and frequently used in advertising when communicating with the target audience, which resolves in the creation of attention, awareness, and increased attitude toward advertising. Humour is described as an extremely effective tool in media (Lee & Lim 2008), especially in visual advertisement. Studies with humorous advertisement have indicated that the perceived funniness of a commercial leads to the consumer liking the advertisement and the product or service while impacting brand awareness Gulas & Weinberger (2006). Humour creates positive cognitions and reduces negative cognitions (Eisend 2009). Not all humor is perceived well as the original, the intention of the humor can be perceived differently (Gulas & Weinberger 2006), and therefore it is essential to highlight the cultural differences in order to clarify the intention of the humour. Laughter is described as an outcome of humour, verified within both biological and psychological areas (Olsson *et al.* 2002), which is highly associated with individual ratings of funniness.

Sankaran (2013) posits that, perception of humour changes from person to person, culture to culture and gender to gender. Catenescu and Tom (2001), categorised seven types of humor: "(1) Comparison - Putting two or more elements together to produce a humorous situation; (2) Personification - Attributes human characteristics to animals plants and objects; (3) Exaggeration - Overstating and magnifying something out of proportion; (4) Pun - Using elements of language to create new meanings, which result in humour; (5) Sarcasm - Category including blatant ironic responses or situations, (6) Silliness - its ranges from making funny faces to ludicrous situations, (7) Surprise - includes all advertisements where humour arises from unexpected situations." Their

study finds that different types of humors suits different products and humour is used more in television advertising than it is in printed advertisements.. Humour type and the product types appear to play an important role in the impact of humour in consumer's comprehension level.

Moreover, the nature of the product affects the appropriateness of humour treatment. Humour is more successful at existing products rather than the new products. Humour also works best with low involvement products (Weingerber & Gulas, 1992). According to Chung and Zhao (2003), a low involvement product situation would presumably make low consumer motivation to process information and this leads to a greater possibility of a peripheral route to persuasion. Because of this, a humorous message in an advertisement will work as a peripheral cue; accordingly it is more effective for a low involvement product. Thus, the consumer is less motivated to process information and is more likely to form an attitude toward the advertisement based on humorous message. On the other hand, the humorous advertisement is less likely to affect customers with high involvement products, since they are motivated to process information.

Music Appeal: Music is viewed as an important background feature in advertising because of its wide use and ability to enhance viewer arousal and affect. It has a universal appeal that is often attributed to its ability to make us feel a certain way, and to change how we are currently feeling. In fact, music is often said to be the language of emotion. Music is the perfect tool for changing negative moods or emotions and getting people into a positive state, one better for learning. However, we have to be careful — music can also have the opposite effect on people. Music has the ability to deeply affect our mental states and raise our mood. When we need it, music gives us energy and motivation. When we are worried, it can soothe us; when we are weary, it can encourage us; and when we are feeling deflated, it can re-inspire us. Especially when it is the music we love, the brain releases dopamine while listening. Dopamine is a chemical messenger that plays a role in how we feel pleasure. It also helps us to think and plan, helping us strive, focus, and find things interesting. Music can boost the brain's production of the hormone dopamine. This increased dopamine production helps relieve feelings of anxiety and depression. Music is processed directly by the amygdala, which is the part of the brain involved in mood and emotions. It reduces stress.

Music can provide continuity between a series of advertisement and can also be good peripheral cue. A jingle, melody or tune if repeated sufficiently, can become associated with the advertisement. Processing and attitudes towards the advisement may be directly influenced by the music. Music has the potential to gain attention and assist product differentiation. Braithwaite and Ware (1997) found that music in advertising messages is used primarily either to create a mood or to send a branded message. In addition, music can be used to signal a lifestyle and so communicate a brand identity through the style of music used.

Many advertisements for cars used music, partly because it is difficult to find a point of differentiation and music is able to draw attention, generate mood and express brand personality (e.g. BMW, Nissan, Peugeot, and Renault). Some luxury and executive cars are advertised using commanding background music to create an aura of power, prestige and affluence, which is combined with strong visual images in order that an association be made between the car and the environment in which it is positioned. There is a contextual juxtaposition between the car and the environment presented (Nadube, 2021).

Animation Appeal: Animation is a method of photographing successive drawings, models, or even puppets, to create an illusion of movement in a sequence. Because our eyes can only retain an image for approx. 1/10 of a second, when multiple images appear in fast succession, the brain blends them into a single moving image. Animations are created by recording a series of still images – drawings, objects or people – in various positions of incremental movement. When played back, the still images appear as one continuous image that gives the illusion of motion. Some

researchers emphasize that animation is a highly effective design tool for capturing viewer interest and attention. It can capture the essence of your brand and express exactly what you want your audience to understand about your product or service.

Advertising animation generally consists of short videos that communicate clearly and quickly and impart information in a creative way to be memorable. The biggest use for animation is for entertainment. Animation is used on the TV, on your phones, and all over the internet. In television, animation is mostly used to occupy children, as it gives them something to laugh about and keep them entertained for long periods of time.

Animation techniques have advanced considerably in recent years, with children as the prime target audience. However animation has been successfully used in many adult-targeted advertisements. The main reason for using animation is that potentially boring and low-interest/involvement products can be made visually interesting and provide a means of gaining attention (Fill, 2006, Nadube, 2021).

Animation is usually classified into different categories, including computer graphic image animation, clay animation (claymation), cartoon animation, film animation, drawn animation, pixilation, puppet animation and silhouette animation. The most common type of animation are two-dimensional drawings rendered in celluloid, or a traditional cartoon; but technological advances in digital media have allowed new techniques such as the animation of three-dimensional objects made of clay and computer-generated animation. New technologies not only present new creative capabilities, they also reduce production time and costs, making animation more common in television commercials and interactive advertising. Despite debates about the inadequacies of animation, studies specifically focused on advertising elements like sound, color and motion note that viewers respond well to such features.

Fantasy Appeal: The technique of a fantasy commercial is principally to appeal to the emotions to arouse interest in the product. In a fantasy commercial, the focus is the message itself, whereas in a testimonial commercial the focus is the source of the message. Fantasy Advertising means Advertising that uses special effects or fictional characters. Fantasy literature often includes some of the following characteristics: magical forces, world building, fantastical characters, a dangerous quest and mythical creatures. Fantasy allows authors and audience alike to fulfill their wonders about magic and the supernatural while exploring beyond what is truly possible in our world. Furthermore, some fantasy stories (particularly fairy tales) confront real world problems and offer solutions through magic or another element of fantasy.

The appeal to fantasy is very diverse. One of the primary reasons is that readers want something that gives a sense of wonder, a glimpse at the impossible made real, sights never otherwise seen. The use of fantasy in advertising has grown partly as a result of the increased clutter and legal constraints imposed on some product classes. By using fantasy appeals, associations with certain images and symbols allow the advertiser to focus attention on the product. The receiver can engage in the distraction offered and become involved with the execution of the advertisement (Nadube, 2021).

The Concept of Advertising Effectiveness

The marketing communications mix consists of a set of tools (disciplines) that can be used in various combinations and different degrees of intensity in order to communicate with a target audience. There are five principal marketing communications tools: these are advertising, sales promotion, public relations, direct marketing and personal selling. Advertising is any paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor (Nadube, 2021). Advertising is a non-personal form of mass communication that offers a high degree of control for those responsible for the design and delivery of advertising messages.

The purpose of an advertising plan is to provide the means by which appropriate messages are devised and delivered to target audiences who then act in appropriate ways. This may be to buy a product, to enquire about a product or simply memories a single aspect for future action. Guidelines for the content and delivery of messages are derived from an understanding of the variety of contexts in which the messages are to be used (Nadube, 2021, Fill, 2006).

Advertising plays a very significant role in this present business world where competition is at its peak. Advertising is one promotional tool which has become a necessity for everyone in business -- the producers, the traders, or the customers. Organizations spends millions on advertising activity, in the background of all these efforts, is an attempt to attract the customers towards the product.

Corvi & Bonera, (2010) defined advertising effectiveness as the extent to which advertising generates a certain desired effect. Advertising effectiveness pertains to how well a company's advertising efforts accomplishes the intended objective. Kaur, (2019) posits that it is an attempt to measure whether the time, talent and the treasure invested in the creative activity has resulted in attaining the goals of profit maximization to the advertiser and satisfaction of the consumers at large.

Measures of Advertising Effectiveness

Measuring the effectiveness of advertising is very important, given the resources and investments needed for advertising. Advertising effectiveness is a method used to determine if a brand's marketing efforts are hitting the mark with its target audience and whether it is getting the best returns. It enables companies to measure the strengths, weaknesses, and ROI of specific advertising campaigns, so the company can adjust accordingly. Bonera & Corvi, (2010) and Rossiter, (2014), identified two (2) measures of advertising effectiveness such as brand recognition and brand recall. Others authors argued that purchase intention, actual buying behavior, awareness, liking and attitude, preference and sales are all measures of advertising effectiveness. Nadube, (2021) and Fill, (2006) posit that measures of advertising effectiveness areas follows, the level and quality of customer inquiries, the number and frequency of store visits, the degree of attitude change, , the ability to recognize and recall an ad.

Awareness: Awareness measures are used extensively in research as a gauge of brand performance and marketing effectiveness. The most commonly used are those relating to brand and advertising awareness (Nadube, & Didia , 2016). Brand awareness is considered one of the key pillars of a brand's consumer-based brand equity (Aaker, 1991). Rossiter and Percy (1991) claim that brand awareness is the essential first step in building a brand. Rossiter and Percy (1987) describe brand awareness as being essential for the communications process to occur as it precedes all other steps In the process. Brand awareness measures the accessibility of the brand in memory. Without brand awareness occurring, no other communication effects can occur.

There are three widely used measures of brand awareness: top of mind, spontaneous and aided. Top of mind, or the first brand recalled in response to the product category cue, was one of the first brand awareness measures to receive attention, emerging as one of the best 'predictors' of choice in Axelrod's (1968) longitudinal study comparing different measures. Spontaneous awareness (i.e., unprompted recall of the brand name) and aided awareness (i.e., recognition of the brand name when prompted) are the other two commonly used measures. Some researchers have argued that particular measures are more appropriate in different situations. For example, Rossiter and Percy (1991) argued that when options are present at the time of purchase (e.g., brands on a supermarket shelf) then aided awareness is relevant, when they are not, spontaneous awareness should be used. Likewise Lynch and Srull (1982) distinguish between memory based, stimulus based and mixed (both) situations where the ability to spontaneously recall or recognize something have differing importance. Dickson and Sawyer (1990) suggested top of mind

awareness is more relevant when a choice between competing brands is made quickly; they argued this measure should be applied to low involvement impulse purchases such as most products in supermarket settings

Brand Recognition: Different studies have shown that people usually choose things that are familiar to them (Coates *et al.*, 2006) also in the cases where they have only seen the things but are not aware of them. As per the recognition heuristic (Goldstein & Gigerenzer, 2002), choosing an answer in a situation where the correct answer is not known people will choose the option that they recognize from a previous experience over the unrecognized option (Barreda, Bilgihan, Nusair & Okumus, 2015). Customers believe that the recognized option is more secure. Thomas & Williams (2013) found that recognition is more than just a sign that affects preferential choice; contrary to some previous studies like Newell & shanks (2004) showing that other cues can have a noteworthy effect on inferential choice instead of recognition. Recognition is an emotional task and relates to the right hemisphere of the brain; the right hemisphere of the brain refers to the emotional thinking (Krugman, 1977). Neuroscience believes that human emotions are irrational for good decision making. However, Lehrer (2009) states that emotions are very important for the decision-making process. According to him, a brain that cannot feel cannot make up its mind. Hauser, (2011) concluded that recognition is an important factor in making a decision, but it is usually one of the cues that are considered when the purchase decision is made. In some situations, when the customer does not know about the brand before going to the store, shelf-visibility of the brand may lead to purchasing behavior, i.e., brand recognition (Huang & Sarrigollu, 2014). The consumers who possess strong brand recognition hold strong tendency to purchase the brand (Biscaia *et al.*, 2013). Brand recognition is successful when consumers are easily able to recognize the brand through cues related to the brand either visual or auditory (Rahman *et al.*, 2020). These cues can include logos, packaging, slogans, etc.

Brand Recall: Prashar *et al.*, (2012) posits that brand recall is the ability and extent to which consumers remember the advertising features and other messages that have been sent about a brand. Brand recall is one of the techniques that require the mind to search for traces of awareness of a brand or an advert (Du Plessis, 2005). Recognizing something involves connecting the fragments we have seen together, linking them by associative strengths into a coherent representation in our minds (Sutherland & Sylvester, 2006). The same pattern of connectivity in the brain is stimulated in different ways by different prompts. You cannot remember an experience unless you first create a record of it (learning), and you cannot learn from this experience unless you retain this record (memory).

The level and quality of customer inquiries: it is the rate and the status of customers entering into a store to find out information about the advertised products or services. The rate at which a customer requests for information to enhance purchase decision, is an indicator of advert effectiveness. A simple way to tell if advertising is working is to track retail traffic by counting the people who enter your store or come to your website. Traffic should be monitored before the ad campaign, so as to have a basis for comparison. And ask new customers how they heard about your business.

Frequency of store visit: Frequency is the number of times an individual consumer goes to a store to enquire about the advertised product or to buy. The increase in the frequency of visit/exposure increases both the likelihood that an individual has a high-quality engagement with the ad and that they have multiple touch points (or interactions) with your brand. Purchase frequency is the number of times an average customer buys a good or service from a single seller in a given period. While visit frequency is the number of times a prospect or an average customer

visits a store to inquire or buy good or service from a single seller as a result of an advertisement (s) exposed to within the relevant period.

The importance of customer frequency is immeasurable and the benefits are two-fold. One, it creates a connection between a company and its most loyal customers. Two, it fosters brand awareness for the company to acquire new customers from reoccurring ones. Naturally, companies of all industries and sizes want to foster customer loyalty.

The degree of attitude change: Customer attitudes are a composite of a person's beliefs, feelings, and behavioral intentions toward a company or brand. These attitudes are often formed based on a blend of factors. Particularly influential are an individual's past experiences that play a considerable role in developing and solidifying certain attitudes. These attitudes might affect our perceptions of some products

Advertising attitude is defined as consumers' favorable or unfavorable responses to a particular advertisement based on various advertisement factors; it is the emotional change after viewing the advertisement. Advertising may persuade consumers by creating or maintaining a favorable product attitude which then forms the basis for subsequent purchase behavior; this is the process underlying most consumers advertising. It is the attitudinal approach to advertising that we shall be concerned with here. Strategies of attitude change can be classified into six distinct categories: (1) changing the basic motivational function; (2) associating the attitude object with a specific group or event; (3) relating the attitude object to conflicting attitudes; (4) altering components of the multi-attribute model; (5) changing ...

All the models of how advertising works assumed that they are capable of affecting a degree of change in the knowledge, attitudes, beliefs or behaviour of target audiences. Jones refers to this as the strong theory of advertising, and it appears to have been universally adopted as a foundation for commercial activity, hence a measure of advertising effectiveness.

According to Jones, exponents of this theory (the strong theory of advertising) hold that advertising can persuade someone to buy a product that they have never previously purchased. Furthermore continual long-run purchase behaviour can also be generated. Under the strong theory, advertising is believed to be capable of increasing sales at the brand and class levels. These upward shifts are achieved through the use of manipulative and psychological techniques, which are deployed against consumers who are passive, possibly because of apathy, and are generally incapable of processing information intelligently. Attitudes are closely linked to behaviour and are often considered precursors to it. If advertising is to work, some consideration needs to be given to its effect on attitudes, particularly (but not exclusively) those of customers and consumers. Studies of attitude (of which there have been many) frequently highlight a generic three-stage process in their development. The three stages, typically seen as sequential, involve thinking (cognitive), feeling (affective) and doing (conative) responses. We see a similar arrangement in all hierarchy of effects models. This might partially explain why they have been so enduring and why attitudes are relevant to an understanding of marketing communications (Nadube, 2021).

Relationship between Emotional Appeal and Advertising Effectiveness

Empirical and theoretical works reviewed showed that emotional appeal significantly impacts advertising effectiveness for the reason that emotional appeal motivates the personal psychology of an individual. Marthak (2013) asserts that emotional appeal impacts advertising effectiveness and creativity in a cluttered media and it has been justified by many advertising professionals and academicians. To make advertising more effective, distinctive and even persuasive, advertisers should frequently use dramatic emotional messages (i.e., music, pictures or colors etc.) designed to 'shock the emotions and make consumers' brain itch' for more (Chaudhari, 2002). Worthy of note is Kotler, (1997) statement that the core of advertising is it appeals, therefore advertisers need to put some strong driving force to make the audience receive the message, which will bring about attention and attraction and further make the consumer desire aroused. Furthermore, Percy

and Rosenbaum, (2012) found that emotion appeal mediate how the consumer process advertisement. Kotler and Armstrong (2013) posit that emotional appeal aims to target consumer's social, psychological and symbolic needs, which seek to arouse feelings and the affection mechanism get activated which can motivate consumer towards purchase. Percy, (2003) further established that emotions are mediator on how consumers process information in their brain; therefore it is important to identify the role of emotional appeal in marketing communication. Summarily, the compendium of all these scholars' views on the subject matter, established that there exists a positive relationship between emotional appeal and advertising effectiveness. Different emotional appeals are used to make customers feel something about the product or brand that can entice them to buy. This phenomenon has been discussed by many authors. Kemp *et al.* (2017) in their research "Understanding the power of hope and empathy in healthcare marketing" examined how hope and empathy appeals impact advertising in the healthcare segment. The study aimed to examine if words said by a cancer patient and an expert in hope/empathy advertisement, affects healthcare consumers' more than objective information and concluded that emotional appeals significantly influenced advertising.

CONCLUSION

An emotional appeal is a mode of persuasion that relies on descriptive, sensory language and imagery to evoke an emotional response and convince an audience of an argument. Emotional appeal is a powerful predictor of intention and brand attitude, and given the diagnostic capabilities that are missing in other measures of affect, it is a valuable tool for strategic planning, message testing, and brand tracking (Moris *et. al*, 2002). Emotional appeals helps in ensuring that a familiar product remains within the consideration set of the consumer while making a purchase decision. Based on the existing literature, this study concludes that emotional appeal strategies significantly influenced advertising effectiveness through its appealing messages and contents with the potential to influence their interests and desires.

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