

Moods, Minds, and Motivations

Measuring Emotions for Advertising Results



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Emotions are the Equivalent of First Impressions

A fresh perspective on the role of emotions in marketing research and building a lasting brand relationship.

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On Your Marks, Get Set, Stop!

By Jean-Marc Lech

“Nobody’s unpredictable.” Ipsos’ tagline proclaims it like an incantation. And yet, consumers are increasingly fickle: channel-surfing is widespread; buying habits, attitudes towards social issues, even the opinions expressed at home and in the workplace change frequently, shifting less at the whim of fashion than with their evolving desires. Marketing experts – whose job is to build stability, the greatest possible balance imaginable – are being driven mad by widespread brand promiscuity.

Ads reflect this disarray. Leaving the brand behind, they focus instead on the product’s technical innovations. But beware of confusing the brand and its packaging. If the brand is the surname, the packaging is its common and usual name. The mad dash for new

and improved products never ends: between rival brands, anything can be duplicated. Technical advantage is fleeting.

In the face of shorter shelf lives and a greater number of available goods and services, the answer is to grow established brands in more stable territories: transgressing or regressing the brand, for example. But in the rush to market, the shortest distance isn’t always a straight line: one risks jumping the gun and losing the race. At the end of the day, the weary consumer is overloaded by ads and their offers.

It’s high time to go back to advertising brands on the ultimately more stable and universal basis of the human psyche: maximising pleasure!



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Emotions are the Equivalent of First Impressions

By John Hallward

emotion /ɪ'məʊʃ(ə)n/ ■n. = mental agitation or feeling (Oxford Dictionary)

Emotions, like first impressions, are important because they influence the responses and behaviour that follow—and they may determine whether anything follows at all. Since the first impressions of advertising may often be more emotional than rational, we need to explore beyond the rational to better understand consumers' emotions towards and impressions of the product or the message.

This article shares our journey to discover what drives consumers' motivations to buy one brand versus another. To be clear, it is not our aim to join the interesting discussions on the theories of human emotions, nor to debate what is an emotion, why we have them, and so on. Instead, we are looking for practical ideas that we can use in our research tools to better understand the *why* behind motivation, and, in turn, help our clients better understand how to motivate and to persuade.

Hiding First Impressions

If you ask a consumer why they buy a particular brand, the respondent is most likely to talk about rational features and rational benefits of the product or service. The respondent provides conscious, cognitive responses—which are likely guarded, socially acceptable, and safe. The respondent will also likely use cognitive thinking to provide expected answers to try to help the researcher.

What the respondent will not likely do so well is describe his or her personal driving motivations, emotions associated with the brand context, unconscious thinking, values, and aspirations. Often, respondents are not aware of all their emotions, and struggle to voluntarily describe them. Additionally, some emotions are personal and perhaps embarrassing to admit aloud. Furthermore, the respondent might not care to mention all of their feelings, since some of these emotions may not be directly related to the brand characteristics. We have also noticed that many respondents do not know how to answer when we ask them to tell us why they bought one brand versus another.

Emotions Matter

Despite the exact definition of what an emotion is, or what a feeling is, it is now widely accepted that emotions regulate, influence, and even organize our behaviour. Subconscious emotions mediate our attitudes, bias our cognitive thinking, and drive our desires. Emotions transform our perceptions and our experiences with products and services and can build associations to brands. In short, emotions influence our disposition to buy brands. Therefore, emotions are important in understanding why consumers buy what they do. Frankly, people's emotions may be so influential that they are more important than what they say.

Emotions are Complex

The simplest thing to say about emotions and motivational drivers is that the brain works in mysterious ways. We have discovered that emotions are not easy to define and they do not operate independently. Emotions represent a complex set of interactions. Some things that appear to be feelings aren't necessarily so: just because one can say, "I feel hungry" does not mean that hunger is an emotional state (it is a physical state). Nonetheless, for advertising research purposes we are happy to accept some states that may be more cognitive than emotional, such as "confusion" or "doubt." Since a main component of advertising is promise, it is useful to include "doubt" in our work about feelings and emotions.

Emotions can be observed as a physiological component (for example, an increased heart rate), an expressive component (facial display), an experiential component (subjective feelings which the person can recognize and describe), and, eventually,

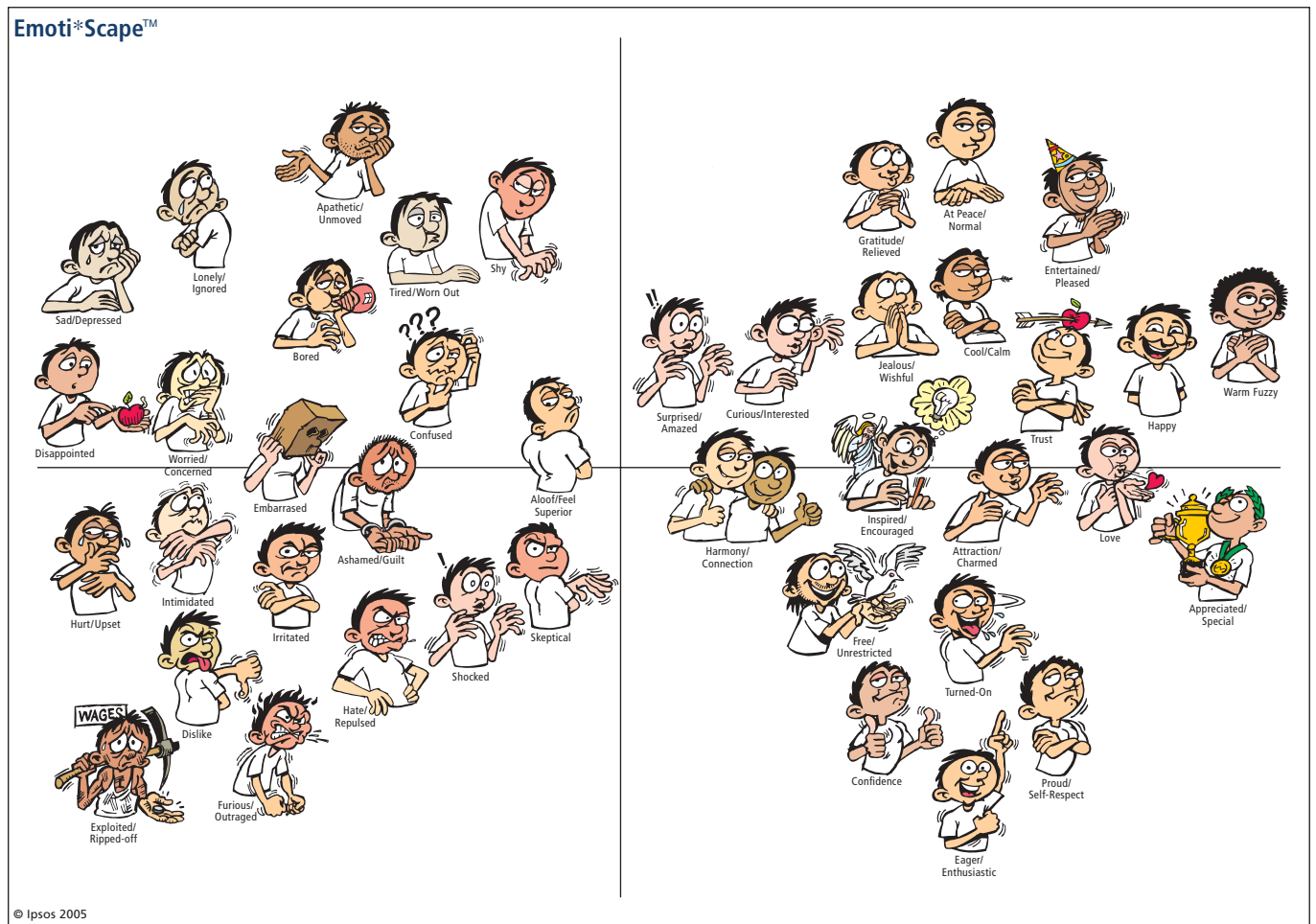
a behavioral response (for example, kicking the ground in frustration). Owing to the sensual characteristics of emotions, it appears logical to try to measure emotions via non-textual measures, such as physiological detectors (ECG, skin response, heart rate). But physiological detectors do not describe nor identify why the body is responding the way it is (a heart rate can increase for many opposing reasons). Since the body expresses and responds to emotions and displays emotions, humans can interpret this body language. Thus, it is logical to use graphics in our research that relate to facial and whole-body expressions.

It requires several expressions to understand and describe emotions. For research purposes, it requires a balance of not too many emotional descriptors, and not too few, which might not be descriptive enough. We likely want to avoid using semantic differential scales because the lack of one emotion may not relate to the existence of an opposite or other emotion: emotions interact and they are not simplistically summarized in a few fixed scales.

Designing a Research Tool for Emotions

So where does this lead us? As part of our research and development efforts at Ipsos-ASI, we focused on generating a manageable list of emotional states. We also hired two independent artists to try to illustrate these various emotions. To cut a long, detailed research story short, we conducted several phases of consumer research to understand how the various emotions related to each other and to check how well the artists' drawings represented these emotions. Eventually we arrived at a map of emotions based on consumers'

Emotions are the Equivalent of First Impressions



insights. We call this emotional map our Emoti*Scape™ and we use it to help respondents reflect their emotional feelings towards brands and towards advertising. Our data proves that this tool discriminates between brands and between ads. We also confirmed with respondents that these emotional graphics were easy to understand, and that they liked using this approach.

Which Emotions to Measure?

So now we have an emotions landscape, Emoti*Scape™, but what emotional questions do we want to ask? For advertising, we settled on two distinct questions, and we added a third for the brand:

1. What feelings do you have from this ad?
2. What feelings is the advertiser trying to use and portray within the ad?
3. What emotions do you associate with being a brand user?

We ask respondents to indicate where on the Emoti*Scape best represents their feelings for each of these three questions.

We separately assessed many of the same ads without the Emoti*Scape by asking the exact same questions of respondents using open-ended questions. As one can imagine, the open-ended, volunteered responses were less robust, less specific, and not as insightful as the responses gained using the Emoti*Scape.

Going Beyond Emotions

Advertising, as well as all of marketing, can create emotional associations for a brand. But the soul of marketing, and particularly advertising, is to motivate and to persuade, not just create emotions. For assessing advertising and why the advertising is or is not working, it is important to understand how emotions influence brand motivation and sales. That is, measuring emotions alone is not enough in understanding why we observe the brand behaviour (sales) that we do. Emotions are only one step in the bigger process of understanding motivation and behaviour.

Just because a consumer feels curious or feels appreciated, it does not fully explain their behaviour: is the consumer curious and he or she wants to try the product (because it is fun to try new things), or is he or she equally curious but not likely to buy the product until they hear what others say about the brand (because they are risk-averse)? It appears that emotions run through a consumer's personal filter of their values, needs, desires, memories, aspirations, and so on.

Emotions appear to open consumers to a set of possible responses or outcomes (positive emotions tend to open a different set of outcomes than negative emotions), but the specific outcome within the set is explained by going beyond the emotions, to include personal values and self-interest drivers. In a general sense, these values and drivers build from the basic physical needs we have for food, sleep, sex, and so on, and take us into the less tangible more emotional needs and desires (such as self-esteem and self-actualization).

Personal Values That Lead Our Motivations

For personal values, we conducted an extensive review of personality traits: traits, in particular, which explain behaviour.

We conducted R&D, and settled on eleven clusters of different personality types. These explain brand purchase intent and discriminate between choices of brands and responses to advertising:

- Social, outgoing, extroverted
- Emotional, touching, sensitive, feeling
- Reserved, quiet, introverted
- Spontaneous, creative, impulsive
- Involving, consensus-oriented, harmonious
- Assertive, in control, decisive
- Independent, individualistic
- Selfless, giving
- Rational, practical, organized
- Conservative, traditional
- Progressive, innovative

In our data, we have learned that the more consumers associate these personal values to a brand, the higher their motivation is to buy the brand. This is also observed within brand users. We also asked consumers to score themselves for these personal traits and discovered that the closer a brand matches the person's own view of themselves, the higher that consumer wants to buy the brand. That is, consumers tend to be motivated towards brands that match how they see themselves, and it is more important than what they aspire to be (as proved by a separate unsuccessful R&D track we followed). Thus, these personal values tend to explain brand purchase interest and are more useful than looking at emotions alone.

Self-Interest Emotional Drivers

People do not always act in a predictable manner. For example, introverted people do not always buy introverted products, or do introverted things. From time to time, they may act in extroverted ways. Each person has different levels of desires (what they want), and people's desires ebb and flow depending

on what they do from day to day. The more a person wants to realize an emotional pay-off, the more likely they are to respond or act to get it. These desires, once activated, drive motivation.

For example, each of us has a unique specific equilibrium or balanced level for how much excitement we want in our lives. If we have a long, hard work-week without much excitement in our lives, then this element gets out of balance (the excitement level starts to run down). In turn, we look to rectify this by searching out something fun and exciting, or we will respond more favourably to a choice or stimulus that promises to deliver fun and excitement. What satisfies each of our needs for excitement likely differs. Conversely, after a fun and exciting weekend, we might be over-balanced and wish to avoid another exciting event so soon. Instead, we might wish to top up our level for harmony and fitting in with others, or to search out traditional family time.

Thus, it appears that we can enhance our understanding of brand motivation by also looking at self-interest drivers (such as excitement, harmony, possession of prestigious things, and so on). After extensive reading, Internet searches, and more R&D with consumers, we settled on a consensus of eleven buckets of drivers. These are felt to be universal and they represent self-interest emotional desires that we all want (to greater or lesser degrees).

- It is prestigious for people (something special to own). "Look at what I have."
- To be self-sufficient, independent, autonomous.
- To be in better control of our lives.
- For the appreciation or protection of others (or nature).
- To experience personal success or achievement (ego).
- In respect and acceptance of our culture & community (traditional values).
- For a pleasurable sensuous feeling.
- To affiliate with others. To be harmonious. To fit in. Consensus.
- For greater efficiency and an easier life. For practicality.

- To increase our safety, security, or make our life less risky (to avoid problems).
- For fun, excitement, or something different (a novelty).

Like for personal values, we discovered that these self-interest drivers discriminate between brand associations and between different ads. We found that asking both personal values and self-interest drivers allowed us to better explain brand purchase interests than using one set of measures. Thus, these self-interest drivers are also important in explaining and achieving brand motivation. Our data shows that there is a direct, statistically significant correlation between an advertisement improving a brand's relation to these drivers and the increased interest to buy the brand.

In closing, our Emoti*Scape, personal values measures, and self-interest drivers may appear somewhat simplistic in light of the complexities of our brains, but these new techniques are proving to be discriminating, insightful, and helpful. These new measures are exposing a different part of motivational insight, which is missing from the standard open-ended questions. We are encouraged by our findings and we are pushing on with bringing our work to market. We also continue with the natural next steps of this R&D programme. Your feedback and comments are certainly welcome.

John Hallward co-founded Tandemar Research in Canada in 1986, after working at Procter & Gamble and Johnson & Johnson. Tandemar joined the Ipsos Group in 2000, and was aligned with Ipsos-ASI to specialize in advertising research. John is now responsible for product development within Ipsos-ASI worldwide, focusing on copy testing, Equity*Builder for brand health, in-market tracking, and now emotional/motivational measurement. Contact: john.hallward@ipsos-asi.com.



Differentiation or Domination? Delivering Relevance is What Matters

By John Hallward

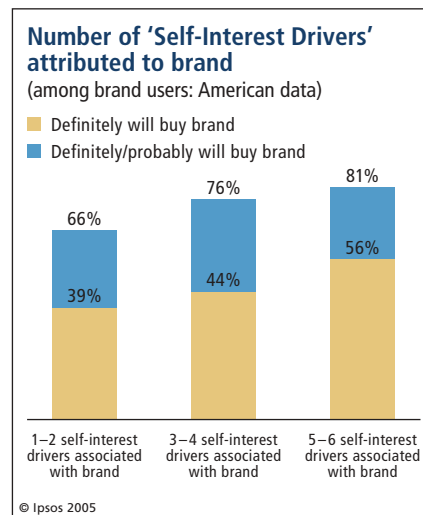
Often we hear that the role of marketing is to offer the brand with a USP—a unique selling proposition—and to point to the product features or characteristics as the “reason to believe.” But this is the perspective of the brand manufacturer, in competition versus other brand choices. What about a consumer-focused approach? For the consumer, the decision to buy one brand versus another is about “what does it do for me?” at the personal, emotional level, with little regard for all the (similar) brand features.

If emotions, personal values, and self-interest drivers are the fundamental basis for our motivations, then why a consumer buys something may or may not be about the product features or differentiation. Many consumers buy brands because of their desire to fit in and harmonize. From our brand equity database and Equity*Builder™ we observe that (1) popularity is a key ingredient in many brands’ success, and (2) relevance is more important than just being unique.

What happens when many of the leading brands are similar in characteristics, features, and price? Isn’t this the challenge in so many mature categories today? Price brands and private label products are often good enough for consumers, challenging the brand leaders. Many brands in each category are quite similar in product function and characteristics. Is there much product difference within the top bar soap brands, detergents, battery brands, cheese brands, or car rental companies? The concept of differentiation no longer has the attraction it might have once had.

The solution is to focus on the consumer and his or her emotions, personal values, and self-interest drivers, and worry less about brand characteristics and USPs. The goal is to add emotional associations and self-rewarding pay-offs for using a brand. Good product performance might be the price of entry, but brand empathy is realized when the brand satisfies personal emotional desires. In the chart below, we see that just looking at personal values and self-interest drivers alone, we can explain 10%–35% of the variance for future intent to buy the brand, notwithstanding any consideration

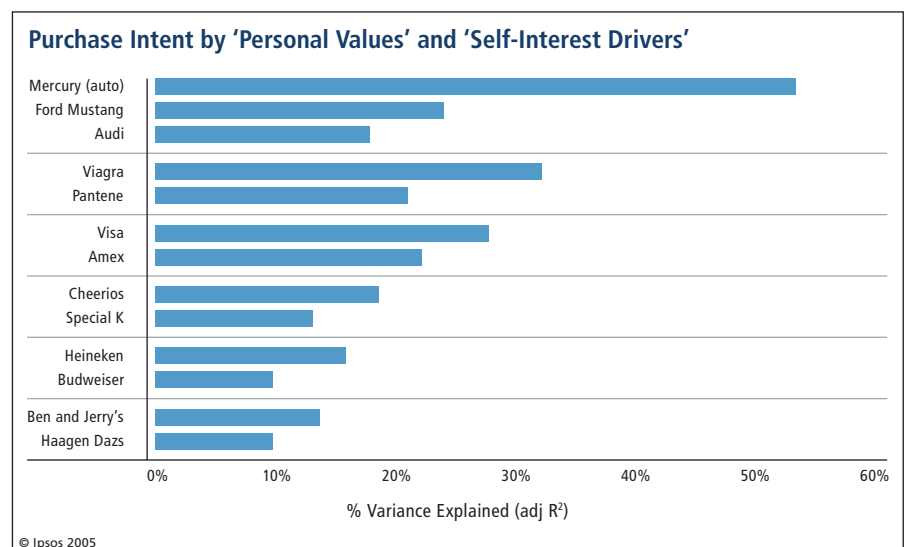
for pricing, product performance, packaging features, distribution, and marketing programmes. This supports our view that emotional associations can positively bias brand purchase interest.



The more successful brands—those with strong brand empathy—appear to be able to offer many emotional associations and drivers. It is not about owning just one set of emotional associations, but offering many. In our data, we observe that the more

self-interest drivers a brand can be associated with (that is, the drivers the brand scores well on), the higher the purchase interest to buy the brand.

Some big equity brands can offer many emotional pay-offs, even in what appear to be opposing ways. Consumers can see a brand offering both associations of extroversion, individualism, and showing-off, while at the same time offering associations of introversion, harmony, and being social. Other brands may be void of such emotional associations all together (empty brands, weak on emotional pay-offs). By offering many emotional pay-offs and associations, a brand can make itself more appealing and more relevant. The more types of emotional pay-offs a brand can offer or satiate, the more times it can be relevant to each consumer, whatever his or her mood or desire. The optimal way for a brand to grow and to have a lot of appeal is to create and offer emotional pay-offs: to be “all things to all people” on a personal emotional level. This is not likely a surprise nor contradictory. Consider the favourite people in your life: do they offer you just one or two strong emotional or personal benefits, or do they offer many different emotional or personal associations?



Emotional Advertising

By John Hallward



If we accept that emotions influence our desires, motivations, and behaviour, then it makes sense to consider the role of emotions in advertising. After all, the *raison d'être* of advertising and marketing is to persuade, motivate, and sell. So creating the appropriate emotions in advertising is likely to have a positive effect on persuasion. But does this mean that emotional advertising is persuasive? And in what ways is it persuasive or not persuasive?

All advertising creates an emotional response. This is basic, instinctive, and normal. Even the most dry and communicative ads can evoke some interest, curiosity, or desire. The challenge for advertisers is to distinguish between the emotional content of the creative and the viewers' emotional response to the creative. The latter is far more important. It is ineffective to have a warm, emotional ad if this does not provide a favourable emotional association to the brand. We all recognize the pitfalls of advertising that is entertaining, but fails to sell the brand (directly or indirectly). This can happen when the focus of the ad is on emotions within the ad instead of focusing on the emotions associated with the brand.

The good news is that ads that do create favourable emotional responses have greater

ad recall potential and also greater persuasion. (By recall potential and persuasion, we refer to the measures in Ipsos-ASI Next* ad pretests; and by emotional responses, we refer to our new Emoti*Scape, which is used in our ad pretests.) Specifically, we see that ads that increase brand associations for “emotional, touching, sensitive, and feeling” correlate more strongly with persuasion (versus ads that make a brand rational, practical, and organized). This is consistent with the many published views about how great brands create experiences, and how great brands emotionally touch people. Advertising that improves brand

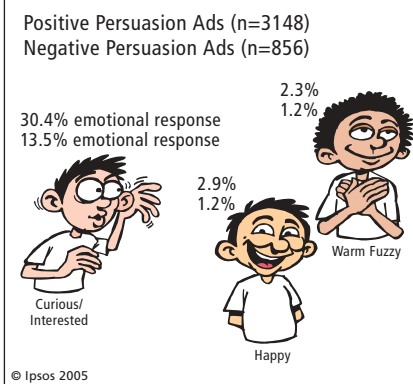
perceptions of “pleasure, sensuous, an easier life, and appreciation or protection of others (or nature)” tends to be more persuasive. In our brand equity research (conducted separately from ad testing), we see many parallels. Brands that have created stronger emotional and personal associations tend to have higher purchase interest.

Engaging the consumer and getting a favourable emotional response is only the beginning of the motivational process. Ads that only create “good, happy, warm, and fuzzy” emotions and fail to engage the consumers' interest or curiosity are likely to be weak in persuasion. If an ad can generate feelings of curiosity or interest, it is much more likely to be successful. Some ads can score strongly for “happy, warm, and fuzzy” but still fail to persuade or motivate a change in behaviour. Conversely, some ads that stir curiosity are quite persuasive without being warm and fuzzy.

In summary, developing emotional associations for a brand is a powerful tool and can increase brand motivation, but the advertising must also engage the viewer by creating curiosity and interest.

Advertisers should be very cautious about ads that are simply happy, warm, and fuzzy.

“Emotions Towards Ad” by Persuasion



Celebrity Ads That Sell

By Dave Walker

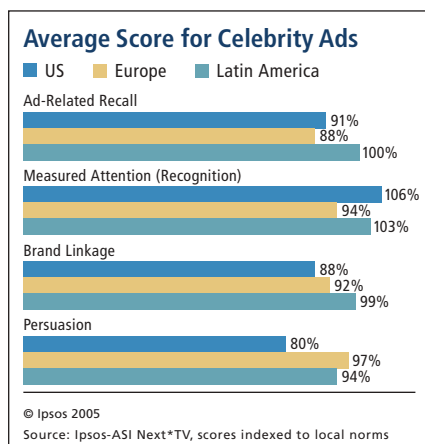
Around the world, television advertisers use celebrities or stars in a bid to win consumers' attention, interest, and favourable attitudes toward their brands. Advertisers have employed famous athletes, actors, musicians, and even political figures.

Does it really work? Sometimes it does: successful celebrity campaigns are famous. Sometimes it doesn't: David Ogilvy reported many years ago that, in his experience, "Testimonials by celebrities... are below average in their ability to change brand preference. Viewers guess that the celebrity has been bought, and they are right. Viewers have a way of remembering the celebrity but forgetting the product."

On the whole, our experience confirms Ogilvy's opinions. We find that ads featuring celebrities are no more likely to succeed than other creative strategies, and they risk failure due to the problems he cites. Yet our research also illuminates the factors that differentiate success from failure, and can guide advertisers to use celebrities more effectively.

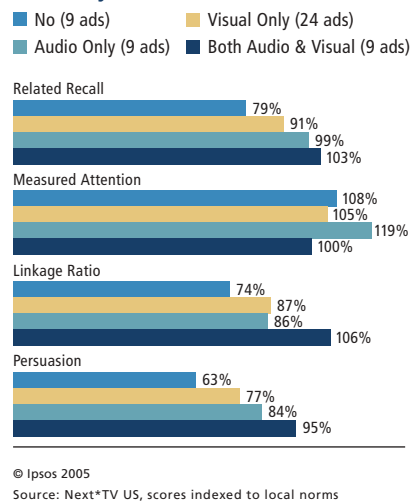
Making the Most of Name Recognition

Pretest scores from North America, Latin America, and Europe show that, on average, celebrity ads score below norm on key measures of persuasion and branded communication (related recall). While celebrities may generate higher levels of attention among viewers, the impression is not always strongly linked to the advertised brand.



The risk, as Ogilvy said, is that the star may overshadow the product and the message. The obvious solution is to make sure that the ad and the celebrity are focused on the brand or product. A less obvious finding is that successful celebrity ads clearly identify both the brand and the star. If the celebrity is not identified in the ad itself, viewers may be distracted with their own questions ("Who is that? Is it really _____?"). Even when the star is well known, ads that identify the celebrity in both audio copy and on the screen demonstrate greater persuasiveness and branded recall than ads that rely on the star's recognition alone. Having paid for the name, the advertiser is well advised to include it in the message.

Average Score Celebrity Identified in Ad?

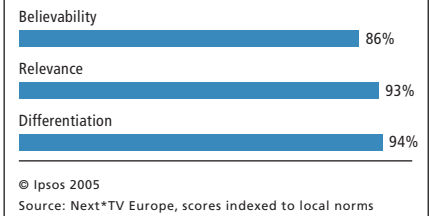


Credibility and Relevance Are Critical

Another finding from our research is that celebrity ads often achieve lower ratings not only for believability, as Ogilvy suggested, but for relevance and differentiation as well. Relevance and credibility depend on how the message and the product fit with the star's persona, and how these elements are related in the ad. In the simplest form, the ad may associate the brand with a star's image (either as a public person, or in a familiar role) as a direct or implied endorsement. Classic examples would be a glamorous actress or model for beauty products, or a

debonair movie star for a whiskey. The message becomes more powerful when the celebrity endorsement carries "expert" authority or relevance for the brand, such as an athlete for sportswear or equipment, a famous chef for a food product, or a racecar driver for tires or motor oil.

Average Score for Celebrity Ads



Choosing and Using Celebrities for Effective Ads

While the findings described here come from television ad research, the principles apply to celebrities in any medium. These principles also appear to work across countries, but a given celebrity campaign may not, so international campaigns present additional challenges. A few stars transcend cultural boundaries: Pepsi is reported to have increased its global market share with TV campaigns first featuring Michael Jackson and, later, the Spice Girls, each contributing to an image of youthful vitality and universal popularity for the brand. Even a star that is internationally famous may have a different image or reputation in different countries, so advertisers must evaluate the familiarity, popularity, image, and fit of their star in each market.

By definition, celebrities are people well known among the general public, but advertisers should consider how well their star is known, how favourably they are regarded, and what image they project among the target audience. What image or associations will the celebrity impart to the brand? Will the ad message be reinforced, or even credible, in light of these associations? Research can answer each of these questions before the advertiser commits his budget or the reputation of his brand to the celebrity endorsement.

Dave Walker is Senior Vice President, Research Director for Ad Testing, at Ipsos-ASI North America. Over the past 25 years, Dave has led the development of Ipsos-ASI's innovative methods, measures, and analytic models for ad testing and research on advertising issues such as the contribution of creative variables to communication efficiency, the role of mood, emotion, and likeability in advertising effectiveness, and the validation of advertising pretest scores to in-market measures and sales results.

