

Evaluate Role of Negative Emotions effect in Advertising

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Abstract

Persuasive emotion advertising has great effect on attention and motivation . The using of negative emotions has been an interest in consumer psychology and advertising. This is because emotions place impact on consumers, attention and decision making. Emotions are also believed to cretin evoke brand name from memory. This paper presents the evidence for the impact of negative emotions by comparing then greater with positive emotions advertising.

Keywords: Advertising, Negative emotions, Persuasion , Attention ,Motivation

JEL Classifications : C22, O43, O47, E11.

1. Introduction

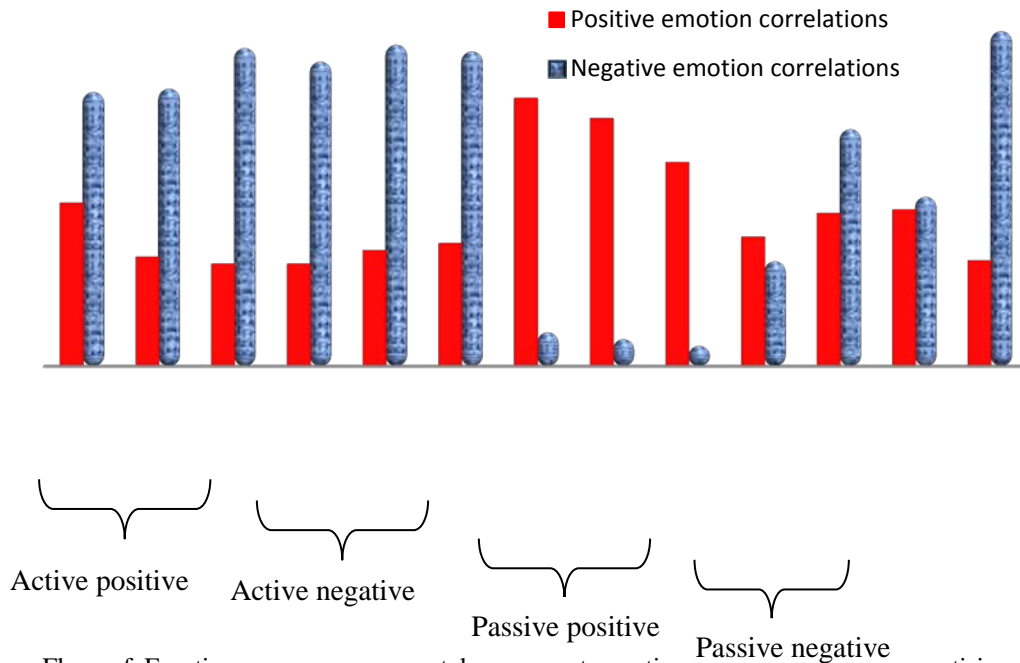
Many consumer psychologists and advertisers are more to advice and wary of use advertising that evoke negative emotions in consumers, for fear of creating negative associations with their brand [1].This is because the mental processes involved in transferring emotions generate by advertising to the emotional fairness of a brand are not understood: playing with the dark power can be risky [2] .There are researches that negative emotion, showed accurately used, can provide a powerful driver commercial performance. Psychologists as Domassio(2000),Izard (1991)believed that negative emotions are a key items in all forms of telling story, to create tension and anxiety. The best movies usually have the best villains. Even in a comedy, as a view where the hero's fate turn from good to bad, then from bad to worse [3]. The role of negative emotions in advertising can be equally powerful. Negative emotions at the start can take the viewer's attention and persuasion in to the advertising. Also, turning points can define memorable branding moments [4]. Moreover, by exaggerating a problem that a brand negative emotions can lead to motivation and anther one cause of weak or unsuccessful advertising can be under-release of negative emotions, resulting in a weak experience.

2. Negative emotions and attention

Consumer psychologist believes that emotion play an important role in engagement attention[5]. The universal leader of commercial pretesting, Mill ward Brown (1999) derived its standard performance measure of the power of an ad, the ad's attention Score, by correlating consumer ratings of many advertising from pre-tests with actual in-market ad awareness results from its tracking-study database. He claimed that there aren't correlate, between two dimensions of viewer response predictive of attention: enjoyment and engagement. There for , what exactly, do these research build measure? The first, enjoyment, appears straight forward. Quantitatively, it is highly correlated with liking a bottom-line rating of the viewer's feelings about the ad as a whole [6]. According to opposite processes theory in emotion psychology if you watch a good horror movie, you may have experience a rollercoaster of feelings

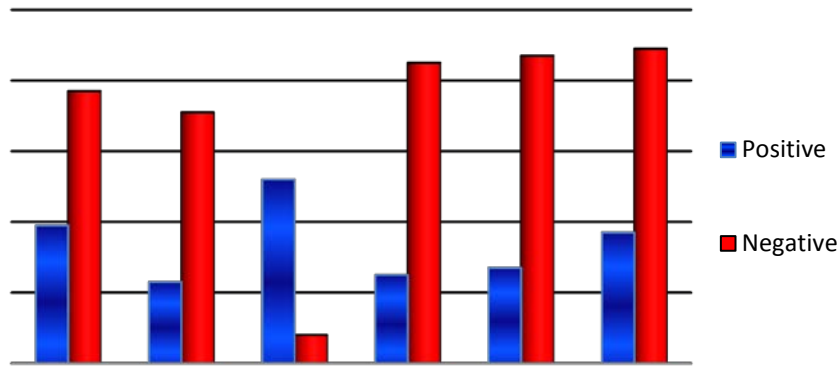
during the film, ranging from anxiety to fear to relief to security, but at the end you can say you ‘enjoyed’ the movie if you thought the experience was good and you liked it[1]. A viewer means the same thing when he says found an ad enjoyable. Nevertheless engagement people’s are different. It’s depend or refers to how the viewer processes the advertising, on a continuous sequence from low to high involvement. It’s clear that, some advertising are processed passively an neutrally, without any persuasion on state of the mental of viewers watching the advertising and some are processed more actively viewers when sitting on the edge of their seats hold attention to the screen and persuade from that. More active processing, is associated with more breakthrough advertising. Engagement is measured by asking consumers to describe a test by choosing the best descriptors from three sets of four descriptors. The results on 65 brands in US are placed data into a table to show an engagement profile of the commercial. The most engaging commercials rank high on dimensions like interesting, involving or unique. The least engaging advertising are described as ordinary, boring or weak [3].

Table 1: Correlation between emotion and engagement



In addition, Flow of Emotion measures moment by moment emotion and engagement by having viewers sort through pictures from the ad on the basis of positive and negative feelings towards the images. In previously published research this measure of emotional response has been shown to be highly correlated with other measures of commercial performance, such as motivation or persuasion. The correlations between emotions and engagement shown in table (1). The most engaging advertising among these 65 commercials have correlation with are negative emotions. The active-engagement ratings of the ads as interesting, involving and unique are all significantly correlated with negative emotions generated by the advertising. There is no such correlation with positive emotions. Negative emotions are highly correlated with the active/negative engagement dimension irritating, unpleasant and disturbing which is not surprising and the passive/positive form of engagement, for ads that are described as comforting, pleasant or nice. In addition, we also found in Malaysian consumers correlation between certain types of negative emotions; such as distresses, irritable and hostile ads with engagement. According to our results with Positive and Negative Emotion Scale, that we used for evaluate effect advertising on 32 brands in Malaysia demonstrated in table 2 that show, there are correlation between negative emotions ad and an engagement attention and persuasion.

Table 2: Correlation between emotion and engagement

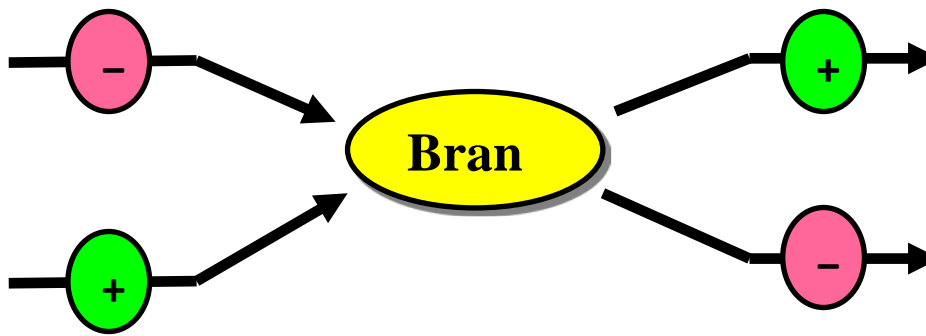


Therefore, there is no correlation of emotional response with the most passive or neutral form of engagement, such as advertising described as neutral, weak or boring. Hence, what is it about negative emotion that makes advertisement more engaging? The Psychologists interpret probably is for the same reasons that news programming focuses more on negative than passive positive news[1]. Negative emotions can be an important cause to activate more highly engaged and persuasion mental processing. For example, negative motions generated by a problem or need such as hunger or discomfort activate the higher mental processes of problem-solving. Advertising charged with negative emotion, therefore, can be very engaging, and hence very attention- getting. In brief, for the typical advertising, negative emotions are used in the first part of the advertising to capture audience attention with a group of a problem or a need, or simply the stimulating event of a storyline; in the rest of the advertising, there is a counterpoint of positive emotion. Figure 1 and 2 shows the Flow of Emotion graphs for two different versions of the same very emotional advertising. Both versions were tested at the same time. The first generated an above-average Attention Score. The second, 'safer' version, produced only 75% as much attention engagement and persuasion.

3. Negative emotion and motivation

Consumer psychologists explain when most advertising researchers measured the emotional experience of a advertising, they used rating scales to describe, in a very static way, the emotions generated by the advertising. A different mental model of emotion's role in advertising is to think of emotion dynamically, as a 'flow' of emotion. Motivating advertising moves the consumer persuasion emotionally closer to the brand. It is the change in the emotion state of the consumer from beginning to end of the advertising that matters. Negative emotions at the beginning of a commercial disturb mental stability and provide a dramatic tension that calls for resolution by the end of the advertising. Commercials like these are designed to operate like electric batteries, with both a negative and positive charge; the goal is to create a current of emotional energy between the two poles. According psychological opposite theory a model for this structure is the 'emotional pivot' (see Figure 1). The emotional state of the viewer at the beginning of the advertising is strongly negative, but somewhere in the middle the brand arrives to make the negative emotions go away, so the viewer's emotion is strongly positive by the end[1].

Figure 1: The emotional pivot



4. Intentional and unintentional negative emotions

Some consumer psychologists such as Bagozzi and Priester (2002) stated that all negative emotions generated by an advertising are good. But, the generation intent is to make consumers feel bad about the products and feel good about the brands. Hence, the more negative the feelings towards those images is better, because those negative emotions drive motivation. It is not clear, however, that the intent was to polarise the audience's reactions towards the advertising. [6] Unfortunately, it is the nature of communication that consumers do not always interpret commercials as intended, which is one reason we do research. Since this unintended negativity undermines the persuasiveness of the advertising, identification of these unintended negative emotions represents an opportunity for improving the campaign by having the creative's advertising. Making the distinction between intended and unintended negative emotions generated by a commercial is fundamentally important for understanding how to use negative emotions to create motivating advertising. [7].

5. Conclusion

To sum up, negative emotions have a powerful effect and play an important role on all three dimensions of advertising performance: attention-getting, brand linkage and motivation. Because of the risk of accidentally creating negative associations with the brand, many advertisers shy away from using negative emotions. Taking this option off the table unnecessarily limits their options. The full spectrum of emotions can be employed to your competitive advantage if you learn how to use negative emotions to drive advertising impact. At now we clearly understand the role intentional negative emotions on our persuasion and must, avoid to unintentional negative emotions and neutrally.

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