

AROUSED EMOTIONS AND THEIR INFLUENCE ON ZAPPING BEHAVIOR DURING TV COMMERCIALS

Bachelor Thesis

by

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To my beloved parents, sister Niree and boyfriend Mark, who always believed in me and supported me. Thanks to them, I was able to keep up a positive spirit and finish this thesis.



MANAGEMENT SUMMARY

Only 18% of the Dutch population watches TV commercial. This means more than 80% does not watch them and zaps to another channel or walks away from the television. In general TV commercials are evaluated to be an irritating interruption during a program or movie that is broadcasted. Research shows that the attention to the TV decreases when the commercial break starts. As a result of that, the commercial will be ignored or zapped.

This study focuses on the effects of emotions on zapping behavior. A mediating variable was found to be ad-liking. By measuring the level of aroused emotion (positive or negative), how much people like a commercial and the likeability to zap this commercial, a conceptual model was established to present the relationships between these three variables.

An experiment was conducted among 56 people to test six different hypotheses. The results show that there is a very strong positive relation between the aroused emotions during a commercial and the extent to which a commercial is liked. This means that positive emotions will increase ad-liking and negative emotions will decrease ad-liking. However, both the aroused emotions and ad-liking appear to have a very strong negative relation with zapping, meaning that positive aroused emotions and ad-liking will decrease the chance that a commercial will be zapped. On the other hand, negative emotions and ad-disliking, will increase the zapping chance.

Factors that seem to have most influence on the aroused emotion and liking a commercial are whether the commercial makes you laugh and whether it is entertaining or not. Besides, commercials that are new and create curiosity will create more positive emotions and thus be better liked. Commercials that are irritating create negative emotions which will lead to disliking the ad and zapping it. Although both ways of using emotions can be useful methods, creative agencies do have to keep in mind that the aroused emotion from a commercial will be linked to a brand or product. In this way, negative emotions might be of risk for both zapping but also the brand itself. Future research should indicate whether the aroused emotion has any affect on brand recall, recognition or success of a brand.

The goal of this study was to gain a better understanding of how creative agencies and advertisers could use emotions in order to create TV commercials that are liked by more people and thus will be watched (not zapped) by more people. Besides, different statements were examined to see which factors have most influence on the aroused emotion, ad-liking and zapping.



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1.

Introduction



1. INTRODUCTION

1.1 PROBLEM SITUATION

New media technologies have been part of a changing media environment. The continuing pressure from competitors and other media have made it difficult for TV advertisers to stand out from the advertising clutter that is available all around us. It becomes harder for advertisers to reach their target audience and for the audience it becomes harder to filter out the information they are interested in. Also, the possibilities to avoid TV ads by zapping or zipping (recording TV programs and fast-forward the commercials) are available to more people with the coming of Personal Video Recorders (PVRs) and interactive television. Research by YouGov and Deloitte (2011) shows that almost 90% of people skip TV advertising on PVRs. Besides, according to research done on behalf of the Confederation of Advertisers in the Netherlands (2006), only 18% of live TV viewers watch a commercial break without zapping or walking away from the television. This means more than 80% is not watching the TV commercials. Another Both the creative agencies and commercial broadcasters are facing problems due to consumers' avoidance of TV-ads (Lee & Ching Bui Tse, 2001).

Although media fragmentation is increasing worldwide, television is still the most dominant medium regarding advertiser spending and viewership. (Green, 2007; James, 2009; Wilbur, 2008). TV is still the most effective way to advertise according to Adobe Systems Incorporated (2011). Advertisers need to find a way to make those TV commercials which are seen as effective as possible. People should pay attention and watch the commercial as long as possible without showing avoidance behavior like zapping to another channel. In turn, they should memorize the commercial and recall a brand when they go shopping or choose to buy a product or service from a specific brand.

It should be noticed that not all TV commercials are zapped or avoided. Research shows that ads which are liked, are predicted to be more effective. (Biel, 1990; Haley & Baldinger, 1991; Edith et al, 2006;) Liked commercials are more often watched, less zapped and better remembered by the audience. As a study from Young (2004) indicates, the liking of a commercial is closely related to thoughts and emotions in the consumer that are generated by a commercial. This means, there is a link between the aroused emotions during TV commercials and consumers' zapping behavior. However, it is not clear what this link exactly encompasses.

For this thesis, I will try to find an answer to the question which role the aroused emotion during a commercial plays in consumer zapping behavior. The affect of positive and negative aroused emotions will also be linked to ad liking. After that, I will try to create a better understanding how ad liking can be linked to zapping behavior. The main question to be researched is: What is the influence of aroused emotions on ad-liking and how do these emotions and ad-liking affect zapping behavior during TV commercials? Emotion will be measured by means of positive and negative aroused emotions. In the end, an answer will be given to advertisers which way is best for them to use emotions in advertising in order to decrease the chance of zapping.

1.2 BOUNDARIES BY MEANS OF DEFINITION

Advertising:

Advertising exists in many different forms communicated by all different media. In this thesis advertising/ commercials etc will be connected to TV advertising and TV commercials as a form of Mass Media Communication. This means, all promotional videos that are communicated by using the television as a medium. Therefore it should be mentioned that TV commercials are some kind of unsold media: advertising is an automatic feature of TV. Although the same commercials are also available via the internet, this media segment will not be considered in this research.

Commercials:

In this report, commercials, TV advertisements and TV ads will be used interchangeable and will all have the same definition and meaning.

Emotion:

The aroused emotion is the emotion or affect you will feel and which is caused by the commercial you see and/or hear. In Paragraph 2.1 the term 'emotion' will be explained in more depth to give a clearer view on what emotions actually are and how they are processed in the brain. In this study, emotion will be viewed as being positive or negative.

Zapping:

In this research, zapping can be defined as a form of avoidance behavior to TV commercials in which the viewer uses the remote control to switch to another channel.

1.3 PROBLEM DESCRIPTION

Due to the fact that attention to TV commercials is decreasing and people zap to another channel more often, advertisers and creative agencies need to find out whether aroused emotions have any impact on the likeability of people to zap a commercial and to attract more people to watch their TV commercials.

1.4 ADVISORY QUESTION

How can creative agencies use emotion best to create more effective TV ads that are liked by more people without them zapping to another channel as a form of avoidance behavior?

1.5 RESEARCH QUESTION

R. What is the influence of aroused emotions on ad-liking and how do these emotions and ad-liking affect zapping behavior during TV commercials?



1.6 RESEARCH SUB QUESTIONS

Rsq₁. What are emotions and how are they processed in the brain?

Rsq₂. What are common ways to use emotions in advertising and what kind of advertisements does the audience prefer?

Rsq₃. What is the relation between emotions (both positive and negative ones) and consumer zapping behavior during TV commercials?

Rsq₄. How do commercials that arouse an emotion (positive or negative) affect ad-liking?

Rsq₅. How do commercials that are liked affect zapping behavior?

1.7 JUSTIFICATION AND RESTRICTIONS TO THE RESEARCH

This research was conducted to get a better understanding of the role that emotions play in TV commercials and their influence on ad-liking and zapping during the same commercial. This knowledge is useful to advertisers and creative agencies to create new commercials that are better liked and less zapped.

Restrictions in this research are mainly caused by the time boundaries of this thesis and scope of the topic. There are many influencing factors that affect emotions, liking and zapping. Examples are co-viewers, TV program on other channels, personal interpretation and content of the commercial. Also, due to the time boundaries of this research, the results which will be provided in the end will only give a suggestion to the truth, since the number of people who participated may not represent the total Dutch Population.

1.8. STRUCTURE OF THE REPORT

This report consists of 5 main parts. First in the Theoretical Framework, relevant theories and models will be presented to give a better insight in what has already been done in the area of emotional advertising and related topics. In the Methodology will be discussed how these theories will be used to set up an experiment. The setting of the experiment is presented and methods how to analyze the findings. In the next chapter, the Results will be provided and discussed which are most relevant in order to answer the research questions. In the next section, the Conclusion will provide an answer to all the research sub-questions and the research question. In the Discussion, the limitations of the research and errors which came up will be discussed and analyzed. At last, the Appendix contains all information which was not put in the actual body of the report in order to keep the report readable and concise. Therefore, references will be made to the relevant appendix to explain some topics into more depth.

2.

Theoretical Framework



2. THEORETICAL FRAMEWORK

This theoretical framework is based on previous research that has been done in the area of emotional advertising, the effects on consumer attitude towards the ad and consumer behavior as a result of this attitude. The conceptual model presented below forms the basis for this theoretical framework.

Based on the content of a commercial, an emotional response is triggered which will be measured in terms of a 'positive aroused emotion' and a 'negative aroused emotion'. Based on these aroused emotions, the viewer will establish an attitude towards the ad. In this present research the attitudinal component will be viewed as ad-liking or ad-disliking. As a reaction on the likeability of a commercial, viewing behavior will be focused on 'zapping the commercial' or 'not zapping the commercial'. The question marks in the model present the relations between the different components which will be examined in this study.

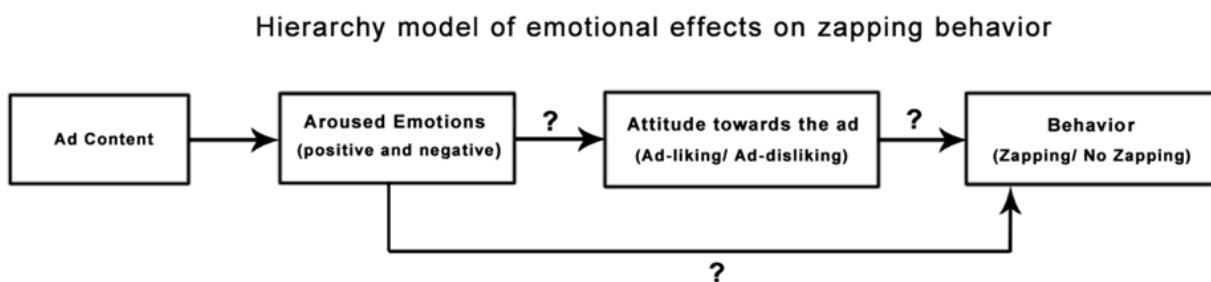


Figure 1. Hierarchical Model of the Emotional Effects on Zapping Behavior. Based on the Hierarchical Model of Advertising Effects by Olney, Holbrook and Batra (1991)

In the following paragraphs, the four steps in this process will be explained in more detail to get a better understanding of the involved variables that are important to consider. Also, existing theories will be discussed to get more focus on what is already available in the area.

2.1 AN INTRODUCTION TO EMOTIONS

In order to understand the topic of emotional advertising, it is necessary to have a better understanding of what emotions are, how we can define them and what the function of emotions is. Only then, the use of emotions in advertising can be used more efficiently.

For many centuries, philosophers, psychologists and scientists have researched the concept of emotions. Although all the different theories of these people have some similarities and supplemental information, there are some major differences in the way they approach this term. In the last two centuries, some major developments have taken place in the research of how we can define emotions, how they are processed in the human brain and how they influence human behavior. Experts in the fields of psychology (Ekman), neurology (Damasio, LeDoux), evolutionary thoughts (Darwin, Izard, Plutchik, and others), cognitive (Lazarus) and arousal theories (Wenger, Young, and others) have proposed different theories on the topic of emotion and its function. However, none of the proposed theories have been fully accepted and critics still do not agree on the exact definition of emotions or how to describe a specific emotion.

2.1.1 Emotions

Although there is still no universally accepted definition for emotions, there are some different explanations of the term 'emotions' that have some similarities. In a previous study (Bosse, Jonker and Treur, n.d.), an emotion is described by Damasio (1999) as;

"A neural object (or internal emotional state) as an (unconscious) neural reaction to a certain stimulus, realized by a complex ensemble of neural activations in the brain. As the neural activations involved often are preparations for (body) actions, as a consequence of an internal emotional state, the body will be modified into an externally observable emotional state."

According to Robert Plutchik (2001);

"Emotion is a complex chain of loosely connected events that begins with a stimulus and includes feelings, psychological changes, impulses to action and specific, goal-directed behavior. That is to say, feelings do not happen in isolation. They are responses to significant situation in an individual's life, and often they motivate actions."

Paul Ekman (2003) gives the following definition for emotions:

"A process, a particular kind of automatic appraisal influenced by our evolutionary and personal past, in which we sense that something important to our welfare is occurring, and a set of physiological changes and emotional behaviors begins to deal with the situation. Emotions are universal and felt by all different cultures."

In DuPlessis(2008, p83-84), Oatley and Jenkins(1995) set up a description of emotions:

1. *An emotion is usually caused by a person consciously or unconsciously evaluating an event as relevant to a concern (a goal) that is important; the emotion is felt as positive when a concern is advanced and negative when a concern is impeded.*
2. *The core of an emotion is readiness to act and the prompting of plans; an emotion gives priority for one or a few kinds of action to which it gives a sense of urgency – so it can interrupt, or compete with, alternative mental processes or actions. Different types of readiness create different outline relationships with others.*
3. *An emotion is usually experienced as a distinctive type of mental state, sometimes accompanied or followed by bodily changes, expressions or actions.*
4. *A necessary condition for an emotion is the change in readiness for action.*

We could say that the overall definition for emotion has the following features: (1) an emotion is a reaction to the evaluation of an event or stimulus (2) it can be caused either consciously or unconsciously (3) an emotion can be either positive or negative, each passing on a different message (4) the function of an emotion is to inform the body to prepare for action (5) an emotion can result in bodily changes, facial expressions, mental changes or actions.

2.1.2 Different kind of emotions.

Although it is really hard to give a clear and complete description of the word emotion, actually everyone is able to give some examples of emotions they know. Research among 200 students, done by Fehr and Russel (1984) shows that there are 383 different kind of emotions. The students got one minute to write down all the terms they could think of regarding 'emotions', after which syntactic variants were merged (sad, sadness, sadly) (DuPlessis, 2008, p81-85). However, the decision on how many different kinds of emotions exist depends on a number of things. One of them is the language you speak. Some languages have fewer words in their vocabulary to describe a specific feeling, event or experience than other languages. For example in the Zulu language, there is just one word for both colors 'blue' and 'green'. This does not mean that they do not see a difference between these two colors, but that they do not have different words to describe them. This is the same for emotions. But does that mean that there are really that many emotions? Or maybe even more? The question that is often debated is whether there is only one emotion, several base emotions or if there are a multitude of emotions that are combinations of these base emotions.

Many psychologists believe that an emotion is the basic feeling that cannot be reduced any further. According to Descartes(1647), there are only a small number of basic emotions which are not further reducible. This statement is supported by Robert Plutchik(2001), who specifies that joy, sadness, anger, fear, trust, disgust, surprise and anticipation are the eight primary emotions. Paul Ekman(2003) and Damasio(1999) believe that there are only six primary or basic emotions, namely anger, disgust, fear, happiness(or joy), sadness and surprise. Damasio(1999) and Plutchik(2001) also believe in secondary emotions, which are triggered by someone's emotional association with a personal experience. Examples are embarrassment, guilt, relieve and affection.

Others suggest that there are only two basic distinctions in emotions. Wundt(1897) suggest that there are only two feelings, namely pleasure and pain. Oatley and Jenkins(1995) say that emotions can be divided into positive and negative. There are some other people that believe that emotions can be explained as 'fight or flight'(LeDoux, 1996) or 'pull towards' and 'push from'(DuPlessis, 2008, p85) .

It should be noted that emotions are closely linked with feelings, moods and affects. However there are some significant differences between affects, emotions, feelings and moods. *Affects* is a term that is often used to represent all these mental processes. However, *feelings* are subjective representations that are interpreted on a personal level. They are the cognitive conscious or unconscious counterparts of the basic underlying physiological emotion (Hansen, 2007). On the other hand, *moods* are more widespread and longer lasting affective states which are less intense than feelings or emotions (Hansen, 2007). In order not to confuse the different terms of emotion, feeling, moods and affects, we will only use the term *emotion* from now on.

For this thesis, emotion will be thought of as coming in two types: positive emotions and negative emotions. In this way, the dynamics between these two kind of emotions can be further analyzed. This will provide a better understanding of the dramatic structure in a particular commercial.

2.1.3 Process in the brain

In order to understand the function of emotions and why they influence human behavior, it is necessary to know how emotions are processed in the brain. In all of the earlier presented definitions for emotions, there is a part which states that an emotion is a preceding element of preparing for action, whether the emotion occurs consciously or unconsciously. This process takes place in the brain, in the limbic system. The limbic system serves as a gateway to the cerebral, meaning that all sensory input from the environment passes through the limbic system to the higher levels of the brain (Mathison, n.d.). The limbic system sends out a warning signal to the body to prepare it for action and to focus attention. Then, some kind of 'tag' is added to the developing interpretation of what is perceived. These tags can be 'ignore, it is not worth an emotional reaction', 'it is worth an emotional reaction, this is a positive emotion' or 'it is worth an emotional reaction, this is a negative emotion.'

When leaving the limbic system, a signal is passed on to the amygdala (part of the upper brain) which evaluates whether there is any potential danger. If there is a potential danger, it sends out two signals; one goes from the limbic system to the muscles to stimulate a physical reaction. At this stage it is not necessary to know exactly what type of emotion it is. This is the first input from the environment and it gives the first call for action when necessary. An example is given by Joseph LeDoux(1996) explained in DuPlessis(2008, p 62): During a hike, you see a twig shaped like a snake. Immediately and involuntarily you are afraid. This mental process produces a physical reaction: your body freezes and your heart rate increases.

The other signal sent out by the amygdala goes towards the frontal lobes in the brain (the area in which rational thoughts take place) to further analyze and identify the potential dangerous input. After this stage, a signal will be send back to the amygdala with further information whether the body should relax again or continue the fear response until the danger is over. So in the example given by LeDoux, your body will slowly return to its normal state after realizing it was only a twig you saw and not a snake. This behavior is caused by a primitive emotion that has a close relation to our survival and therefore triggers your body to take action.

In the context of this thesis, the emotion that is aroused by TV commercials will be analyzed and reviewed to see whether you should pay attention to the commercial or not. The action that will be taken as a result of these aroused emotions can be explained as either watching the commercial or zapping away from the commercial. Based on the above mentioned theories, the following hypotheses can be made:

H₁: Positive aroused emotions from TV commercials lead to not zapping the commercial and thus (continue) watching a commercial.

H₂: Negative aroused emotions from TV commercials lead to zapping the commercial.

2.2 EMOTIONAL CONTENT IN ADVERTISING

In order to understand the relationship between aroused emotions during TV commercials and further attitude and behavior, the content of the commercial plays an important role. Theories about the different structures and functions of commercials described in the next paragraphs will create a better overview of the different kind of commercials that exist.

According to Pluto and Wells (1984) the first distinction between commercials can be made between transformational and informational advertisements. In their theory, transformational advertising *“associates the experience of using (consuming) the advertised brand with a unique set of psychological characteristics which would not typically be associated with the brand experience to the same degree without exposure to the advertisement”* (Puto & Wells, 1984). This type of commercial can be seen as affect based in which emotions play an important role.

Informational advertising *“provides consumers with factual (i.e. presumably verifiable), relevant brand data in a clear and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after having seen the advertisement”* (Puto & Wells, 1984). This type of commercial is more cognitive based and focuses more on reason than emotions.

In this present research, the focus will be on the transformational advertising in which the aroused emotion plays an important role in forming a certain attitude towards the ad and in turn, leads to a certain action or behavior (zapping or watching the commercial).

2.2.1 Emotional structures

Research shows that emotions can be a useful tool to persuade people and develop a more dramatic structure in telling a story (Fryer, 2003). Comparable to the commercial types of Puto and Wells (1984), Bill Wells classified all TV commercials into two different types of commercials: lectures and dramas (Young & Kastenholz, 2004). Lectures refer to simply presenting the characteristics and benefits of a product or brand to convey the rational reason for buying the promoted brand. In drama commercials, the unique selling proposition is the main message that is being told. This can be either in a funny way, very high emotionally or only slightly emotional.

When applying emotional structures to TV advertising, Young and Kastenholz (2004) say there are four dramatic structures which are generally found in effective commercials (e.g. commercials that score well on pre-test performance measures). These structures are called *The Emotional Pivot*, *The Positive Transition*, *The Build* and *The Sustained Emotion*. (Figure 2.)

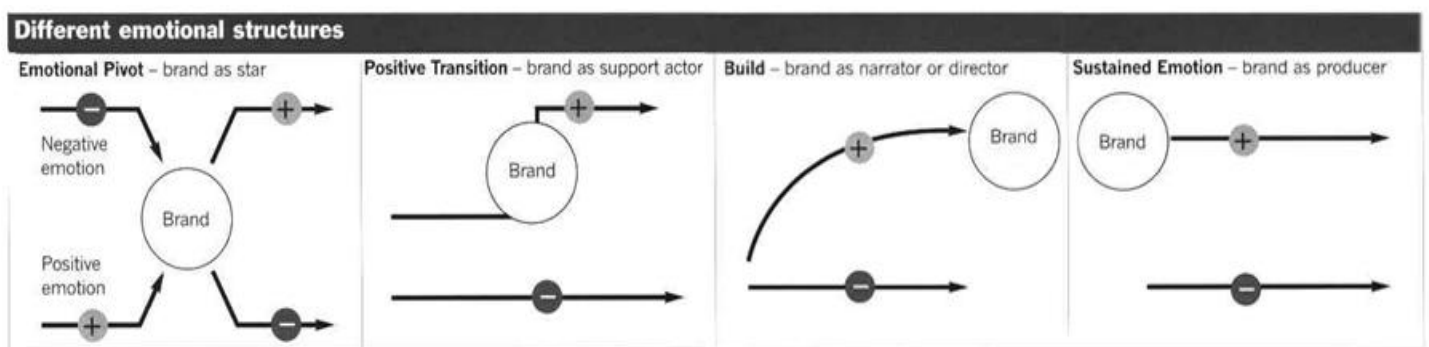


Figure 2. Emotional structures according to Young and Kastenholz (2004)

- *The Emotional Pivot* - The moment in a commercial where negative emotions are transformed into positive emotions is called the Emotional Pivot. An example could be a problem / solution commercial in which the brand is the 'star' of the story by introducing a way to solve a problem. The negative emotion is a tool to increase the level of concern regarding a certain problem the consumer is not really aware of (Young, 2004).
- *The Positive Transition* - In this structure emotions are changed as well but on a different level. When a slightly positive emotion is present in the beginning of the commercial, the Positive Transitions transforms this emotion in a more positive emotion. An example could be a commercial in which the brand reveals something the audience did not expect.
- *The Build* - By using a Build in a commercial, the flow of positive emotions is slowly raising. The end of the commercial will be an emotional high point. Funny commercials with a visual payoff are examples of this structure. In this structure the brand is not presented during the commercial, but only at the end to give meaning or definition to the experience promised to the consumer (Young & Kastenholtz, 2004).
- *The Sustained Emotion* - In this type of commercial structure, the positive emotion is maintained from beginning to end. There are no big changes in emotional states during the commercial. Examples are advertisements with strong music tracks.

Although advertising researchers are not in total agreement about how emotion in advertising influences the overall impact of the commercial (Mehta & Purvis, 2006), using these different structures make it easier to categorize the different commercials which are broadcasted. By understanding the structure of a commercial, brands and researchers can conduct further research on the effectiveness of an ad and whether the aroused emotion is in line with the intended function of the advertisement. In this way you can see if the content of the commercial is presented in the right way or whether it should be changed. By creating an emotional structure in advance, a prediction can be made on which points in time a consumer is likely to give an emotional reaction. Researching the effects of these emotional reactions in terms of attitude and behavior will give a better understanding on the actions which will be taken by the viewer, for example zapping to another channel (see Figure 1). The structures provided in this paragraph will help to provide an answer to Research Sub-Question 2.

2.2.2 Function of emotions in advertising

Using emotions in TV advertising can help to communicate the benefits of a product by linking them to consumer experiences or they can reinforce the communication of messages by creating a feeling which increases the personal understanding of the message (Zeitlin & Westwood, 1986). Besides, by linking those benefits and features to the product, advertisers can create positive associations with the promoted product. In this way, emotional appeals can influence the decision making process of consumers by presenting rational attributes of the product (Holbrook & O'Shaughnessy, 1984).



Zeitlin and Westwood(1986) explain three distinctive roles emotions can play in advertising;

- *Emotion can be a benefit* – Many brands (if not all) try to place themselves in the market by using an emotional positioning strategy, which communicates that the product will always take care of the specific emotion that is presented. The emotion that comes with the brand will be beneficial for consumers.
- *Emotion as a messenger* - Although the emotion itself might not be a benefit of the product, aroused emotions that come with the promotion can help to communicate a benefit. The emotion draws attention, makes it remarkable or shows the product benefit.
- *Emotion as a direct influence on attitude* - In many studies, the use of emotions in advertising appeared to have a direct influence on attitude. By consistently presenting the name and/or logo of the product in combination with an emotion, the brand comes to evoke the presented emotion.

2.3 EMOTIONAL RESPONSES TO ADVERTISING

“Since emotion plays a key role in the directing of our attention, the task of the advertisement is to evoke emotion in us.” (DuPlessis, 2008)

As DuPlessis states, by arousing emotions in advertising, people’s attention is drawn to the television and they will pay more attention to the commercial. This happens in a comparable process as explained in Paragraph 2.1 (Introduction to emotion) and takes place within the human brain when being exposed to advertisements. As explained before, the limbic systems tags all sensory inputs. When the input is tagged as positive or negative, a signal is passed on through the upper brain to analyze the input in more detail and to give it a more specific ‘emotional tag’. At this stage a distinction can be made between love, fear, anger and other emotions we know. As discussed earlier, in this present study emotions will be measured as a distinction between positive and negative aroused emotions as explained by Oatley and Jenkins(1995) in paragraph 2.1.2.

According to Damasio(2006), effective advertisements need to evoke an emotion. In his proposal, commercials should arouse an emotion or emotional state which is connected to someone’s personal experience by using *somatic markers*. These somatic markers can be defined as *“special instances of feelings generated from secondary emotions. Those emotions and feelings have been connected, by learning, to predicted future outcomes of certain scenarios. When a negative somatic marker is juxtaposed to a particular future outcome the combination functions as an alarm bell. When a positive somatic marker is juxtaposed instead, it becomes a beacon of incentive”* (Damasio, 2006, p174).

2.3.1 Dimensions of emotional responses

Different studies have examined the role of emotions as mediators of consumer responses to advertising. In their study Holbrook and Batra (1986) suggested the need for broadening the unidimensional view of affect (measured by like/ dislike, positive/negative, pro/con, etc) prevalent among consumer researchers to encompass the full series of emotions that characterizes responses to the consumption of products in general and the communication effects of advertisements in particular. In their research they view emotion in three different components which all appeared to influence the consumer attitude towards the advertisement.

1. *Pleasure* – arouse e.g. pride, affection, gratitude, joy. High pleasure commercials evoke emotions like love, nostalgia, cheerfulness. Low pleasure commercials evoke negative emotions and remind the consumer of pain and expenses and therefore create aversive reactions.
2. *Arousal* – arouse e.g. interest, activation, surprise, involvement. High arousal commercials present people engaged in dangerous, exhausting or frenetic activities that demand a lot of physical energy. On the contrary, unexciting situations or products like household cleanliness or personal hygiene score low on arousal.
3. *Domination* – arouse e.g. helplessness, sadness, fear, disgust. Commercials that usually score high on domination show situations of depression, failure or strong authority. Low domination commercials show people who are in command of their own lives.



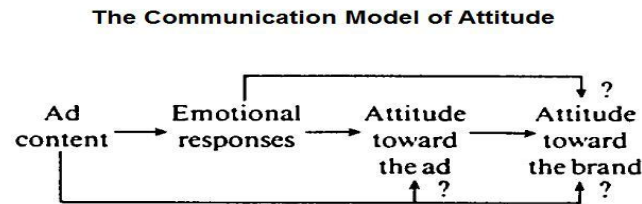


Figure 3. *The Communication Model of Attitude.* (Holbrook and Batra, 1986)

These three emotional dimensions appeared to affect the emotional attitude towards the commercial, but also towards the brand itself. Figure 3 shows the model which was established from their research. Holbrook and Batra (1986) also found a set of six factors which were able to describe television commercials. The six factors are emotional, threatening, mundane, sexy, cerebral and personally relevant content and were derived from a full spectrum of emotions they started their research with.

In this present research the emotional response dimensions will be viewed as unidimensional being positive and negative. This provides a clearer view of the fluctuations of emotion during the commercial which can be presented in a Flow of Emotion. However, the emotional dimensions and the six factors describing TV commercials from Holbrook and Batra (1986) are a very useful tool to research the content of a commercial in more depth. Due to the time boundaries of this study, these aspects will not be considered.

2.3.2 The Flow of Emotion

In order to determine the emotional response of viewers during a commercial, the fluctuations of emotions and the overall response should be measured. This can be done by calculating the 'Flow of Emotion' in the commercial. This Flow of Emotion reports on the changes in emotional states during a commercial. This can be done in different ways.

Some studies (Spaeth, Hess & Tang, 1990; Polfuss & Hess, 1991) measured the emotional responses from the audience on a continuous basis, forming a flow of emotion. They used a 5-point scale for researching people's reactions when they were asked to report on how much they liked a commercial that was shown (while presenting the commercials).

Another way to measure the flow of emotion from a commercial is by using the picture sort technique. In this way respondents are asked to watch different commercials. After this, they have to divide a pile of key frames from the commercials into two groups: those he/she remembers, and those which he/she does not remember. After that, respondents give their opinion on the key frames. By using a 5 point scale (from very strong positive to very strong negative) of how he/she was feeling when first watching it, two dynamical curves will present the flow of emotion, one showing the percentage of people who experienced positive emotions, and the other one showing the percentage of people who experienced negative emotions. Research by Young(2004) shows that there is a small negative correlation between the average level of the positive emotion flow and the number of peak moments in the attention flow. However, the correlation with between the attitude and the negative emotion flow is negligible. Young states that people respond more emotionally to simple commercials in comparison with visually complicated commercials (many different frames in a shorter period of time).

The Warmth Monitor

Aaker et al (1986) and Abeele and MacLachlan(1994) used a slightly different approach for measuring emotional responses to a commercial. By using a pen-and-pencil method in the Warmth Monitor, respondents were asked to report on the warmth experience during the commercial. In this case, warmth can be explained as *“a positive, mild, volatile emotion involving physiological arousal and precipitated by experiencing directly or vicariously a love, family or friendship relation, as a result of a connection to a social object or other elements of ads”* (Abeele and MacLachlan,1994). What was found is that warmth scores are only in relation to specific warmth-inducing features of commercials (Abeele & MacLachlan,1994). High scoring warmth-inducing properties of advertisements are emotional experience, nonverbal friendly interaction, music, song, props, protagonist laughing and verbal interaction.

Knowing these warmth properties of commercials gives a better understanding of which commercials might be thought of as warm and thus arouse a more positive feeling than commercials that do not contain warmth-inducing properties (and thus will probably create a less positive or maybe even negative emotion in the end).

In this present research a combination between the above mentioned methods will be used to measure the flow of emotion in the selected commercials. By both measuring the emotional responses on a moment-to-moment basis (so during the commercial) on a 5-point-scale, and asking respondents' opinion on different key frames from the commercial afterwards, the flow of emotion in a commercial can be determined.

Although previous research presented might indicate that positive emotions aroused by the ad will lead to more positive attitudes and thus more effective ads (think of the different emotional structures of commercials, the function of emotion in advertising, the flow of emotion and the warmth monitor), research by Chuck Young from Ameritest(2004) shows that negative emotions in advertising can work very effective as well. Negative emotions can be a very powerful tool to create attention, brand-linkage and motivation (Young, 2004). Besides, the most engaging ads used in Young's research, showed to be strongly correlated with negative emotions. This conclusion can be related to the theory of processing emotions as described in Paragraph 2.1: your body might feel being 'attacked' and makes you focus on the event more carefully to examine the situation into more detail.

2.3.3 Comparison of Commercials

However, we do have to keep in mind that not everyone perceives a commercial by the same emotional response. Personal experiences, beliefs and values are compared to those values presented in a commercial. The evaluation and comparison of this can be called *cognitive appraisal* (Holbrook & O'Shaughnessy, 1984) and will affect emotional responses, likeability and attitude towards an advertisement.

Besides, it appeared that positive events or commercials are perceived to be more positive when a negative event or commercial was shown before. This also works the other way around (Olsen & Pracejus, 2004). Furthermore, since negative emotions stand for change and positive emotions stand for safety, showing commercials in sequence from negative to positive creates a feeling that the negative problem (the threat) has been solved (Schwarz & Clore, 1983).

The comparison between commercials which are presented before/ after a specific commercial leads to different emotional responses and attitudes. Therefore we could say that the preceding commercial sets the standard/ norm for the following commercial. In this present research we will use the term *Comparison Standard* to indicate this. However, due to the time boundaries of this present research, the Comparison Standard will not be a topic to be researched and will not be further analyzed. The Comparison Standard will only be taken into account to establish different combinations of positive and negative commercials and to minimize the chance that preceding commercials affects the evaluation of the following commercial .

2.4 ATTITUDE TOWARDS TV COMMERCIALS

Attitude toward the ad can be defined as: “*predisposition to respond in a favorable or unfavorable manner to a particular advertising stimulus during a particular exposure occasion*” (Lutz, 1985)

Different studies that have researched the emotional responses to TV advertisements have found a distinctive relationship between the emotional response and the attitude towards the ad (Biel & Bridgwater, 1990; Burke & Edell, 1986; Holbrook & Batra, 1987a; Holbrook & O’Shaughnessy, 1984; Madden, Allen, & Twimble 1988; Olney, Holbrook & Batra, 1991). Burke & Edell (1986) used a combination of 38 adjectives to represent the attitude towards the brand. Madden, Allen and Twimble (1988) tried to make a distinction between the cognitive and the affective side of the attitude towards the ad. Olney, Holbrook and Batra (1991) used another method by measuring three attitudinal components: hedonism (entertainment), utilitarianism (usefulness), and interestingness (curiosity). Biel and Bridgwater (1990) have similar ideas about the multi-dimensional view of attitude, however, they believe that attitudes consists of two dimensions: emotional and utilitarian components. An extensive model of attitude explained in Schiffman and Kanuk (2007), which was based on Burke and Edell (1987), shows the relationships between of all elements that are considered when talking about the attitude towards the brand or ad (Figure 4).

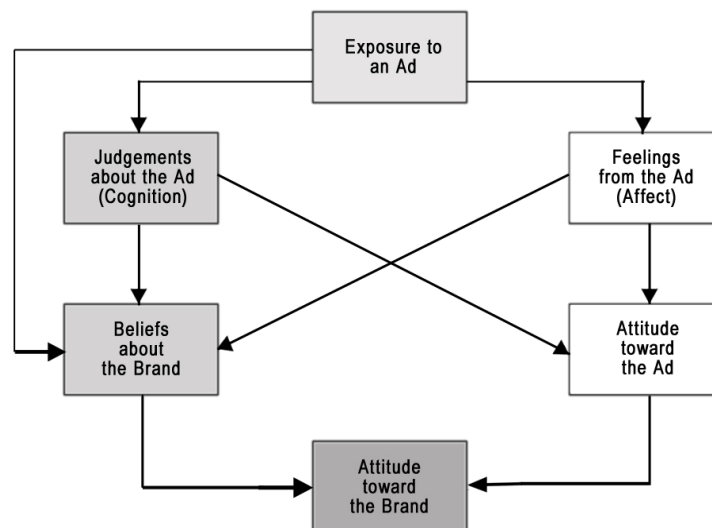


Figure 4. A Conception of the Relationship Among Elements in an Attitude-Toward-the-Ad Model. Based on Edell and Burke (1987). (Schiffman & Kanuk, 2007, p. 248)

However, since this model is based on attitude towards the brand, the main focus of this present research is on the relationship between ‘Feelings from the Ad’ and ‘Attitude toward the Ad’. However, it is important to notice that ‘Judgements about the Ad (Cognition)’ also play a role in defining the attitude towards the ad. From this model, ‘Feelings from the AD (Affect)’ are determined by the emotional responses as explained in terms of positive and negative emotions presented in a Flow of Emotion (see section ‘Introduction to emotions’ and Paragraph 2.3.2). The attitude will be measures in terms of ad-liking and ad-disliking.

2.4.1 Ad liking

Likeability of commercials has been identified by many researchers to be a strong determinant of success, both for the brand as the commercial itself (Haley and Baldinger, 1991; Biel and Bridgwater, 1990). Research shows that advertisements that are liked score better regarding recall of brand name and message (Friedstad and Thorson, 1986; Stout and Leckenby, 1986). Also, a study carried out by SPOT in the Netherlands explained that ad-liking scores counted for more than 40% to measure the commercial's effectiveness. From this results it can be concluded that ad-liking has effect on attention, memory and persuasion (DuPlessis, 2008, p 148). In fact, the Ogilvy Center for Research and Development found that people who like a commercial 'a lot' are twice as likely to be persuaded by the ad than people who feel neutral towards a commercial (Biel and Bridgwater, 1990). In this present study, ad-liking will be illustrated by the COMMAP Model of Communication and a slightly different Model of Ad-likeability by Biel(1990).

2.4.1.1 The COMMAP Model

This model, set up by Professor Schlinger (1979) and based on the Adtrack database of Millward Brown, consists of 7 different dimensions and 32 different statements in order to measure the ad-likeability of TV commercials. Of these dimensions, Relevant News, Empathy and Entertainment stand for high ad-liking. Familiarity, Alienation and Confusion stand for low ad-liking and the last dimension stands for Brand Reinforcement. Studies have shown that this model works for The Netherlands, The United States, Australia and South Africa. Therefore a reliable way to measure ad-liking from commercials (DuPlessis, 2008, p 156).

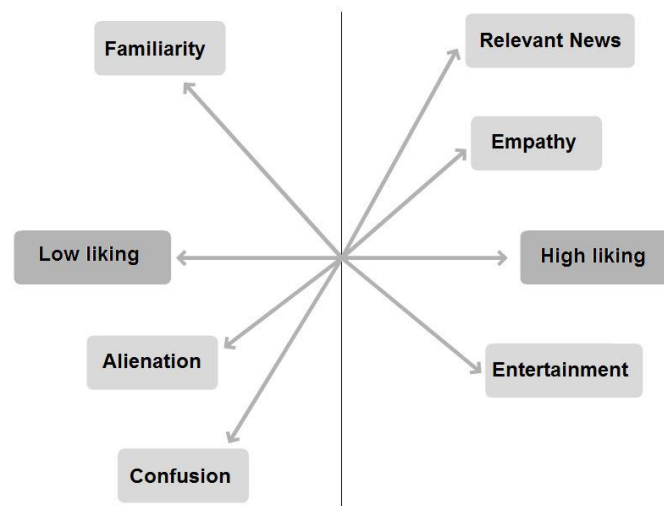


Figure 5. COMMAP Model of Communication (DuPlessis, 2008, p.150)

Using this model gives a better insight into what people think and feel about a TV commercial and how to measure their attitude towards the ad. Different research was conducted about what kind of commercials work better, and the overall answer to that question is that 'commercials that are liked are best remembered by the audience' (Biel, 1990; Haley & Baldinger, 1991). A full overview of the Commap Model with the different dimensions as described above including all the accompanying statements can be found in Appendix A.

2.4.1.2 Biel's Ad-liking

Biel and Bridgwater(1990) conducted a large research on the question 'What makes a commercial likeable?' They conducted the research by using commercials from different product categories including food, beverage, household, medicine, personal care, etc. In a cooperation between the Ogilvy Center for Research and Development and Bruzzone Research Company, a list of words describing commercials and words that work best to differentiate commercials from one another was put together. The five dimensions they found to be descriptive for ad-liking and the words describing these dimensions are:

1. *Ingenuity* – clever, imaginative, amusing, original, silly, (not) dull
2. *Meaningful* – worth remembering, effective, (not) easy-to-forget, (not) pointless, true-to-life, believable, convincing, informative
3. *Energy* – lively, fast-moving, appealing, well done
4. *Rubs the Wrong Way* – seen-a-lot, worn out, irritating, familiar, phony
5. *Warm* – gentle, warm, sensitive

Some interesting findings from this research were that only 3% of the respondents actively disliked what they saw during the commercials. So in general people liked commercials more than expected. Another result was that the product category was affective on the commercial liking as well. On average, food and beverage were liked most. The analysis also showed that commercials that were meaningful and relevant were most predictable for ad-liking (so no irritating, tired, worn out advertisements). Also using an energetic, lively execution of the ad worked out well for ad-liking. However, warmth only seemed to have any impact on likeability when there were animals involved in the commercial.

Combining these two ad-liking models creates a good measurement tool to research the ad likeability of a commercial. Since the two models use comparable factors for likeability, a combination of these statements is used in this present study.

Based on the theories presented in the previous paragraphs, the following hypotheses are suggested:

H₃: Positive aroused emotions from a commercial will increase the ad likeability.

H₄: Negative aroused emotions from a commercial will decrease the ad likeability.

2.5 AVOIDANCE BEHAVIOR

It will always be possible for consumers to avoid TV commercials. They can either walk away from the television (physically), start another activity like talking, using mobile phone, etc (cognitively) or zap to another channel (mechanically) (Lee & Ching Bui Tse, 2001). Research by Saiganesh and Parameswaran (2012) found two main reasons why people do not like advertisements and why they try to avoid them: (1) too many commercials are presented (advertising clutter) and (2) many commercials are irritating. They also state that zapping to another channel and muting the volume of commercials are the most common ways to avoid TV commercials.

Consumers prefer to watch a commercial passively and be amused and entertained by it, instead of actively searching for new information. When commercials with high levels of information are presented, irritation levels will increase with consumers (Pasadeos, 1990) and will affect the viewing time of a commercial in a negative way (Olney, Holbrook & Batra, 1991).

In general, commercials which communicate a positive emotion are preferred by consumers and will lead to commercials watched for a longer time (Olney, Holbrook and Batra, 1991). This 'overall liking' of a commercial is determined by the maximum positive and maximum negative emotion during a commercial, the emotional state by the end of the commercial and the speed of changing emotions in the commercial (Baumgartner et al, 1997).

2.5.1. Consumer Behavior models

Consumer behavior models exist of different steps changing from awareness to action. In the Hierarchy of Effects Theory by Lavidge and Steiner (1961) there are six different stages: awareness, knowledge, liking, preference, conviction, purchase. The AIDA model (Kotler, Wong, Saunders & Armstrong, 2005, p.732) defines four different stages: Attention, Interest, Desire, Action. At last, the Domino Model explains similar stages by the names of: Message, Knowledge, Attitude, Behavior. In all three behavior models, the different stages can be divided into three main components: Cognitive, Affective and Conative. Lavidge and Steiner (1961) explain these components, also called the tricomponent attitude model (Schiffman & Kanuk, 2007), as follows:

- *Cognitive* – relates to a person's cognitions (knowledge and perceptions when information and facts are provided).
- *Affective* – relates to a person's emotional states or feelings that affect the attitude of the consumer towards the ad, product or brand.
- *Conative* – relates to the motivation to take action and the decision to treat the items as either positive or negative.

In this present study, we will focus on the relationship between the affective component and the conative component in which the latter component will be seen as zapping behavior.



Another model (Figure 6) presented by Olney, Holbrook and Batra (1991) explains the differences in viewing time (by means of zapping or zipping) by three hierarchical steps. In their research, they focused on the emotional states of pleasure and arousal. As mentioned in paragraph 2.4, the attitudinal components they examined were Hedonism, Utilitarianism and Interestingness. The question marks indicate the point in question whether the mentioned variable also exerts a direct effect on the viewing time or not.

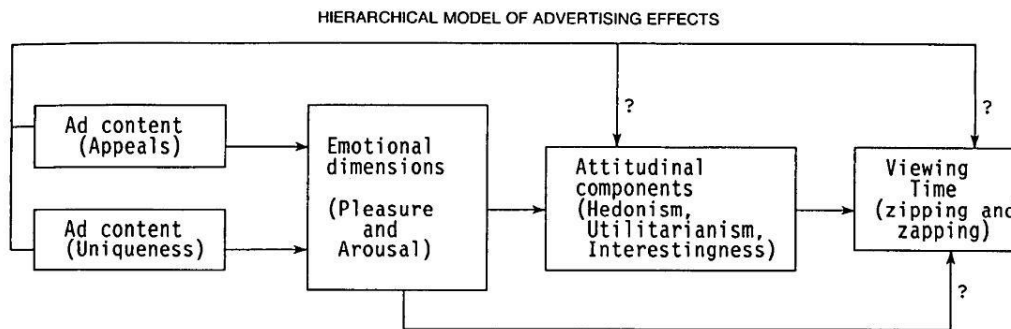


Figure 6. Hierarchical Model of Advertising. (Olney, Holbrook & Batra, 1991)

The study reveals that the emotional dimensions and attitudinal components exert some influence on the viewing time in this model. However, the emotional dimensions appear not to act as a strong mediator between ad content and attitude.

Although the dimensions and components per stage are different from the dimensions and components that will be used in this present study, this model is very useful to understand the different steps in the process better.

2.5.2 Zapping behavior during TV commercials

Different studies have researched which variables have any influence on avoidance behavior and zapping behavior. A study carried out by Heeter and Greenberg (1985) shows that men are more likely to zap during commercials than women. Besides, young adults zap more often than older adults.

Woltman Elpers(2002) found that 3.4% of commercials is zapped every second, independent of time effects or other independent variables. Besides, studies show that unique commercials and commercials that arouse a positive feeling are zapped less often, because they promote a positive attitude. However, the chance for zapping is higher when levels of both pleasant feelings and information are at their maximum (Siddarth & Chattopadhyay, 1998; Woltman Elpers, 2002; Woltman Elpers, Wedel & Pieters, 2002). Familiarity does not seem to have any influence on zapping according to these studies.

Other studies (vanMeurs, 1998 and Lee & Ching Bui Tse, 2001) show that zapping behavior is dependent on many other factors as well. Examples of these factors are:

- *Characteristics of the break* – length and timing (prime-time, morning, evening, etc.)
- *Programs before and after the break* – length, category and alternation of programs
- *Programs on other channels* – popular programs, prime-time and target group
- *Characteristics of the commercials* – Product category and broadcast frequency
- *Audience of the break* – age, gender, social class, remote control, living situation, etc.

Although this present research will isolate only the aroused emotional states and the likeability of a commercial (attitude towards the ad) as variables, the factors mentioned in this list will not be measured in this present study. However, we should keep in mind that these factors play important roles in a further understanding of consumer zapping behavior. Future research could be done to link these factors to the aroused emotion during TV commercials.

Since ad-liking is a great tool to predict consumer attitude towards the ad, a better understanding about zapping behavior can be gathered to link this ad-liking to avoidance behavior and in particular zapping behavior. Based on the theories described in this last section, the following hypotheses are suggested:

H₅: Commercials that are liked will not be zapped (watched or continued to be watched).

H₆: Commercials which are not liked will be zapped.

2.6 CONCEPTUAL MODEL

Based on the 6 hypotheses made in this Theoretical Framework, the Conceptual Model presented in the beginning of this chapter, will be used to form the basis of this present research. However, in this report, the focus will be on the relation between the aroused emotion during TV commercials, liking the commercial and zapping the commercial. These relation will be examined by using a experiment that researches different commercials. Figure 7. presents the Conceptual Model that will be used in this thesis.

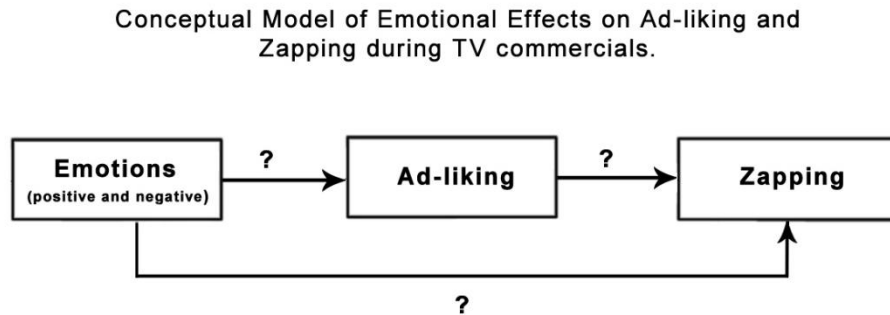


Figure 7. Conceptual Model of Emotional Effects on Ad-liking and Zapping during TV commercials.

3.

Methodology



3. METHODOLOGY

In the previous section, the Theoretical Framework, existing theories and models on the topic of emotions in TV advertising, attitude and zapping behavior were explained. These different perspectives and studies will help to get more focus on what already has been done and how this present research is in relation with that. With this present study, the mentioned hypotheses, will be examined in order to provide an answer to the main research question of this thesis.

In the following section will be explained how this present research was set up. The questionnaire and the experiment will be discussed, including the selection of commercials and participants, the design of the experiment and the method of analyzing results.

3.1 The questionnaire

The self-completion questionnaire was filled out by 106 people in different age categories from 15 and older. In this questionnaire people were asked about their TV watching behavior, their avoidance/ zapping behavior, their attitude towards TV commercials, the emotion TV commercials arouses and other related aspects.

Based on the COMMAP model of Communication (DuPlessis, 2008) a compiled list of statements was given about good TV commercials in general. All respondents needed to give their opinion on how much they agreed with the given statements by using a 5-point scale ranging from Totally Disagree, to Totally Agree.

Besides, in an open question, people were asked which aspects they found most important for TV commercials. By asking this as an open question, respondents were able to give any answer they like. In this way, they are not influenced by any provided answers and they have to think about their preferences themselves. This question will help to answer Research Sub-Question 2.

Since open questions might be hard to fill in to some people, a very similar question was asked and different answer possibilities were given (Informative, Entertainment, Involving, Realistic, Reliable and Other). In this way, respondents were more forced to provide an answer. The option 'Other' gave them the possibility to give another answer when they did not agree with the provided options.

3.2 The interview/ experiment.

In the second part of the research, a more in depth understanding was obtained to see whether there is a relation between the aroused emotion, liking the ad and zapping behavior during TV commercials. This was done in a combination between quantitative and qualitative approach.

For this experiment, seven different commercials were selected, based on desk research, a questionnaire and awards they won: the Gouden Loeki (best commercial of the year), Loden Leeuw (most irritating/ annoying commercial of the year). All of these commercials have been broadcasted in the Netherlands on either Public Channels and/ or Commercial Channels like RTL and SBS to make sure the majority of the selected commercials is familiar with the commercials.

The commercials are attached in Appendix K on a DVD.

The following seven commercials can be divided into:

- Commercials which are predicted to be liked (no. 1, 2 and 3)
- A commercial predicted to be neutral, which will neither be liked or disliked (no. 4)
- Commercials which are predicted not to be liked and to be irritating (no. 5, 6 and 7)

1. Calvé Pindakaas – Pietertje (2010)

This commercial won the Gouden Loeki in 2010. Since the commercial is rather old, almost everyone is familiar with this ad. Besides, this commercial was most often mentioned when asking people to give an example of a commercial they liked.

Length of the commercial: 47 seconds.



2. Evian – Baby & Me (2013)

This commercial was first broadcasted in April 2013, so this commercial is rather new and probably not so familiar to most people. However, when showing the commercial to different people, only positive reactions were given.

Length of the commercial: 76 seconds.



3. Volkswagen – Dog (2012)

This commercial won the award for Best Commercial of the Month January 2013. Most people are familiar with this ad and when asking people to give an example of a commercial they liked most, this one came out on a 2nd place (after Calvé).

Length of the commercial: 51 seconds.



4. Zilveren Kruis Achmea – Always an answer (2012)

This commercial was selected because it sends out a rather neutral message to everyone watching. The commercial can be found to be more informational than emotional, so that it is a more neutral commercial in comparison to the other six commercials.

Length of the commercial: 45 seconds.



5. Andreelon – Oil and care (2013)

This commercial did not won any award. However, when asking people on the streets and on Social Media which commercial they found most irritating, the Andreelon commercials were mentioned as an example in the area of body care products. Length of the commercial: 40 seconds.



6. Zalando – Virus (2012)

The Zalando commercial won the award for most irritating commercial (Loden Leeuw) in 2012. This is the second year this company won this award. Besides, when asking people which commercial they did not like or found most irritating, Zalando was mentioned most often.

Length of the commercial: 26 seconds.



7. Always – Ultra ActiPearl (2012)

According to research by VanMeurs (1998), commercials that promote sanitary napkins are often mentioned to be most irritating. Besides, when asking people which commercial they did not like or found most irritating, sanitary napkins, and other body care products were often mentioned.

Length of the commercial: 20 seconds.



3.2.1 Participants

In this second part of the research, 56 participants were selected to be part of the research and to give their opinion about the different commercials. From these participants 30 people were female(53,6%) and 26 were male(46,4%) with ages in all categories from 15 years and older. All participants were divided into four groups, each having comparable or equal characteristics regarding age and gender. The commercials will be assessed differently due to the Comparison Standard of a commercial break(see Paragraph 2.3.3). Therefore four different combinations of commercials were presented. To make sure, a reliable indication of emotions for each individual commercial is given, positive, negative and neutral commercials were placed in different orders as can be seen in the figure below.

Table 1. *Combinations of Commercials*

	Version 1	Version 2	Version 3	Version 4
Commercial 1:	Andreton**	Evian*	Zalando**	Calvé*
Commercial 2:	Zalando**	Volkswagen*	Andreton**	Evian*
Commercial 3:	Evian*	Always**	Always**	Zilveren Kruis ^ˆ
Commercial 4:	Calvé*	Zalando**	Zilveren Kruis ^ˆ	Andreton**
Commercial 5:	Always**	Zilveren Kruis ^ˆ	Volkswagen*	Volkswagen*
Commercial 6:	Volkswagen*	Calvé*	Calvé*	Always**
Commercial 7:	Zilveren Kruis ^ˆ	Andreton**	Evian*	Zalando**

* Predicted to be liked.

** Predicted to be disliked/ found irritating

^ˆ Predicted to be neutral.



3.2.2 The experiment design

All participants were asked to watch the seven commercials mentioned above. During the commercials, they were asked to give their opinion about what they were seeing as being something positive or something negative. During the commercials, a click indicated a benchmark in the commercial. At those moment, participants indicated their opinion on a board in front of them as shown in figure 9 and 10. Their opinion was measured on a 5-point scale ranging from very negative to very positive. The benchmarks were placed in advance at those moments in the commercial where the scene changes and therefore a change in emotion was predicted.

The benchmarks were placed every 5-15 seconds. Shorter periods in between would not give respondents the opportunity to watch the commercial and follow what was said. A longer period in between would not be useful to measure the flow of emotion in the commercial.



Figure 8. Experiment setting

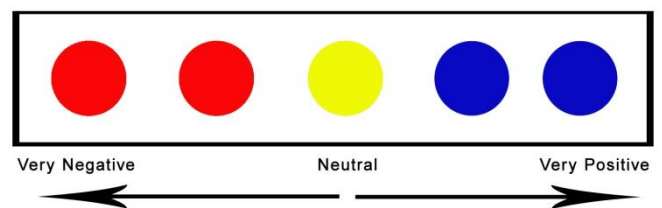


Figure 9. Emotion indication board.

After each commercials was played, participants were asked to give their general opinion on the commercial and how much they liked the commercial on a 5-point scale from 'I did not like it at all' to 'I liked it a lot'. After that, participants were shown a list of different key frames from the commercial. These key frames presented all the different scenes in the commercial and those moments within a scene in which a change in emotion was expected. The key frames can be found in Appendix C.

Participants needed to indicate whether they would have zapped the commercial if they had the option to do so. This question was measured on a 4 point scale (1= No, 2= Probably Not, 3= Probably Yes, 4= Yes). Based on this list of key frames the participants were able to indicate at which point in time they would have zapped the commercial. After that, a relation can be made between the aroused emotion, liking and zapping.

At last, every commercial was analyzed by eighteen statements based on existing models of ad-liking: The COMMAP Model of Communication (DuPlessis, 2008) and Biel's ad-liking Model (Biel & Bridgwater,1990). In a discussion about what people thought about the commercial and what emotion

the commercial aroused, these statements were presented to all participants. These statements were linked to high ad-liking and were measured on a scale from 1 to 5. In an ideal situation, participants agreed with all high ad-liking statements by evaluating the statement with a 4 or 5. On the other hand, when participants would disagree with these high ad-liking statements they would answer with a 1 or 2. In this last case, the statement is linked to low ad-liking or ad-disliking as can be seen in the full list of COMMAP Statements in Appendix A.

By calculating the total score, the likeability of a commercial can be measured. A commercial that is liked has a total evaluation score between 3 and 5, while a commercial that is disliked is evaluated with a total score between 1 and 3. Commercials with a total score close to 3 are evaluated neutral.

3.2.3. Methods of analyzing results

The results of this experiment will be used to examine the relationship between three different variables: aroused emotion (positive and negative), ad-liking and zapping. The results will provide an answer to all hypotheses presented in the Theoretical Framework, but also to Research Sub-Questions 3, 4 and 5, which were presented in Paragraph 1.6.

By correlating the average level of emotion during the commercial (sum of the emotion on the benchmark divided by the number of benchmarks) and the likeability to zap a commercial, the relation between emotion and zapping can be provided. Strong correlations will indicate that there is a strong relation between these two variables. Based on the hypotheses provided earlier (Hypothesis 1 and 2), a linear relation is expected between emotion and zapping. If there is a linear relation to be found, using the T-test will visualize the relation even further and an equation will show how strong this linear relation is. The slope in the equation will show whether the two variables are positively related to each other or whether there is a negative relation.

The same method will be used to analyze the relation between emotion and ad-liking (Hypothesis 3 and 4) and ad-liking and zapping (Hypothesis 5 and 6). These relations are also expected to be linear. This provides the option to use the T-test to visualize the linear relation and to measure the strength of the relation by calculating the correlation.

In these four hypothesis, ad-liking will be evaluated in two different ways; (1) by asking respondents how much they like the commercial and (2) by calculating the average score of the eighteen statements of Ad-Liking as described in the previous paragraph. Both ways to calculate ad-liking will be linked to the average aroused emotion and the likeability to zap a commercial.

The eighteen statements for Ad-liking also give a good insight in which aspects are important for people. They give a better understanding of the function of a commercial and what the commercial triggers inside a person. The statements will also be individually linked to both emotions and zapping. Strong correlations between a statement and emotion/ zapping means that they are closely related and will affect one another. On the other hand, weak correlations will show that the statement does not appear to be influenced by emotions or that the statement does not affect zapping behavior.

4.

Results



4. RESULTS

In this chapter, the results of the research will be presented. First, the quantitative results will be discussed from the questionnaire. After that, the quantitative results from the experiment will be presented after which the qualitative result will follow.

4.1 The questionnaire

This questionnaire was held to get a better understanding of consumer attitude towards TV commercials and consumer zapping behavior during TV commercials. Due to the fact that this questionnaire had a general focus without referring to commercials specifically, only some parts of this research are considered to be useful and valid for this thesis. Questions concerning avoidance behavior in general and other variables on zapping behavior than emotion are not considered in this present research and so will not be discussed.

The following results will be used to explain Research Sub-Question 2 along with the information provided in the Theoretical Framework:

Rsq₂: 'What are common ways to use emotions in advertising and what kind of advertisements does the audience prefer?'

To know what kind of commercials people prefer, we need to know what people expect from a commercial. Therefore, the following questions were asked: 'What aspects do you consider to be most important for TV commercials?'

Table 2. What aspects do you consider to be most important for TV commercials?

	Frequency	Percent (%)
Entertainment	46	43,4
Informative	18	17,0
Reliable	16	15,1
Valid Realistic	16	15,1
Involving	1	,9
Other	9	8,5
Total	106	100,0

As can be seen, Entertainment is the most important aspect for people to judge TV commercials with more than 43% of the respondents providing that answer. Informative, Reliable and Realistic are important aspects as well, but are only chosen by 15% to 17% of respondents each. From the 9% of other aspects, many respondents answered 'Humor' to be the most important aspect.

Another questions asked to respondents was ‘How much do you agree with the following statements that describe a good commercial which you might like?’. These statements give a more detailed description of what a TV commercial should look like and what it should do with the viewer (in terms of arousing emotions or triggering thoughts or actions). Answers were given on a scale from 1 to 5 (1 meaning totally disagree, 5 meaning totally agree). A value of 3 gave a neutral opinion.

Table 3. *How much do you agree that the following statements describe a good commercial which you might like?*

	N	Minimum	Maximum	Mean	Std. Deviation
A commercial should be fun.	106	1	5	4,29	,966
A commercial should make me laugh.	106	1	5	3,72	1,177
A commercial should teach something new.	106	1	5	3,11	1,267
A commercial should show realistic example from real life.	106	1	5	3,17	1,159
A commercial should make me want to try a product.	106	1	5	3,28	1,136
A commercial should be personal and intimate.	106	1	5	2,59	1,085
A commercial should keep running through my mind.	106	1	5	3,02	1,179
Irritating commercials can still be effective/ good.	106	1	5	3,26	1,312
In a commercial, the characters should remind me of my own life and experiences.	106	1	5	2,51	1,205
A commercial should be new and raise curiosity.	106	1	5	3,75	1,040
A commercial should be clear and easy to understand.	106	1	5	3,94	,984
In a commercial, it should be clear which company is promoted.	106	1	5	3,99	,990
Valid N (listwise)	106				

Table 3 shows what people think is important for commercials they might like. Since most means (the average opinion of all people) is between 2.5 and 4, this means these statements are considered to be neutral. However, some striking results that can be derived from this table based on their high means and relatively low Std. Deviation. People agree most on the following statements describing a commercial they might like:

- A commercial should be fun. (mean= 4,29)
- In a commercial, it should be clear which company was promoted. (mean= 3,99)
- A commercial should be clear and easy to understand. (mean= 3,94)
- A commercial should be new and create curiosity. (mean=3,75)
- A commercial should make me laugh. (mean=3,72)

Aspects that have the least influence on whether a commercial might be liked are:

- Characters that remind me of my own life and experiences.(mean= 2.51)
- A commercial that is personal and intimate. (mean = 2.59)

Qualitative results questionnaire.

In the questionnaire an open question was asked to get more insight in what people think is important. The question asked was: Which aspects do you think are most important for a good TV commercial? Below, the results are presented according to categories; similar answers were categorized in the same group. Results are presented in order from most often mentioned, to least mentioned. The numbers between brackets represent the number of times this statement was mentioned.

'A commercial should contain humor.' (39)

'A commercial should be clear and easy to recognize.' (15)

'The sound and music in a commercial should be recognizable.' (9)

'The commercial should not be too long.' (8)

'A commercial should have a good story.' (8)

'A commercial should be surprising and it should create curiosity.' (7)

'A commercial should be new, original and should capture your attention.' (6)

'A commercial should be realistic, honest and right.' (6)

'The characters in the commercial should be attractive.' (5)

'A commercial should be involving.' (4)

'A commercial should be simple and easy to understand.' (3)

'A commercial should not be dubbed.' (2)

'A commercial should be visually attractive.' (2)

'A commercial should be personal.' (1)

4.2 The experiment

The experiment was conducted to research the relation between emotions, liking and zapping behavior. In an isolated experiment in which only emotions and ad-liking were considered to be variables to zapping behavior, the following results were conducted. First all quantitative results will be discussed, in order of the six hypotheses which were made. After that the qualitative results obtained during the experiment will be presented.

4.2.1 Aroused emotions and zapping

H₁: Positive aroused emotions from TV commercials lead to not zapping but (continuing) watching a commercial.

H₂: Negative aroused emotions from TV commercials lead to zapping the commercial.

To test these hypotheses, a relation/ correlation need to be find between the aroused emotion during the commercial (the Flow of Emotion) and the moment of zapping. When no zapping occurs, we assume the viewer continues watching the commercial.

Flow of Emotion

To calculate the Flow of Emotion, the level of emotion was measured on different benchmarks during the commercial on a scale from 1 to 5. Value 1 symbolized a very negative emotion at that specific moment, while value 5 symbolizes a very positive emotion at that specific moment. These results were obtained while watching the commercials. The results from the experiment that measured the Flow of Emotion can be found in Appendix G.

The benchmarks in the commercials are visualized by dots on and pictures in the graphs, to have a clear overview of the different scenes in de ad. In the graphs, the mean of each benchmark is used to present the average emotion on that moment in the graph. The red line visualized a *Neutral* level, which has a value of 3. Also, in the table presented with each commercial, the mean of all benchmark means was calculated to measure the overall aroused emotion during the commercial.

In Appendix J The results of the following question are presented: 'If you had the choice to zap to another channel during this commercial, would you have done that?' In order to compare the different results of both emotions and zapping behavior, the mean of the variables is calculated. To understand the values of zapping, the numbers mean the following: 1= zapping occurs, 2= probably zapping, 3= probably no zapping, 4 = not zapping. In this way, a neutral answer is found with a value of 2.5. Table J1 in the Appendix gives the overall zapping scores.

Aroused Emotion and Zapping

Based on the means calculated from the average level of emotion and the likeability of zapping (as presented in Appendix G and I), the following table can be made. This table was ranked on the level of emotion, so the commercial with the highest level of emotion (most positive aroused emotion) will be on top and the commercial with the most lowest level of emotion (most negative aroused emotion) will be last in this table. It should be kept in mind that the level of emotion ranges from 1 to 5 (1= very negative, 5= very positive), while zapping ranges from 1 to 4 (1= no zapping, 2=probably no zapping, 3= probably zapping, 4= zapping).

Table 4. Level of Aroused Emotion and Zapping.

Commercial	Level of emotion	Likeability of zapping
Calvé	3,99	1,27
Evian	3,94	1,43
Volkswagen	3,12	2,09
Zilveren Kruis	2,95	2,29
Andreton	2,86	2,25
Zalando	2,01	3,30
Always	1,81	3,45

As can be seen in this table, when the commercial arouses a very positive emotion (the average level of emotion during the commercial is high), the likeability to zap this commercial is low. On the other hand, when the commercial arouses a very negative emotion (the level of emotion during the commercial is very low), the likeability to zap the commercial increases.

When correlating these two values, a correlation of 0,995 can be found according to the following regression table which is based on these 7 commercials. This table also shows that the total variation in zapping can be explained by the level of emotion for 99,1% (R Square).

Table 5. Model Summary (Emotion and Zapping)

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,995 ^a	,991	,989	,08767

a. Predictors: (Constant), Level of Emotion

Table 6. Coefficients^a (Emotion and Zapping)

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1	(Constant)	5,205	,129	40,199	,000
	Level of Emotion	-,984	,042	-,995	,000

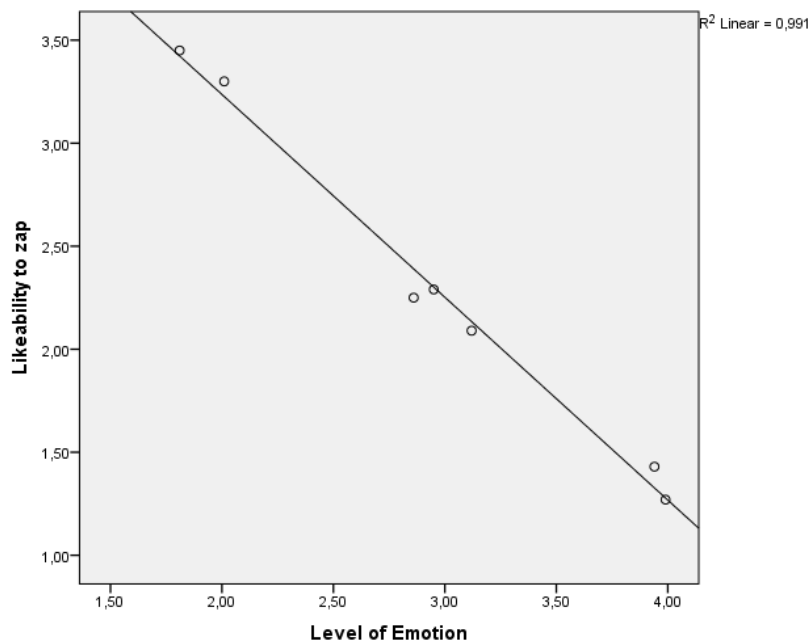
a. Dependent Variable: Likeability to zap

Table 6 explains the T-Test to give a better understanding of the exact relation between the aroused emotion in a commercial and the likeability to zap the commercial. Based on this table, the following linear equation can be established to predict the likeability to zap (Z) as a variable on level of aroused emotion (E):

$$Z = -0,984 \cdot E + 5,205$$

When plotting the results of Table 4 and including this linear regression line, the following graph can be made. As can be seen, the values present an almost perfect linear relation in which the likeability to zap the commercial decreases when emotion becomes more positive. This relation is negative.

Graph 1. Regression line and scatter plot (Emotion and Zapping)



4.2.2 Emotions and Ad-liking.

H₃: Positive aroused emotions from a commercial will increase the ad likeability.

H₄: Negative aroused emotions from a commercial will decrease the ad likeability.

To test these two hypotheses, the following two variables were used: the average emotion during the commercial based on the benchmark measurements and the likeability of the commercial. The likeability was measured by (1) asking the question 'How much do you like the commercial?' and (2) 18 different statements based on the COMMAP Model of Communication. The aroused emotions were measured at the time of watching the commercial, while the question how much people liked the commercial was asked afterwards.

In the Table below, the different commercials are presented with their average liking on a scale from 1 to 5 (1 meaning disliked a lot, 5 meaning liked a lot).

Table 7. *How much did you like the commercial?*

	N	Mean	Std. Deviation
Calvé - How much did you like the commercial?	56	4,45	,601
Evian - How much did you like the commercial?	56	4,46	,713
Volkswagen - How much did you like the commercial?	56	3,34	1,164
Zilveren Kruis - How much did you like the commercial?	56	2,89	,779
Andreton - How much did you like the commercial?	56	3,32	1,146
Zalando - How much did you like the commercial?	56	1,96	1,111
Always - How much did you like the commercial?	56	1,75	,858
Valid N (listwise)	56		

In the following table the mean of all benchmark means (so the average level of aroused emotion during the commercial) and the average liking of a commercial (1= I do not like the commercial at all, 5 = I liked the commercial a lot) are compared. The commercials will be presented in order from arousing most positive emotions to most negative emotions.

Table 8. *Level of Aroused Emotion and Liking the Commercial.*

	Level of Emotion	How much did you like the commercial? (mean)	Difference
Calvé	3,99	4,45	+0,46
Evian	3,94	4,46	+0,50
Volkswagen	3,12	3,34	+0,22
Zilveren Kruis	2,95	2,89	-0,06
Andreton	2,86	3,32	+0,48
Zalando	2,01	1,96	-0,05
Always	1,81	1,75	-0,06

Table 8 shows that commercials that arouse positive emotions are generally evaluated to be liked better. On the contrary, commercials that arouse negative emotions seem to be liked less. An exception in this research is the Andrelon commercial, which is evaluated to be liked a little bit while the level of emotion during the commercial was a little bit negative.

Also, what can be seen from this table, commercials that arouse positive emotions (on a scale from 1 to 5) score higher for their evaluation whether they are liked (on a score from 1 to 5). Asking people whether they like the commercial or not seem to exaggerate their opinion in relation to the average emotion aroused : positive becomes more positive and negative becomes more negative (an exception is the Andrelon commercial).

When correlating these two variable (emotion and liking) the following tables come out. The level of emotion and the average likeability of the commercial have a correlation of 0,991. The total variation in liking the commercial can be explained by the aroused emotion for 98,2% (R square).

Table 9. Model Summary (Emotion and Liking)

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,991 ^a	,982	,978	,157061

a. Predictors: (Constant), Level of Emotion

Table 10. Coefficients^a (Emotion and Liking)

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-,536	,232		-2,311	,069
	Level of Emotion	1,256	,076	,991	16,553	,000

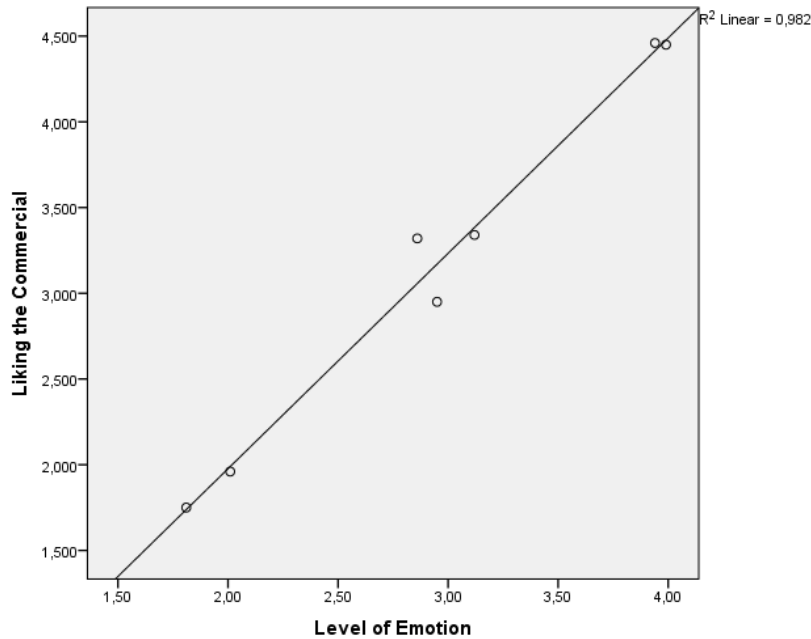
a. Dependent Variable: Liking the Commercial

In the above table, the T-test explains the exact relation between these two variables. Based on this table, the following equation can be established to predict the likeability of the commercial(L) as a variable on the aroused emotion during the commercial (E):

$$L = 1,256 \cdot E - 0,536$$

The graph on the next page shows the scatter plot of the results presented in Table 8 and the above mentioned equation. As can be seen, an almost linear relation can be found between the two variables, even though the Andrelon commercial and the Zilveren Kruis commercial differ a bit from the equation line. Since the slope of the equation is higher than 1.00, this graph makes clear that overall liking is evaluated to be better when aroused emotions are positive and overall liking is worse (disliking).

Graph 2. Regression line and scatter plot (Emotion and Liking)



Ad-liking based on statements.

Another way to measure the ad likeability is by calculating the average score of the eighteen statements. The exact results per statement can be found in Appendix H which also shows the average scores of all statements per commercial. The commercials are presented in order from most likeable to least likeable.

Table 11. Level of Aroused Emotion and Liking the Commercial based on Statements.

	Average liking score based on statements	Level of Emotion
Calvé	3,134	3,99
Evian	2,987	3,94
Zilveren Kruis	2,823	2,95
Andreton	2,489	2,86
Volkswagen	2,476	3,12
Zalando	2,215	2,01
Always	2,018	1,81

Since the eighteen statements were measured on a scale from 1 to 5, this table shows that all commercials are evaluated to be disliked, except from the Calvé commercial. However, Evian and Zilveren Kruis are both very close to a neutral opinion. Although these results show a similar order of liking the commercials as Table 8, the Volkswagen commercial was evaluated to be disliked more when using these statements.

When correlating these two variables, table 26 can be made. According to these results, the correlation between the aroused emotion and liking the commercial based on the eighteen statements is 0,944, thus still a strong relation. The R Square value indicates that 86,7% of the total variation in liking the ad can be explained by the level of emotion.

Table 12. Model Summary (Emotion and Liking based on Statements)

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,944 ^a	,892	,870	,146964

a. Predictors: (Constant), Level of Emotion

Table 13. Coefficients^a (Emotion and Liking based on Statements)

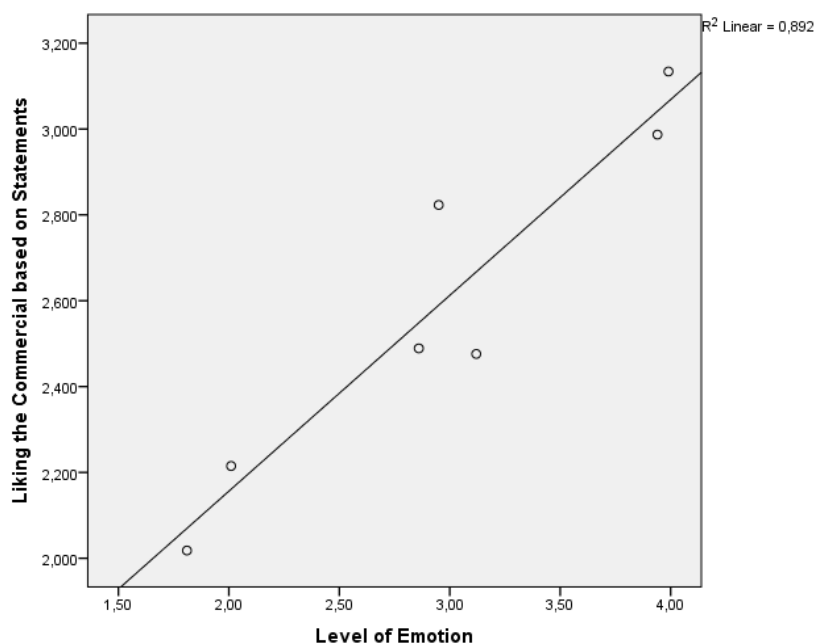
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1,244	,217		5,732	,002
	Level of Emotion	,456	,071	,944	6,422	,001

a. Dependent Variable: Liking the Commercial based on Statements

Applying the T-test to these two variables gives the following results as presented in Table 13. Based on these results, the following equation can be established to predict the likeability of the ad (L_s) as a variable on the aroused emotion during the commercial (E). It should be mentioned that this likeability represents the average score of the eighteen different statements.

$$L_s = 0,456 \cdot E + 1,244$$

A plot of the results of Table 11 and this equation are presented in graph 10 on the next page. As can be seen, none of the results is exactly on the equation line, but are quite close. An exception is the 4th point, which represents the Zalando commercial. This commercial was evaluated to be liked more according to the statements compared to the prediction by the equation line. Since the correlation between these two variables is 0,944, there is still a clear positive linear relation to be found.

Graph 3. Regression line and scatter plot (Emotion and Liking based on Statements)

In Appendix I, a complete correlation table is presented to show the correlations between the eighteen different statements and the aroused emotion during the commercial. Most statements have a strong correlation with the aroused emotion. The statements that are strongest correlated are:

- The commercial made me laugh. (0,913)
- The commercial taught me something new. (0,759)
- The commercial keeps running through my mind after seeing it. (0,826)
- The commercial made me want to try the product. (0,884)
- The characters reminded me of my own life and experiences. (0,714)
- The commercial is new and creates curiosity (0,872)
- The commercial was entertaining. (0,908)
- The situations presented in the commercial were familiar to me. (0,720)
- The commercial did not make exaggerated claims. (0,758)
- The commercial was not irritating. (0,969)

However, other statements have weak correlations with the aroused emotion:

- The commercial is a realistic example of daily life (R=0,436)
- It is clear for which brand/ company the commercial was made. (R=-0,137)
- The commercial was personal. (0,294)
- The commercial made me thinking. (0,371)
- The commercial and the message were clear and easy to understand. (R=-0,038)
- I have not seen this commercial a lot. (R=0,254)
- The commercial was hard to follow. (R= -0,071)

4.2.3 Liking and zapping.

H₅: Commercials that are liked will not be zapped (watched or continued to be watched).

H₆: Commercials which are not liked will be zapped.

To test these two hypothesis, two variables were used: liking the ad and the likeability to zap the ad. The likeability of the commercial was measured by (1) the average liking of the commercial by asking people 'How much do you like this commercial' and (2) by eighteen different statements based on the COMMAP Model of Communication. The likeability to zap this commercial was measured by asking people the question: 'If you had the choice to zap this commercial, would you have done that?'. These questions were all asked after the commercial was presented to the respondents.

Based on the means from the results of the overall liking (Table 7) and zapping (Table 4), the following table can be made. In this table the commercial are ranked according to their likeability. Liking was measured on a scale from 1 to 5 with 1 meaning not liked at all and 5 meaning liked a lot. Zapping was measured on a scale from 1 to 4 with 1 meaning no zapping, 4 meaning zapping.

Table 14. *Liking the Commercial and Zapping.*

	How much did you like the commercial?	Likeability to zap
Evian	4,46	1,43
Calvé	4,45	1,27
Volkswagen	3,34	2,09
Andrelon	3,32	2,25
Zilveren Kruis	2,95	2,29
Zalando	1,96	3,30
Always	1,75	3,45

As can be derived from this table, likeable commercials were less zapped and commercials which were not liked (disliked) were zapped most often. Although for the Calvé commercial and the Evian commercial are almost equally liked, the likeability to zap is slightly different.

Table 15. *Model Summary (Liking and Zapping)*

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,992 ^a	,984	,981	,11633

a. Predictors: (Constant), Liking the Commercial

Table 15 explains that there is a strong correlation of 0,992 between these two variables. This table also says that the variation of in zapping a commercial can be explained by liking the commercial for 98,4% (R Square).

Table 16. Coefficients^a (Liking and Zapping)

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	4,754	,148		32,225	,000
Liking the Commercial	-,774	,044	-,992	-17,446	,000

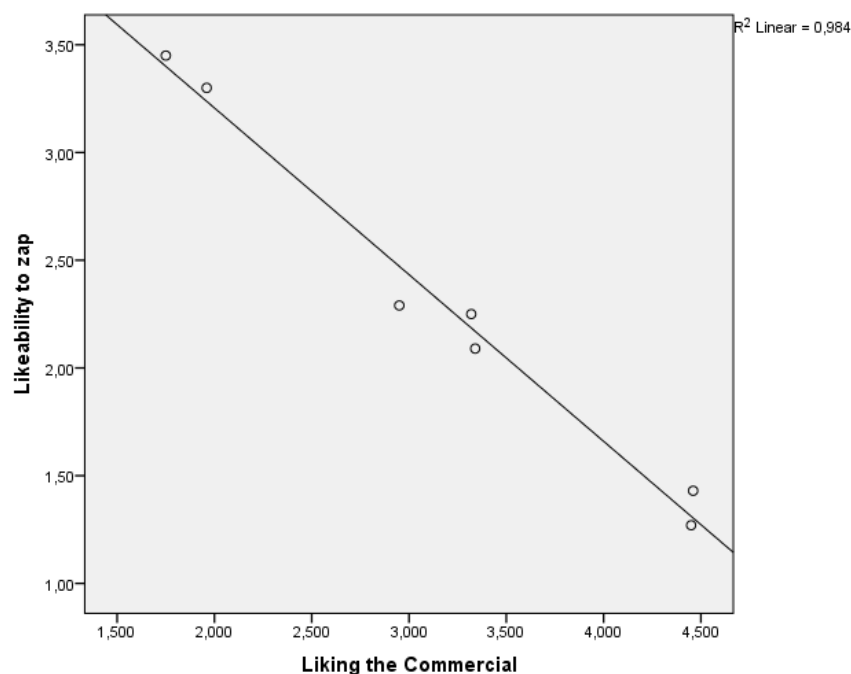
a. Dependent Variable: Likeability to zap

Table 16 provides the results from the T-test. Based on this, an equation can be established to predict the likeability to zap a commercial(Z) as a variable on the overall likeability of the commercial (L).

$$Z = -0,774 \cdot L + 4,754$$

As can be derived from this equation, there exists a negative relation between liking the ad and zapping the ad because the slope is negative. In Graph 4, this equation and the results from Table 14 are presented. This graph makes clear that the two variables have an almost perfect linear relation to each other. Besides, the graph visualizes even better that the likeability to zap decreases when the commercial is better liked.

Graph 4. Regression line and scatter plot (Liking and Zapping)



Ad-liking based on statements.

Another way to calculate the ad liking is by calculating the mean of the eighteen statements that were based on the COMMAP Model of Communication. The average results are presented in Table 17. As explained before, according to these statements, all commercials are measured to be negative, since the statements were measured on a scale from 1 to 5 in which all values below 3 meant disliking and all values above 3 meant liking. However, the order of liking the commercials is similar to the order of overall liking mentioned earlier in this paragraph.

Also in this table, commercials that are liked seem to be less zapped than commercials that are strongly disliked. A clear exception to this is the Volkswagen commercial.

Table 17. *Liking the Commercial based on Statements and Zapping.*

	Average liking score based on statements	Likeability to zap
Calvé	3,134	1,27
Evian	2,987	1,43
Zilveren Kruis	2,823	2,29
Andreton	2,489	2,25
Volkswagen	2,476	2,09
Zalando	2,215	3,30
Always	2,018	3,45

Table 18. *Model Summary (Liking based on Statements and Zapping)*

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,935 ^a	,874	,849	,32483

a. Predictors: (Constant), Liking the Commercial based on Statements

When correlating the average liking based on the eighteen statements and the likeability to zap the commercial, the following table presents a correlation of 0,935. This correlation is a little bit weaker than the correlation measured with the overall liking of the commercial. Table 18 also shows that the total variation in zapping can be explained by the average liking score by 87,4%(R Square). Again, this is less than with the overall liking score, but still shows a strong relation between these two variables.

Table 19. *Coefficients^a (Liking based on Statements and Zapping)*

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	7,258	,851		8,526	,000
1 Liking the Commercial based on Statements	-1,914	,325	-,935	-5,889	,002

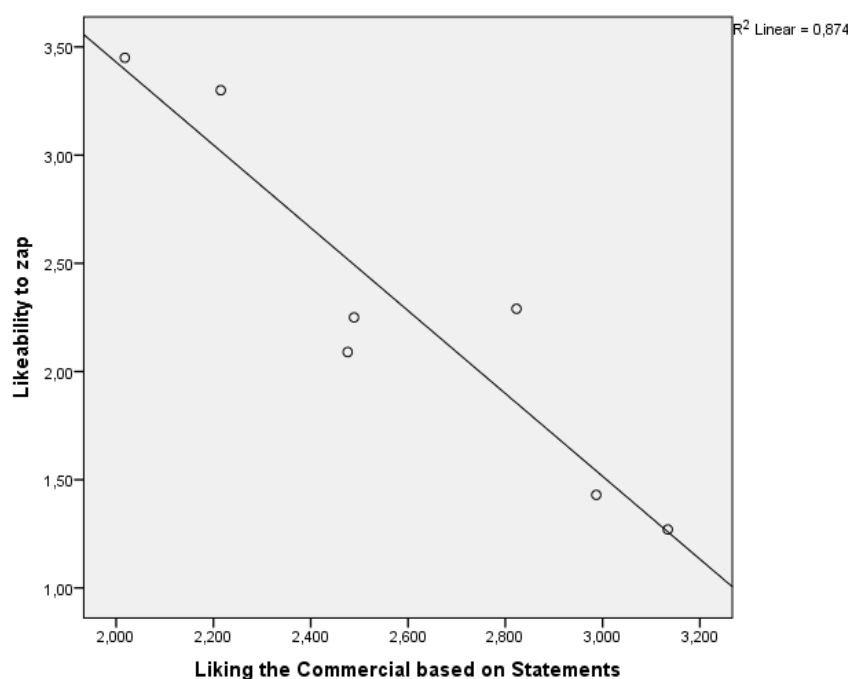
a. Dependent Variable: Likeability to zap

Table 19 shows the results from the T-test, which can be used to create an equation to predict zapping(Z) as a variable of liking (based on the eighteen statements)(L_s).

$$Z = -1,914 \cdot L_s + 7,258$$

Based on this equation, it becomes clear that there is a strong negative correlation between these two variables, since the slope of the equation is -1,818. This equation and the results from Table 17 are presented in Graph 5. From this graph it also becomes clear that the results from the Zilveren Kruis commercial and the Volkswagen commercial have the largest distance from the equation line, which means they show a weaker correlation compared to the overall liking earlier discussed.

Graph 5. Regression line and scatter plot (Liking based on Statements and Zapping)



In Appendix I, a total overview is given from the correlations between the eighteen different statements and the likeability to zap the commercial. This correlation table presents the following statements to be strongly correlated (negative) with the likeability to zap a commercial:

- The commercial made me laugh. (-0,904)
- The commercial taught me something new. (-0,763)
- The commercial keeps running through my mind after seeing it. (-0,801)
- The commercial made me want to try the product. (-0,904)
- The characters reminded me of my own life and experiences. (-0,719)
- The commercial is new and creates curiosity (-0,844)
- The commercial was entertaining. (-0,893)
- The situations presented in the commercial were familiar to me. (-0,737)
- The commercial did not make exaggerated claims. (-0,747)
- The commercial was not irritating. (-0,963)

All other statements show only a weak correlation with the likeability to zap the commercial.

4.2.4 Qualitative results

During the experiments, participants were asked whether they would zap the commercial or not. When they answered 'Yes' or 'Probably Yes', they had to give their main reason for zapping. The results are presented below. The reasons mentioned here are obtained by combining similar answers to create an overall reason.

'I found the commercial irritating/ annoying.'

'It is not in my interest to watch this commercial. I do not use the product which is advertised in this commercial.'

'The commercial is too long, I lose my attention.'

'I never watch commercials, I walk away from the television or zap to another channel.'

'I will not zap, but I will mute the sound.'

'I have seen this commercial for many times already.'

'If I know there is another program on another channel, I will probably zap away.'

'During commercials I usually get something to eat or drink or I go smoking.'

'Commercials are just a waste of time.'

Reasons people gave for not zapping a commercial were :

'I think zapping is a bit exaggerated. I will just wait until the break is over.'

'I do not decide what to watch along. Often there are other people in the room too, so I just leave it.'

'Sometimes commercials are fun to watch. I am curious what will happen if there is a new commercial on TV. '

'I will not zap, because I do not want to miss the start of the program after the break.'

4.2.5 Other results

In Appendix J, the results are presented for zapping and the moment on which people would zap. From Tables 3,5,7,9,11, 13 and 15, the frequencies of each moment that was chosen to zap away from the commercial is presented. In the figures below these tables, it becomes clear that on average, people are more likely to zap to another channel in the beginning of the commercial. For most commercials, the likeability to zap decreases as the commercial continues (the frequency per moment/ scene decreases).

An exception is the Evian commercial. In the beginning of this ad, no one would really zap the commercial. However, as the commercial continues, the likeability to zap increases. A reason for this might be that the commercial is quite long and people get bored after a while.

In Appendix K, the results are presented to research whether there are any differences in Aroused Emotions, Liking and Zapping for different genders and different age categories. However, the results in these tables do not show any proof for major differences between men and women. Also regarding age, no clear distinctions can be made. Table K6 might indicate that older people are less likely to zap a commercial than younger adults. However, this cannot be proved since there are too few people that participated and results are quite close to each other. Future research should indicate whether there are any differences between gender and/ or age categories.

5.

Conclusion



5. CONCLUSION

In this chapter, conclusions will be given based on the results presented in the Theoretical Framework and the previous chapter in which results were presented. First research sub-questions 1 and 2 will be discussed. After that research sub-questions 3 and 4 will be discussed and will provide an answer whether the hypotheses can be proved. It should be noted that the conclusions of research questions 3 and 4 are based on an experiment carried out by 56 people and do not prove to be valid for the total Dutch population. Also, this experiment was conducted in an isolated setting in which other influencing factors were not taken into account. Therefore, conclusion might only give an suggestion of the truth.

Research Sub Question 1.

Rsq₁: What are emotions and how are they processed in the brain?

The exact definition of emotions is still being discussed by many psychologists, neurologists and many others, and no universally accepted definition is available yet. Based on different theories, the following explanation of emotion was used in the context of this thesis: An emotion can be seen as a reaction to the evaluation of an event or stimulus, which can be caused either consciously or unconsciously. In its first stage, emotion can be either positive or negative, each passing on a different message to the brain. Emotions main function is to evaluate if the event forms a potential danger. Therefore emotion is to inform the body to prepare for action, which can result in bodily changes, facial expressions, mental changes or actions. After the event or stimulus is further evaluated, a more detailed distinction can be made between a number of basic emotions like love, fear, anger, etc. Although some experts in the field suggest that there are multiple basic/ primary and secondary emotions, others say that emotions can be split up in two groups: positive and negative, fight or flight, pleasure and pain. For this thesis, the emotion aroused by a TV commercial was viewed as being positive or negative.

Research Sub Question 2.

Rsq₂: What are common ways to use emotions in advertising and what kind of advertisements does the audience prefer?

Emotions play a very important role in advertising. As DuPlessis states: *'The task of advertisements is to evoke an emotion in us, because emotion plays a key role in directing our attention.'* However, there are many ways to use emotion in advertising and thus in TV commercials.

Emotion can be used to present a benefit of a product/ service. By changing from negative to positive emotions (Emotional Pivot structure), the benefit of the product or service is presented and the idea that the product solved a problem is intensified. In this way, negative emotions increase the level of concern regarding a certain problem. On the other hand, commercials that use the Build structure, increase the level of positive aroused emotion during a commercial, triggering the viewer to keep watching to see the visual pay-off in the end. In some cases, emotion can be linked to a brand. So when showing a brand, a certain emotion is evoked. In other situations, arousing emotions will only be useful to capture viewers' attention.

Overall, people prefer to see positive and funny commercials. Commercial that make the viewer laugh or create curiosity are considered to be best and most liked. However, they should be clear and easy to understand for everyone. This also encompasses that the company or brand which is promoted should be clearly visible during the commercial. Since many people think commercials are a waste of time and an annoying interruption of a movie or program, most people find commercials to be irritating. This is also caused by the fact that most people think commercials and commercial breaks are too long. Therefore short, surprising and funny TV commercials that are clear and easy to understand and recognize are best preferred by consumers.

Research Sub Question 3.

Rsq₃: What is the relation between emotions (both positive and negative ones) and consumer zapping behavior during TV commercials?

The aroused emotion during a TV commercial and the likeability to zap the commercial have a very strong, but negative correlation (-0,995). This means, that a commercial is less likely to be zapped when the average emotion aroused during the commercial is positive. When the aroused emotion is negative, the commercial is more likely to be zapped. The more positive the emotion is, the smaller the chance the commercial is zapped. On the other hand, the more negative the emotion is, the bigger the chance the commercial is zapped.

Based on the seven commercials used in this experiment, a linear relation was found to predict the likeability to zap a commercial (Z) as a variable of the aroused emotion(E). This linear relation can be explained as:

$$Z = -0,984 \cdot E + 5,205$$

This equation is only valid for emotional values between 1 and 5 (1=very negative and 5=very positive) and zapping values between 1 and 4 (1= no zapping, 4= zapping).

In this isolated setting, the strong correlation and the fact that these two variables have a linear relation indicate that emotions play an important role for the decision whether to zap a commercial or not. Based on these results we could say that the following two hypotheses are proved:

H₁: Positive aroused emotions from TV commercials lead to not zapping but (continuing) watching a commercial.

H₂: Negative aroused emotions from TV commercials lead to zapping the commercial.

Research Sub Question 4.

Rsq₄: How do commercials that arouse an emotion (positive or negative) affect ad-liking?

The average aroused emotion during a commercial and the overall liking of the commercial appear to have a strong positive correlation (0,991). The correlation between the aroused emotion and as-liking based on the COMMAP statements also found to be strongly correlated (0,931). Since both

correlations are positive, this means that commercials that arouse positive emotions are better liked than commercial that arouse negative emotions. In fact, negative emotions aroused by a commercial lead to disliking the ad. This relation was found to be linear. This means, the more positive the aroused emotions are, the better the commercial is liked. On the other hand, when the aroused emotions become more negative, ad-disliking increases.

Although the different statements from the COMMAP Model also have a very strong correlation with the aroused emotions, the results of ad-liking came out to be neutral or disliking most ads. This can be caused by different disturbing factors that might have had some influence on participants' responses. In this experiment the statements only seemed to create a reliable result for the negative/ disliked commercials in the calculation of the ad-liking score. Since the order of likeable commercials was still quite similar the method did show proof for the below mentioned hypotheses (H₃ and H₄). However, in this present research, asking people how much they like a commercial was still the best predictor of measuring ad-likeability and will be used in the following equation.

Based on the seven commercials used in this experiment, the linear relation to predict overall ad-liking(L) as a variable on the average aroused emotion(E) can be explained as:

$$L = 1,256 \cdot E - 0,536$$

The equation below is only valid for emotional values between 1 and 5 (1=very negative and 5=very positive) and ad-liking values between 1 and 5 (1= do not like it at all, 5= like it a lot).

In this isolated setting, the aroused emotion is an important indicator of ad-liking. This is confirmed by the slope in the equation, which is larger than 1.00. Based on the presented results the following hypotheses are proved:

H₃: Positive aroused emotions from a commercial will increase the ad likeability.

H₄: Negative aroused emotions from a commercial will decrease the ad likeability.

Research Sub Question 5.

Rsq₅: How do commercials that are liked affect zapping behavior?

Overall ad liking and zapping appears to have a very strong but again negative correlation (-0,992). Also ad-liking based on the eighteen statements of the COMMAP Model has a very strong negative correlation with the likeability to zap a commercial (-0,923). These two negative correlations indicate that commercials which are liked, are less likely to be zapped. On the other hand, commercials that are liked less or disliked are more likely to be zapped. However, the ad-liking scores based on the COMMAP statements appeared to give much lower scores than asking people directly how much they liked the commercial. As explained before, different factors might Therefore, ad-liking based on these statements gives a distorted image of the actual ad-liking.



Based on the seven commercials used in the experiment, a negative linear relation was found to predict zapping(Z) as a variable on overall ad-liking.

$$Z = -0,774 \cdot L + 4,754$$

The equation below is only valid for ad-liking values between 1 and 5 (1=very negative and 5=very positive) and zapping values between 1 and 4 (1= no zapping, 4= zapping).

In the isolated setting of this experiment, the high correlations and the linear relation between ad-liking and zapping, indicate that liking the ad is a strong predictor if a commercial will be zapped or not. Based on these results, the following hypotheses are proved:

H₅: Commercials that are liked will not be zapped (watched or continued to be watched).

H₆: Commercials which are not liked will be zapped.

Zapping

Regarding zapping, results give the suggestion that people who decide to zap a commercial, would zap the commercial in the beginning of the ad. As the commercial continues, the likeability to zap seem to decrease as well. However, this might be a bit different for long commercials. For these ad the likeability to zap might increase as the commercial takes too long.



Research Question.

R: What is the influence of aroused emotions on ad-liking and how do these emotions and ad-liking affect zapping behavior during TV commercials?

Based on the conclusions given to all Research Sub Questions, the Conceptual Model in Figure 10 can be made to visualize the relationships between the aroused emotions, ad-liking and zapping.

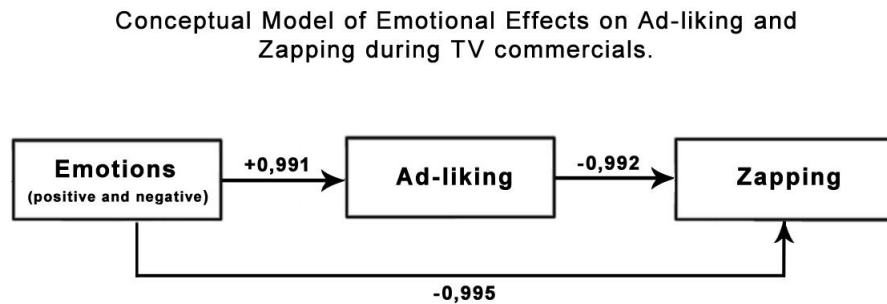


Figure 10. Conceptual Model of Emotional Effects on Ad-liking and Zapping during TV Commercials.

All three steps are strongly correlated and are therefore closely related to each other. As explained before, the relations between the variables are all linear which means that the difference of one variable can be explained by the difference of the other variable, based on a linear equation.

When the aroused emotion during a commercial becomes more positive, the commercial will be better liked and this will lead to a lower chance that the commercial will be zapped. On the other hand, when the aroused emotion during a commercial becomes more negative, the ad will be less liked (or disliked) and the likeability for this commercial to be zapped will increase.

Factors that appear to have most influence on the aroused emotion, ad-likeability and which have the strongest correlations with both emotion and zapping are:

- Whether the commercial makes the viewer laugh
- Whether the commercial is entertaining
- Whether the commercial is new and creates curiosity
- Whether the commercial is found (not) to be irritating
- Whether the commercial makes the viewer want to try a product

In this experiment, brand recognition and clear, simple messages which are easy to understand do not seem to have any influence on ad-liking and are not (or weakly) related to emotion and zapping. However, these aspects were mentioned by respondents when asking them what they find most important for commercials in general (so without showing them any commercial).

6.

Discussion



6. DISCUSSION

In this chapter, the validity of the experiment will be discussed, along with an error analysis in which (possible) mistakes are reviewed and topics for improvement will be presented. First the questionnaire and the experiment will be discussed. In the end, some ideas for further research will be provided.

6.1 The questionnaire.

The questionnaire in this research was filled out by 106 random people in the age from 15 years and older. However, since this group of people is only a really small section of the total Dutch population, the results derived from this questionnaire might not be representative for all Dutch people. The results have a reliability of 96% with an accepted error of 10%. Therefore, as mentioned before, conclusions might only give a suggestion of the truth. In order to obtain a more reliable view of the influence of emotions on ad-liking and zapping, more people from all different areas of the Netherlands and people from all age groups should participate.

Also the questionnaire was set up based on the general opinion of people on TV commercials, therefore the results were also really general. When respondents filled in their questionnaire, some people did not know exactly what to answer to certain questions because their opinion differs from one commercial to another. This is also the main reason why it is hard to make any reliable conclusions from some of the general questions asked in the questionnaire (e.g. How often do you zap a commercial? or Why do you zap a commercial?)

6.2 The experiment.

For this research, 56 people participated in the experiment and gave their opinion about seven different commercials. Also for the experiment, the number of people might be too small to give a reliable and trustworthy conclusion that applies to the total Dutch population. Based on an error margin of 11%, the reliability of this experiment was found to be 90% with this number of participants. However, the correlations between the three variables (emotion, ad-liking and zapping) still appeared to be very strong, this might indicate that the results are reliable to the extent that the opinions of the participants were very similar, especially for very negative and very positive commercials. Commercials that score neutral are more difficult to examine. Therefore it might be interesting to conduct a more in depth research on this.

As the results of ad-liking already showed, the 18 statements for ad-liking based on the COMMAP Model and Biel's ad-liking model, came out differently than expected. Although the order in which commercials were liked was quite similar to the overall liking order and the order of aroused emotion, (except for the Volkswagen commercial) the average liking scores presented a neutral opinion or slightly disliking the ad. However, when asking people directly how much they liked the ad, opinions were much higher for commercials that evoked a positive emotion. This can have different reasons; (1) respondents did not understand the statements and thus evaluated them wrongly, (2) the statements were not clearly formulated, (3) the statements were translated from English to Dutch, this might result in wrong interpretations, (4) the statements used are outdated since consumers' opinion about TV



commercials has changed a lot in the last 20 years (5) respondents' opinion given to the statements is dependent on multiple disturbing factors including the content of the commercial, product category and personal interpretation, influencing people or (6) the statements focus more on the content of the commercial. In order to get a more reliable outcome, commercials of comparable product categories and target groups should be analyzed.

As for this experiment, there is another item that should be mentioned. In the setting of the experiment, participants were forced to watch the seven commercials and answer some questions about them. Therefore, participants are more focused and pay more attention to the commercial compared to a 'real life setting' in which they can really zap to another channel/ program or walk away from the TV. Zapping or walking away was not really possible in the experiment. This might result in a distorted truth.

Also, for this experiment only seven commercials were used. It might be a coincidence that for these seven commercials the relations between emotion and ad-liking and zapping are all linear. In order to make sure that these relations are linear for all commercials in all circumstances, more commercials should be examined and more people should participate to assess them. However, due to the time boundaries of this thesis, it was not possible to enlarge the research that much.

Although the commercials were selected based on awards they won and other consumer opinions, the chosen commercials might not evoke the same emotion and/ or opinion for everyone of the Dutch population. This is partly because of the contents of the commercials, but also because of other factors like living situation, personal experiences, people around you, etc. Therefore, the results and conclusions provided in this present research might give a distorted truth. This is again linked to the number of people used for this research. The more people examine a large set of commercials, the more reliable it becomes from all perspectives.

6.3 Future researches

This research gave rise to future research topics in the area of TV commercials and how they influence the consumer. Based on existing theories, this research focused on the effects of aroused emotions in TV commercials on ad-liking and zapping. However, during the study, many related topics seem to have some influence on both the aroused emotion but also on zapping behavior during commercials. Future research could focus on factors that influence the consumer, for example the content of a commercial. How much does the content of a commercial influence emotions, liking or zapping? What is the affect of music in commercials on emotion? But also questions like 'What is the affect of the aroused emotion on brand recall and brand recognition?' might be interesting to research.

Another topic of interest might be a research that focuses more on the different aspects that make a commercial likeable or not. Although the COMMAP Model and Biel's model give away some areas which affect liking, these models are quite old already and might not be valid in today's society in which (almost) everything is possible regarding TV.

7.

Advice



7. ADVICE

In this chapter, the results and conclusions of this research will be used to form an advice to creative agencies and other people who are involved in the creation of new TV commercials. With regards to the problem situation that was presented in Chapter 1, this advice will hopefully lead to a better understanding of the following advisory question:

How can creative agencies use emotion best to create more effective TV ads that are liked by more people without them zapping to another channel as a form of avoidance behavior?

Based on this research, we can say that commercials that are liked arouse positive emotions with the viewer. There is a direct positive relation between these two variables. The more positive this emotion is, the better the commercial is liked. Also zapping can be directly linked to both emotion and liking a commercial. The more positive the aroused emotion during a TV commercial is, the smaller the chance that this commercial will be zapped. The same counts for liking; the better the commercial is liked, the smaller the chance that it will be zapped. On the other hand, the more negative the aroused emotion is or when a commercial is disliked, the commercial is likely to be zapped by the majority of the viewers. For all relations, there is a strong linear relation to be found.

There are some critical success factors that have a big influence on the aroused emotion and how much a commercial is liked (or disliked). First of all, a commercial should make the viewer laugh about what is being shown in the commercial. This is a very important factor on which people measure how they think about a commercial. A second success factor, which is closely linked to the first mentioned one, is that a commercial should be entertaining and amusing. In this way, the viewer gets the idea that the commercial is made to entertain them and therefore they are more likely to watch the commercial and like it. This will also result in less zapping. A third important factor that influences emotion and likeability is whether the commercial is new. When consumers do not know the commercial, they are more curious to what will happen next. Based on this they decide whether they like the commercial or not and might choose to zap to another channel. Curiosity often creates a positive emotion in the viewer which will result in a commercial that is better liked. This positive emotion will then be linked to the brand or product.

Another factor is irritation. When a commercial is irritating, this creates negative emotions which will lead to disliking the ad and thus to zapping it. Therefore, irritation should be avoided as much as possible. However, the arousal of negative emotions in order to position your brand can still be a way to create brand knowledge and brand awareness. Yet, creative agencies do have to be very careful when applying this method because the negative aroused emotion will be linked to the brand. This might result in brand avoidance or people ignoring what is being presented because they zap the commercial right away.

Further research should indicate whether variables like the content of commercials, the product category, the length of the commercial and other variables might be of influence on emotions, ad-liking and zapping. In this way a better understanding of how emotions are aroused, what factors influence ad-liking and why people zap to another channel can be created.



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Appendix



Appendix A. COMMAP-Model of Communication

High ad-liking:

- Relevant news
 1. The commercial gave me a new idea.
 2. The commercial reminded me that I'm dissatisfied with the product I'm using now and I'm looking for something better.
 3. I learnt something from the commercial that I didn't know before.
 4. The commercial told me about the product and I think I'd like to try it.
 5. During the commercial I thought how this product might be useful to me.
- Empathy
 6. The commercial was very realistic – that is, it was true to life.
 7. I felt the commercial was acting out what I feel at times.
 8. I felt as though I was right there in the commercial experiencing the same thing.
 9. That's my idea – the kind of life that the commercial showed.
 10. I liked the commercial because it was personal and intimate.
- Entertainment
 11. The commercial was lots of fun to watch and listen to.
 12. I thought it was clever and quite entertaining.
 13. The enthusiasm of the commercial is catching – it picks up.
 14. The commercial wasn't just selling the product – it was also entertaining me. I appreciate that.
 15. The characters (persons) in the commercial capture your attention.
 16. It's a commercials that keeps running through your mind after you've seen it.
 17. I just laughed at it- I thought it was very funny.
- Brand reinforcement items
 18. The company/ brand is a good company/ brand and I wouldn't hesitate to recommend it to others.
 19. I know that the advertised company/ brand is dependable and reliable.

Low ad-liking:

- Familiarity
 20. This kind of commercial has been done many times before – it's the same old thing.
 21. I've seen this commercial so many times, I'm tired of it.
 22. I think this is an unusual commercial- I'm not sure I've seen another one like it.



- Alienation

23. What they showed didn't demonstrate the claims they were trying to make about the product.

24. The commercial didn't have anything to do with me or my needs.

25. The commercial did not show me anything that would make me want to use the product.

26. The commercial made exaggerated claims. The product would not live up to what it said or implied.

27. I was an unrealistic commercial – very far-fetched.

28. The commercial irritated me – it was annoying.

- Confusion

29. It was distracting trying to watch and listen at the same time.

30. It required a lot of effort to follow the commercial

31. It was too complex. I was sure what was going on.

32. I was so busy watching the screen, I didn't listen to the words.



Appendix B. Questionnaire

Consumenten gedrag tijdens TV reclames. (Dutch version)

Mijn naam is Sarah Bakker en ik ben vierdejaars student aan de opleiding International Communication and Media aan de Hogeschool Utrecht. Op dit moment ben ik bezig voor mijn scriptie en wil daarbij graag onderzoeken hoe mensen zich gedragen tijdens TV commercials, hoe mensen tegen TV commercials aankijken en wat emoties hiermee te maken hebben. Het invullen van deze enquête zal ongeveer 10 minuten in beslag nemen. Ik beloof ten alle tijden uw persoonlijke gegevens geheim te houden en niet door te geven aan derden. De ingevulde gegevens zullen alleen worden gebruikt voor de afronding van mijn scriptie. Uw deelname is volledig vrijwillig en u kunt weigeren een vraag in te vullen.

1. Wat is uw geslacht?

- ☐ Vrouw
- ☐ Man

2. Wat is uw leeftijd?

- ☐ Jonger dan 15
- ☐ 15-24
- ☐ 25-34
- ☐ 35-44
- ☐ 45-54
- ☐ 55-64
- ☐ Ouder dan 64

3. Wat is uw huidige woonsituatie?

- ☐ Single
- ☐ Single met kinderen
- ☐ Met mijn partner
- ☐ Met mijn partner en kinderen
- ☐ Met mijn ouders/ familie
- ☐ Studentenhuis

4. Hoe vaak kijkt u gemiddeld TV?

- ☐ 0-1 uur per dag
- ☐ 1-2 uur per dag
- ☐ 2-3 uur per dag
- ☐ 3-4 uur per dag
- ☐ Meer dan 4 uur per dag

5. Met wie kijkt u gewoonlijk TV?

- ☐ Alleen
- ☐ Met vrienden
- ☐ Met mijn partner
- ☐ Met mijn familie
- ☐ Ik kijk geen TV



6. Bent u gewoonlijk in het bezit van de afstandsbediening?

- ☐ Ja
- ☐ Nee

7. Wie bepaald meestal welke zender/ welk programma er gekeken wordt?

- ☐ Ik bepaal welke zender/ welk programma er opstaat
- ☐ We bepalen samen welke zender/ welk programma er opstaat
- ☐ Ik beslis niet wat we kijken. De anderen thuis bepalen wat er opstaat

8. Kijkt u TV reclames?

- ☐ Ja, ik kijk altijd het hele reclame blok
- ☐ Ja, maar niet actief. (Bijvoorbeeld, het geluid uitzetten)
- ☐ Soms
- ☐ Nee, ik zap naar een andere zender
- ☐ Nee, ik heb interactieve TV en spoel de reclames door.
- ☐ Nee, ik loop weg van de TV (keuken, toilet, etc.)

9. Hoe denkt u over TV commercials in het algemeen?

.....
.....

10. Wat is volgens u de meest belangrijke aspecten voor een goede TV reclame? (Denk aan structuur, geluiden, inhoud, etc)

.....
.....

11. Welke opgeroepen emotie is het meest herkenbaar voor u tijdens TV reclames? Geef slechts 1 antwoord.

- | | |
|--|---|
| ☐ Liefde | ☐ Irritatie |
| ☐ Nieuwsgierigheid | ☐ Boosheid |
| ☐ Vreugde | ☐ Haat |
| ☐ Verassend | ☐ Droevig |
| ☐ Medeleven | ☐ Angst |
| ☐ Neutraal | ☐ Anders, namelijk..... |

12. Welke van de volgende aspecten vindt u het meest belangrijk in TV reclames?

- ☐ Entertainment
- ☐ Informatief
- ☐ Geloofwaardig
- ☐ Realistisch
- ☐ Betrokken
- ☐ Anders, namelijk.....



13. In hoeverre bent u het eens dat de volgende stellingen van belang zijn bij het maken van een goede reclame? 1= Helemaal Oneens, 2= Oneens, 3= Neutraal, 4= Eens, 5= Helemaal Eens

	1	2	3	4	5
- Een reclame moet leuk zijn om te zien en horen.	0	0	0	0	0
- Een reclame moet me aan het lachen maken.	0	0	0	0	0
- Een reclame moet me iets nieuws leren.	0	0	0	0	0
- Een reclame moet een realistisch voorbeeld uit het dagelijks leven laten zien.	0	0	0	0	0
- Een reclame moet mij een nieuw product willen laten proberen.	0	0	0	0	0
- Een reclame moet persoonlijk zijn.	0	0	0	0	0
- Een reclame moet me aan het nadenken zetten.	0	0	0	0	0
- Een irritante reclame kan toch effectief of goed zijn.	0	0	0	0	0
- De personages in de reclame moeten me aan mijn eigen leven en ervaringen herinneren.	0	0	0	0	0
- De reclame moet vernieuwend zijn en nieuwsgierigheid creëren.	0	0	0	0	0
- De reclame moet duidelijk zijn en het doel van de reclame moet makkelijk te begrijpen zijn.	0	0	0	0	0
- Het moet duidelijk zijn voor welk bedrijf de reclame is.	0	0	0	0	0

14. Hoe vaak zapt u naar een andere zender tijdens een reclame?

- ☐ Nooit
- ☐ Zelden
- ☐ Soms
- ☐ Vaak
- ☐ Altijd

15. Wat is de voornaamste reden om naar een andere zender te zappen tijdens een reclame?

- ☐ Er wordt tegelijkertijd een ander programma op een andere zender uitgezonden
- ☐ Er begint zo een ander programma op een andere zender
- ☐ De reclame niet leuk/ is saai
- ☐ De reclame is irritant
- ☐ Ik heb deze reclame al vaak gezien
- ☐ Iemand anders in de ruimte vraagt me naar een andere zender te gaan
- ☐ Ik heb niet echt een reden. Het is een gewoonte.



16. Terugkijkend op uw antwoord bij vraag 14 en 15. Stelt u zich voor een programma op TV te kijken. Na een tijdje begint de reclame. Wanneer besluit u naar een andere zender te zappen?

- ☐ Wanneer er een reclame begint die ik al ken, of ik hem leuk vind of niet.
- ☐ Wanneer er een reclame begint die ik niet leuk vind.
- ☐ Wanneer ik verveeld raak, of ik de reclame ken of niet.
- ☐ Wanneer ik geïrriteerd raak, of ik de reclame ken of niet.
- ☐ Nadat ik het plot van de reclame heb gezien.
- ☐ Wanneer ik merk dat er een ander programma uitgezonden wordt op een andere zender
- ☐ Anders, namelijk

17. Zou u naar een andere zender zappen als u de reclame op de huidige zender leuk vindt?

- ☐ Ja
- ☐ Nee
- ☐ Misschien, afhankelijk van:

18. Hoe kunnen reclamemakers reclames creëren die door meer mensen op een actieve manier bekeken zullen worden?

.....

.....

.....

Heel erg bedankt voor het invullen van deze enquête!



Consumer Behavior Research during TV Commercials. (English version)

My name is Sarah Bakker and I am a student International Communication & Media at Hogeschool of Utrecht. I am conducting this questionnaire on consumer behavior during TV commercials for my graduation assignment. I want to gain a better understanding of how people behave during TV advertisements, what their attitude is towards TV advertisements and which role emotions play in this. My questionnaire involves questions concerning your attitude and preferences and takes approximately 15 minutes to complete. In all cases I promise to keep your responses completely anonymous (i.e. your identity will never be revealed). The responses will only be used for my graduation assignment. Your participation is completely voluntary, and you can refuse to answer any questions that you choose without questions asked.

1. What is your gender?

- ☐ Female ☐ Male

2. What is your age?

- ☐ Younger than 15
☐ 15-24
☐ 25-34
☐ 35-44
☐ 45-54
☐ 55-64
☐ Older than 64

3. What is your current living situation?

- ☐ Single
☐ Single with children
☐ With my partner
☐ With my partner and with children
☐ Living at home with (grand)parents / family
☐ Student housing / group home

4. How often do you watch television?

- ☐ 0- 1 hours per day
☐ 1- 2 hours per day
☐ 2- 3 hours per day
☐ 3- 4 hours per day
☐ More than 4 hours per day

5. With whom do you usually watch TV?

- ☐ Alone
☐ With friends
☐ With my family
☐ I don't watch TV



6. Are you usually in charge of the remote control?

- ☐ Yes
- ☐ No

7. Can you choose which channel/ program is on when watching TV?

- ☐ Yes, I decide which program to watch
- ☐ We decide together which program to watch
- ☐ No, I do not decide which program to watch. The others at home can choose.

8. Do you watch TV commercials?

- ☐ Yes, I always watch the whole commercial break
- ☐ Yes, but not actively (e.g. mute the sound)
- ☐ Sometimes
- ☐ No, I zap to another channel
- ☐ No, I have interactive TV and I fast-forward the commercials
- ☐ No, I walk away from the television (kitchen, toilet, etc.)

9. What do you think of TV commercials in general?

.....
.....

10. What do you think are most important aspects for TV commercials?

.....
.....

11. Which aroused emotion is most familiar to you during TV commercials? Give only 1 answer.

- | | |
|---------------------------------|---|
| ☐ Love | ☐ Irritation |
| ☐ Curiosity | ☐ Anger |
| ☐ Joy | ☐ Hate |
| ☐ Surprise | ☐ Sadness |
| ☐ Empathy | ☐ Fear |
| ☐ Neutral | ☐ Other, namely |

12. Which of the following aspects do you consider to be most important in TV commercials?

- ☐ Entertaining
- ☐ Informative
- ☐ Reliable
- ☐ Realistic
- ☐ Involving
- ☐ Other, namely



13. How much do you agree that the following statements are important to create good TV commercials? 1= Totally Disagree, 2=Disagree, 3=Neutral, 4=Agree, 5= Totally Agree.

	1	2	3	4	5
- It should be fun to watch and listen to.	☐	☐	☐	☐	☐
- A commercial should make me laugh.	☐	☐	☐	☐	☐
- A commercial should teach me something new.	☐	☐	☐	☐	☐
- A commercial should show a realistic example from real life.	☐	☐	☐	☐	☐
- A commercial should make me want to try the product.	☐	☐	☐	☐	☐
- A commercial should be personal and intimate.	☐	☐	☐	☐	☐
- A commercial keeps running through my mind after seeing it.	☐	☐	☐	☐	☐
- Irritating commercials can still be effective/ good.	☐	☐	☐	☐	☐
- In a commercial, the characters should remind me of my own life and experiences.	☐	☐	☐	☐	☐
- A commercial should be new and raise curiosity.	☐	☐	☐	☐	☐
- A commercial should be clear and easy to understand.	☐	☐	☐	☐	☐
- In a commercial, it should be clear which company is promoted.	☐	☐	☐	☐	☐

14. How often do you zap to another channel during a TV commercial?

- ☐ Never (go to question 12)
- ☐ Sometimes
- ☐ Often
- ☐ Always

15. What is your main reason for zapping to another channel during a commercial break?

- ☐ There is another program broadcasted on a different channel
- ☐ Another program is about to start on another channel
- ☐ The commercial is boring
- ☐ The commercial is irritating
- ☐ I have already seen the commercial for many times
- ☐ Someone else asks me to zap to another program
- ☐ I don't have a real reason for zapping away. It became a habit.

16. Considering your answer to question 14 and 15. Imagine yourself watching a TV program. After a while the commercial break starts. When would you decide to zap to another channel?

- ☐ As soon as I recognize a commercial I already know, whether I like it or not
- ☐ As soon as I recognize a commercial I don't like
- ☐ Whenever I get bored, no matter if I know the commercial or not
- ☐ Whenever I get irritated, no matter if I know the commercial or not
- ☐ After I've seen the plot of the commercial
- ☐ After I noticed another program is broadcasted on another channel



17. Would you zap to another channel if you like the commercial that is shown?

- ☐ Yes
- ☐ No
- ☐ Maybe, depending on:

18. In your opinion, how can advertisers/ broadcasters create commercials that are actively viewed by more people? Please explain.

.....

.....

.....

.....

Thank you for your participation!



Appendix C. Experiment (Dutch & English version)

	b1	b2	b3	b4	b5	b6	b7
	—	—	—	—	—	—	—
1. Deze reclame vind ik:							
o	o	o	o	o	o		
Helemaal niet leuk	Niet leuk	Neutraal	Beetje leuk	Heel erg leuk			

2. Welke emotie roept deze commercial op?

3. Als je de keus had gehad deze reclame weg te zappen, had je dit gedaan?

- ☐ nee
- ☐ waarschijnlijk niet
- ☐ waarschijnlijk wel, namelijk bij key frame
- ☐ ja, namelijk bij key frame

4. Wat is de voornaamste reden om weg te zappen?

.....

.....

5. In hoeverre bent u het eens met de volgende stellingen? 1 = helemaal oneens, 5 = helemaal mee eens

	1	2	3	4	5
- De reclame maakt me aan het lachen.	☐	☐	☐	☐	☐
- De reclame leert me iets nieuws.	☐	☐	☐	☐	☐
- De reclame geeft realistisch voorbeeld uit het dagelijks leven.	☐	☐	☐	☐	☐
- De reclame (of gedeeltes) blijven in mijn hoofd hangen.	☐	☐	☐	☐	☐
- Het was duidelijk voor welk merk/ bedrijf de reclame is.	☐	☐	☐	☐	☐
- Door de reclame wil ik het product proberen.	☐	☐	☐	☐	☐
- De reclame is persoonlijk.	☐	☐	☐	☐	☐
- Een reclame zet me aan het nadenken.	☐	☐	☐	☐	☐
- De personages in doen me aan mijn eigen leven en ervaringen denken	☐	☐	☐	☐	☐
- De reclame is vernieuwend en creëert nieuwsgierigheid.	☐	☐	☐	☐	☐
- De reclame was entertainend.	☐	☐	☐	☐	☐
- De situaties in de reclame zijn herkenbaar voor mij.	☐	☐	☐	☐	☐
- De reclame en de boodschap waren duidelijk.	☐	☐	☐	☐	☐
- De reclame valt op en trekt de aandacht.	☐	☐	☐	☐	☐
- Ik heb deze reclame niet vaak gezien.	☐	☐	☐	☐	☐
- De claims die de reclame maakt zijn niet overdreven.	☐	☐	☐	☐	☐
- De reclame was niet moeilijk te volgen.	☐	☐	☐	☐	☐
- De reclame was niet irritant.	☐	☐	☐	☐	☐



b1 b2 b3 b4 b5 b6 b7
 — — — — — — —

1. What is your opinion about this commercial:

o o o o o
 I did not liked t at all I did not liked it Neutral I liked it I liked it a lot

2. What emotion does the commercial arouse?

3. If you had the choice to zap to another channel during this commercial, would you have done that?

- ☐ No
- ☐ Probably Not
- ☐ Probably Yes, namely at key frame
- ☐ Yes, namely at key frame

4. What is the main reason for zapping the commercial?

.....

5. How much do you agree with the following statements? 1 = Totally Disagree, 5 = Totally agree

	1	2	3	4	5
- De reclame maakt me aan het lachen.	☐	☐	☐	☐	☐
- De reclame leert me iets nieuws.	☐	☐	☐	☐	☐
- De reclame geeft realistisch voorbeeld uit het dagelijks leven.	☐	☐	☐	☐	☐
- De reclame (of gedeeltes) blijven in mijn hoofd hangen.	☐	☐	☐	☐	☐
- Het was duidelijk voor welk merk/ bedrijf de reclame is.	☐	☐	☐	☐	☐
- Door de reclame wil ik het product proberen.	☐	☐	☐	☐	☐
- De reclame is persoonlijk.	☐	☐	☐	☐	☐
- Een reclame zet me aan het nadenken.	☐	☐	☐	☐	☐
- De personages in doen me aan mijn eigen leven en ervaringen denken	☐	☐	☐	☐	☐
- De reclame is vernieuwend en creëert nieuwsgierigheid.	☐	☐	☐	☐	☐
- De reclame was entertainend.	☐	☐	☐	☐	☐
- De situaties in de reclame zijn herkenbaar voor mij.	☐	☐	☐	☐	☐
- De reclame en de boodschap waren duidelijk.	☐	☐	☐	☐	☐
- De reclame valt op en trekt de aandacht.	☐	☐	☐	☐	☐
- Ik heb deze reclame niet vaak gezien.	☐	☐	☐	☐	☐
- De claims die de reclame maakt zijn niet overdreven.	☐	☐	☐	☐	☐
- De reclame was niet moeilijk te volgen.	☐	☐	☐	☐	☐
- De reclame was niet irritant.	☐	☐	☐	☐	☐

Appendix D. Key frames from the commercials

Calvé



Evian

1.



2.



3.



4.



5.



6.



7.



8.



9.



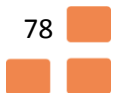
10.



11.



12.



Volkswagen

1.



2.



3.



4.



5.



6.



7.



8.



9.



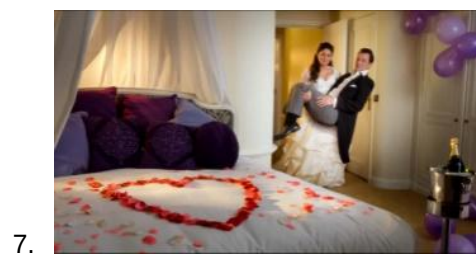
10.



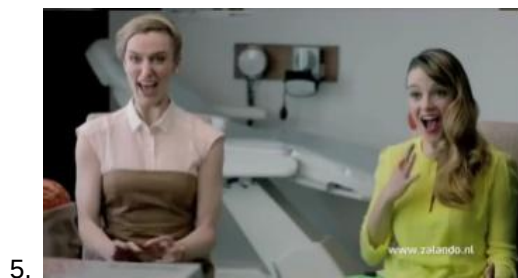
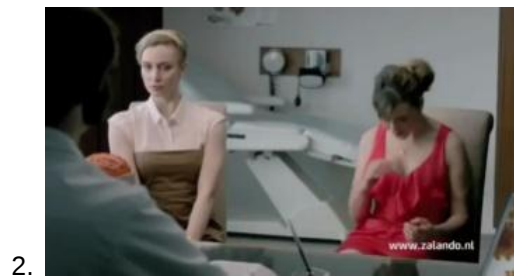
Zilveren Kruis



Andrélon



Zalando



Always



Appendix E. Results Questionnaire

Table E1. What is your gender?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Female	57	53,8	53,8	53,8
Valid Male	49	46,2	46,2	100,0
Total	106	100,0	100,0	

Table E2. What is your age?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 15-24	23	21,7	21,7	21,7
Valid 25-34	16	15,1	15,1	36,8
Valid 35-44	18	17,0	17,0	53,8
Valid 45-54	33	31,1	31,1	84,9
Valid 55-64	13	12,3	12,3	97,2
Valid Older than 64	3	2,8	2,8	100,0
Total	106	100,0	100,0	

Table E3. What is your current living situation?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Single	22	20,8	20,8	20,8
Valid Single with children	3	2,8	2,8	23,6
Valid With my partner	30	28,3	28,3	51,9
Valid With my partner and children	37	34,9	34,9	86,8
Valid With my (grand) parents/ family	13	12,3	12,3	99,1
Valid Studenthouse	1	,9	,9	100,0
Total	106	100,0	100,0	

Table E4. How often do you watch TV?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0-1 hours per day	17	16,0	16,0	16,0
Valid 1-2 hours per day	26	24,5	24,5	40,6
Valid 2-3 hours per day	34	32,1	32,1	72,6
Valid 3-4 hours per day	23	21,7	21,7	94,3
Valid More than 4 hours per day	6	5,7	5,7	100,0
Total	106	100,0	100,0	

Table E6. *With whom do you usually watch TV?*

	Frequency	Percent	Valid Percent	Cumulative Percent
Alone	31	29,2	29,2	29,2
With friends	5	4,7	4,7	34,0
Valid With my partner	43	40,6	40,6	74,5
With my family	27	25,5	25,5	100,0
Total	106	100,0	100,0	

Table E7. *Are you usually in charge of the remote control?*

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	71	67,0	67,0	67,0
Valid No	35	33,0	33,0	100,0
Total	106	100,0	100,0	

Table 8.. *Who usually decides on what program to watch?*

	Frequency	Percent	Valid Percent	Cumulative Percent
I decide which channel/ program to watch.	29	27,4	27,4	27,4
We decide together which channel/ program to watch.	67	63,2	63,2	90,6
Valid I don't decide what channel/ program we watch. The others can choose.	10	9,4	9,4	100,0
Total	106	100,0	100,0	

Table E9. *Do you watch TV commercials?*

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes, I always watch the whole commercial break.	2	1,9	1,9	1,9
Yes, but not actively.	14	13,2	13,2	15,1
Sometimes	39	36,8	36,8	51,9
No, I zap to another channel.	29	27,4	27,4	79,2
Valid No, I have interactive TV, so I record the programs and wind on the commercials.	11	10,4	10,4	89,6
No, I walk away from the TV set (toilet, kitchen, etc)	11	10,4	10,4	100,0
Total	106	100,0	100,0	

Table E10. Which aroused emotion is most familiar to you when watching a TV commercial?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Love	1	,9	,9	,9
Curiosity	13	12,3	12,3	13,2
Joy	4	3,8	3,8	17,0
Surprise	10	9,4	9,4	26,4
Empathy	1	,9	,9	27,4
Neutral	26	24,5	24,5	51,9
Irritation	42	39,6	39,6	91,5
Anger	2	1,9	1,9	93,4
Hate	2	1,9	1,9	95,3
Other	5	4,7	4,7	100,0
Total	106	100,0	100,0	

Table E11. What aspects do you think are most important for TV commercials?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Entertainment	46	43,4	43,4	43,4
Informative	18	17,0	17,0	60,4
Reliable	16	15,1	15,1	75,5
Realistic	16	15,1	15,1	90,6
Involving	1	,9	,9	91,5
Other	9	8,5	8,5	100,0
Total	106	100,0	100,0	

Table E12. How much do you agree that these statements describe a good commercial which you might like?

	N	Minimum	Maximum	Mean	Std. Deviation
A commercial should be fun.	106	1	5	4,29	,966
A commercial should make me laugh.	106	1	5	3,72	1,177
A commercial should teach something new.	106	1	5	3,11	1,267
A commercial should show realistic example from real life.	106	1	5	3,17	1,159
A commercial should make me want to try a product.	106	1	5	3,28	1,136
A commercial should be personal and intimate.	106	1	5	2,59	1,085
A commercial should keep running through my mind.	106	1	5	3,02	1,179
Irritating commercials can still be effective/ good.	106	1	5	3,26	1,312
In a commercial, the characters should remind me of my own life and experiences.	106	1	5	2,51	1,205
A commercial should be new and raise curiosity.	106	1	5	3,75	1,040
A commercial should be clear and easy to understand.	106	1	5	3,94	,984
In a commercial, it should be clear which company is promoted.	106	1	5	3,99	,990
Valid N (listwise)	106				

Table E13. *How often do you zap to another channel during a TV commercial?*

	Frequency	Percent	Valid Percent	Cumulative Percent
Never	1	,9	,9	,9
Rarely	10	9,4	9,4	10,4
Sometimes	25	23,6	23,6	34,0
Often	58	54,7	54,7	88,7
Always	12	11,3	11,3	100,0
Total	106	100,0	100,0	

Table E14. *What is your main reasons for zapping to another channel during a commercial*

	Frequency	Percent	Valid Percent	Cumulative Percent
There is another program broadcasted on a different channel	13	12,3	12,3	12,3
There is another program about to start on a different channel	12	11,3	11,3	23,6
The commercial is boring	17	16,0	16,0	39,6
The commercial is irritating	31	29,2	29,2	68,9
I have seen this commercial many times	13	12,3	12,3	81,1
Someone else asks me to zap to another channel	2	1,9	1,9	83,0
I don't have a real reason for zapping. It became a habit.	18	17,0	17,0	100,0
Total	106	100,0	100,0	

Table E15. When would you zap to another channel?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
As soon as I recognize a commercial I already know, whether I like it or not.	14	13,2	13,2	13,2
As soon as I recognize a commercial I don't like.	18	17,0	17,0	30,2
Whenever I get bored, no matter if I know the commercial or not.	17	16,0	16,0	46,2
Whenever I get irritated, no matter if I know the commercial or not.	14	13,2	13,2	59,4
After I've seen the plot of the commercial.	4	3,8	3,8	63,2
After I've noticed another program is broadcasted on another channel.	27	25,5	25,5	88,7
Other	12	11,3	11,3	100,0
Total	106	100,0	100,0	

Table E16. Would you zap to another channel if you like the commercial that is shown?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Yes	25	23,6	23,6	23,6
No	57	53,8	53,8	77,4
Maybe	24	22,6	22,6	100,0
Total	106	100,0	100,0	

Appendix F. Results Experiment: General

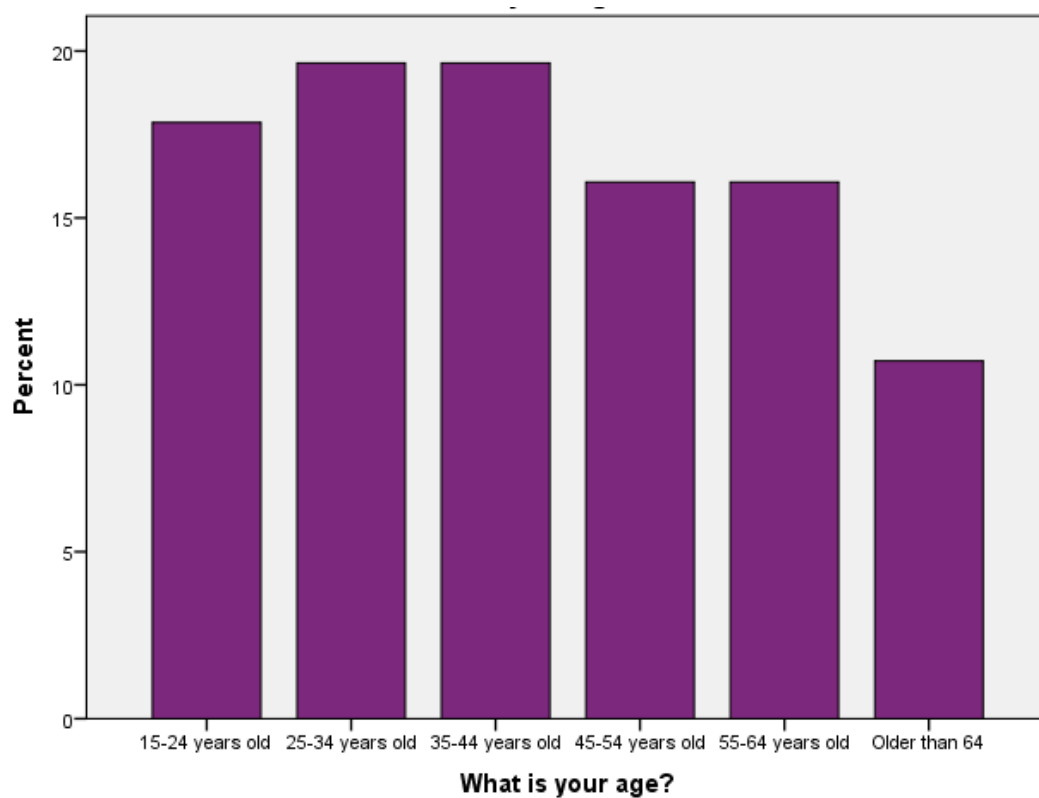
Table E1. What is your gender?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Male	26	46,4	46,4	46,4
Female	30	53,6	53,6	100,0
Total	56	100,0	100,0	

Table F 2. What is your age?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 15-24 years old	10	17,9	17,9	17,9
25-34 years old	11	19,6	19,6	37,5
35-44 years old	11	19,6	19,6	57,1
45-54 years old	9	16,1	16,1	73,2
55-64 years old	9	16,1	16,1	89,3
Older than 64	6	10,7	10,7	100,0
Total	56	100,0	100,0	

Figure E1. What is your age?



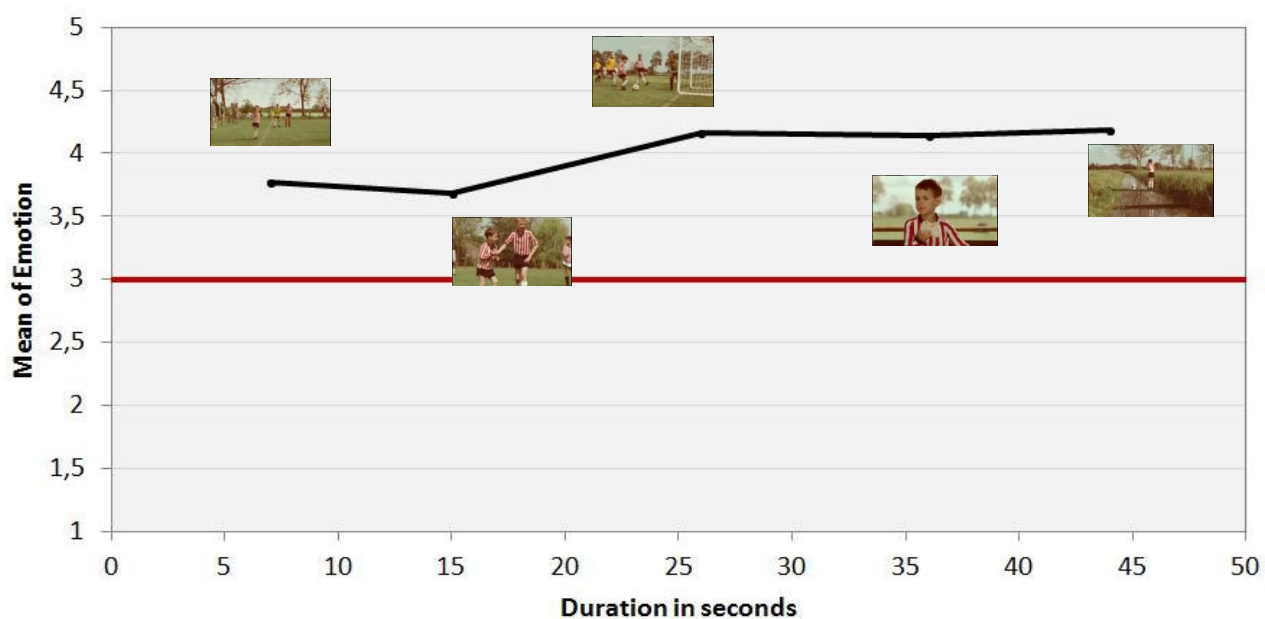
Appendix G. Results Experiment: Flow of Emotion

Flow of Emotion - Calvé.

Table G13. Descriptive Statistics (Calvé)

	N	Minimum	Maximum	Mean	Std. Deviation
Calvé - Benchmark 1	56	2	5	3,77	,809
Calvé - Benchmark 2	56	1	5	3,68	,956
Calvé - Benchmark 3	56	2	5	4,16	,890
Calvé - Benchmark 4	56	1	5	4,14	1,052
Calvé - Benchmark 5	56	2	5	4,18	,811
Mean of Means				3,99	

Graph G1. Calvé - The Flow of Emotion



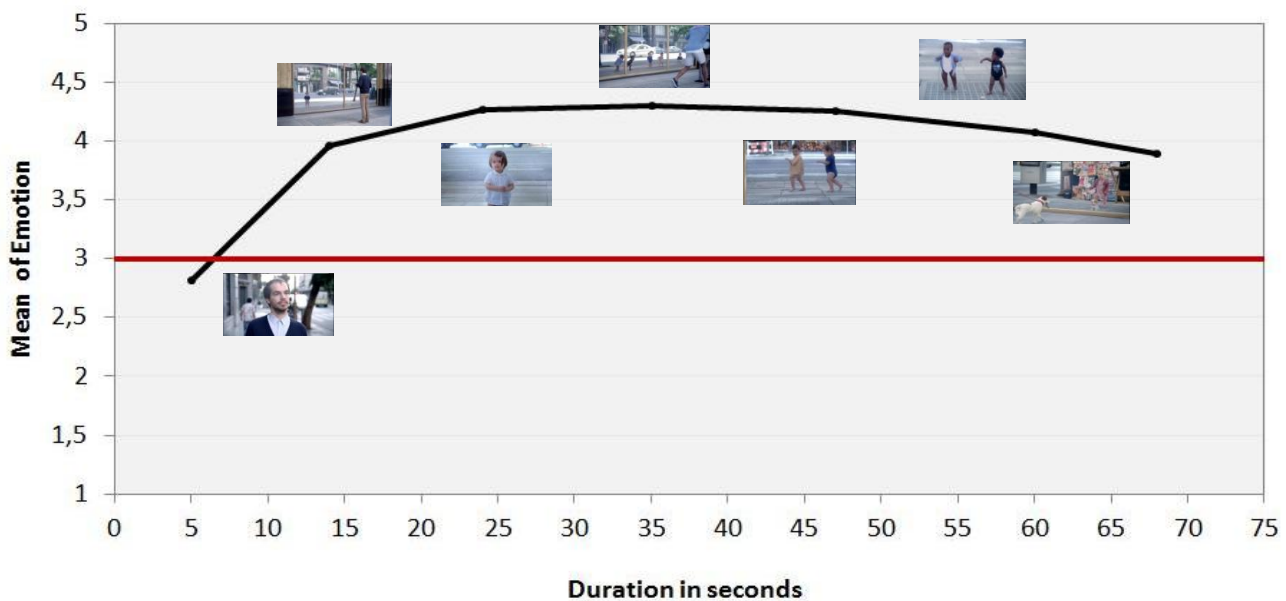
This Calvé commercial starts with a positive aroused emotion straight away. Although there is a slight decrease (-0,9), the commercial continues with more positive emotions. Although there is no moment the 'very positive' level is reached, this commercial is evaluated as being most positively according to the benchmarks. The average level of emotion was to be found on 3.99, meaning positive.

Flow of Emotion – Evian

Table G2. Descriptive Statistics (Evian)

	N	Minimum	Maximum	Mean	Std. Deviation
Evian - Benchmark 1	56	1	5	2,82	1,046
Evian - Benchmark 2	56	1	5	3,96	,894
Evian - Benchmark 3	56	1	5	4,27	,884
Evian - Benchmark 4	56	1	5	4,30	,933
Evian - Benchmark 5	56	1	5	4,25	,837
Evian - Benchmark 6	56	1	5	4,07	1,059
Evian - Benchmark 7	56	1	5	3,89	1,039
Mean of Means				3,94	

Graph G2. Evian - The Flow of Emotion



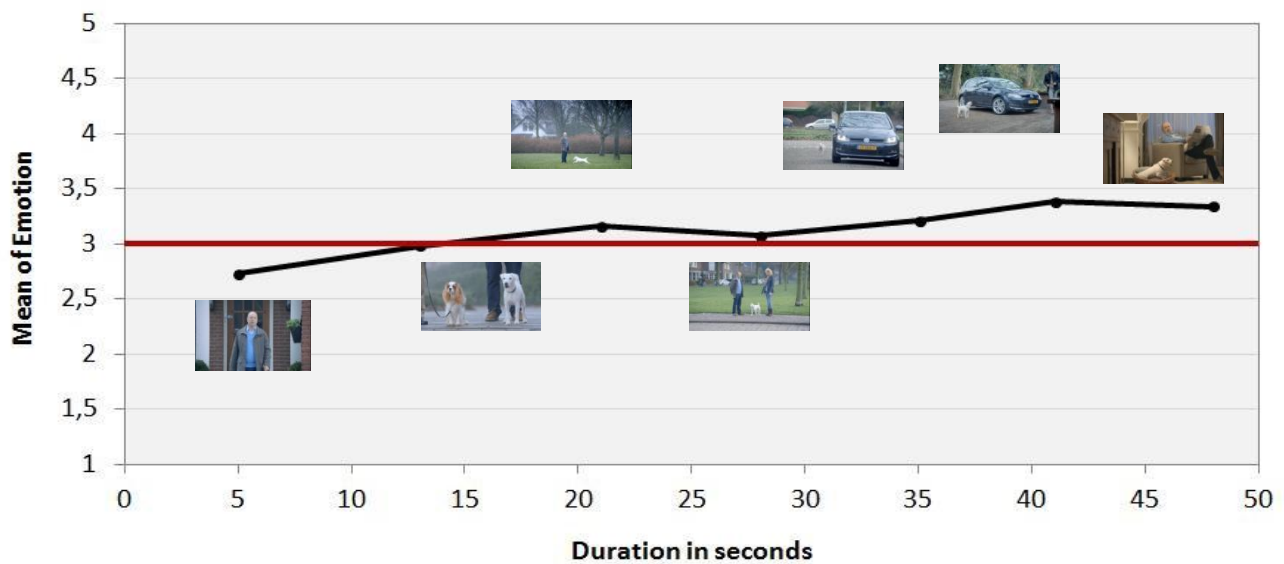
In this commercial the means of the benchmarks show that the level of emotion increases in the beginning of the commercial. Although the average emotion was on the negative side at the first benchmark, the second benchmark, (where it became clearer that the guy had a baby as a reflection) emotions become more positive and stay positive. However, a slight decrease in the level of emotion is found from benchmark 5 and on. The mean of all benchmark means was calculated in the table on a level of 3,94, meaning positive.

Flow of Emotion - Volkswagen.

Table G3. Descriptive Statistics (Volkswagen)

	N	Minimum	Maximum	Mean	Std. Deviation
Volkswagen - Benchmark 1	56	1	5	2,73	,981
Volkswagen - Benchmark 2	56	1	5	2,98	1,000
Volkswagen - Benchmark 3	56	1	5	3,16	1,187
Volkswagen - Benchmark 4	56	1	5	3,07	1,248
Volkswagen - Benchmark 5	56	1	5	3,21	1,124
Volkswagen - Benchmark 6	56	1	5	3,38	1,105
Volkswagen - Benchmark 7	56	1	5	3,34	1,254
Mean of Means				3,12	

Graph G3. Volkswagen - The Flow of Emotion



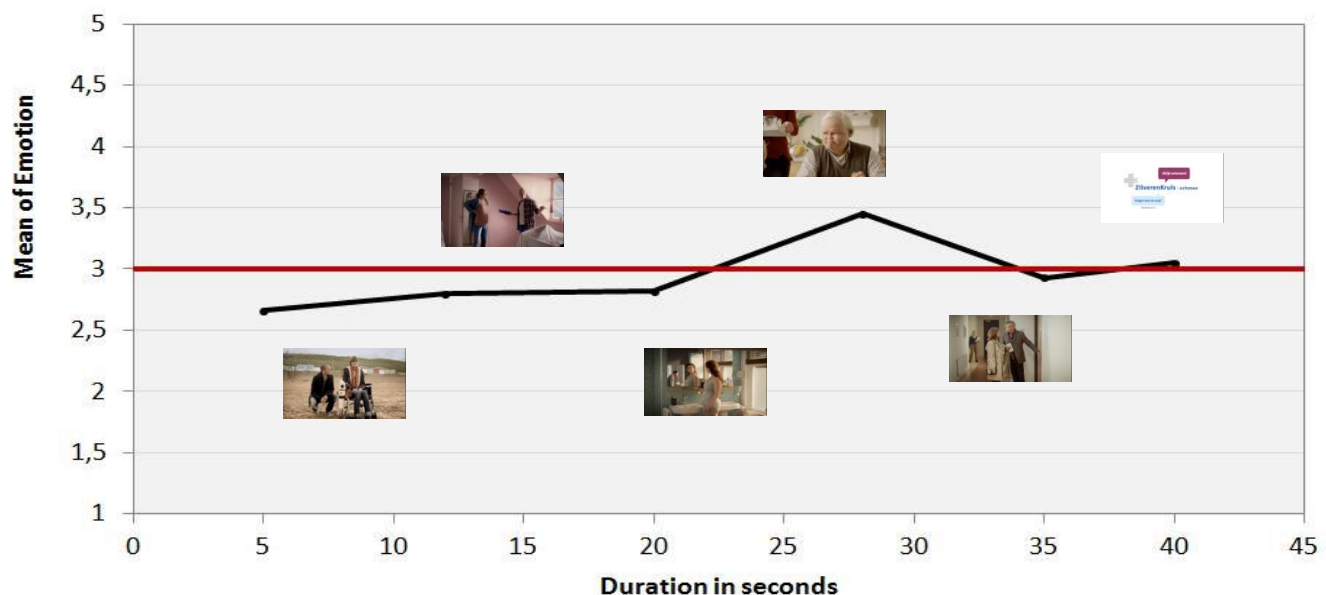
This commercial also starts with a negative aroused emotion. However, the emotions becomes more positive as the commercial goes on. Although benchmark 4 shows a slight decrease(-0,9) in the flow of emotion, on average there is an up going flow to be found. The average level of emotion is found to be slightly positive, namely 3,12, due to the negative start of the emotion.

Flow of Emotion - Zilveren Kruis.

Table G4. Descriptive Statistics (Zilveren Kruis)

	N	Minimum	Maximum	Mean	Std. Deviation
Zilveren Kruis - Benchmark 1	56	1	4	2,66	,793
Zilveren Kruis - Benchmark 2	56	1	4	2,80	,796
Zilveren Kruis - Benchmark 3	56	1	4	2,82	,855
Zilveren Kruis - Benchmark 4	56	1	5	3,45	,952
Zilveren Kruis - Benchmark 5	56	1	5	2,93	1,024
Zilveren Kruis - Benchmark 6	56	1	5	3,05	,903
Mean of Means				2,95	

Graph G4. Zilveren Kruis - The Flow of Emotion



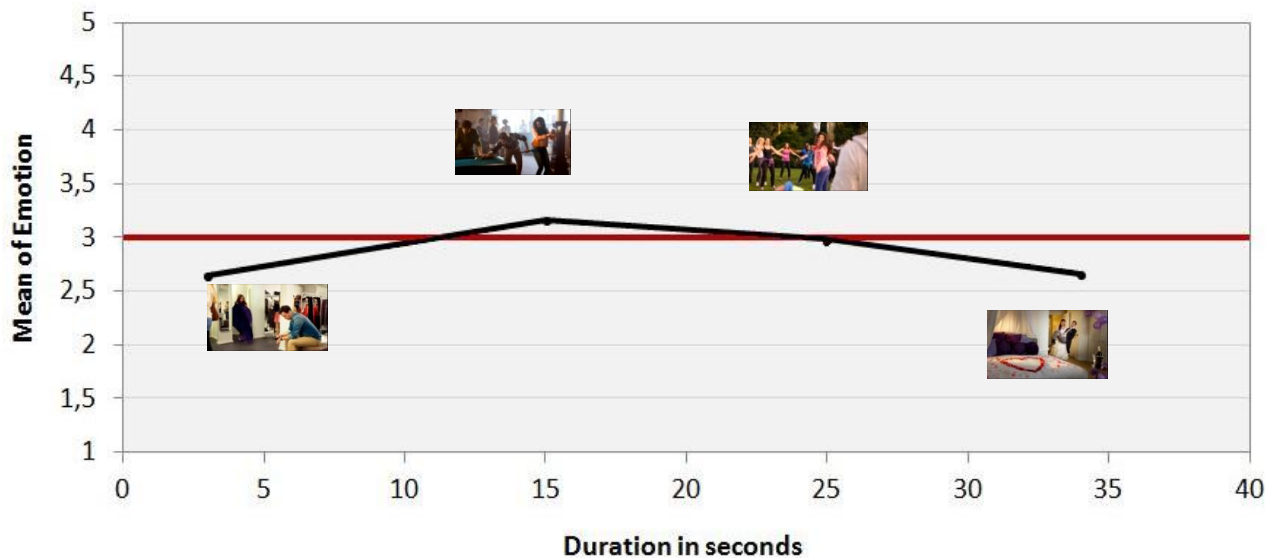
In the commercial from Zilveren Kruis, the first three benchmarks are evaluated to arouse a slightly negative emotion. Although benchmark number four arouses a positive emotion, the last part of the commercial has again neutral and slightly negative emotions. The average level of emotions in this commercial was calculated to be 2,95, which also means slightly negative but really close to 'neutral'.

Flow of Emotion - Andreelon

Table G5. Descriptive Statistics (Andreelon)

	N	Minimum	Maximum	Mean	Std. Deviation
Andreelon - Benchmark 1	56	1	4	2,64	,883
Andreelon - Benchmark 2	56	1	5	3,16	1,023
Andreelon - Benchmark 3	56	1	5	2,98	1,272
Andreelon - Benchmark 4	56	1	5	2,66	1,100
Mean of Means				2,86	

Graph G5. Andreelon - The Flow of Emotion



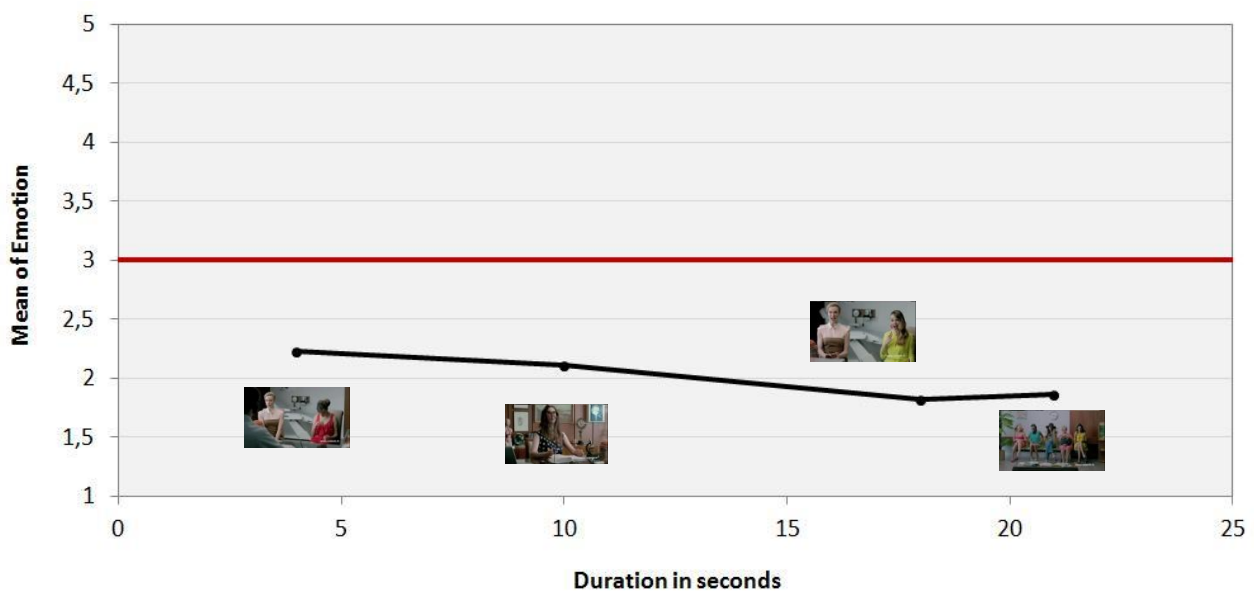
This commercial was assessed to arouse negative emotions in the beginning. Although at the second benchmark respondents found the commercial to arouse a slightly positive emotion, the third and fourth benchmark were found to arouse a neutral and negative emotion again. The average level of emotion has a level of 2,86, meaning slightly negative.

Flow of Emotion – Zalando

Table G6. Descriptive Statistics (Zalando)

	N	Minimum	Maximum	Mean	Std. Deviation
Zalando - Benchmark 1	56	1	4	2,23	,991
Zalando - Benchmark 2	56	1	5	2,11	1,171
Zalando - Benchmark 3	56	1	4	1,82	1,011
Zalando - Benchmark 4	56	1	4	1,86	1,034
Mean of Means				2,01	

Graph G6. Zalando - The Flow of Emotion



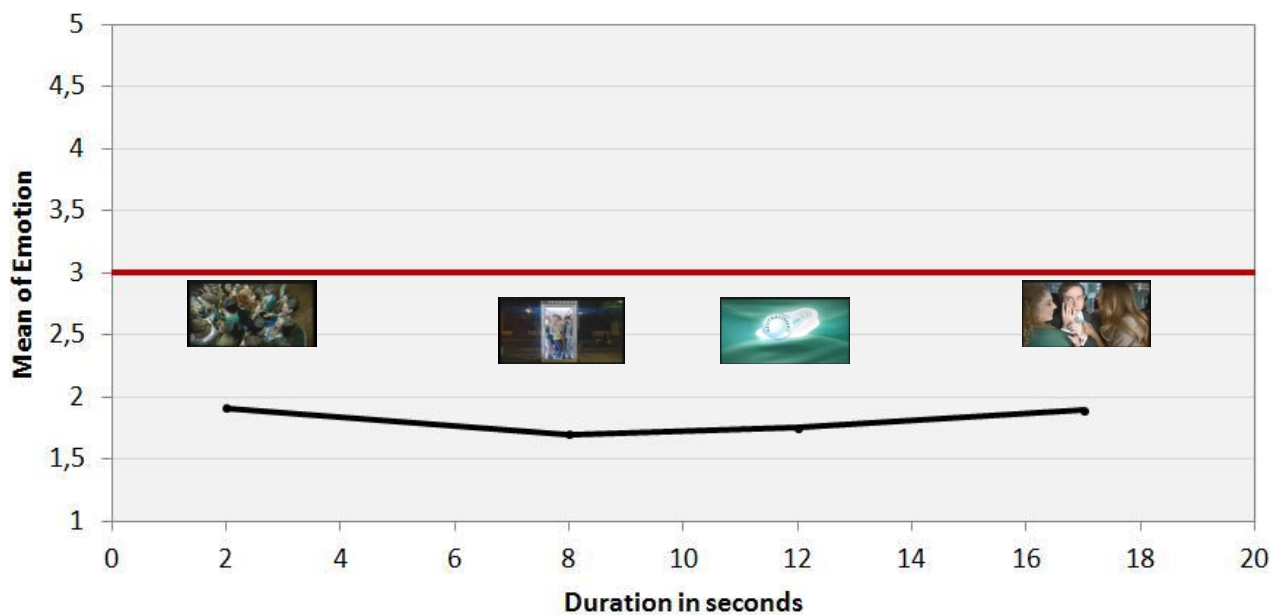
The Zalando commercial is assessed with negative aroused emotions from start to end. The flow of emotion can be seen as becoming more negative as the commercial goes on. The average of all benchmark means was calculated to know the overall emotion from this commercial and is presented in the table on a level of 2,01, meaning negative.

Flow of Emotion - Always.

Table G7. Descriptive Statistics (Always)

	N	Minimum	Maximum	Mean	Std. Deviation
Always - Benchmark 1	56	1	4	1,91	,920
Always - Benchmark 2	56	1	4	1,70	,807
Always - Benchmark 3	56	1	4	1,75	,858
Always - Benchmark 4	56	1	4	1,89	,908
Mean of Means				1,81	

Graph G7. Always - The Flow of Emotion



In the Always commercial presented, negative emotions are clearly present and become even more negative at the second benchmark. However, a slight increase in emotion seem to be present at the third and fourth benchmark. The mean of all benchmark means is set on 1,81 as shown in the table. This means the emotions aroused by this commercial are leveled between 'negative' and 'really negative'.

Appendix H. Results Experiment: Ad-Liking Statements

Table H1. Calvé Ad-Liking Statements

Descriptive Statistics		N	Minimum	Maximum	Mean	Std. Deviation
Calvé - The commercial made me laugh.		56	1	5	3,84	,968
Calvé - The commercial taught me something new.		56	1	5	2,05	1,034
Calvé - The commercial is a realistic example of daily life.		56	1	5	2,91	1,049
Calvé - The commercial (or parts of it) keep running through my mind after seeing it.		56	1	5	3,77	1,009
Calvé - It was clear for which brand/ company the commercial was made.		56	1	5	4,32	1,046
Calvé - The commercial made me want to try the product.		56	1	5	2,09	1,032
Calvé - The commercial was personal.		56	1	5	2,45	1,159
Calvé - The commercial made me think.		56	1	5	1,84	1,023
Calvé - The characters in the commercial reminded me of my own life and experiences.		56	1	5	2,52	1,236
Calvé - The commercial is new and creates curiosity.		56	1	5	2,38	1,169
Calvé - The commercial was entertaining.		56	2	5	4,20	,840
Calvé - The situations presented in the commercial were familiar to me.		56	1	5	2,82	1,350
Calvé - The commercial and the message were clear and easy to understand.		56	1	5	3,98	,924
Calvé - The commercial captures your attention.		56	1	5	4,11	1,039
Calvé - I have not seen this commercial many times.		56	1	5	1,32	,690
Calvé - The commercial did not make exaggerated claims.		56	1	5	3,02	1,087
Calvé - It was not hard to follow the commercial.		56	2	5	4,36	,883
Calvé - The commercial did not irritate me.		56	1	5	4,43	,912
Valid N (listwise)		56				
Average of means					3,134	

Table H2. Evian Ad-Liking Statements

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Evian - The commercial made me laugh.	56	1	5	4,20	,980
Evian - The commercial taught me something new.	56	1	5	2,07	1,142
Evian - The commercial is a realistic example of daily life.	56	1	5	1,79	1,091
Evian - The commercial (or parts of it) keep running through my mind after seeing it.	56	1	5	3,46	1,175
Evian - It was clear for which brand/ company the commercial was made.	56	1	5	2,93	1,500
Evian - The commercial made me want to try the product.	56	1	5	1,84	,987
Evian - The commercial was personal.	56	1	5	2,00	1,144
Evian - The commercial made me thinking.	56	1	5	1,73	1,036
Evian - The characters in the commercial reminded me of my own life and experiences.	56	1	5	1,95	1,151
Evian - The commercial is new and creates curiosity.	56	1	5	3,30	1,278
Evian - The commercial was entertaining.	56	1	5	4,32	1,011
Evian - The situations presented in the commercial were familiar to me.	56	1	5	1,98	1,087
Evian - The commercial and the message were clear and easy to understand.	56	1	5	2,73	1,368
Evian - The commercial captures your attention.	56	2	5	4,29	,889
Evian - I have not seen this commercial many times.	56	1	5	4,41	1,023
Evian - The commercial did not make exaggerated claims.	56	1	5	2,87	1,308
Evian - It was not hard to follow the commercial.	56	1	5	3,71	1,171
Evian - The commercial did not irritate me.	56	1	5	4,18	1,162
ValidN (listwise)					
Average of means	56			2,987	

Table H3. Volkswagen Ad-Liking Statements

Descriptive Statistics		N	Minimum	Maximum	Mean	Std. Deviation
Volkswagen - The commercial made me laugh.		56	1	5	2,95	1,381
Volkswagen - The commercial taught me something new.		56	1	3	1,62	,702
Volkswagen - The commercial is a realistic example of daily life.		56	1	5	1,75	,939
Volkswagen - The commercial (or parts of it) keep running through my mind after seeing it.		56	1	5	2,80	1,102
Volkswagen - It was clear for which brand/ company the commercial was made.		56	1	5	3,50	1,502
Volkswagen - The commercial made me want to try the product.		56	1	4	1,52	,874
Volkswagen - The commercial was personal.		56	1	5	2,05	1,227
Volkswagen - The commercial made me thinking.		56	1	4	1,61	,908
Volkswagen - The characters in the commercial reminded me of my own life and experiences.		56	1	4	1,64	,923
Volkswagen - The commercial is new and creates curiosity.		56	1	5	2,46	1,220
Volkswagen - The commercial was entertaining.		56	1	5	3,23	1,236
Volkswagen - The situations presented in the commercial were familiar to me.		56	1	5	2,00	1,128
Volkswagen - The commercial and the message were clear and easy to understand.		56	1	5	2,89	1,371
Volkswagen - The commercial captures your attention.		56	1	5	3,46	1,190
Volkswagen - I have not seen this commercial many times.		56	1	5	3,88	1,063
Volkswagen - The commercial did not make exaggerated claims.		56	1	4	3,63	1,019
Volkswagen - It was not hard to follow the commercial.		56	1	5	2,46	1,361
Volkswagen - The commercial did not irritate me.		56	1	5	2,95	1,482
Valid N (listwise)		56				
Average of means					2,476	

Table H4. Zilveren Kruis Ad-Liking Statements

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Zilveren Kruis - The commercial made me laugh.	56	1	4	1,71	,948
Zilveren Kruis - The commercial taught me something new.	56	1	5	2,36	1,119
Zilveren Kruis - The commercial is a realistic example of daily life.	56	1	5	3,55	1,159
Zilveren Kruis - The commercial (or parts of it) keep running through my mind after seeing it.	56	1	5	2,63	1,273
Zilveren Kruis - It was clear for which brand/ company the commercial was made.	56	1	5	3,52	1,477
Zilveren Kruis - The commercial made me want to try the product.	56	1	5	1,55	,872
Zilveren Kruis - The commercial was personal.	56	1	5	3,04	1,307
Zilveren Kruis - The commercial made me thinking.	56	1	5	2,79	1,345
Zilveren Kruis - The characters in the commercial reminded me of my own life and experiences.	56	1	5	2,48	1,388
Zilveren Kruis - The commercial is new and creates curiosity.	56	1	5	2,34	1,164
Zilveren Kruis - The commercial was entertaining.	56	1	5	1,91	1,100
Zilveren Kruis - The situations presented in the commercial were familiar to me.	56	1	5	2,68	1,491
Zilveren Kruis - The commercial and the message were clear and easy to understand.	56	1	5	3,87	1,046
Zilveren Kruis - The commercial captures your attention.	56	1	5	3,07	1,189
Zilveren Kruis - I have not seen this commercial many times.	56	1	5	2,32	1,208
Zilveren Kruis - The commercial did not make exaggerated claims.	56	1	5	3,36	1,197
Zilveren Kruis - It was not hard to follow the commercial.	56	1	5	4,00	1,112
Zilveren Kruis - The commercial did not irritate me.	56	1	5	3,64	1,151
Valid N (listwise)	56				
Average of means				2,823	

Table H5. Andreelon Ad-Liking Statements

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Andreelon - The commercial made me laugh.	56	1	5	2,84	1,218
Andreelon - The commercial taught me something new.	56	1	5	1,77	,894
Andreelon - The commercial is a realistic example of daily life.	56	1	5	1,86	,980
Andreelon - The commercial (or parts of it) keep running through my mind after seeing it.	56	1	5	2,64	1,151
Andreelon - It was clear for which brand/ company the commercial was made.	56	1	5	3,88	1,222
Andreelon - The commercial made me want to try the product.	56	1	5	1,84	1,092
Andreelon - The commercial was personal.	56	1	4	1,79	,889
Andreelon - The commercial made me thinking.	56	1	5	1,61	,947
Andreelon - The characters in the commercial reminded me of my own life and experiences.	56	1	5	1,68	,956
Andreelon - The commercial is new and creates curiosity.	56	1	5	1,96	1,061
Andreelon - The commercial was entertaining.	56	1	5	2,84	1,345
Andreelon - The situations presented in the commercial were familiar to me.	56	1	5	1,93	1,173
Andreelon - The commercial and the message were clear and easy to understand.	56	1	5	3,48	1,144
Andreelon - The commercial captures your attention.	56	1	5	3,54	1,044
Andreelon - I have not seen this commercial many times.	56	1	5	2,30	1,264
Andreelon - The commercial did not make exaggerated claims.	56	1	5	2,02	1,136
Andreelon - It was not hard to follow the commercial.	56	1	5	3,93	1,076
Andreelon - The commercial did not irritate me.	56	1	5	2,89	1,371
Valid N (listwise)	56				
Average means				2,489	

Table H6. Zalando Ad-Liking Statements

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Zalando - The commercial made me laugh.	56	1	5	1,88	1,237
Zalando - The commercial taught me something new.	56	1	4	1,38	,728
Zalando - The commercial is a realistic example of daily life.	56	1	5	1,55	1,060
Zalando - The commercial (or parts of it) keep running through my mind after seeing it.	56	1	5	2,96	1,477
Zalando - It was clear for which brand/ company the commercial was made.	56	1	5	3,80	1,458
Zalando - The commercial made me want to try the product.	56	1	5	1,36	,883
Zalando - The commercial was personal.	56	1	5	1,61	1,003
Zalando - The commercial made me think.	56	1	3	1,32	,636
Zalando - The characters in the commercial reminded me of my own life and experiences.	56	1	4	1,32	,690
Zalando - The commercial is new and creates curiosity.	56	1	5	1,73	1,070
Zalando - The commercial was entertaining.	56	1	5	2,20	1,470
Zalando - The situations presented in the commercial were familiar to me.	56	1	4	1,57	,988
Zalando - The commercial and the message were clear and easy to understand.	56	1	5	3,38	1,369
Zalando - The commercial captures your attention.	56	1	5	4,09	1,297
Zalando - I have seen not this commercial many times.	56	1	5	1,93	1,173
Zalando - The commercial did not make exaggerated claims.	56	1	5	1,77	1,250
Zalando - It was not hard to follow the commercial.	56	1	5	4,07	1,076
Zalando - The commercial did not irritate me.	56	1	5	1,95	1,420
Valid N (listwise)	56				
Average of means				2,215	

Table H7. Always Ad-Liking Statements

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Always - The commercial made me laugh.	56	1	4	1,20	,553
Always - The commercial taught me something new.	56	1	3	1,18	,543
Always - The commercial is a realistic example of daily life.	56	1	4	1,46	,785
Always - The commercial (or parts of it) keep running through my mind after seeing it.	56	1	5	1,75	,977
Always - It was clear for which brand/ company the commercial was made.	56	1	5	3,73	1,446
Always - The commercial made me want to try the product.	56	1	3	1,23	,539
Always - The commercial was personal.	56	1	5	2,13	1,402
Always - commercial made me thinking.	56	1	5	1,34	,721
Always - The characters in the commercial reminded me of my own life and experiences.	56	1	4	1,45	,829
Always - The commercial is new and creates curiosity.	56	1	3	1,34	,640
Always - The commercial was entertaining.	56	1	4	1,59	,910
Always - The situations presented in the commercial were familiar to me.	56	1	4	1,41	,757
Always - The commercial and the message were clear and easy to understand.	56	1	5	3,36	1,212
Always - The commercial captures your attention.	56	1	5	3,11	1,423
Always - I have not seen this commercial many times.	56	1	5	2,43	1,219
Always - The commercial did not make exaggerated claims.	56	1	5	1,79	1,091
Always - It was not hard to follow the commercial.	56	1	5	4,04	1,144
Always - The commercial did not irritate me.	56	1	5	1,79	1,171
Valid N (listwise)					
Average of means				1,974	

Appendix I. Results Experiment: Correlation Table with Ad-Liking Statements

Table H8.7. Correlation table Ad-Liking based on statements, Emotion and Zapping.

		Level of Emotion	Liking the commercial	Likeability to zap the commercial.
Level of emotion	Pearson Correlation	1	,991**	-,995**
	Sig. (2-tailed)		,000	,000
	N	7	7	7
Liking the commercial	Pearson Correlation	,991**	1	-,992**
	Sig. (2-tailed)	,000		,000
	N	7	7	7
Likeability to zap the commercial.	Pearson Correlation	-,995**	-,992**	1
	Sig. (2-tailed)	,000	,000	
	N	7	7	7
The commercial made me laugh.	Pearson Correlation	,913**	,945**	-,904**
	Sig. (2-tailed)	,004	,001	,005
	N	7	7	7
The commercial taught me something new.	Pearson Correlation	,759*	,710	-,763*
	Sig. (2-tailed)	,048	,074	,046
	N	7	7	7
The commercial is a realistic example of daily life.	Pearson Correlation	,436	,354	-,449
	Sig. (2-tailed)	,329	,436	,312
	N	7	7	7
The commercial keeps running through my mind after seeing it.	Pearson Correlation	,826*	,814*	-,801*
	Sig. (2-tailed)	,022	,026	,030
	N	7	7	7
it was clear for which brand/ company the commercial was made.	Pearson Correlation	-,137	-,120	,094
	Sig. (2-tailed)	,770	,797	,842
	N	7	7	7
The commercial made me want to try the product.	Pearson Correlation	,884**	,916**	-,904**
	Sig. (2-tailed)	,008	,004	,005
	N	7	7	7
The commercial was personal.	Pearson Correlation	,294	,197	-,297
	Sig. (2-tailed)	,523	,671	,517
	N	7	7	7
The commercial made me thinking.	Pearson Correlation	,371	,288	-,382
	Sig. (2-tailed)	,413	,532	,398
	N	7	7	7
The characters reminded me of my own life and experiences.	Pearson Correlation	,714	,650	-,719
	Sig. (2-tailed)	,071	,114	,069
	N	7	7	7

		Level of Emotion	Liking the commercial	Likeability to zap the commercial.
The commercial is new and creates curiosity,	Pearson Correlation Sig. (2-tailed) N	,872* ,010 7	,850* ,015 7	-,844* ,017 7
The commercial was entertaining.	Pearson Correlation Sig. (2-tailed) N	,908** ,005 7	,932** ,002 7	-,893** ,007 7
The situations presented in the commercial were familiar to me.	Pearson Correlation Sig. (2-tailed) N	,720 ,068 7	,658 ,108 7	-,737 ,059 7
The commercial and the message were clear and easy to understand.	Pearson Correlation Sig. (2-tailed) N	-,038 ,935 7	-,074 ,875 7	,008 ,987 7
I have not seen this commercial a lot	Pearson Correlation Sig. (2-tailed) N	,254 ,582 7	,274 ,552 7	-,209 ,652 7
The commercial did not make exaggerated claims.	Pearson Correlation Sig. (2-tailed) N	,758* ,048 7	,679 ,093 7	-,747 ,054 7
It was not hard to follow the commercial.	Pearson Correlation Sig. (2-tailed) N	-,071 ,881 7	-,083 ,859 7	,073 ,877 7
The commercial was not irritating.	Pearson Correlation Sig. (2-tailed) N	,969** ,000 7	,939** ,002 7	-,963** ,000 7
The commercial captures your attention.	Pearson Correlation Sig. (2-tailed) N	,511 ,241 7	,539 ,211 7	-,465 ,294 7

** Correlation is significant at the 0,01 level (2-tailed)

* Correlation is significant at the 0,05 level (2-tailed)

Appendix J. Results Experiment: Zapping

Table J1. Average scores of zapping

If you had the choice to zap to another channel during this commercial, would
you have done that?

	N	Minimum	Maximum	Mean	Std. Deviation
Zalando	56	1	4	3,30	1,094
Evian	56	1	3	1,43	,710
Andreton	56	1	4	2,25	,995
Volkswagen	56	1	4	2,09	,978
Calvé	56	1	3	1,27	,486
Always	56	1	4	3,45	1,025
Zilveren Kruis	56	1	4	2,29	1,140
Valid N (listwise)	56				

Calvé

Table J2. Calvé - If you had the choice to zap to another channel, would you have done that?

	Frequency	Percent	Valid Percent	Cumulative Percent
Probably yes	1	1,8	1,8	1,8
Probably not	13	23,2	23,2	25,0
Valid No	42	75,0	75,0	100,0
Total	56	100,0	100,0	

Calvé - If you have the choice to zap to another channel, would you have done that?

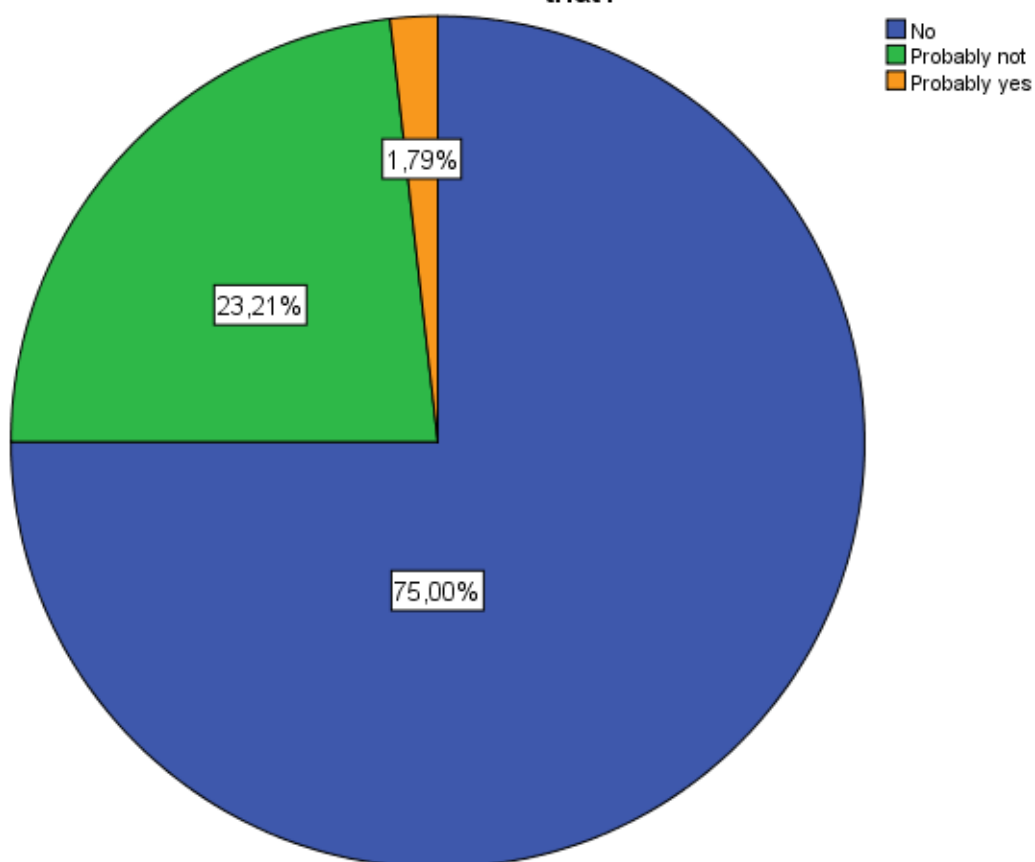


Table J3. Calvé - At which moment would you have zapped to another channel?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Moment 4	1	1,8	100,0	100,0
Missing System	55	98,2		
Total	56	100,0		

Evian

Table J4. Evian - If you had the choice to zap to another channel, would you have done that?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Probably yes	7	12,5	12,5	12,5
	Probably not	10	17,9	17,9	30,4
	No	39	69,6	69,6	100,0
	Total	56	100,0	100,0	

Evian - If you have the choice to zap to another channel, would you have done that?

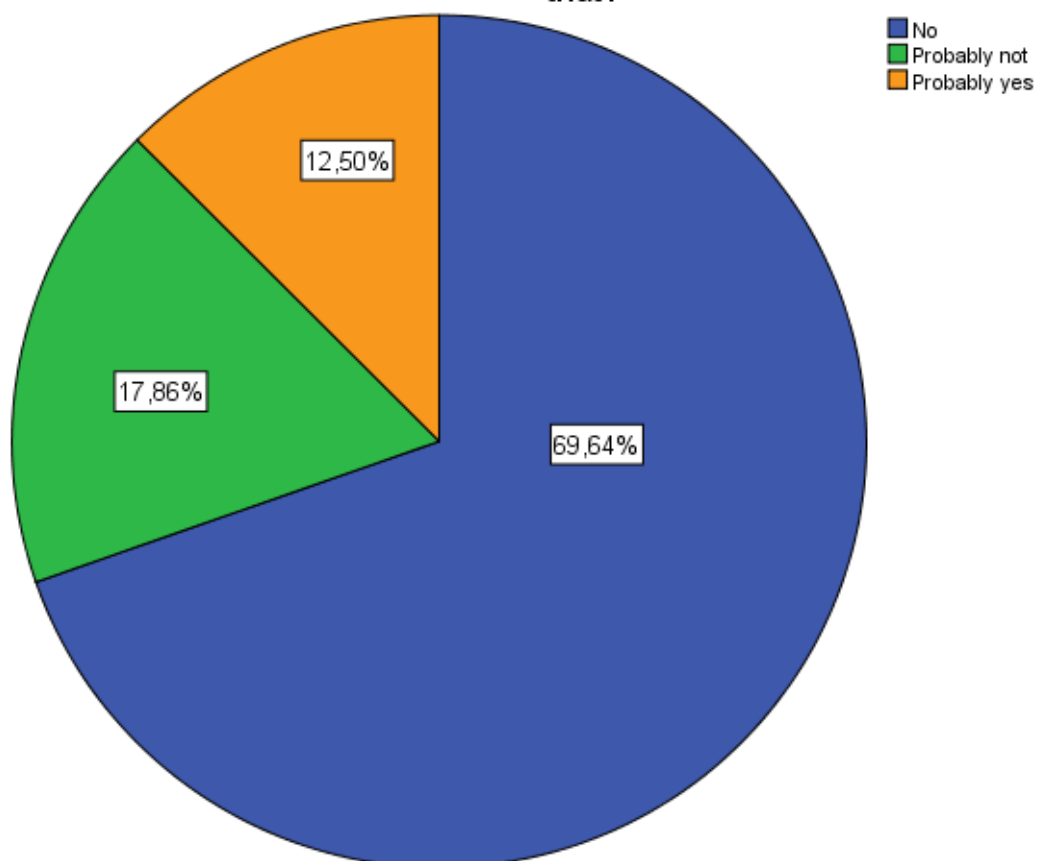
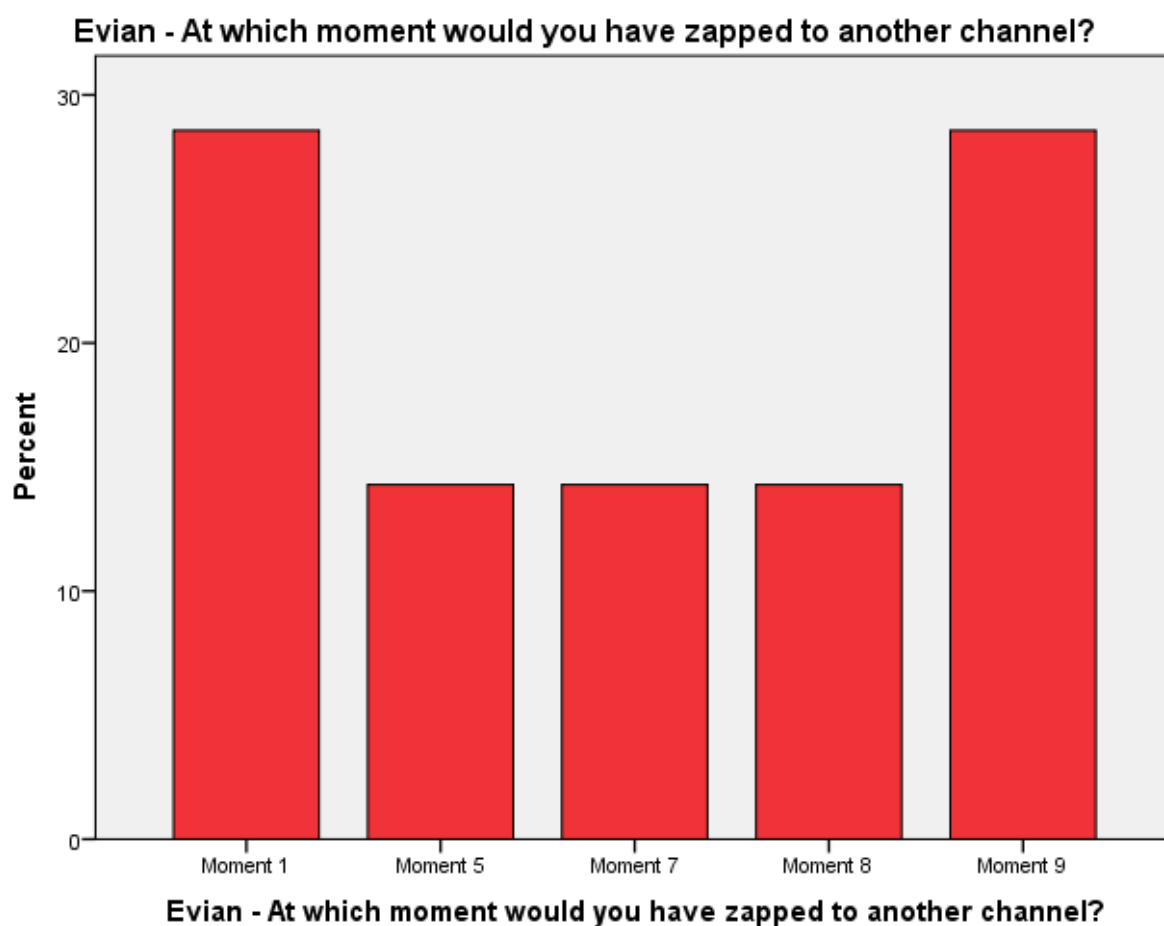


Table J5. Evian - At which moment would you have zapped to another channel?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moment 1	2	3,6	28,6	28,6
	Moment 5	1	1,8	14,3	42,9
	Moment 7	1	1,8	14,3	57,1
	Moment 8	1	1,8	14,3	71,4
	Moment 9	2	3,6	28,6	100,0
	Total	7	12,5	100,0	
Missing	System	49	87,5		
Total		56	100,0		

Moments 2, 3, 4, 6, 10, 11 and 12 were not chosen by anyone.



Volkswagen

Table J6. Volkswagen - If you had the choice to zap to another channel, would you have done that?

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	5	8,9	8,9	8,9
Probably yes	14	25,0	25,0	33,9
Probably not	18	32,1	32,1	66,1
No	19	33,9	33,9	100,0
Total	56	100,0	100,0	

Volkswagen - If you have the choice to zap to another channel, would you have done that?

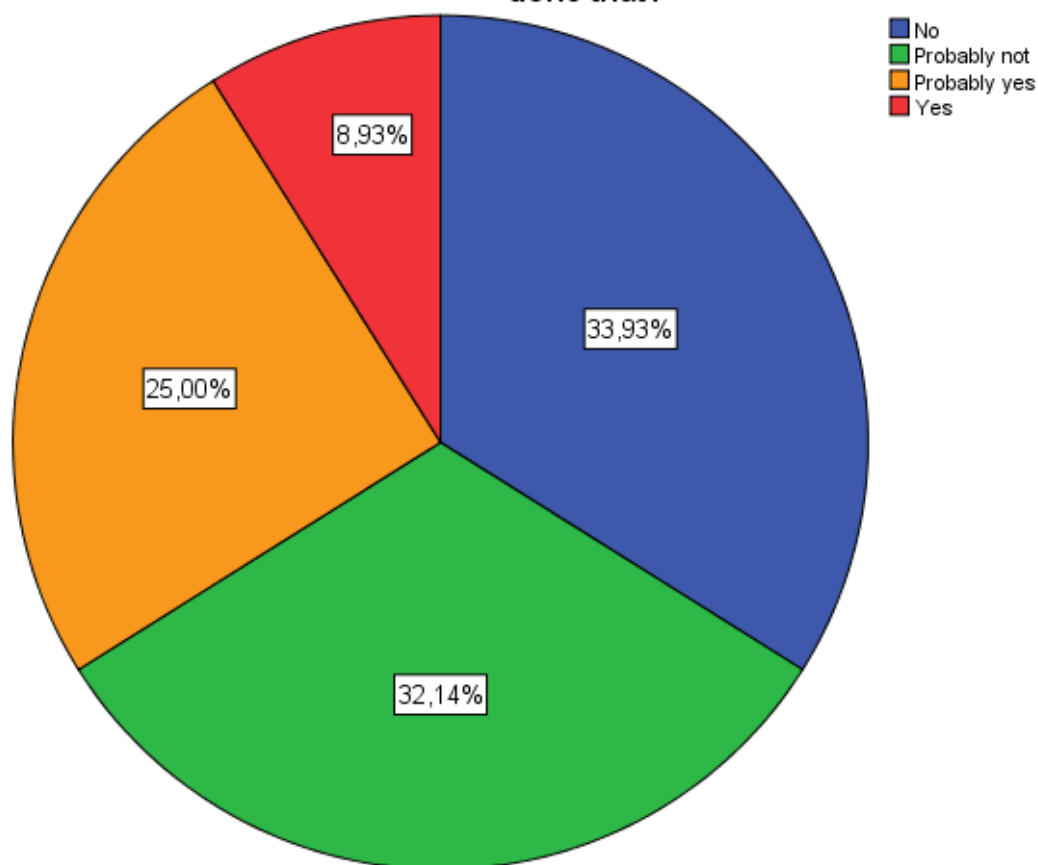
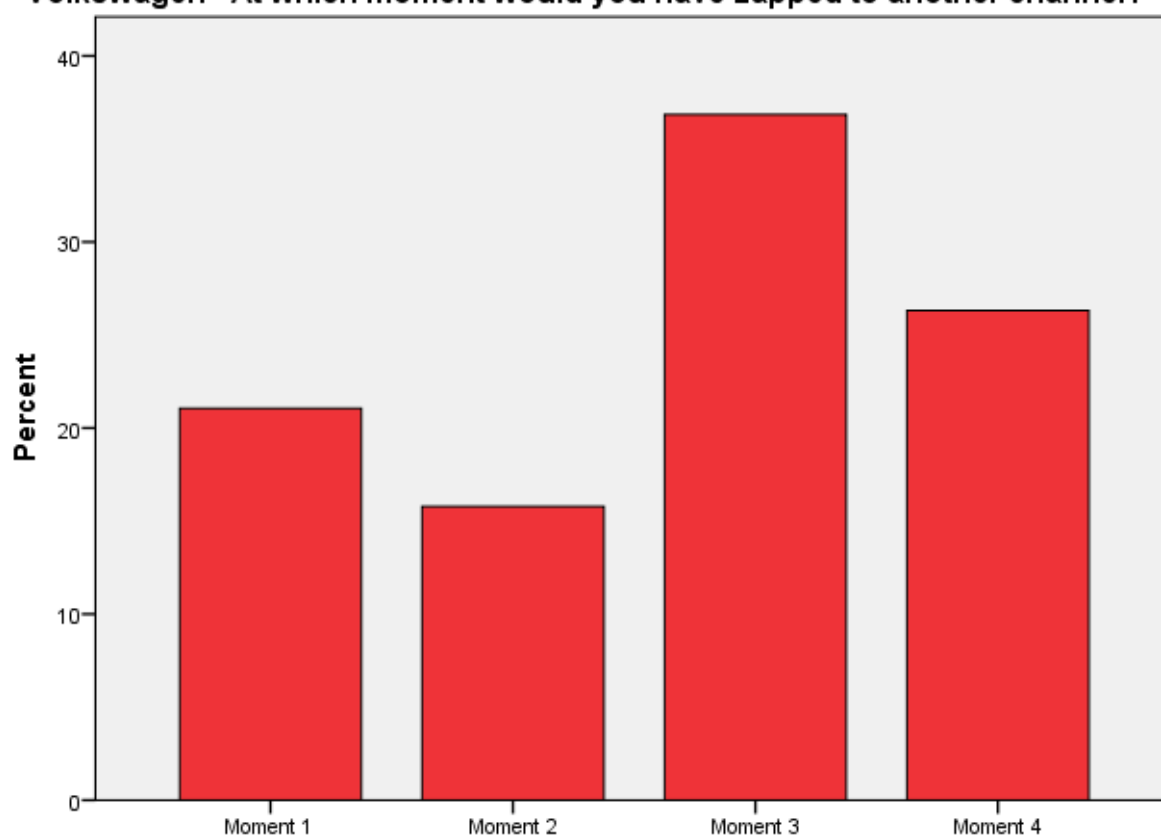


Table J7. Volkswagen - At which moment would you have zapped to another channel?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moment 1	4	7,1	21,1	21,1
	Moment 2	3	5,4	15,8	36,8
	Moment 3	7	12,5	36,8	73,7
	Moment 4	5	8,9	26,3	100,0
	Total	19	33,9	100,0	
Missing	System	37	66,1		
Total		56	100,0		

Moments 5, 6, 7, 8, 9 and 10 were not chosen by anyone.

Volkswagen - At which moment would you have zapped to another channel?



Volkswagen - At which moment would you have zapped to another channel?

Zilveren Kruis

Table J8. Zilveren Kruis - If you had the choice to zap to another channel, would you have done that?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	10	17,9	17,9
	Probably yes	16	28,6	46,4
	Probably not	10	17,9	64,3
	No	20	35,7	100,0
	Total	56	100,0	100,0

Zilveren Kruis - If you have the choice to zap to another channel, would you have done that?

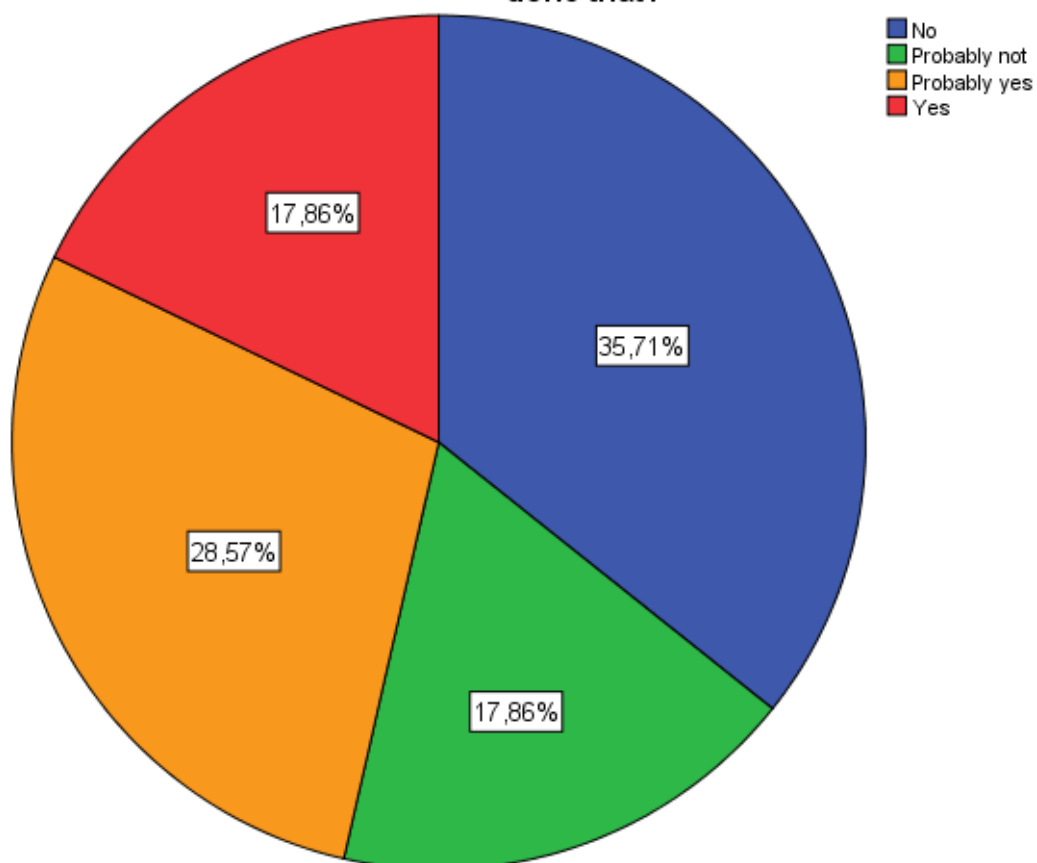
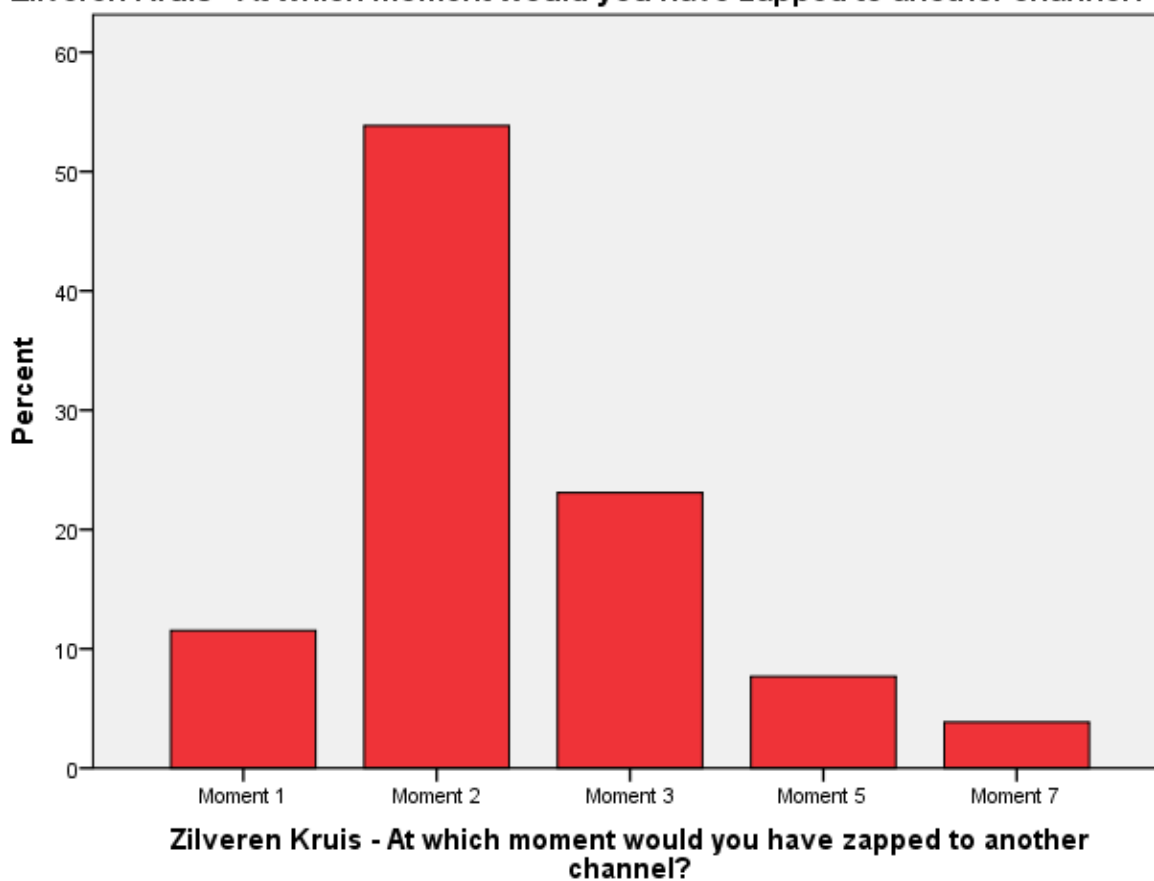


Table J9. *Zilveren Kruis - At which moment would you have zapped to another channel?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moment 1	3	5,4	11,5	11,5
	Moment 2	14	25,0	53,8	65,4
	Moment 3	6	10,7	23,1	88,5
	Moment 5	2	3,6	7,7	96,2
	Moment 7	1	1,8	3,8	100,0
	Total	26	46,4	100,0	
Missing	System	30	53,6		
Total		56	100,0		

Moments 4, 6, 8 and 9 were not chosen by anyone.

Zilveren Kruis - At which moment would you have zapped to another channel?



Andreton

Table J10. Andreton - If you had the choice to zap to another channel, would you have done that?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	8	14,3	14,3
	Probably yes	12	21,4	35,7
	Probably not	22	39,3	75,0
	No	14	25,0	100,0
	Total	56	100,0	

Andreton - If you have the choice to zap to another channel, would you have done that?

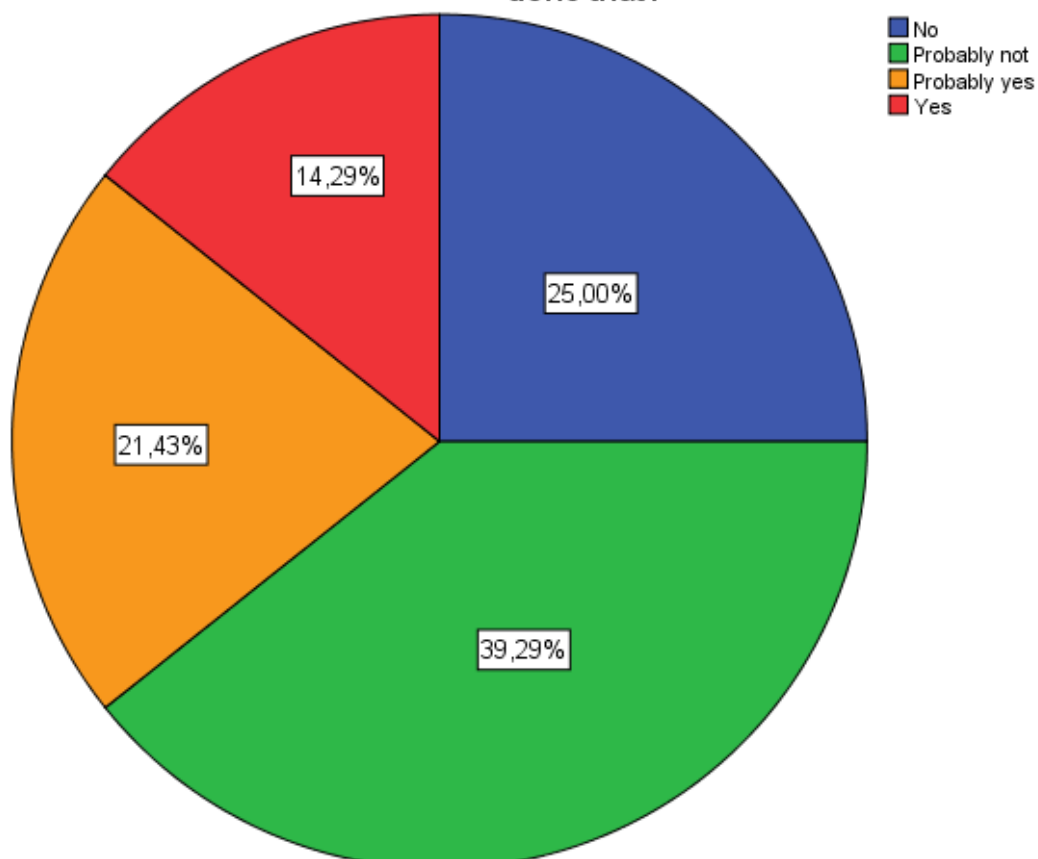
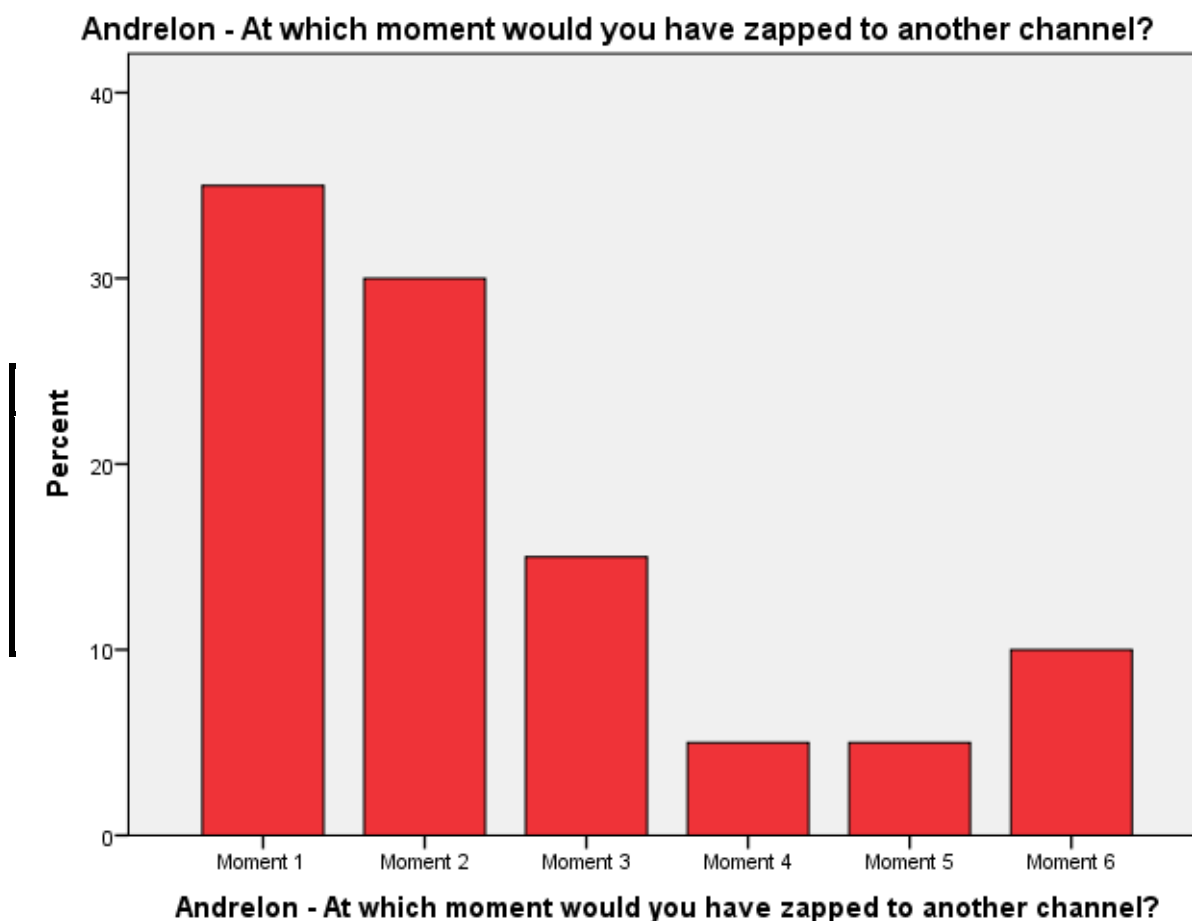


Table J11. Andrelon - At which moment would you have zapped to another channel?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moment 1	7	12,5	35,0	35,0
	Moment 2	6	10,7	30,0	65,0
	Moment 3	3	5,4	15,0	80,0
	Moment 4	1	1,8	5,0	85,0
	Moment 5	1	1,8	5,0	90,0
	Moment 6	2	3,6	10,0	100,0
	Total	20	35,7	100,0	
Missing	System	36	64,3		
Total		56	100,0		

Moments 7 and 8 were not chosen by anyone.



Zalando

Table J12. Zalando - If you had the choice to zap to another channel, would you have done that?

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	37	66,1	66,1	66,1
Probably yes	6	10,7	10,7	76,8
Probably not	6	10,7	10,7	87,5
No	7	12,5	12,5	100,0
Total	56	100,0	100,0	

Zalando - If you have the choice to zap to another channel, would you have done that?

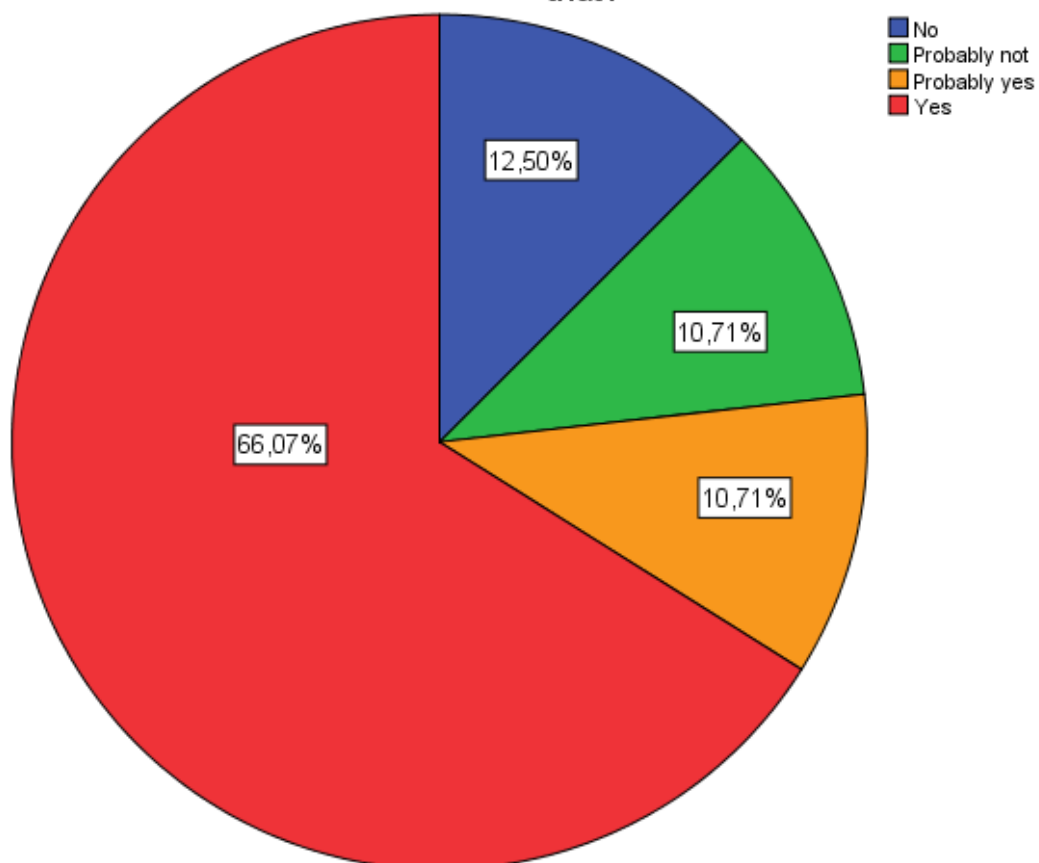
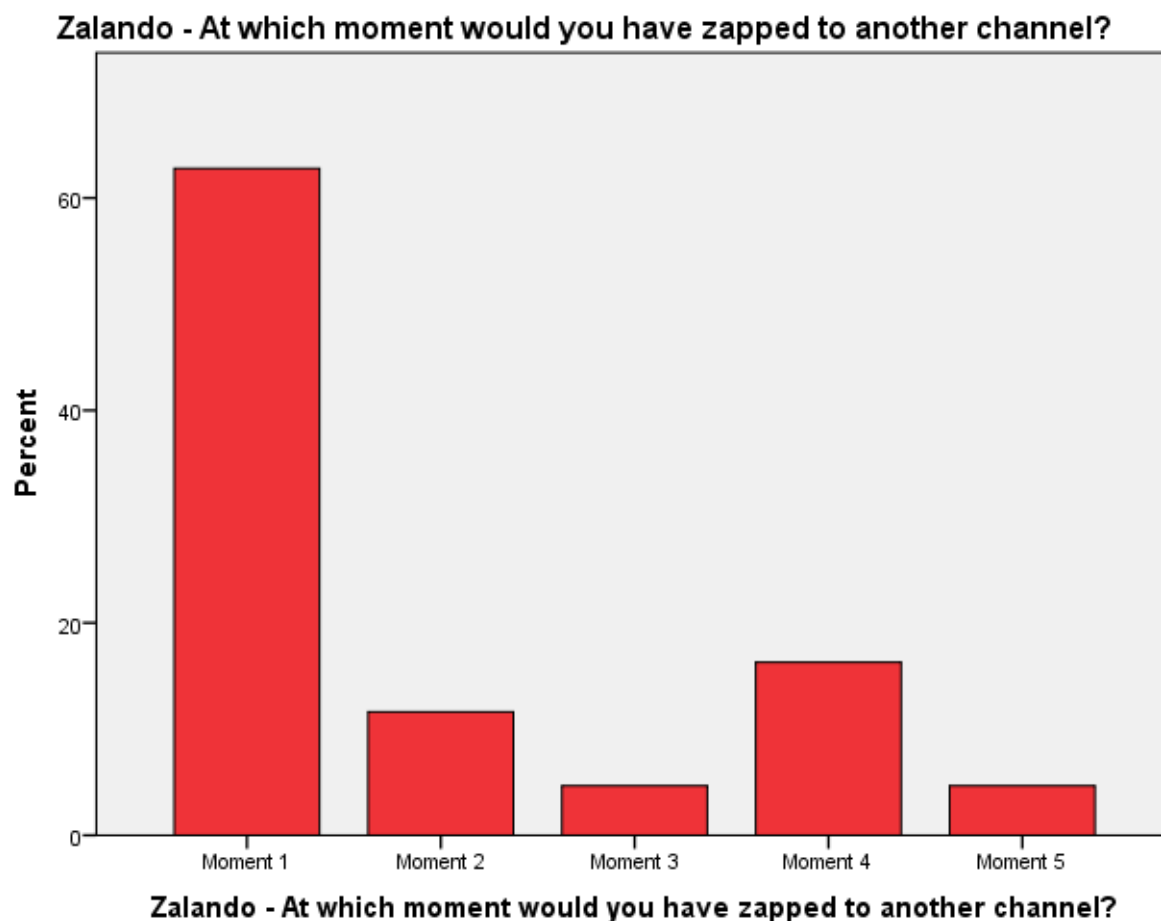


Table J13. Zalando - At which moment would you have zapped to another channel?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moment 1	27	48,2	62,8	62,8
	Moment 2	5	8,9	11,6	74,4
	Moment 3	2	3,6	4,7	79,1
	Moment 4	7	12,5	16,3	95,3
	Moment 5	2	3,6	4,7	100,0
	Total	43	76,8	100,0	
Missing	System	13	23,2		
Total		56	100,0		

Moments 6 and 7 were not chosen by anyone.



Always

Table J14. Always - If you had the choice to zap to another channel, would you have done that?

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	42	75,0	75,0	75,0
Probably yes	2	3,6	3,6	78,6
Valid Probably not	7	12,5	12,5	91,1
No	5	8,9	8,9	100,0
Total	56	100,0	100,0	

Always - If you had the choice to zap to another channel, would you have done that?

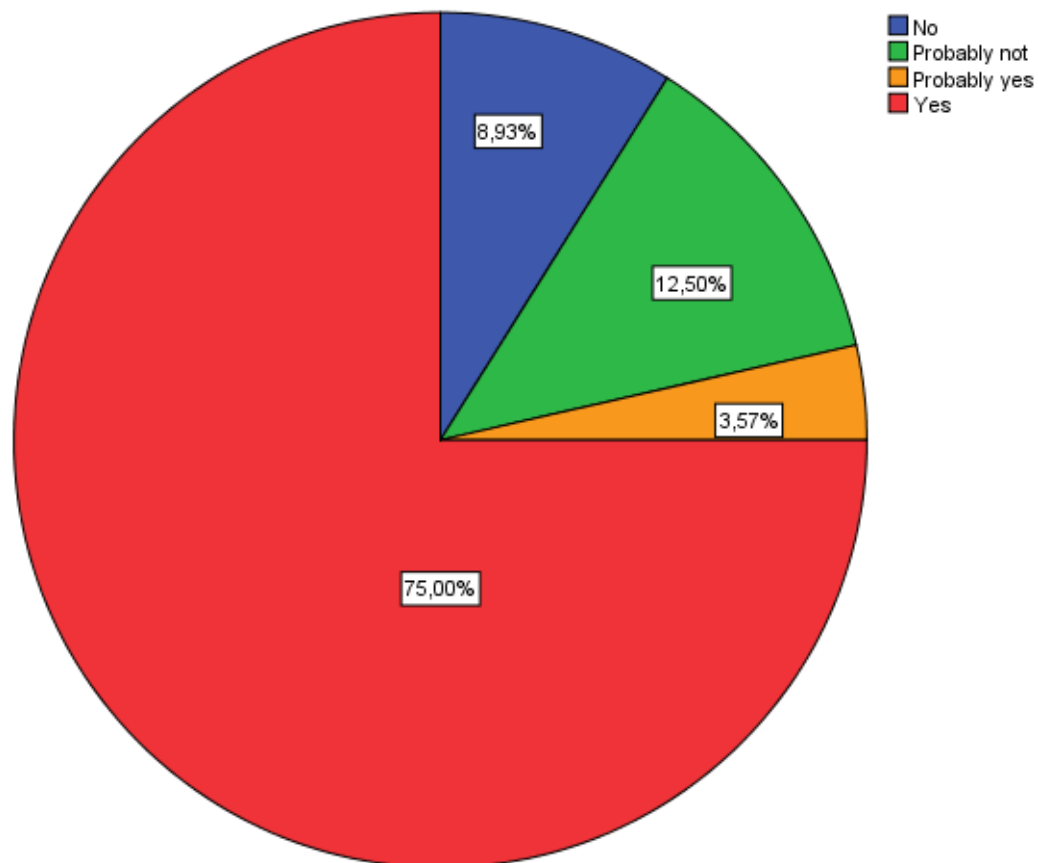
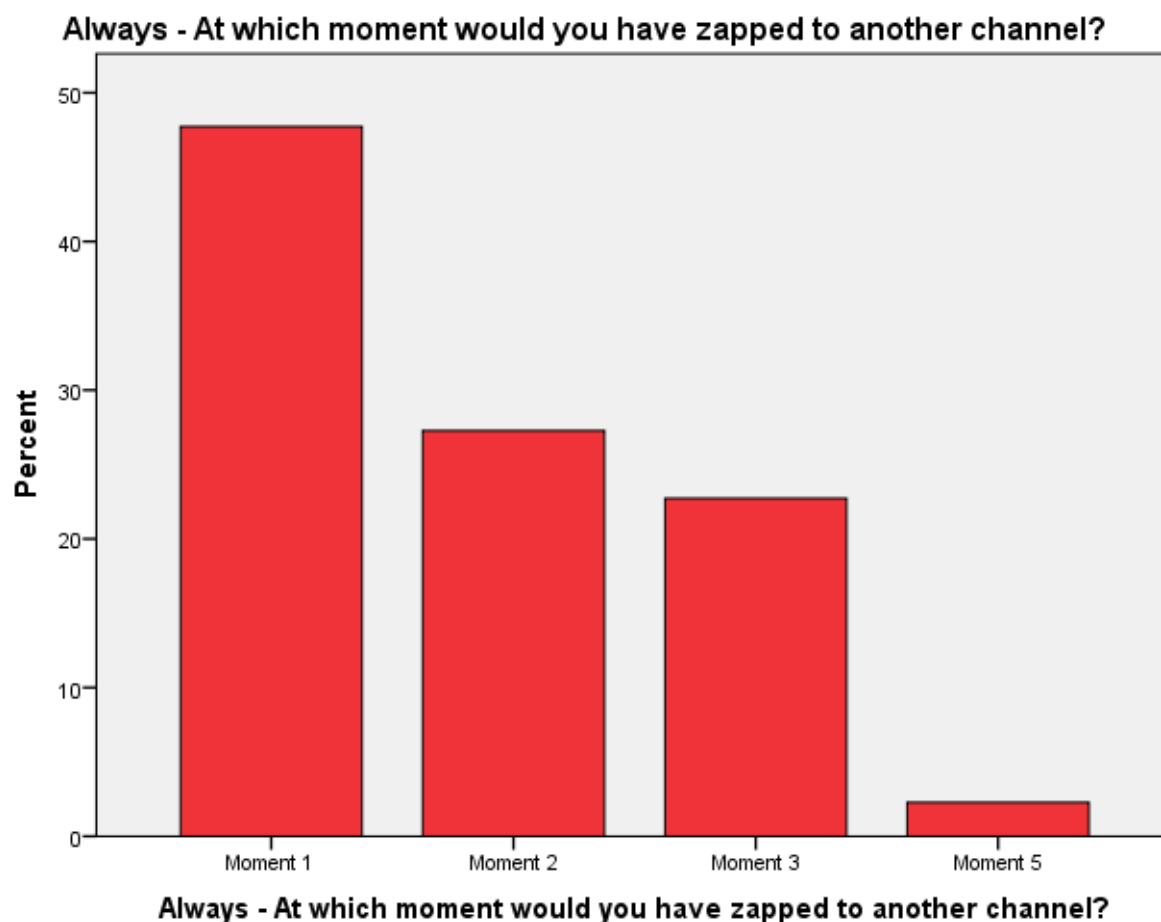


Table J15. Always - At which moment would you have zapped to another channel?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moment 1	21	37,5	47,7	47,7
	Moment 2	12	21,4	27,3	75,0
	Moment 3	10	17,9	22,7	97,7
	Moment 5	1	1,8	2,3	100,0
	Total	44	78,6	100,0	
Missing	System	12	21,4		
Total		56	100,0		

Moments 4, 6, 7 and 8 were not chosen by anyone.



Appendix K: Results Experiment: Age and Gender

Aroused Emotions

Table K1. Aroused Emotions and Gender

	Male	Female
Calvé	3,94	3,94
Evian	3,92	3,92
Volkswagen	2,97	2,97
Zilveren Kruis	2,97	2,97
Andreton	3,00	2,74
Zalando	2,18	2,18
Always	1,97	1,97
Average	2,99	2,96

Table K2. Aroused Emotions and Age

	15-25	25-34	35-44	45-54	55-64	Older than 64
Calvé	3,58	3,98	4,13	3,93	4,33	3,97
Evian	3,84	3,91	4,08	4,06	3,57	4,26
Volkswagen	3,59	2,75	3,12	3,63	2,92	2,60
Zilveren Kruis	2,65	3,12	2,74	3,32	2,89	3,09
Andreton	2,85	2,89	2,75	3,09	2,75	2,88
Zalando	2,30	1,98	1,75	2,39	1,56	2,13
Always	2,18	1,80	1,82	1,59	1,75	2,54
Average	3,00	2,92	2,91	3,14	2,82	3,07

Overall Ad-Liking

Table K3. Overall Ad-Liking and Gender

	Male	Female
Calvé	4,31	4,57
Evian	4,35	4,57
Volkswagen	3,15	3,50
Zilveren Kruis	2,81	2,97
Andreton	3,35	3,30
Zalando	2,12	1,83
Always	1,92	1,60
Average	3,14	3,19

Table K4. Overall Liking and Age

	15-25	25-34	35-44	45-54	55-64	Older than 64
Calvé	2,50	4,26	4,55	4,33	4,78	4,67
Evian	4,30	4,55	4,64	4,56	4,56	4,50
Volkswagen	4,00	3,27	3,45	3,78	3,11	2,67
Zilveren Kruis	2,70	3,00	2,73	3,22	3,00	2,33
Andreton	3,20	3,45	3,00	3,78	3,11	3,50
Zalando	2,40	1,91	1,55	2,56	1,44	2,00
Always	2,50	1,55	1,55	1,56	1,78	1,50
Average	3,31	3,16	3,07	3,40	3,06	3,02

Zapping

Table K5. Zapping and Gender

	Male	Female
Calvé	1,15	1,37
Evian	1,42	1,45
Volkswagen	2,19	2,00
Zilveren Kruis	2,19	2,57
Andreton	2,19	2,30
Zalando	3,27	3,33
Always	3,69	3,23
Average	2,30	2,29

Table K6. Zapping and Gender

	15-25	25-34	35-44	45-54	55-64	Older than 64
Calvé	1,30	1,45	1,27	1,11	1,22	1,67
Evian	1,60	1,27	1,18	1,56	1,89	1,00
Volkswagen	1,70	2,55	2,36	1,56	2,22	1,83
Zilveren Kruis	2,60	2,55	2,36	2,00	2,00	2,00
Andreton	2,40	2,45	2,45	1,89	1,67	1,83
Zalando	3,30	3,36	3,63	3,00	3,56	2,67
Always	3,30	3,64	3,64	3,22	3,78	2,83
Average	2,31	2,47	2,76	2,04	2,33	1,98

Appendix L. DVD with Commercials