

The Importance of the Fit between the Context of the Programme and the TV commercial

Prof. dr. Irene Roozen

irene.roozen@hubrussel.be

Professor – Department Marketing

HUB-University College Brussels - Associated with Katholieke Universiteit of Leuven

Stormstraat 2

1000 Brussels

Belgium

Tel: +32-2-221.12.96

Fax +32-2-219.78.79

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Abstract

The literature has shown that advertising can influence an emotional continuum from high-order emotions 'complex emotions' (cognitive), basic emotions (fear, anger and happiness) to low-order emotions (pleasure, arousal). This is also the case for different TV programs.

In our research we have investigated the fit between the emotions received from a TV programme with the emotions received from TV commercials. Two different experimental groups have been exposed to different combinations of TV programme with TV commercials. Two different experimental groups were watching a 'sad' TV programme and two different experimental groups were watching a 'warm/happy' TV programme. One of the groups was broadcasted to 'warm/happy' commercials between the programme and another group to 'sad' commercials. Our research results show that the awareness (recall and recognition), attitude towards the commercial and attitude towards the brand were influenced by the different kind of emotions.

Literature

Since viewers' attention to TV advertising has declined the last years (Woltman Elpers et al., 2003; Rossiter and Bellman, 2005) major brand advertisers (top 130) responsible for \$20 billion in ad spending per year are losing confidence in the effectiveness of TV advertising (Mandese, 2006). According to survey more than three out of four advertisers (78%) say they have less confidence today in the effectiveness of TV advertising than they did two years ago (Association of National Advertisers, USA, TV Ad Forum on March 2006). Instead, they are investigating in the effectiveness of commercials by using e.g. celebrities, music and looking at alternatives such as branded entertainment within TV programmes (61%), TV programme sponsorships (55%), interactive advertising during TV programmes (48%), online video ads (45%) and product placement (44%) (Klaassen, 2006).

Marketing practitioners and researchers have begun to understand that the consumer is not longer an active information seeker who views advertising to learn all that can be learned

about the brand in order to make the optimal choice. They have begun to conceptualize about and to attempt to capture emotional reactions to advertising to increase the effectiveness (Edell, 1990).

The literature suggests that there exist an effect of the mood induced by television programme content on viewers' responses to commercials (Kamins et al. 2001; Axelrod, 1963; Goldberg and Gorn, 1987; Srull 1983). Goldberg and Gorn (1987) found that a happy programme induced a happier mood as viewers watched both programme and commercials and more affectively positive cognitive responses (recognition). Although this study provides interesting insights into the effects of programs inducing mood states on the evaluation of commercials, the study could not measure an effect of the programme on brand recall. Another aspect is that the brands/products used in the experimental design and shown in the different commercials for the different context were not the same, and therefore it is difficult to compare the different results collected in the different experimental groups.

The influence of television programs on viewers' perceptions of television commercials has been researched previously. Murry et al. (1992) found that viewers' liking of programs positively influenced the attitude toward the ad and the attitude toward the brand. Feelings elicited by the programs had no effect on these same attitudes. Another study resulted in "pleasantness of the program" and "arousal caused by the program" as determinants for the level of viewers' perception of commercial pleasantness. The direct effect on brand awareness was not researched in this study (Broach et al., 2001). Kamins et al. (1991) found that subjects viewing a happy commercial evaluated it more positively on various measures of advertising effectiveness in the context of programme content designed and observed to induce a happy mood. However, those subjects who viewed a sad commercial evaluated it significantly more favourably in the context of sad relative to happy mood induced programme content. Most of the research focuses on the carry-over effect of programmes on consumers' evaluation and perception of commercials.

The results of study's investigating the direct effect of the context of the programme on brand recall are less clear. Although the literature investigating the effect of the mood on brand recall as a result of viewing TV commercials is mixed (Srull, 1983; Isen and Daubman, 1984) the findings of Lee and Sternthal (1999) seem to confirm the finding that a positive mood enhances the learning of brand names. Earlier, Isen and Dauman (1984) suggested that in

relation to a neutral mood, a positive mood enhances relational elaboration and thus brand recall. A positive mood may increase the efficiency of information processing. Positive affect results in an organization of cognitive material such that either more or broader integrated categories are primed and utilized. Broader or more integrated categories implies larger categories with more interconnected pathways in memory. Larger and more integrated categories are likely to facilitate better information processing because it is likely that there are more ways through which new pieces of information can be linked to those stored in memory. These increased linkages are likely to enhance memory. Lord et al (2001) define their mood-congruency hypothesis as follows: 'it holds that the greater availability of mood-consistent information in memory facilitates the encoding of information that is affectively consistent with the prevailing mood state. It does this by making available more concepts in memory that can be linked to the incoming information. Consequently, this leads to greater elaboration of mood-congruent information, and this facilitates subsequent retrieval of that information'.

Based on research of Goldberg and Gorn (1987) we can assume that a positive appreciation of a programme can be declared by a positive mood or emotions and more positive emotions enhance brand awareness. In the research of Aylesworth and MacKenzie (1998) the same kind of results were found for advertisement however their explanation is that people in a good mood will process an advertisement more centrally and in a bad mood the people will continue to process the program that elicited the bad mood more centrally and leave no room to process the subsequent advertisement centrally. This theory postulate that an advertisement should perform better in a mood congruent context (a sad advertisement in a sad context and a pleasant ad in a joyful context).

In this study we try to investigate the importance of the fit between the context of the programme - to induce a mood - and the TV commercials shown during the commercial break of the same programme. To determine the effectiveness of the commercials for the (non)profit brands in the different context a preliminary research was conducted to analyse the emotional responses to the commercial. On the basis of the research results of this preliminary research an empirical research was accomplished.

Preliminary Research: Research design and research results

To analyse - in our empirical research - the fit between the emotions received from commercials with the emotions received from the TV programme, a preliminary research was carried out where four different groups of viewers were exposed to six different sad and non-sad (called 'warm') commercials. In our preliminary research we have distinguished between profit and non-profit brands/products.

The experimental group in our preliminary research was only broadcasted to one of the sad or warm commercial of a profit/non-profit brand, it was not possible that the same viewer has been exposed to two commercials of the same brand/product. By using the same brand/product for the sad and/or warm commercial, we have tried to control for brand preferences, knowledge of brand/product and other possible distortions because of experiences of the subjects with the exhibited brand/product. The commercial spots which were used in the experiment have never been transmitted on the our TV channels since 2005. In Figure I the preliminary research design is given, the groups differ from each other because of the sequence of the commercials. Group I and IV start with a sad commercial whereas group II and III start with a relatively warm commercial of the different brands/products.

Figure I Preliminary research design

Group I	Group II	Group III	Group IV
<i>Profit I-S</i> <i>Ikea</i>	<i>Profit I-W</i> <i>Ikea</i>	<i>Profit II-W</i> <i>Pedigree Puppies</i>	<i>Profit II-S</i> <i>Pedigree Puppies</i>
<i>Profit II- W</i> <i>Pedigree Puppies</i>	<i>Profit II-S</i> <i>Pedigree Puppies</i>	<i>Profit I-S</i> <i>Ikea</i>	<i>Profit I-W</i> <i>Ikea</i>
<i>Profit III-S</i> <i>Volkswagen</i>	<i>Profit III-W</i> <i>Volkswagen</i>	<i>Non Profit I-W</i> <i>Amnesty International</i>	<i>Non Profit I-S</i> <i>Amnesty International</i>
<i>Non Profit I-W</i> <i>Amnesty International</i>	<i>Non Profit I-S</i> <i>Amnesty International</i>	<i>Profit III-S</i> <i>Volkswagen</i>	<i>Profit III-W</i> <i>Volkswagen</i>
<i>Non Profit II-S</i> <i>Oxfam</i>	<i>Non Profit II-W</i> <i>Oxfam</i>	<i>Non Profit III -W</i> <i>Red Cross</i>	<i>Non Profit III -S</i> <i>Red Cross</i>
<i>Non Profit III -W</i> <i>Red Cross</i>	<i>Non Profit III-S</i> <i>Red Cross</i>	<i>Non Profit II -S</i> <i>Oxfam</i>	<i>Non Profit II -W</i> <i>Oxfam</i>

Immediately after the exposure of each commercial separately (six in total for every participant), the participant was asked to fill out a 7 points Semantic differential consisting of 17 items to measure what kind of the feeling/emotion the respondent thinks the commercial has stimulated (e.g. sadness, amusing, peaceful, joyful, warm...) (Edell and Burke, 1987).

In total, forty subjects participated in this preliminary experiment (ten for every experimental group, average age of the participants was 32 years and 77% female). The results of an exploratory factor analysis showed that the various items loaded on one underlying factor (75.79% of the total variance was explained). In addition, the results of the Cronbach's alpha analysis indicated that the various items had a high internal consistency (0.984). Based on the analysis, the different items were taken together for the measurement of the emotion of the commercial whereby a relative low score means a 'sad' commercial and a relative high score for the commercial indicates a relative 'warm' commercial. In Table 1 the average scores and the standard deviation for the different commercials of the profit non-profit brand/products are given. As you can see, the sad commercial of Volkswagen has the lowest score whereas the warm commercial of Pedigree was ranked with the highest score (means the most 'warm' commercial).

Table 1 Average score for emotion for the different commercial in the preliminary research

Commercial (N=20)	Average score for comm. (s.d.)		T-test results	
	Sad comm.	Warm comm	Test value-(abs.)	P-value
Ikea (profit)	2,47 (1,05)	4,73 (1,07)	6,73	< .001
Pedigree (profit)	2,80 (0,96)	5,90 (0,75)	11,35	< .001
Volkswagen (profit)	2,18 (0,80)	4,93 (0,97)	9,73	< .001
Amnesty International (non-profit)	2,20 (1,03)	3,23 (0,83)	3,45	0,001
Oxfam (non-profit)	2,25 (0,72)	5,46 (0,94)	12,05	< .001
Red Cross (non-profit)	3,03 (0,82)	5,62 (0,84)	9,84	< .001

The research results of Table 1 indicate that all the 'sad' commercials of the brands have a significantly lower score for the construct and the 'warm' commercials for the same brands have a significantly higher score on the construct. Table 1 shows that for the sad and warm commercial of Amnesty International the average score is lower than 3.5 (less than the average score for the 7 point scale), this suggests that both commercial are scored as relatively 'sad'. Also for the sad and warm commercial of Ikea the 'gap' between the two scores is relatively small compared to the others. Based on the findings of the preliminary research we have decided to delete two pair of commercials and to investigate four pairs of commercials for our empirical research, the commercials of Pedigree and Volkswagen for 'profit' brands and the commercials of Oxfam and Red Cross for the non-profit brands.

Empirical research

Research questions

The main research questions for the empirical research concern the effectiveness of sad compared to warm commercials and the influence of the context. Therefore, we have formulated the following research questions:

1. Are relatively 'sad' commercials more effective than 'warm' commercials and is there a difference for profit and non-profit brands? Do relatively 'sad' commercials lead to a more favourable attitude toward the brand, knowledge of the commercial, awareness (recall and recognition) of the brand in comparison to the warm commercials of the same brand and how is this for profit and non-profit brands?
2. What is the influence of the programme - the context - on the effectiveness of the commercials. Does a relatively 'sad' context influences relatively 'sad' commercials more effectively or does a relatively 'warm' context influences relatively 'sad' commercials more effectively and vice versa for a relatively 'warm' context. Is there a difference for profit and non-profit brands?

Research design

Four different groups of viewers were exposed to two film fragments ('S' sad and 'W' warm related fragments). In each case, four commercials were shown in the break of the fragment with relatively sad and warm commercials of profit and non-profit brands/products. Commercial block 'A' starts with a sad commercial of a profit brand whereas 'B' starts with a relatively warm commercial for a profit brand. In Figure 2 the four different viewing experiences which are produced are given (see Figure 2). Group I starts with a relatively sad film fragment of 10 minutes afterwards they were confronted with four commercials starting with a relatively sad commercial of a profit brand and after the four commercials they were exposed to another 6 minutes of the relatively sad film fragment. Group III was confronted with the same four commercials as in group I but in a relatively warm context. For group II and IV the commercials were the same as for I and III but also here the context was different. By using the same brand/products for the relatively sad and warm commercials in our experiment, we have tried to control for brand preferences, knowledge of brand/product and other possible distortions because of experiences of the subjects with the exhibited

brand/product.

Figure 2 Research design of empirical research

Gr.	Film fragment	Com	Commercials:				Film-fragment
I	S (sad)	A	Profit-I S	Non profit I W	Profit II S	Non profit II W	A (sad)
II	S (sad)	B	Profit I W	Non profit I S	Profit II W	Non profit II S	A (sad)
III	W (warmth)	A	Profit I S	Non profit I W	Profit II S	Non profit II W	B (warmth)
IV	W (warmth)	B	Profit I W	Non profit I S	Profit II W	Non profit II S	B (warmth)

Sample

A student sample of 212 subjects (52.4% females) in total participated in the survey. Group I, II and IV consist of 50 subjects and group III of 62 subjects. The subjects were within the age range of 18 to 23 years old and no significant differences between gender and age between the different experimental groups were found.

Research instruments

Immediately after exposure to the total transmission (about 20 minutes), the subjects were asked to fill in the questionnaire (extra personnel was in the classroom to ensure confidentiality). The following items were measured: knowledge of the shown film fragment, recall of the brands shown in the different commercials, knowledge of the shown commercials (*'you have just seen different commercials in the break of the film fragment, please describe the different commercials?'*). On the second page recognition of the brand names shown in the commercial was measured, following by the film fragment liking. Attitude towards the film fragment was measured on a 7 points Likert scale consisting of 6-items assessing viewers' attitude towards the film fragment (Madrigal and Bee 2005; 60% of the variance was explained, Cronbach alpha =.90). Afterwards, we have asked the respondents how they felt (their emotion) after being exposed to the film fragment (Mehrabian and Russell, 1974). 'Emotion/feeling after the film fragment' was measured using a four-item, seven point semantic differential scale anchored by "sad/not sad", "not warm/warm", "not a happy feeling/happy feeling" and "bad feeling/good feeling". The results of an exploratory factor analysis showed that the various items loaded on one underlying factor (69.0% of the variance is explained; the Cronbach's alpha is 0.84). A high score on this construct means that the respondent have had a good, warm and happy feeling after seeing the film fragment.

The attitude towards the four different brands which were shown in the commercials was

measured on a seven-point semantic differential with seven-items (Gelb and Zinkhan, 1996). The results of an exploratory factor analysis showed that the various items loaded on one underlying factor (explained variance for the different brands were profit I-Pedigree 65%; profit II-Volkswagen 71%; non-profit I Red-Cross 56% and non profit II-Oxfam 62%) with a high Cronbach's alpha score (α profit-I-Pedigree = 0.84; α -profit-II-Volkswagen=0.92; α -non-profit-I-Red-Cross=0.80 and α -non profit-II-Oxfam=0.88). To measure the kind of emotion the commercial stimulated, we have asked how the respondent felt after seeing the commercial. This concept was measured on a 7 points Likert scale consisting of seven items (Edell and Burke, 1987). The results of an exploratory factor analysis showed that the various items loaded on one underlying factor (explained variance for the different brands were profit I - Pedigree 72%; profit II - Volkswagen 81%; non-profit I Red Cross 72% and non profit II-Oxfam 80%) with a high Cronbach's alpha score (α profit-I-Pedigree = 0.75; α -profit-II-Volkswagen=0.90; α -non-profit-I-Red-Cross=0.80 and α -non profit-II-Oxfam=0.89). Finally, stated switching behaviour of the commercials separately, gender and age were measured. In Table 2 a description of the sample is given for the four different experimental groups towards the film fragment.

Table 2. Description of the Sample towards the film fragment

Group	I (N = 50)	II (N = 50)	III (N = 62)	IV (N = 50)		
Film fragment	S (sad)	S (sad)	W (warm)	W (warm)	Test value (p-value)	Test value (p-value)
Commercial	A	B	A	B	group I-III	group II-IV
Attitude towards film	3,87 (1,10)	4,13 (0,88)	4,97 (0,77)	4,76 (0,93)	5,96 (< .001)	3,49 (< .001)
Emotion after the film fragment (warmth)	3,34 (0,94)	3,20 (1,05)	4,83 (0,93)	4,87 (0,98)	8,42 (< .001)	8,22 (< .001)

The research results in Table 2 show that for group I and II the attitude towards the film fragment and the emotion/feeling after watching the film fragment is significantly lower than in group III and IV. Group I and III and group II and IV have been exposed to the same series of the four commercials but in another context. This research result suggests that we have succeeded in our experimental design to expose the commercials in a sad and warm 'context'.

In order to investigate the first research question we have analysed different constructs to compare the effectiveness of relatively 'sad' commercials to 'warm' commercials for profit and

non-profit brands. In Table 3 the research results for the different commercials are given, whereby significant differences for a 95% reliability level are underlined, and for 10% are underlined with a striped line.

Table 3. Research results of the different sad (S)/warmth (W) commercials for the (non) profit brands

	Profit-I (N=112)		Non-profit-II (N=100)		Profit-II (N=112)		Non-profit-II (N=100)	
	S	W	S	W	S	W	S	W
Recall	<u>86,6%</u> **	77,0%	<u>85,0%</u>	54,5%	<u>90,2%</u>	74,0%	56,0%	<u>88,4%</u>
Recognition	<u>94,6%</u>	87,0%	<u>97,0%</u>	75,0%	<u>92,9%</u>	69,0%	62,0%	<u>94,6%</u>
AB	4,48* (0,86)	4,59 (0,92)	5,20 (0,89)	5,29 (0,81)	4,91 (1,15)	4,81 (1,13)	<u>5,16</u> (1,02)	4,91 (1,14)
A to comm.	6,20 (1,89)	<u>6,83</u> (2,19)	<u>7,37</u> (2,13)	6,83 (1,98)	<u>6,53</u> (2,32)	5,32 (2,03)	<u>7,10</u> (2,29)	5,88 (2,06)
Description of the commercial (%)								
Non	15,2%	12,0%	24,0%	27,7%	19,6%	32,0%	31,0%	30,4%
Not good	19,6%	14,0%	20,0%	16,1%	26,8%	22,0%	11,0%	27,7%
neutral	35,7%	40,0%	21,0%	39,3%	27,7%	28,0%	28,0%	19,6%
good	29,5%	34,0%	<u>35,0%</u>	17,0%	<u>25,9%</u>	18,0%	<u>30,0%</u>	22,3%
Switching behaviour								
Yes (51-100%)	26,1%	26,0%	15,0%	23,4%	30,9%	58,2%	20,2%	22,5%
Neutral (50%)	42,3%	47,0%	49,0%	35,1%	34,5%	32,7%	39,4%	47,7%
No (0-49%)	<u>31,5%</u>	27,0%	36,0%	41,4%	<u>34,6%</u>	9,2%	<u>40,4%</u>	20,7%

* average value (standard deviation)

** % of the answers

On the bases of the research results of Table 3 we can conclude that for the commercials of the profit brands/products the recall and recognition (awareness) is significantly higher for the relatively sad commercials than for the commercials which are relatively warm. Significant differences were found on the bases of the eight different chi-square tests for the different brands/products and on the one hand sad/warm commercial and on the other hand yes/no recall and yes/no recognition. For the commercials of the non-profit brands/products the recall and recognition is for the first commercial in the row significantly more effective for the sad commercial however, for the second commercial significantly more effective for the relatively 'warm' commercial. In total, we can conclude that the awareness is significantly more effective for the relatively sad commercials than for the relatively warm commercials.

Unfortunately the attitude towards the brands/products (Ab) is not significantly different after being exposed towards a sad commercial or a more warm commercial. Only for one case we

have found a significantly higher score after being exposed to a sad commercial compared to a warm commercial for the same brand. This result suggests that the attitude towards the brand is not directly influenced by the arousal (emotion) of commercial.

The attitude towards the commercial is – on the contrary - for three out of four cases significantly higher for the relatively sad commercials than for the commercials where the 'emotion' is relatively warm. Investigating the description of the commercials (knowledge of the commercial), Table 3 shows that especially for the sad commercials the description of the commercials are significantly better than for the warm commercials. This result suggests that the subjects remember the commercial (the story of the commercial) significantly better for the sad commercials than for the warm commercials, especially for the commercials of the non-profit brands. Finally, the switching behaviour of the respondents after being exposed to the commercials is also in favour of the sad commercials, respondents have indicated that the switching behaviour will be significantly lower after being exposed to a sad commercial than to a warm commercial of the same brand (especially for the profit brands).

For the second research question we have tried to analyse the carry-over effect of programmes on consumers' evaluation and perception of TV commercials. The main research question is if subjects who have viewed for example a sad programme evaluated TV commercial in the same mood significantly more positively (more effective) than subjects who have been exposed to the same TV commercials but in another setting, another mood induced programme content.

In the first four columns of Table 4 the different scores for the commercials separately are given (percentages of awareness and the average scores and standard deviation for attitude) to measure effectiveness of the TV commercials. In the last four columns the test results for the concepts for the different brands (profit and non-profit) in the same context (comparison of the same 'mood' commercials e.g. experimental groups I and II and group III and IV, as in Table 3) and in the different context (comparison of experimental group I and III and group II and IV) are analysed.

Table 4. Research results of the different experimental groups towards the commercials

Group	I - A (N = 50)		II - B (N=50)		III -A (N = 62)		IV B (N=50)		Chi square (p-value)			
Film fragment	S (sad)		S (sad)		W (warmth)		W (warmth)		Same context		Diff context	
Recall and recognition of the brands (% correct answer)									I-II	III-IV	I-III	II-IV
Profit-I-recall	S	90%**	W	78%	S	83,9%	W	76,0%	<u>2,68</u> (0,10)	1,09 (0,30)	0,90 (0,34)	0,06 (0,81)
Profit-I-recognition	S	100%	W	90%	S	90,3%	W	84,0%	<u>5,26</u> (0,02)	1,01 (0,32)	<u>5,11</u> (0,03)	0,80 (0,37)
Non-profit-I-recall	W	74%	S	90%	W	38,7%	S	80,0%	<u>4,34</u> (0,04)	<u>19,27</u> (<u><.01</u>)	<u>13,90</u> (<u><.01</u>)	1,96 (0,16)
Non-profit-I-recognition	W	86%	S	96%	W	66,1%	S	98,0%	<u>3,05</u> (0,08)	<u>17,81</u> (<u><.01</u>)	<u>5,83</u> (0,02)	0,34 (0,56)
Profit-II-recall	S	98%	W	74%	S	83,9%	W	74,0%	<u>11,96</u> (<u><.01</u>)	1,65 (0,20)	<u>6,24</u> (0,01)	<.001 (0,99)
Profit-II-recognition	S	100%	W	72%	S	87,1%	W	66,0%	<u>16,28</u> (<u><.01</u>)	<u>7,11</u> (<u><.01</u>)	<u>6,95</u> (<u><.01</u>)	0,42 (0,52)
Non-profit-II-recall	W	92%	S	56%	W	85,5%	S	56,0%	<u>16,84</u> (<u><.01</u>)	<u>12,02</u> (<u><.01</u>)	1,15 (0,29)	<.001 (0,99)
Non-profit-II-recognition	W	94%	S	66%	W	95,2%	S	58,0%	<u>12,25</u> (<u><.01</u>)	<u>22,70</u> (<u><.01</u>)	0,07 (0,79)	0,68 (0,41)
Film fragment	S (sad)		S (sad)		W (warmth)		W (warmth)		t- test value (p-value)			
Attitude towards the brand (7 points):									I-II	III-IV	I-III	II-IV
Profit-I	S	4,53 (0,69)	W	4,65 (1,03)	S	4,44 (0,98)	W	4,54 (0,82)	0,65 (0,51)	0,60 (0,55)	0,57 (0,57)	0,54 (0,59)
Non-profit-I	W	5,24 (0,73)	S	5,22 (0,98)	W	5,34 (0,88)	S	5,18 (0,80)	0,09 (0,93)	0,94 (0,35)	0,64 (0,52)	0,20 (0,84)
Profit-II	S	5,27 (0,95)	W	4,86 (1,22)	S	4,63 (1,22)	W	4,76 (1,05)	<u>1,85</u> (0,07)	0,60 (0,55)	<u>3,02</u> (<u><.01</u>)	0,44 (0,66)
Non-profit-II	W	4,69 (1,08)	S	5,01 (1,13)	W	5,08 (1,17)	S	5,31 (0,88)	1,48 (0,14)	1,12 (0,27)	<u>1,85</u> (0,07)	1,45 (0,15)
Attitude towards the commercial (10 points):									I-II	III-IV	I-III	II-IV
Profit-I	S	6,48* (1,52)	W	6,94 (2,21)	S	5,97 (2,13)	W	6,72 (2,19)	1,21 (0,23)	<u>1,83</u> (0,07)	1,43 (0,16)	0,49 (0,62)
Non-profit-I	W	6,76 (1,99)	S	7,37 (2,18)	W	6,88 (1,99)	S	7,38 (2,10)	1,45 (0,15)	1,27 (0,21)	0,32 (0,75)	0,03 (0,98)
Profit-II	S	7,04 (2,01)	W	5,71 (1,99)	S	6,10 (2,49)	W	4,94 (2,02)	<u>3,30</u> (<u><.01</u>)	<u>2,64</u> (<u><.01</u>)	<u>2,14</u> (0,04)	<u>1,89</u> (0,06)
Non-profit-II	W	5,70 (1,80)	S	7,06 (2,48)	W	6,03 (2,26)	S	7,14 (2,11)	<u>3,12</u> (<u><.01</u>)	<u>2,61</u> (0,01)	0,84 (0,40)	0,17 (0,87)
Switching behaviour (higher score means less intended switching behaviour, 5 points)									I-II	III-IV	I-II	III-IV
Profit-I	S	2,94 (1,10)	W	3,10 (0,93)	S***	3,05 (0,99)	W	2,80 (1,07)	0,79 (0,43)	1,27 (0,21)	0,55 (0,58)	1,50 (0,14)
Non-profit-I	W	3,22 (1,00)	S	3,30 (0,89)	W	3,25 (1,04)	S	3,18 (0,90)	0,42 (0,67)	0,35 (0,73)	0,13 (0,90)	0,67 (0,50)
Profit-II	S	3,18 (0,90)	W	2,50 (0,97)	S	2,83 (1,17)	W	2,30 (0,86)	<u>3,61</u> (<u><.01</u>)	<u>2,75</u> (<u><.01</u>)	<u>1,72</u> (0,09)	1,08 (0,28)
Non-profit-II	W	2,76 (0,92)	S	3,18 (1,02)	W	2,89 (0,98)	S	3,22 (0,98)	<u>2,16</u> (0,03)	<u>1,80</u> (0,08)	0,69 (0,49)	0,22 (0,83)

* average value (standard deviation)

** % of the answers

The research results for recall and recognition of the TV commercials are in both setting in favour of the relatively sad commercials. The last two columns of Table 4 show that the recall and recognition scores for the relatively sad commercials are significantly higher if the mood of the programme is the same. However, for the relatively 'warm' commercials we do not have

found this result, also here the recall and recognition scores are significantly higher in the 'sad' context. This result is in contradiction with the literature (Srull, 1983; Isen and Daubman, 1984; Lee and Sternthal 1999) and suggests that viewers are perhaps more concentrated and that the learning effect is significantly higher in this relatively 'sad' mood.

The attitude towards the brand is not significantly different for the different experimental groups and also the attitude towards the commercial and the intended switching behaviour do not significantly differ between the experimental groups. Overall, the research results show that the average scores for attitude towards the brand and towards the TV commercial and less switching behaviour are higher in the 'sad' context than in the 'warm' context but no significant differences can be found.

Conclusions and discussion

The results are indicating that a shift away from cognitive to affective or emotional reactions can be effective. Overall, the results of our study suggest that a sad commercial is more effective than a warm commercial for profit or non profit brands/products. This result is even independent of the context of the commercial. However, the results also suggest that subjects who had been exposed to a sad mood inducing programme generated more significant effective research results for recall and recognition of the brand/product shown in the commercial than subjects who are exposed to a warm inducing mood programme. Marketing practitioners therefore should be aware of the effective influence of the relatively sad mood inducing programme. It is perhaps therefore opportune to broadcast (specially) 'sad' commercials after being exposed to the news (sad mood inducing program) than after a happy ending family drama.

As we examined in our empirical research only the effects of four different (non) profit brands and using only two independent inducing film fragments many questions remain unanswered. Clearly, mood is a continuum rather than a dichotomy and the processing may be disrupted in 'real' life and advertising may have little or no effect on attitudes. Although every effort was made to maximise external validity - we have used existing film fragments and we have used commercials which have never or have not been transmitted since January 2005 on our TV channels - the experiment is still a manipulation and all processing may be disrupted and advertising may have little effect on awareness and attitudes.

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