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**EMOTIONALITY IN
BUSINESS-TO-BUSINESS
MARKETING COMMUNICATIONS**

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2010

EMOTIONALITY IN BUSINESS-TO-BUSINESS MARKETING COMMUNICATIONS

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Abstract

The presence and value of emotionality in non-personal business-to-business marketing communications is questioned in literature despite existing knowledge about emotional behaviour of individuals in organisational decision-making units. However, as competition and globalisation increases, the need for differentiation and unique positioning intensifies. The role of emotions in establishing emotional differentiation through advertising is accepted in consumer research, yet little is known about the presence and characteristics of emotionality in business-to-business print advertising targeting an organisational audience. The purpose of this research was therefore to determine the presence and executional style of emotion-laden business-to-business print advertising and to identify themes and patterns of emotionality. Four German trade publications from the manufacturing and engineering sector, comprising all issues of the year 2008 with a sample size of 2000 advertisements were content analysed. Consistent findings revealed that emotionality was used in a substantial number of business-to-business print advertisements and was distributed equally across all four magazines. Emotionality was significantly associated with the use of colour and visuals, and with the size and position of advertisements in the magazine. Emotional techniques relating to content used visual components like the depiction of persons and objects, and the style of visual representation primarily contained symbols of association and metaphors. Dominant emotional stimuli were humour, trustworthiness / reliability and pride / success, which mirror the emotional world of organisational buyers. The results thus demonstrate the relevance of emotionality in non-personal business-to-business marketing communications and indicate that to a certain extent business-to-business marketers use emotional techniques as a strategic element in marketing communications.

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Declaration

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others.

Name: *Britta Salander*

Signature:

Date: *28th of September 2010*

1. Introduction to the Investigation of Emotionality in Business-to-Business Marketing Communications

1.1. Research Context

Competition increases in business-to-business markets and the need for differentiation and distinctive positioning intensifies (Traynor and Traynor, 2004). Regrettably, business-to-business organisations often see technical or service advantages of their products as the main possibility to achieve differentiation (Gawantka, 2006), although emotions are known to play a role in building robust brand preferences (Kenning and Plassmann, 2005) and informational business-to-business advertising is more and more interchangeable (Kroeber-Riel and Esch, 2004). An emotional differentiation of increasingly comparable offers is mainly achieved by emotional advertising strategies (Kroeber-Riel, Weinberg and Groeppel-Klein, 2009). It could be the step to success in saturated business-to-business markets. A growing stream of research has recently identified strategic buyer-supplier relationship management (Davies, Ryals and Holt, 2010; Piercy, 2009, 2010), corporate reputation management (Helm and Salminen, 2010; Suh and Houston, 2010) and branding (Baumgarth and Schmidt, 2010; Lindgreen, Beverland and Farrelly, 2010; Mudambi, 2002; Webster and Keller, 2004) as key strategic and tactical issues in business-to-business marketing. Referring to positive emotions experienced by an organisational audience in the context of entertainment, a recent study (Lord and Gupta, 2010) found business-to-business product or service placement in film scenes to enhance the recall of and cognitive response to the business-to-business brand.

However, business-to-business advertising is believed to have more rational appeals, based on tangible product characteristics and objective claims (Brennan, Canning and McDowell, 2007). The question is, do business-to-business marketing communication strategies take into account the fact that all organisational buying behaviour depends on the behaviour of individuals, who are obviously guided by emotion as well as cognition? (Bellizzi, Minas and Norvell, 1994; Cacioppo and Gardner, 1999; Damasio, 1994, 1999; O'Shaughnessy and O'Shaughnessy, 2003; Schafmann, 2000). Do business-to-business print advertisements contain emotionality? The objective of this doctoral dissertation is therefore to enhance an understanding of the role of emotionality in non-personal business-to-business marketing communications, in particular emotional components present in business-to-business print advertisements.

Accordingly, a more detailed look at the process of communication is required. For the purpose of envisaging the message as an element of communication central to this study a basic model of mass communication, the classical *Lasswell-formula*, is appropriate (Berger, 1995, 2007; McQuail and Windahl, 1981, p. 13) despite its failure to “describe the interactive network of advertisers, promotional text, and consumers as co-creators of communication” (Stern, 1994, p. 5). (See section 4.4., Figure 23, for further elaboration on the model of mass communication used in this study). Lasswell (1948) structures the communication process in terms of sending, encoding, receiving and decoding a message through a channel. Hence, the process signifies *who says what in which channel to whom, and with what effect*. Figure 1 illustrates how these communication elements arrange communication research into five divisions (Merten, 1995, p. 87) and circles the specific research interest of the present study:

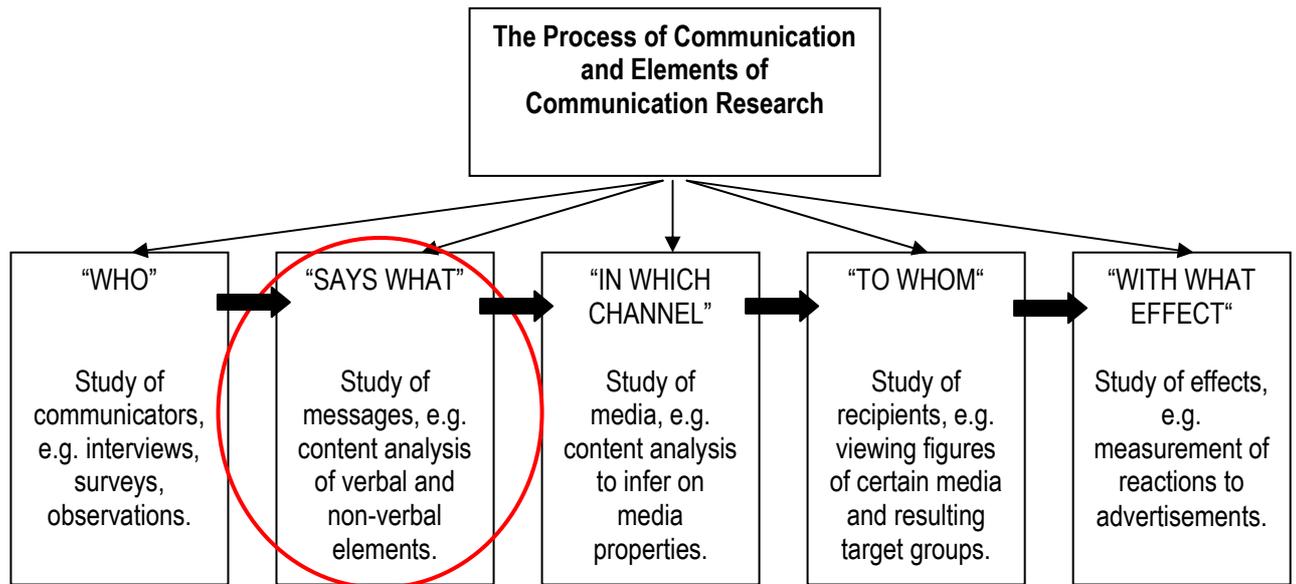


Figure 1 Structure of Communication Research Adapting Elements of Lasswell's Communication Process

(Source: Developed for this research from Lasswell, 1948; McQuail and Windahl, 1981, p. 10; Merten 1995, 1991)

Converted to business-to-business marketing, the communicator is the organisational supplier or seller, the message is, for instance, expressed in the content of the advertisement, the channel differs according to the promotional tool chosen, recipients are addressees of communication activities, e.g. organisational buyers, and, finally, effects of marketing communications signify possible reactions and responses. The Lasswell formula has been criticised for leaving aside the importance of context in decoding messages (Berger, 1995, 2007; Stern 1994). However, the focal view of the present study is not the response to advertising, but to investigate characteristics of the print advertising message, in particular the emotionality contained in pictures and words. It is concerned with the emotions portrayed in the advertising message, and not how recipients can decode the message. Accordingly, focusing on what is said and how it is said in the advertising message is sufficient for the purpose of this study and promises to deliver a profound insight into business-to-business advertising.

The source must encode messages in a way which makes them easy to comprehend by the receiver. Furthermore, messages must be appropriate for their target audience in order to generate strategic consistency of marketing communications (Duncan and Moriarty, 1998). To date, however, research in business-to-business marketing communications has given little attention to this part of the communication process. The question of addressing the target audience in an appropriate manner can be extended to the utilisation of emotional stimuli in non-personal business-to-business marketing communications. Brennan et al. (2007, p. 180) put forward the question whether there is “room for emotion in business-to-business advertising”. The authors recommend the use of a rational approach at a strategic level and an emotional approach in the tactical execution and acknowledge that emotions contribute to forming brand attitudes. Others (e.g. Cutler and Javalgi, 1994; Turley and Kelley, 1997), refer to the former picture of the rational organisational buyer and recommend the use of rational appeals only. In an early publication (Simmons, 1941), business-to-business advertising is seen as having only two functions: First, to communicate the quality of existing products and second, to introduce a new product. More recently, Gelbrich (2007) questions the benefit of emotional appeals depicting children or juvenile animals to draw attention to advertisements for technical products, although the author emphasises the emotional side of organisational buying. Meanwhile, it is widely accepted that organisational buying and decision-making is determined not only by rational but also by emotional motives such as a need for friendship and social needs, for prestige and career security (Ambler and Burne, 1999; Bechara and Damasio, 2005; Bellizzi et al., 1994; Blythe, 2005; Grohmann, 1965; Keller, 2009a; McPhee, 2002; Patti, 1979; Schafmann, 2000; Webster and Wind, 1972; Weinberg, 1995). Recent research confirms that communicative strategies to position business-to-

business brands successfully call for emotional values such as a charismatic image, trustworthiness, tradition and security as well as rational values, instead of a purely cognitive approach (Bausback, 2007).

Pragmatically, a better understanding of the role of emotional business-to-business advertising is needed, as emotional advertising can enhance emotional product differentiation in business-to-business markets (Backhaus and Voeth, 2010; Bausback, 2007; Keller, 2009a; Kroeber-Riel, 1980; Kroeber-Riel and Esch, 2004; Lynch and de Chernatony, 2004; Lasogga, 1998) and can thus lead to sustainable competitive advantage. Furthermore, research indicates that communication strategies containing emotions are more effective in business terms than informational content strategies, even for more 'rational' products (Binet and Field, 2007; Geuens et al., 2010; van den Putte, 2009) and that emotional advertising content is more successful than rational content at building brands (Heath, Nairn and Bottomley, 2009). Considering the business-to-business context, neither in marketing theory nor in marketing practice does an adequate approach exist. Researchers criticise the neglect of emotional components in non-personal business-to-business marketing communications (e.g. Bausback, 2007; Erevelles, 1998; Fill and Fill, 2005; Gilliland and Johnston, 1997; Lynch and de Chernatony, 2004). For example, Brennan (2008, p. 518) questions the construct of the perfectly rational and informed *homo oeconomicus* as a basic assumption in economics, a construct frequently (and according to Kroeber-Riel (1977, p. 209) wrongly) adopted in business-to-business marketing. Existing models must thus be extended if there is evidence of emotionality in business-to-business marketing communications.

1.2. Research Problem and Objectives of Research

The aim of this research project is to investigate the emotionality in business-to-business marketing communications, with a focus on print advertisements for products and services. Business-to-business products and services are usually described in terms of technical performance, innovation, quality and efficiency. Nevertheless, creating emotionality for business-to-business products and services could be an important communication strategy to gain sustainable competitive advantage. Research so far does not reflect the importance of print advertising for business-to-business products and services. As an important tool of marketing communications, which can build awareness of, and knowledge about, the product (Gilliland and Johnston, 1997), business-to-business print advertising deserves more attention in marketing research. Moreover, Kroeber-Riel (1980) emphasises the necessity of both rational information and emotional activation to achieve an impact on the organisational buyer.

Buying centre members rely on impersonal, commercial information sources like advertisements during early stages of the decision-making process, when they search for an alternative supplier or when the purchase decision is challenging (Bellizzi et al., 1994; Johnston and Lewin, 1996; Moriarty and Spekman, 1984). Promoting an industrial product or service with emotionality may therefore seem vital for the seller to gain competitive advantage. Furthermore, Moriarty and Spekman (1984) accentuate the relevance to provide promotional literature throughout the organisational buying process. Do business-to-business marketers meet these non-rational aspects in their marketing communications? Several authors regard intangible aspects of industrial offers, such as reputation or low risks and emotional dimensions as important (e.g. McDowell Mudambi, Doyle and

Wong, 1997; Michell, King and Reast, 2001; Shaw, Giglierano and Kallis, 1989).

Organisational buyers most likely choose the leading brand, but “there is more to a successful brand than market share” (Gililand and Johnston, 1997, p. 532).

Is the importance of affective content in their promotional mix considered by supplier organisations? Do non-personal tools of marketing communications directed at the organisational buyer contain emotionality? These questions are investigated by analysing recent German business-to-business print advertisements. German advertising strategies are in general characterised as focusing on informational and less on emotional messages (Graham, Kamins and Oetomo, 1993) and as more technology-driven and containing less emotional appeals (Helgert, 2005) and are thus of particular interest considering the objectives of the present study.

The specific objectives of this research are:

- To establish the nature and extent of emotionality in print advertising used in business-to-business marketing communications,
- To investigate if and how organisational marketers attach emotionality to their products and services employing emotional appeals in non-personal promotional strategies,
- To identify emotional themes that are used in non-personal business-to-business marketing communications, in particular print advertising, related to the business-to-business products and services,
- To develop a valid and reliable instrument that can be used for further research across different countries and industries,

- To determine the importance of emotionality and examine the explicit use of emotionality in business-to-business print advertising,
- Finally, if possible, to extend existing models of strategic business-to-business marketing communications by including the promotional concept of emotionality.

The present study is thus concerned with emotionality in business-to-business advertising in terms of its creative strategy and creative execution. Creative strategy discloses its content in terms of *what* is said in an advertising message, (the creative selling proposition), while creative execution refers to *how* the message is encoded, i.e. the composition of advertising elements and their structure (Laskey, Day and Crask, 1989; Mueller, 2004). Visual messages are essential in communicating emotions and frequently dominate print advertising (Kroeber-Riel et al., 2009; Kroeber-Riel, 1993; Percy and Elliott, 2005; Phillips and McQuarrie, 2004; Schierl, 2001). Advertising research has further shown that employing emotions in advertising can communicate an emotional experience related to the service or product or its utilisation and lead to differentiation to competitors.

The aim is to investigate the verbal and non-verbal portrayal of emotionality in business-to-business print advertising and to highlight the role of emotions in business-to-business marketing by reviewing relevant literature and by addressing the use of emotional stimuli in non-personal communication tools, specifically in print advertisements. If emotionality plays a role in business-to-business marketing communications, it must be reflected by emotional messages employed in the promotional presentation of business-to-business products and services. Print

advertisements are among the most important non-personal business-to-business marketing communication tools (Brennan et al., 2007). Other promotional activities or their impact on the recipient will not be considered in this study. The main objectives of this doctoral research are therefore to investigate the presence of emotionality in business-to-business marketing communication tools, concentrating on print advertisements in German trade publications, and to produce an important contribution to the field of business-to-business marketing research. Accordingly, to highlight the neglected field of non-personal messages from suppliers and sellers to buyers and potential customers, this study aims to identify the role of emotionality in business-to-business marketing communications, explicitly the presence and extent of visuals and headlines expressing emotionality in business-to-business print advertisements as well as their creative execution.

1.3. Distinctiveness and Contribution to Knowledge

Emotions seem to be an emergent theme in business-to-business marketing (Malhotra, 2005). However, research has largely neglected emotionality as a significant feature of marketing communications for business-to-business products and services (Fill and Fill, 2005; Gilliland and Johnston, 1997; Lynch and de Chernatony, 2004; Salander, 2008; Young, 2006). Since communication practices increasingly gain importance for business-to-business marketers (Brennan et al., 2007), an extensive research to achieve a better understanding of business-to-business marketing communications is required, particularly addressing the role of affect and emotion (Erevelles, 1998; Gilliland and Johnston, 1997; Hartley and Patti, 1988; Mudambi, 2002). Business-to-business marketing is underrepresented

in marketing literature (LaPlaca, 1997; LaPlaca and Katrichis, 2009; Malhotra and Uslay, 2009) and although marketing communications is regarded as the most distinctive field shared by consumer and industrial goods, little research in business-to-business marketing considers non-personal communicational issues, representing less than four percent of all business-to-business marketing articles between 1936 and 2006 (LaPlaca and Katrichis, 2009). Analysing contributions to business-to-business marketing theory and practice, LaPlaca (1997) found only four percent of publications in *Industrial Marketing Management* during its first 24 years dealt with promotion and advertising. Research topics in business-to-business marketing mainly focus on new product development, organisational buying, industrial marketing relationships and sales management (LaPlaca and Katrichis, 2009). Malhotra and Uslay (2009) suggest the incorporation of qualitative methodologies and abandoning the prevalent quantitative orientation in business-to-business research. The authors call for more collaborative research between academics and business-to-business practitioners. To understand whether business-to-business advertisers employ emotionality in print advertising, how they execute it and to provide evidence of its presence is thus essential to contribute to further research on emotions in a business-to-business marketing context. Huhmann and Brotherton (1997, p. 35) assert that “without empirical documentation of their actual use in advertising” further research, for example, on the effects of advertising phenomena is questionable.

Regarding advertising research in business-to-business, some authors integrate the perspective of the organisational marketer and deal with business-to-business advertising characteristics (e.g. Bellizzi and Hite, 1986; Brugaletta, 1985; Chamblee and Sandler, 1992; Clarke and Honeycutt, 2000; Easton and Toner,

1983; Glover, Hartley and Patti, 1989; Hartley and Patti, 1988; Huang, 1993; Lichtenthal et al., 2006; Naccarato and Neuendorf, 1998; Stevenson, 2007; Turley and Kelley, 1997). Others focus on the effectiveness of marketing communications rather than on its content (e.g. Bellizzi and Lehrer, 1983; Bellizzi et al., 1994; Korgaonkar, Bellenger and Smith, 1986; Lilien et al., 1976; Lohtia, Johnston and Aab, 1995; Patti, 1977; Zinkhan, 1984). Few studies were concerned with emotions or emotion-related themes in business-to-business advertising (e.g. Voeth and Niederauer, 2008; Cutler and Javalgi, 1994; Lasogga, 1998; LaTour, Henthorne and Williams, 1998; Reese, Whipple and Courtney, 1987).

However, other areas of business-to-business marketing research recognise the relevance of emotions. Predominant are studies of emotions in organisational purchasing decisions (Schafmann, 2000), industrial brands representing functional and emotional values (Bausback, 2007; Keller, 2009a; Lynch and de Chernatony, 2004; Shipley and Howard, 1993; Webster and Keller, 2004), branding receptiveness of organisational buyers (Gelbrich, 2007; Mudambi, 2002) and developing and maintaining relationships between buyer and seller (Abdul-Muhmin, 2005). In addition, the importance of intangible assets of technical products has been identified (Michell et al., 2001; McDowell Mudambi et al., 1997; Shaw et al., 1989) and Shipley and Howard's findings (1993) suggest that strong benefits can be achieved by using brand names for business-to-business goods and services. Webster and Keller (2004) name trade journal advertising, brochures, and trade shows as most effective communication tools to reach potential organisational customers and to create brands in business-to-business markets. These findings scarcely have been met from marketing practitioners and have been thoroughly neglected by research. Print advertisements containing

primarily technical information are accountable for low business-to-business brand identities (Gilliland and Johnston, 1997). Hence, there is a clear necessity to investigate the characteristic of non-personal business-to-business marketing communications tools. Predominantly, advertising research has concentrated on rational information contained in the advertisement (Mulvey and Stern, 2004; Woll, 1997). Abernethy and Franke (1996) analysed no less than 60 studies on informative content of advertising stimuli in a meta-analysis while hardly any research is stated for emotional content (De Pelsmacker and Geuens, 1997). Particularly in business-to-business marketing there is substantial lack of research on emotional components of advertising (Brennan et al., 2007; Erevelles 1998; Fill and Fill 2005; Lynch and de Chernatony 2004). Assessing emotionality as a characteristic of business-to-business print advertising therefore would make a contribution to the field of business-to-business marketing by delivering a clearer understanding of communication strategies of organisations and by suggesting practical implication to business-to-business marketers. Finally, the findings of this research will indicate if and how emotionality must be included in models of business-to-business marketing communications and thus contribute to the existing body of knowledge.

1.4. Methodology

The choice of advertising appeals is regarded as one of the most basic elements when deciding on an advertising strategy and the selection of message content strategies as critical to the success of business-to-business advertising (Turley and Kelley, 1997). Central to this study is not emotion as a response to advertising, accordingly not the emotions elicited by advertising but the largely

neglected field of how emotionality might be depicted and portrayed in business-to-business print advertising, employing emotional advertising appeals strategically. This implies the emotional tone and the “emotional technique” (De Pelsmacker and Geuens, 1997, p. 125) of the advertising stimulus as strategic elements of business-to-business print advertising which, according to Frazer et al. (2002), can be uncovered by analysing their creative execution. Executional components of advertising messages have been previously analysed to detect factors of (emotional) brand differentiation and to draw inferences on creative strategies contained in the advertising execution (e.g. Cutler and Javalgi, 1994; Frazer et al., 2002; Huhmann and Brotherton, 1997; Kroeber-Riel, 1984a; Stewart and Furse, 1985; Stewart and Koslow, 1989). This includes what Frazer et al. (2002, p. 150) call the “thinking behind advertising messages”.

For the detection of emotional techniques in business-to-business print advertising content analysis has been employed previously (e.g. Albers-Miller and Stafford, 1999a; Cutler and Javalgi, 1994; De Pelsmacker and Geuens, 1997; Geuens, De Pelsmacker and Faseur, 2010; Woll, 1997) and proved suitable for verbal and visual material (Abernethy and Franke, 1996; Ball and Smith, 1992; Kolbe and Burnett, 1991; Krippendorff, 2004a; Moriarty, 1987). In particular, content analysis is an unobtrusive and appropriate methodology to examine characteristics of communication content expressed in signs and symbols (Holsti, 1969; Kassarian, 1977). Domzal and Kernan (1993, p. 3) call this procedure a ‘stimulus-side’ analysis of advertising, characterising the investigation of the creative style of advertisements. Zeitlin and Westwood (1986, p. 38) suggest a “communication test” which lays open what and how something is communicated in advertisements. The present investigation of emotionality in business-to-business

print advertisements addresses the verbal and visual expression of emotionality in the advertisement. The (emotional) response to the advertisement, or the emotions felt by respondents are not covered. The focus is on the creative execution in terms of if, what and how emotionality is represented in business-to-business non-personal communication. Thus, visual and verbal elements in print advertisements, which represent emotions, are identified, and an examination of pictorial elements and headlines in German business-to-business print advertising employing the content analysis methodology is undertaken in order to identify emotionality in business-to-business print advertising.

1.5. Overview of the Thesis

The investigation of emotionality in business-to-business print advertising is set up as follows in this thesis: The unique characteristics of business-to-business marketing and the relevance of emotions in selected fields of business-to-business marketing communications are reviewed, with a focus on the relevance of emotions in organisational buying behaviour, buyer-seller-relationships and communicating business-to-business brand values. In addition, this chapter mirrors the state of research on emotionality in business-to-business advertising.

Subsequently, the concept of emotion is defined and outlined in a marketing context. Definitions and themes related to the representation of emotions in advertising are presented. Then, drawing on existing research, a comprehensive literature review of conceptual and methodological approaches to emotional appeals in advertising is used to define emotional components of advertising. A further consideration is given to executional techniques and the role of visual

communication to gain insight into forms of representation of emotionality and subsequently to establish a conceptual framework for the study of emotionality in business-to-business print advertising. Then, a categorisation based on the theoretical foundation of the preceding chapters is suggested and a comprehensive typology of advertising stimuli to assess emotionality in business-to-business print advertising is created. Finally, the methodological framework of this research is outlined and the content analysis of business-to-business print advertisements, which was conducted to examine the presence and use of emotionality in business-to-business advertising, is reported in order to address the research questions. The doctoral dissertation closes with an analysis of the data and discussion of results, delineates its limitations and contributions to knowledge and provides practical implications.

1.6. Clarification of Terms: Strategic Execution of Emotionality

Strategic business-to-business marketing communications (also termed as 'organisational' or 'industrial', e.g. Webster and Keller, 2004) employing emotionality refers to intentionally employing emotional techniques in promotional tools, for instance advertising. However, the partly dichotomous and contradictory use of the terms *strategy* and *tactics* in the marketing literature is frequently regarded as misleading and arbitrary (see Varadarajan (2010) for a review of literature and discussion of terms therein) and leads to questioning the distinction between strategy and tactics altogether. Varadarajan (2010) abandons the expression tactics for marketing decisions and instead offers *strategic* to characterise marketing decisions that are important and intended before acting, as opposed to *non-strategic* marketing decisions. *Marketing strategy* as a term is

distinct from corporate or business strategies and relates to the operational or tactical level of the category of marketing-tools called the marketing-mix, deciding about products and their distribution, prices and marketing communication activities (Webster, 1992). They are also labelled the four Marketing -“P’s” by Kotler (1994), after McCarthy (1968) proposed product, price, place and promotion as an elegant terminology. Thus, “marketing strategy is a specification of those markets the firm wishes to target with marketing activities and how competitive advantages are to be created and achieved” (Easey, 2009, p. 238), while advertising strategy refers to plans and objectives of advertisements (Jones, 1999, p. 156). In this sense, the term relates to strategic advertising in order to gain emotional product differentiation by associating emotional advertising appeals to products and services.

However, the literature uses the expression *advertising strategy* inconsistently. Frazer, Sheehan and Patti (2002, p. 150) identify three alternative concepts expressed through the phrase *advertising strategy*. The first is a general approach comprising many decisions about the advertising planning process (e.g. the organisation’s communications objective, its creative message strategy and its mandatory requirements). The second relates to the creative strategy of the message itself and its confining elements, which determine the creative execution of the advertisement. Creative or message strategies differ in their employment of executional cues expressed in form and content elements within the advertisement and contain, for instance, more argument-based or more feeling-based messages (Chandy et al., 2001; Chaudhuri, 1996; Frazer, 1983; Frazer et al., 2002). In the third concept, advertising strategy expresses specific creative choices of, for instance, the use of colours, graphic design, font size and celebrity endorsers. The

investigation of Frazer et al. (2002) corresponds to the second concept and analyses strategic elements in advertisements in order to recognise effective advertising campaigns, where effectiveness is defined as receiving an industry effectiveness award. The authors distinguish creative or message strategies from executional (or tactical) advertising elements. Drawing on a comprehensive typology of executional advertising elements stemming from research by Stewart and Furse (1985), they categorised advertisements according to their strategic or tactical elements and identify five strategic categories (Frazer et al., 2002, pp. 153):

- Promises, appeals and selling propositions in terms of product characteristics and benefits,
- Tone or atmosphere of the advertisement, describing the feeling of the advertisement,
- Use of a rational or an emotional appeal,
- Positive or negative appeal (negative consequences of not buying the product),
- Brand-differentiating message that is unique to the product.

The authors point out that, contrasting their own assessment, Batra, Myers and Aaker (1996) regard the tone or atmosphere of the advertisement as an executional element. In addition, advertising execution (e.g. the informational versus the emotional format) is considered a “useful tool for strategic advertising management” (Yoo and MacInnis, 2005, p. 1397), while Frazer et al. (2002, p. 151) see strategic decisions “made prior to the execution of the commercial”.

Good advertising messages reflect an advertising strategy, which is

“...based upon a thorough understanding of the environment in which an advertised product or brand is used, as well as the attitudes, behaviour, and background characteristics of the target receivers” (Percy and Rossiter, 1980, p. 101).

Thus, strategically executed advertising messages in the form of a “believable communication” (Percy and Rossiter, 1980, p. 101) aim at a high compatibility

between the advertising message on the one side and behaviour and attitudes of recipients on the other. As a result, the recipient hopefully evaluates the message in the intended (positive) way and places the advertised product or brand within the set of purchasing alternatives. In this context, message execution is regarded as the most difficult part. Furthermore, the uniqueness of advertising messages and their ability to create positive associations to the brand are essential for (potential) customers to differentiate products to their competitors (Boulding, Lee and Staelin, 1994). Apparently, *creative strategy* frequently refers to the general nature of the advertising message and to the method of its representation, and thus entails decisions about the content of messages as well as their execution. The creative strategy elements are 'message strategies' which represent the general nature and typology of messages (for instance, the use of argument or repeated assertion). 'Executorial strategies' are expressed in the creative elements of the advertisement by using, for instance, celebrities, humour or by displaying the product in a certain style (Aitken, Lawson and Gray, 2003; Blankson and Kalafatis, 2007; Laskey et al., 1989; MacInnis, Moorman and Jaworski, 1991). Executorial strategies are at a basic level "made up of words and pictures brought together in a creative way to attract and hold the attention of a target audience" (Percy and Elliott, 2005, p. 248).

Terms are used imprecisely and conflictingly. Some authors, for example Frazer (1983) or Wells et al. (2006), exclude advertising execution when describing creative strategy. In their terms, creative strategy and message strategy are both defined as determining an appropriate message for a specific target audience. Wells et al. (2006) emphasise that in terms of the advertising objectives, advertising needs to be creative in terms of originality, innovativeness and

unexpectedness and strategic in terms of delivering a message that is appropriate for the product and the target audience. Accordingly, execution refers to the different options of representing a message and tactics are selected techniques to reflect a particular strategy. The same view is shared by Frazer (1983, p. 36), who regards message elements and their creative execution as distinct from the strategic, more managerial decision that must also incorporate knowledge about the customer and the competition:

“Creative strategy is a policy or guiding principle which specifies the general nature and character of messages to be designed. Strategy states the means selected to achieve the desired audience effect over the term of the campaign”. (Frazer, 1983, p. 36)

This distinction is frequently expressed by referring to *creative strategy*, expressing the overall direction in terms of ‘what’ is said, and *creative tactics*, alluding to the executional element of ‘how’ the message is displayed and to the methods which are used to achieve strategic objectives (Blythe, 2005). Percy and Elliott (2005, p. 210) define creative tactics as “the ways in which words and pictures are used in marketing communication to deliver the message”. They state that, for instance, a creative tactic for emotional print advertising is to use pictures, which implement a strategic emotional positioning, while the creative execution of an advertisement can differ according to the creative ideas of an advertising campaign.

Hence, the present study uses the term ‘strategic’ to identify the intentional use of emotionality employing emotional techniques (e.g. portrayal of a lion in a business-to-business print advertisement to express pride). The creative execution refers to how the animal is portrayed (e.g. a drawing or a photograph) and finally enables to

draw inferences on the strategic employment of emotionality in non-personal business-to-business marketing communications.

In advertising research, the term *emotions in advertising* is frequently used to describe an affective response to advertising rather than the emotional content of advertisements (Erevelles, 1998; Huang, 2001; Percy, 2003; Poels and Dewitte, 2006; Stewart, Morris and Grover, 2007), while rational content emphasises information such as price, quality, components and availability about the product or service and the supplier (Abernethy and Franke, 1996; Mulvey and Stern, 2004; Resnik and Stern, 1977) (see section 3.3.2. and 3.3.3. for a detailed discussion of the emotional-rational advertising framework). The richness of research on the measurement of emotions after exposure to advertisements reveals that a careful distinction of terminology must be made for the present study. In order to investigate emotional characteristics of messages in non-personal business-to-business communications, it is necessary to distinguish between emotions elicited by advertising stimuli and emotions or emotional elements portrayed in advertisements. The latter is the focus of the present research and is termed *emotionality* in this thesis. It is understood as the stimulus “in terms of what is happening in the film” (Agres, 1990, p.7), referring to contents of emotion-laden rather than emotion-eliciting advertising. The term is used with the same meaning by several authors (e.g. Ray and Batra, 1983; Zeitlin and Westwood, 1986) and by Agres (1990, p. 7) who labels *emotionality* “...as a property of the stimulus execution with which the viewer empathizes or identifies” and, finally, by Brader (2006, p. 176), who refers to emotionality as emotional patterns in advertising. Surprisingly, *emotionality* has no counterpart to characterise informational or rational advertising cues. *Rationality*, which is seen as the “ability to tackle the logic of a problem” (Damasio, 1999, p. 41) and as “a tool for helping organisms to

reach their real-world goals” (Chase, Hertwig and Gigerenzer, 1998, p. 207), refers to decision making processes of customers and logical reasoning without constraints of time and information (Heath, 2007; Tellis and Ambler, 2007). This is an unrealistic assumption due to limited time and knowledge and an uncertain world (Gigerenzer and Selten, 2002) and the values inherent to goals and purposes of decisions (O’Shaughnessy and O’Shaughnessy, 2008). Moreover, research has shown “that emotion is integral to the processes of reasoning and decision making” (Damasio, 1999, p. 41). It is agreed that rationality alone is an insufficient basis for decisions and that factors other than “estimations of probabilities, gains, costs, and the like” (Gigerenzer and Selten, 2002, p. 10) are involved. Thus, the informational dimension of advertising stresses “rational and logical arguments” (Stewart et al., 2007, p. 122) using verbal and nonverbal components.

The centre of this study is, however, the visual and verbal representation of emotions and not the experience of emotions. *Representation* in the context of emotions can be defined as a stimulus which represents “a symbol – anything that denotes or refers to anything else. In the case of affect: the “something else” is some element, feature, or manifestation of affect” (Zajonc and Markus, 1984, p. 74). (Quotation in the original) Symbols are expressed verbally or visually and have many different meanings according to the context of its use (see Noeth, 1995, pp. 115) for a detailed discussion). In the present study, symbols are used in a connotative sense and represent a sign with two meanings: a deeper layer of meaning opposed to the surface content. In the underlying, connotative meaning, the symbol has complex, often emotional, associations (Noeth, 1995, tp. 118). Hence, in this thesis ‘emotionality’ characterises emotional components which are

represented in a visual and / or verbal form in print advertisements related to business-to-business goods and services. Thus, emotionality means the character and creative execution of the advertising stimulus employed in business-to-business print advertising and a confusion of the depiction of emotional components in print advertisements and the feelings they might elicit must be avoided.

1.7 Boundaries of the Research

The role of emotional advertising in related fields of research raises the question of the use of emotionality in business-to-business print advertising, since it can lead to emotional product differentiation in saturated business markets and enhance the chance of business-to-business product and services to gain competitive advantage. The purpose of the present study is therefore to explore emotionality presented in business-to-business mass communication messages. Of particular interest are emotion-laden characteristics of print advertisements and not the feelings of viewers or their emotional responses during or after the exposure to advertisements. Thus, not the impact of advertising but characteristics of its content and the depiction of emotions will be examined in order to reveal business-to-business marketing communication strategies. Given the objectives of this study and the importance of print advertising in business-to-business marketing, other tools of non-personal marketing communications like brochures, video productions or advertisements in consumer magazines are not taken into account.

The research objectives and procedure set further boundaries. The present study concentrates on print advertisements in German trade publications and is thus limited to the German engineering and business sector. Other countries or cross-cultural analyses are not considered. The focus on business-to-business print advertisements of the year 2008 confines generalisations of research results and communication trends to business and industrial sectors present in the sample of the present investigation. Further, the paucity of research on emotionality in business-to-business print advertising necessitates an exploratory investigation at this stage. Hence, this study generates issues for further research on explanatory factors concerning, for example, motives of advertisers relating to the organisation's strategic approach and the creative execution of promotional tools, or the influence of advertising agencies on business-to-business advertising campaigns and the impact on organisational audiences.

1.8. Conclusion

The introductory chapter provided an insight into the research context of business-to-business mass communication in increasingly competitive markets. The research problem and objectives were addressed and justified, and its contribution to knowledge discussed. A brief outline of the methodology and the delineation of the thesis were presented. Important terms of strategic advertising and emotionality in business-to-business print advertising were defined. The final section presented the boundaries of the present study. The thesis proceeds with a comprehensive description of unique characteristics and the relevance of emotions in business-to-business marketing.

2. The Relevance of Emotions in Business-to-Business Marketing Communications

2.1. Introduction

Business-to-business marketing communication activities by seller organisations target the individual in the buying centre. These individuals obviously have emotions that influence their business behaviour (Gilliland and Johnston, 1997; Schafmann, 2000; Webster and Keller, 2004; Young, 2006). This also has implications for business-to-business advertising strategies, as Brennan et al.

(2007, p. 179) remark:

“...managers’ choice criteria and interest in product attributes and the relative importance attached to them are in part determined by their functional responsibilities. Advertising objectives for a particular target audience must also reflect the choice criteria that are important to members of that audience”.

However, by 1994, the (alleged) rationality of organisational buyers was still widely accepted and hence a rational advertising execution recommended (Cutler and Javalgi, 1994), but meanwhile the distinction between business-to-business and consumer buying behaviour, the latter is regarded as primarily being guided by emotions (Ambler and Burne, 1999), is increasingly questioned (Dichter, 1973; Wilson, 2000). In fact, organisational buyers, who claim to buy “only with their heads, (...) secretly want to buy with their hearts” (Ferguson, 2009, p. 214). In a recent publication, Cova and Salle (2008) call for a new debate about consumer and business-to-business marketing, criticising outdated criteria of differentiation. They consider cultural, social, and experiential facets of consumption, which are typical for consumer buying, to be worth re-examining in a business-to-business context. Specifically, the authors name trade shows and socialising between organisational sales people and their customers. In addition, Cova and Salle

(2008) attach importance to the characteristics of consumer goods markets to which organisational customers of the business-to-business company sell, as they, in sequence, are influenced by these markets (e.g. fashion, arts and culture, or leisure business), which again implies different strategies in business-to-business communications.

Research on the importance of emotions in decision-making (e.g. Bechara and Damasio, 2005; Damasio, 1999) and recent studies on emotional concerns in the decision making of organisational buyers (Gelbrich, 2007; Schafmann, 2000) thus request a new approach to the usefulness of emotional appeals, especially when communicating with the organisational customer in the early stages of the organisational decision-making process. Supportive is Zajonc's (1980) primacy of affect approach. The author labels the emotional experience as a spontaneous effect, which is triggered by stimuli and precedes cognitive appraisal. He argues that an evaluation of the triggering stimuli can occur, analogous with or in direct consequence to the arising emotion. In this view, emotional arousal can happen independently of the cognitive appraisal and can thus play a role in decision-making. Thinking and feeling, deciding and acting and buying and selling involve emotions as well as rational thinking (Bechara and Damasio, 2005; Damasio, 2000) and recent research has proved brand preference to be more robust when based on emotions than on deliberation (Kenning and Plassmann, 2005). In business-to-business marketing communications, advertising stimuli have occasionally been found to influence the decision-making process of the organisational buying centre (e.g. Gelbrich, 2007; Gilliland and Johnston, 1997; Sheth, 1973). Moreover, Kroeber-Riel (1980) emphasises that both rational

information and emotional activation are necessary to achieve an impact on the organisational buyer.

Marketing practitioners and academic research regarding business-to-business marketing communication strategies have scarcely responded to this insight into the role of emotions. In literature (see, for instance Fill, 2006, p. 537) it is being clearly stated, that high-involvement decision-making (high personal relevance and perceived risk) requires an informational, rational advertising approach, while advertising messages containing emotional appeals target recipients concerned with low-involvement decision-making (frequently-bought products with little risk due to experience and low prices). However, neurobiological studies find affective advertisements to generate higher activation in a brain area associated with decision-making than do “reason-engaging” or “cognitive” advertisements (Ambler, Ioannides and Rose, 2000, p. 17). The authors conclude that emotional advertisements are more likely to be remembered and recent research finds emotional advertising appeals appropriate for utilitarian products (Geuens et al., 2010). Hence, intangible factors could make a difference in business-to-business buying decisions (Mudambi, 2002). O’Shaughnessy and O’Shaughnessy (2008) argue that although buyers are influenced by image connotations, the enjoyment of buying results from the symbolic meanings attached to products, for instance prestige and status in addition to substantive properties of products. According to O’Shaughnessy and O’Shaughnessy (2008, p. 82)

“...brand choice is commonly not the result of conscious reflective evaluation of tangible evidence as assumed by certain buyer behaviour models [...] but brand choice also involves trust or at least confidence and brand image can provide that trust. There is commonly a perceptual interdependence between brand image and the assessment of substance.”

The authors consider this interdependence to be particularly important for products and services with utilitarian aspects. Utilitarian products and services need to be competitive due to their technical benefits, as affect-driven choices relate to the brand image while belief-driven choices relate to the brand's reputation. They conclude that the aim of advertising is to combine brand attributes and the symbolism attached to the brand in its message. Since the objective of the present research is to investigate the presence and character of emotionality in business-to-business marketing communications, in particular emotional representation in business-to-business print advertising, this chapter subsequently outlines unique characteristics of business-to-business marketing, of products and services and of marketing communications regarding the distinctiveness to consumer marketing. The literature on emotions in organisational buying and selling relationships and in business-to-business branding and advertising is then discussed in more detail.

2.2. Unique Characteristics of Business-to-Business Marketing

Business-to-business marketing is the marketing of goods and services to industrial, institutional or governmental customers. Unique characteristics of business-to-business marketing (derived demand, direct and professional purchasing, often long duration of the buying process and close relationships between the supplier and the customer) lead to the specific distinctiveness in communicating with the organisational buyer of goods and services (Barnes, 1999; Brennan et al., 2007; Choffray and Lilien, 1980; Keller, 2009a; Webster, 1984; Webster, 1991). The key difference with consumer marketing is that the customer is an organisation and not an individual consumer and in contrast to consumers, in

organisations a buying team decides about purchases. Thus, organisational buying targets organisational needs and not individual consumption.

2.2.1. Organisational Buying Behaviour

The buying behaviour of the organisational customer is characterised by a multi-phase, multi-person, multi-departmental, multi-objective, and complex decision process. Usually the process takes a long time and involves several individuals in an informal decision-making unit (or buying centre) of the organisation (Brennan et al., 2007; Choffray and Lilien, 1980; Johnston and Lewin, 1996; Robinson, Faris and Wind, 1967; Webster and Keller, 2004; Webster, 1984; Webster and Wind, 1972). The decision-making unit comprises members of the buying team representing different organisational departments and performing six different roles (Webster and Wind, 1972):

- *Initiators* (members who request the product and / or service to be purchased)
- *Users* (members who use the product and / or service and are therefore involved in specifying and evaluating it)
- *Buyers* (members who are formally responsible and authorised to contract with suppliers and who in addition influence the buying action by selecting suppliers)
- *Influencers* (members who provide information and evaluation criteria and thus influence the decision-making process and the consideration of alternative suppliers)
- *Deciders* (members with sufficient influence and authority to select among the buying alternatives)
- *Gatekeepers* (members who direct streams of information to and from the buying centre)

Purchase situations are characterised according to the degree of novelty for the buying organisation. They are classified as a modified re-buy (buying situations, which buying centre members may be familiar with but a re-evaluation of objectives and suppliers is necessary) or as a straight re-buy (previously

purchased items). A new-task buying situation occurs when buying centre members have no purchasing experience regarding the item (Cardozo, 1980; Robin, Faris and Wind, 1967). The different buying situations demand distinct marketing activities and advertising strategies (Barnes, 1999; Brennan et al., 2007) (see, for instance, Fill and Fill (2005) and Johnston and Lewin (1996) for a detailed review on concepts of organisational buying).

2.2.2. Typology of Business-to-Business Products and Services

Business-to-business products and services are purchased by organisations in order to contribute to their performance or integrate them into the production process. Thus, business-to-business products and services can be classified according to their use and the extent to which they enter the final product (Brennan et al., 2007; Cardozo, 1980; Fill and Fill, 2005). A different definition for consumer and business-to-business products alike is suggested by Murphy and Enis (1986). The authors state that consumers assess benefits minus costs of products when deciding about a purchase. The effort of purchasing products and the risk of errors determine costs. They are expressed in financial, social, psychological, functional and physical types of risk. Accordingly, Murphy and Enis (1986) classify convenience (little effort and risk), preference (little more effort, high risk), shopping (high effort and risk), and speciality (highest effort and risk) products. Brennan et al. (2007) regard the two classifications schemes as complementary since the first is seller-oriented and the latter is buyer-oriented and coherent categories can be found despite their logical distinction. 'Installations', for instance, are consistent with 'specialty products', while 'Maintenance, Repair and Operating' (MRO) supplies with 'convenience products' (Brennan et al., 2007, p.

19). For the present study, the seller-oriented perspective is relevant, and thus the typology listed in Table 1 is suggested and will serve to categorise advertisements for products or services in the analysis of German business-to-business print advertisements in this study.

Table 1 Typology of Business-to-Business Products and Services to Classify Advertisements

| Type of Product or Service | Characteristics and Examples |
|--|---|
| Raw materials | Usually bought in large quantities: Unprocessed basic materials such as metal, crude oil, coal |
| Components | Components are directly incorporated into finished products, consistent quality and delivery schedules are critical. Components include raw materials that have been processed (manufactured materials and parts) such as finished steel or prepared timber, and component parts such as computer DVD drives or automobile windscreens. |
| Media / Advertising | Advertisements by publishers or magazines |
| Government | Advertisements by the local, regional or federal government, for instance to promote industrial locations |
| Professional Services | Specialised providers support organisational operations: Advisory management services such as consultancy, accounting audits, organisation of conferences and exhibitions, market research and media activities, engineering and technical activities, insurances, financial services |
| Other Business Services | Administrative, maintenance and repair services, wholesales etc. |
| Manufacturing Equipment | Close operation between sellers and buyers and often direct distribution: Investment items that are not part of the finished product but enable the production process such as computer systems, land and building or heavy engineering equipment also referred to as "installations". |
| Corporate Entertainment | Internal and external entertaining activities of companies like public relation events |
| Maintenance, Repair and Operating (MRO) Supplies | Standardised items that facilitate the operation of the organisation Minor items of expenditure that are essential to the running of the organisation and its production process such as office supplies, lubricants or abrasives, and smaller items of equipment (also referred to as "accessory equipment") such as hand tools, measuring instruments or office equipment. |
| Recruitment | Advertisements as a measure of recruitment of personnel |

(Source: Adapted from Brennan et al., 2007, pp. 15-16; Fill and Fill, 2005, p. 16; Lichtenthal, Yadav and Donthu, 2006, p. 243; Webster, 1991; Webster and Keller 2004)

2.2.3. Business-to-Business Marketing Communications

Business-to-business marketing communications is an integral part of the marketing tools and include personal forms of communication such as personal selling and trade fairs, and non-personal tools such as advertising, public relations and sponsoring, events, direct marketing and sales promotion (Backhaus and Voeth, 2010; Brennan et al., 2007; Fill, 2006). Marketing communications is described as representing the company's voice and brands and is defined as "the means by which firms attempt to inform, persuade and remind" (Keller, 2009b, p. 141) customers, other individuals and various groups with which the organisation interacts. The objective is to determine the behaviour of the target audience toward the organisation, involving the development or maintenance of a favourable attitude and action, or "buying the product or using the service of an advertiser rather than that of a competitor" (Shannon, 1996, p. 57). Table 2 explicates that the fundamental roles of business-to-business marketing communications are to differentiate, reinforce, inform or persuade.

Table 2 Fundamental Roles of Business-to-Business Marketing Communications

| Role of Marketing Communications in Business-to-Business Markets | |
|---|--|
| Differentiate | Organisations, products and services. |
| Reinforce | By reminding and reassuring current, lapsed and potential customers. |
| Inform | And educate customers and other stakeholders of organisational issues and product features and benefits. |
| Persuade | Target audiences to think or act in a particular way. |

(Source: Fill and Fill, 2005, p. 270)

Business-to-business marketing communications refers to the way in which an organisation communicates with another organisation in order to promote its products and services and to create a "desired organisational identity and associated reputation" (Fill and Fill, 2005, p. 269). Organisational

communication tools are described as *information sources* (Moriarty and Spekman, 1984; Patti, 1979; Sheth, 1973), *promotional tools* (Parasuraman, 1981) or *industrial communication elements* (Moriarty and Spekman, 1984). The present study concentrates on print advertising and thus uses the term *non-personal marketing communications tool*, which Brennan et al. (2007, p. 172) in turn call “market communication” due to its emphasis on communication to the market rather than to the individual in terms of a face-to-face contact.

Business-to-business marketing communications is defined as follows:

“Marketing communications is a management process through which an organisation converses with its various audiences. The aim is to influence the perception and the influence of the organisation, and / or its products and services, with a view to generating specific meanings and ongoing attitudinal and behavioural responses.” (Fill and Fill, 2005, p. 269)

In a business-to-business context, promotional activities encompass a “mix of personal and impersonal communications aimed at the industrial buyer” (Webster, 1984, p. 248) to achieve marketing and positioning goals. Marketing communications offer a mix of various tools or “disciplines” (Fill, 2006, p. 20), which can be used in different combinations and intensities to communicate with the target audience and various media that enable the organisation to convey their messages. In detail, business-to-business marketing communication tools include personal communication methods such as personal selling and non-personal communication methods, e.g. trade journal advertising targeting an organisational audience, media advertising (television, radio, newspaper, magazines), catalogues, corporate and product brochures, sales literature, giveaways, the internet, sponsorship, corporate and product video productions, press conferences and other public relation events, and trade shows (Fill and Fill, 2005; Garber and

Dotson, 2002; Gilliland and Johnston, 1997; Keller, 2009a; Lichtenthal et al., 2006; Moriarty and Spekman, 1984; Shannon, 1996; Webster and Keller, 2004).

Fill and Fill (2005) posit that marketing communications positions business-to-business brands either functionally or expressively (symbolically):

“As in consumer markets, there are two main approaches to positioning a brand, these are functional and expressive (or symbolic). Functionally positioned brands stress the features and benefits, while expressive positioning emphasises the ego, social and hedonic satisfactions that a brand can bring. (...) The first delivers a rational message, the second one is largely emotional.” (Fill and Fill, 2005, p. 70)

Marketing communications becomes increasingly important and can be regarded as being “at the heart of many marketing functions” (Duncan and Moriarty, 1998, p. 2), considering that the actual buying process is performed by people, not by companies (Bonoma, 1982). Hence, messages must be relevant to the target (organisational) audience in order to involve the organisational customer and therefore, the business-to-business marketer should be concerned about the meaning the message has to the audience. Marketing communications can reach the organisational customer at different stages of the purchasing process (Garber and Dotson, 2002), lead to brand awareness and favourable attitudes among potential buyers (Brossard, 1998; Webster and Keller, 2004).

2.2.4. Business-to-Business Print Advertising as a Primary Tool of Marketing Communications

Advertising has the function of generating sales leads, supporting the sales representative, creating a trustworthy, dependable and competent image of the company and reassuring buyers (Bendixen, Bukasa and Abratt, 2004). Along with sales promotion, trade shows and exhibitions, direct marketing, public relations,

and personal selling, advertising in trade magazines is a primary tool of the business-to-business marketing communications mix (Traynor and Traynor, 2004). Advertising is flexible due to its ability to communicate with large audiences or a particular specified segment and in particular, magazine advertising is seen as most effective due to its capacity for fine-tuning to the target market (Easey, 2002). It is a strategic form of communication, driven by objectives and characterised by the following basic components:

- Advertising is mass communication that is paid for and has an identified sponsor.
- Advertising tries to inform, persuade, or influence the recipient to think or behave or inform the recipient.
- Advertising targets potential buyers and addresses a large audience.
- Advertising expresses its messages through many kinds of mainly non-personal mass media

Advertising's basic functions in marketing are to build brand awareness and to create the brand's image. Further functions are to provide information, particularly in early stages of buyers' decision-making processes and support personal selling, to persuade and induce a certain behaviour, to remind of the brand and to strengthen past purchase decisions and brand experiences (Baines, Fill and Page, 2008;.Blythe and Zimmerman, 2005; Brennan et al., 2007; Easey, 2002; Fill, 2006; Fill and Fill, 2005; Garber and Dotson, 2002; Keller, 2009b; Shannon, 1996; Wells et al.; 2006). The basic elements of print advertisements are (Kroeber-Riel and Esch, 2004; Percy and Elliott, 2005; Wells, Moriarty and Burnett, 2006):

- Headline and subheading (arousal of interest and communicating the promise and spelling out the promise in the subheading),
- Visual elements (artwork, illustration, photographs to present the message in a visual form),
- Body copy (advertising text to communicate the message verbally).

In terms of the decision-making process, business-to-business advertising is considered to reinforce the purchase decision in a straight re-buy situation, to alert

prospective buyers in a modified re-buy situation, and to generate name recognition and to prepare the grounds for the salesperson in a new-task buying situation, acting as a pre-sell role (Barnes, 1999). Thus, implementing an advertising strategy requires an understanding of the organisational customer. Accordingly, the organisation needs to develop an advertising strategy (Bellizi and Lehrer, 1983, pp. 19; Brennan et al., 2007, pp. 179) which consists of:

Deciding on objectives:

Relating to the achievable performance in terms of brand awareness, brand recognition and the attitudes of buyers and to reaching the target audience which should comprise influential members of the customer organisation as well as members of the buying centre with purchasing responsibilities.

A formulated creative plan:

Developing and presenting a message in consideration of the target audience and the creative philosophy of the advertiser; execution of an advertising message that considers rational and emotional facets of organisational buying emphasising performance and product quality and using metaphors and symbolism.

Selecting the appropriate media:

Choosing the adequate media to convey the message in an intended form to the target audience, e.g. broadcast media for corporate identity and image campaigns and for positioning the company; electronic media to interact with the target audience; printed media: trade publications reaching a particular trade audience focusing either on certain functions or technologies (*horizontal publications*) or on a particular industry (*vertical publications*). The target audience either subscribes to periodicals or qualified readers with influential positions receive an issue free of charge (*controlled circulation*) which enables the advertiser to assess the target audience according to their professional details.

Consequently, advertising is an important communication tool in business-to-business markets, representing the largest share of the communications budget apart from sales force costs, with print advertising regarded as the most effective communication tool (Brennan et al., 2007; Bruhn, 2004; Stevenson, 2007) and as

a possibility to achieve differentiation to competitors by employing creative advertising messages (Traynor and Traynor, 2004). Relevant media for the present investigation of business-to-business print advertising are horizontal trade journals due to their wide spectrum of content in order to achieve an impression of emotionality utilised in advertising across industries and due to their role as a primary source of information for buying centre members (Backhaus and Voeth, 2010).

Accepting the focal part of advertising in consumer marketing communications, Fill and Fill (2005, p. 20) have a contradictory view of advertising in business-to-business marketing. The authors regard it as a relatively “impotent marketing communications tool” and argue that business-to-business advertisements need to provide detailed and technical information and present messages that differentiate, persuade and reinforce the advertised product or service. Earlier studies, however, (e.g. Lehman and Cardozo, 1973; Lilien et al., 1976; Morrill, 1970) found a high level of expenditure for business-to-business print advertising to be an extremely profitable investment enhancing market share and increasing returns, and – given an adequate frequency – reducing costs by multiplying the effectiveness of the sales team.

Complementary to this, Andras and Srinivasan (2003) examined the intensity of expenditures in advertising and in research and development, and found investments in both fields as positively and significantly related to the performance and profit margins of both consumer and business-to-business organisations. In terms of creating purchase intentions or closing sales business-to-business print advertisements are regarded as of “limited usefulness” (Zinkhan, 1984, p. 47),

while it is accepted as an important tool to complement other promotional activities, particularly in early stages of the organisational decision-making process (Voeth and Tobies, 2009) and in co-branding relationships (Erevelles et al., 2008). It can reach branding-receptive customers and add to the creation of a powerful business-to-business brand (Mudambi, 2002) and is capable of reaching decision makers that may otherwise be unreachable for salespeople (Bellizzi et al., 1994; LaTour et al., 1998; Zinkhan, 1984).

Business-to-business print advertisements often contain response elements in form of the full address of the organisation and / or in form of reader-response to the magazine by which the reader expresses interest for advertised products or services and enables magazines to inform the advertiser about interested readers (Barnes, 1999, p. 457). Advertising in business-to-business is frequently characterised as containing detailed verbal information and rational arguments and Barnes (1999, p. 459) declares that some advertisers “experiment with emotional appeals”.

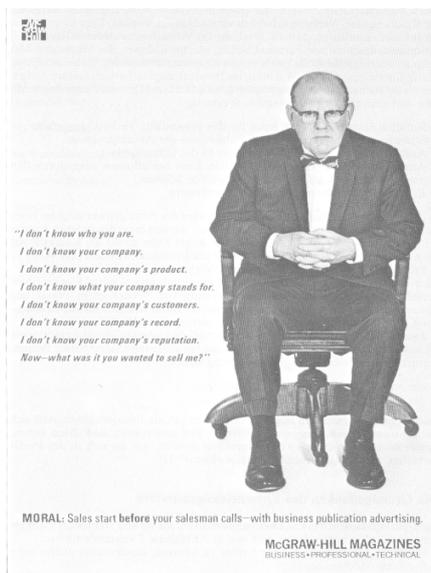


Figure 2 Classical Business-to-Business Print Advertisement Designed for the McGraw-Hill Companies in 1958

(Source: McGraw-Hill, 2007)

The classical example of business-to-business print advertising addressing its role to stimulate sales and generate inquiries (Backhaus and Voeth, 2007, 2010) could be regarded as such an experiment. It was published in 1958 to promote advertisements in trade magazines that are published by The McGraw-Hill Companies (Figure 2). Yet, it is remarkable for its creative execution. The advertising visual has an intimidating photographic perspective. The low level camera angle induces a feeling of inferiority (Messaris, 1997; Meyers-Levy and Peracchio, 1992) and can thus be seen as an early representation of emotionality in business-to-business print advertising.

Concerning creative styles of execution and layout of advertisements, however, business-to-business advertisers are frequently constrained by organisational guidelines “often as detailed as the type of font that is required” (Percy and Elliott, 2005, p. 248). Based on investigations into the effectiveness of executional characteristics of business-to-business print advertisements in terms of recall, likeability and persuasion, Hanssens and Weitz (1980) noted that the use of photographs, colours and the size of advertisements were relevant in terms of recall and readership across product categories. Contrary to the beliefs of advertising practitioners, the position in the magazine was not significant for generating inquiry but for recall and readership. Lohtia et al. (1995) indicate the importance of using rational appeals, of reducing the size of text and of providing visuals which are relevant to the audience, for example pictures of products (see Table 3 for their executional recommendations).

Table 3 Executorial Criteria of a Successful Business-to-Business Print Advertisement

| | |
|--|--|
| The creation of a successful business-to-business print advertisement includes... | A high degree of visual magnetism |
| | Selection of the right audience |
| | Inviting the reader into the scene |
| | Promising a reward |
| | Backing up the promise |
| | Presentation of the selling proposition in a logical sequence and by using metaphors and symbolism |
| | Addressing persons directly (talking person-to-person) |
| | Easy to read |
| | Emphasising the service, not the source |
| | Reflecting the character of the company |

(Source: Adapted and Modified from Lohtia et al., 1995, p. 373)

Accordingly, an emphasis is put on the use of magnetic visuals, which invite the reader to enter the scene (Lohtia et al., 1995) and effectiveness in terms of recall, for instance, is regarded to be particularly strong when advertising visuals depict women (Hanssens and Weitz, 1980). Although Lohtia et al., (1995, p. 376) suggest the use of (easy-to-understand) metaphors and symbolism in advertisements, they advocate that business-to-business advertisements best convey rational information in a “logical manner”. However, research has demonstrated the importance of affective advertising content for recognition and recall (Ambler and Burne, 1999). Gilliland and Johnston (1997) put forward that the emotional content of business-to-business advertising messages is significant to organisational decision-making and suggest examining the specific features of the stimulus itself.

These contradictory views propose that research must give more attention to the creative and strategic concepts of business-to-business advertising and that only little change in advertising strategies and execution has occurred since Bellizzi and Lehrer's (1983, pp. 22) remark that

"...developing an impressive, effective and well read ad campaign may seem a complicated task, but with a little research and professional attention in determining the target audience, a stated objective, a good headline, illustration, and text, the result should prove to be rewarding to industrial advertisers and to industrial buyers".

2.3. Emotions in Organisational Buying Behaviour and in Buyer-Seller Relationships

Organisational purchasing targets organisational needs and not individual consumption. However, within an organisation only individuals can actually define problems, identify buying tasks, analyse and evaluate buying situations and finally decide and act. It seems evident that business-to-business customers do not decide about buying a product or service for their organisations on a purely rational basis (Bagozzi, 2006; Gililand and Johnston, 1997; Grohmann, 1965; Hill, 1972; Kroeber-Riel, 1980; Webster, 1991; Webster and Wind, 1972; Weinberg, 1995). The European Industrial Marketing and Purchasing Group (IMP), for instance, found varying types of relationships from informal and personal contact to more formal and distant contacts (Hakansson, 1982; Price and Arnould, 1999; Witkowski and Thibodeau, 1999) and recently preferences for bonding behaviour between business partners were examined (Paulssen, 2009). Suggestions have even been made that organisational purchasing decisions are predominantly based on psychological factors after the base performance criteria were met (Shaw et al., 1989), and that the organisational buyer can be led by purely

personal preferences for dealing with a particular supplier or salesperson when they have the choice between two equal suppliers with comparable offers (Webster, 1991; Webster and Wind, 1972).

According to Lynch and de Chernatony (2004), the lack of attention to emotions in business-to-business marketing research evokes the assumption that emotional criteria in organisational decision-making are only considered in the case of lacking knowledge, motivation or interest. However, several authors state, that organisational buying decisions are both rational and emotional (de Chernatony and McDonald, 2003; Dichter, 1973; Gelbrich, 2007; Kroeber-Riel et al., 2009; Lynch and de Chernatony, 2007, 2004; Mudambi 2002; Schafmann 2000; Schmitz, 1995; Webster and Keller 2004; Weinberg, 1995) and are sometimes even dominated by affective processes (Bennett, Haertel and McColl-Kennedy, 2005; Erevelles 1998; Schafmann, 2000). In this context, the emotional motivation to buy products can also cover technical properties (O'Shaughnessy and O'Shaughnessy, 2003). Depending on the extent of importance to the buyer, high technical standard products with excellent performance can arouse pleasure which is even higher when the product outperforms expectations or lead to disappointment when they fail. This thought can be expanded to the aesthetics of technology in terms of the beauty of machines (Eco, 2004) and to the emotion-like design of machine displays (e.g. faces) simulating nonverbal communication with the user (Buck, 1988). The idea of designing a machine beautifully has successfully been implemented by some manufacturers, for instance, the German *KUKA* Robot Group (Augsburg, Germany). *KUKA* was awarded a *red dot design award* from the renowned German design centre *Design Zentrum Nordrhein-Westfalen* in 2010 for a console robot used in car production and consequently

communicate on their website that they produce the 'fairest robot of all' (KUKA, 2010, press release), appealing to the sense of beauty and possibly stimulating pride and status for the manufacturer and its customers.

Organisational selling and buying have long been regarded as rational business-to-business transactions and as purely rational determined processes of decision-making (e.g. Cutler and Javalgi, 1994; Turley and Kelley, 1997). However, human beings perform these processes. They experience intrapersonal and interpersonal emotions and appraise and evaluate situations in business-to-business relationships. Hence, the emotions they concurrently feel influence direction and outcomes of business-to-business relationships and Bagozzi (2006) found positive emotions like pride, attachment, empathy and emotional wisdom (in terms of being capable to deal with emotionality in interpersonal contexts) and negative emotions like guilt, shame, embarrassment, envy, jealousy and social anxiety to be essential to salesperson-customer-relations.

However, any buying decision encloses the "emotional baggage" of participants (O'Shaughnessy and O'Shaughnessy, 2003, p. 147), and recent research supports this assumption in a business-to-business context (Bagozzi, 2006; Bausback, 2007; Ferguson, 2009; Gelbrich, 2007; Lasogga, 1998; Lynch and de Chernatony, 2007, 2004; Mitrega and Katrichis, 2010; Schafmann, 2000).

Evidently, organisational buying decisions involve several participants forming a decision-making unit or buying centre. Decisions are supposed to be jointly determined by buying centre members and refer to the specification of the offering, the listing of possible suppliers who will be invited to make a bid and finally the selection of the product or service or of the supplier. Accordingly, buying centre

members representing different departments of a firm have expectations and responsibilities attached to their position, which determine the decisions related to the purchase. Their influence depends on technical expertise, their role and position in the firm's hierarchy and their interconnectedness within the firm. Choice criteria for purchasing decisions are mostly based on the focus of particular departments, e.g. particularly commercial or engineering aspects. So each member of the buying centre uses objective criteria to achieve the goals related to their position, while actually their behaviour is dominated by feelings of self-assessment emotions like pride and anger. A further distinction is made between organisational buying motives which are task-related and non-task-related (Webster and Wind, 1972). The individual's motives related to the specific buying problem seek to solve the buying task in an appropriate way and thus fulfil performance criteria of the organisation and of buying centre members, while non-task motives relate to achievement goals and thus strive for personal advancement and recognition. A further important non-task motive is the reduction of risk in individual decision-making processes which is frequently met by the organisational buyer in terms of source loyalty and gathering of information to reduce uncertainty. Loyal sourcing behaviour is typical in routine buying situations and is characterised by an atmosphere of trust and understanding (Leonidou, 2004).

De Chernatony and McDonald (2003, p. 173) report the case of a company buying a new computer. An IT-consultant was employed to evaluate several options, and finally recommended two possible brands. However, the chairman of the company overruled the expert decision in favour of a more expensive and technically less sophisticated solution. The chosen brand was well-known and seemed the safer

choice to the chairman. After the rational process of evaluating the options the decision was made on purely emotional grounds. Recent research by Gelbrich (2007) supports these findings. She found that new products are appraised by the organisational buyer in terms of opportunities and threats they seem to carry. Further, she identified fear and hope as salient emotions anticipated by organisational buyers when adopting new products. Thus, the organisational buyer's perception of innovative products can be seen as antecedents of anticipated emotions. For instance, perceiving opportunities connected to the innovation, the organisational buyer hopes for better products and satisfied customers and fears missing new technologies and falling behind competitors. At later stages of the adoption process the fear of technical problems or disturbances to the production process dominate. Hence, threat as a perception of the innovation apparently occurs in later stages of the adoption process. Proposing a corresponding communication strategy to promote innovative products, Gelbrich (2007) recommends advertising appeals which aim to stimulate exactly these emotions (fear and hope) that organisational buyers anticipate. Her "emotion-based" strategy (Gelbrich, 2007, p. 232) relies on both factual and emotional stimuli, in contrast to advertisements containing predominantly either emotional or rational advertising appeals.

However, not only financial or organisational risks but also personal risks such as job loss because of inadequate purchasing decisions may be a consequence of great personal matter and disclose an additional "fear factor" related to high expenditures involved in organisational buying decisions (Lynch and de Chernatony, 2004, p. 409). Accordingly, brands that can be trusted and offer security and peace of mind are valuable to individual buying centre members

(Lynch and de Chernatony, 2007; Schmitz, 1995). The aim for peace of mind and risk-reduction in a business-to-business context can also be observed in another affective situation, which occurs if the majority or all members of the buying centre agree upon a purchasing decision. Apparently, the gratification arising from the agreement leads to a group *affiliation* and an “emotional sharing of the decision”, a behaviour described as the *group polarisation effect* (O’Shaughnessy and O’Shaughnessy, 2003, p. 147). Instead of finding a compromise representing the average position of a group, buying centre members form coalitions to arrive at a decision, which is approved unanimously. Consequently, emotional gratification evolves from the agreement within the organisational buying group. The importance for salespeople to perceive signals like personality type and involvement of buying centre members is emphasised by Lynch and de Chernatony (2007). These cues shed light on the organisational buyer’s capability and motivation to process brand information and – in the case of unwillingness to deeply process brand information – enable the business-to-business salesperson to use a more emotional message in their sales presentation.

The relevance of emotional behaviour in organisational purchasing and selling is supported by a study conducted by Schafmann (2000). She outlines the importance of trust, sympathy and familiarity in organisational buying and selling relationships. Considering often high risks due to large financial volumes involved in organisational purchase decisions, business partners intend to reduce fear and risks in terms of choosing the right business partner, underlining the important role of trust in the functioning of business relationships (Brennan, Turnbull and Wilson, 2003; Erevelles, 1998; Young, 2006). Individuals participating in the organisational decision process are motivated by personal needs (pay, personal development

and improvement, advancement, and positive reception), while trying to accomplish organisational targets related to the purchase (Webster and Keller, 2004).

Furthermore, Schafmann (2000) found personal bonds influenced the choice of the supplier as their offers are perceived to be increasingly comparable. Not only do business partners regard empathy as essential, they actively aim at building and developing relationships. *A mutual feeling of sympathy* determines the quality and intensity of business contacts (Schafmann 2000, p. 354). The author concludes that both emotionality and rationality are involved in organisational decision-making, a fact widely accepted for consumer behaviour but still neglected in business-to-business marketing research. Further, Shaw et al. (1989, p.45) argues:

“Are we to believe that an executive makes business buying decisions based on quantifiable product characteristics and yet makes personal buying decisions based on intangibles?”

Lynch and De Chernatony (2004) reason that the assumption of rational decision-making stems from the fact that organisational buyers are well-informed about the products they aim to purchase. The authors further consider trust, friendship, social needs, career security and prestige in terms of social status as emotional factors influencing organisational decision-making. This is confirmed by Keller (2009a), who sees organisational buying behaviour determined by the role that business-to-business brands play in organisational decision-making processes. The influence of decisions on the financial performance of the organisation and subsequently career prospects of the decision-maker leads to reducing risks by buying from companies with a high reputation. In this case, business-to-business brands convey security and comfort, while social approval refer to the satisfaction

organisational customers feel by using the brand and self-respect refers the sense of pride and achievement. Thus, organisational decision-making is no longer regarded as purely “logical and unemotional”, instead, buying centre members “remain human, even when they are at work” (McPhee, 2002, p. 62). Accordingly, to understand the role of emotions in business-to-business marketing communications, its role in the buyer-seller interaction has to be taken into account.

Enduring business relationships mostly rely on positive emotions and ‘personal chemistry’. Interpersonal trust and confidence which again ease transactions are regarded as main factors of successful buyer-seller relationships (see Andersen and Kumar (2006) and references therein for a review of the literature). Andersen and Kumar (2006) emphasise the eminent role of emotions in establishing lasting business relationships. The authors argue that at an individual level personal bonds arise between buyers and sellers, generating positive and negative emotions, whereas positive emotions strongly determine cooperative behaviour. As relationships develop, a growing number of individuals and departments are involved. Thus, positive and negative feelings toward other individuals and groups lead to cooperative or competitive behaviour, influencing the success of business alliances. Triggered negative or positive emotions at the management level often decide about termination or prolongation of business relationships. Taking into consideration that positive emotions play an important role in personal bonding and establishing lasting relationships, the role of emotional stimuli in non-personal tools of marketing communications becomes significant. “While tangible, rational benefits are vulnerable to being copied, emotional bonds are more difficult to break”, as O’Shaughnessy and O’Shaughnessy (2003, p.17) state. In the early

stages of decision-making processes, it is hence indeed possible that positive feelings toward potential suppliers can be elicited by viewing print advertisements employing emotionality.

2.4. Emotions and the Communication of Brand Values

The importance of branding in business-to-business markets grows as global competition progresses and tangible and price attributes become increasingly identical. However, academic research has mainly focused on the branding of consumer products. Functional values such as innovativeness, quality and reliability of business-to-business brands are no longer regarded as outstanding and as an “order-winning criteria” (Lynch and de Chernatony, 2007, p. 124). A strong corporate brand is composed of the organisation’s products and services, its management team and the reputation of its members and internal and external communication activities of the organisation. The aim is to convey its distinctiveness to competitors, its credibility and value system and thus to deliver decision-making criteria for organisational buyers (de Chernatony and McDonald, 2003). Consequently, business-to-business branding is a method of marketing communications to “package information in order to provide differentiation, positioning opportunities and competitive advantage” (Fill and Fill, 2005, p. 280).

Shifting the emphasis from initially functionally oriented to emotionally oriented values of brands, de Chernatony (2009, p. 104) defines brands as “a cluster of values that enables a promise to be made about a unique and welcomed experience”. Emotionality is expressed in brand values such as “peace of mind, security, ambition, pride and empowerment” (Lynch and de Chernatony, 2007, p.

125). The abovementioned definitions incorporate the significance of branding in business-to-business marketing. Creating strong business-to-business brands can simplify decision-making for buying centre members. Strong brands reduce their perceived risks by providing emotional reassurance and clarity in terms of quality and trust, generate emotional experiences in relation to purchasing and using the correct brand. Their use can lead to a continuous career development and credibility among colleagues (Backhaus and Voeth, 2010; de Chernatony and McDonald, 2003; Keller, 2009a; Lynch and de Chernatony, 2007; Mudambi, 2002; Schmitz, 1995; Webster and Keller, 2004). Thus, communicating brand values and creating emotional bonds to business-to-business products and services might enhance emotional product differentiation by buying centre members with strong brand awareness. Further research has determined the importance of intangible attributes for technical products and strong emotional benefits, which can strengthen business-to-business brands and be a source of differentiation (e.g. Bendixen et al., 2004; Michell et al., 2001; McDowell Mudambi et al., 1997; Shaw et al., 1989; Shipley and Howard, 1993). Reputation and a differentiated image of the supplier often gain higher importance than tangible attributes due to the perceived risk of buying products and services, frequently involving high expenditures (Lehmann and O'Shaughnessy, 1974; Lindgreen et al., 2009).

Emotional benefits of business-to-business brands can be defined as qualitative attributes of products with relevance to the work of the organisational customer (Lasogga, 1998, p. 222). Thus, by incorporating emotionality into their marketing messages, companies can communicate the emotional value of their brands. It is, however, essential to adopt the customer's perception of brand values and to evaluate if brand information processing is mainly affective or cognitive. 'Brand

information' refers to executional strategies of advertised messages and processing brand information is the extent to which customers "comprehend and elaborate on brand information" in advertisements (MacInnis et al., 1991, p. 33). The advertising message consists of information about the brand itself (name, attributes, benefits, usage, users), emphasises informational elements (cognitive) or emotional elements (affective) and is expressed verbally or non-verbally, for example in pictures. Accordingly, emotional brand benefits can be addressed by emotional stimuli in print advertisements (Kroeber-Riel, 1984a; Weinberg and Konert, 1984; Yoo and MacInnis, 2005) and are of great importance to associate unique and valuable experiences by focusing on emotionally oriented in addition to functionally oriented brand values. Table 4 lists three main dimensions (functional, emotional and self-expressive advantages) of branding benefits in business-to-business markets.

Table 4 Branding Advantages in Business-to-Business Markets

| Brand Benefit | Business-to-Business Example |
|----------------------------|--|
| Functional advantages | Product performance and high quality associations. Superior service and support associations. Specific application and / or location advantages. |
| Emotional advantages | Improved confidence and trust through a reduction in perceived risk. |
| Self-expressive advantages | Buyer-related personal and professional satisfaction. |

(Source: Fill and Fill, 2005, p. 280)

Investigating the role of emotionality and rationality in business-to-business branding strategies, Bausback (2007) proposes that successful positioning should contain both emotional and rational values. According to her findings, organisational buyers seek emotional in addition to rational information. Organisational buyers aim to reduce their uncertainty in buying decisions due to time pressure and information overload, and also strive for power and acceptance. Consequently, in addition to rational information such as technical specifications,

functional attributes, prices, quality, and terms of delivery, the selling organisation should provide brand-related emotional information, which is relevant to the organisational buyer. These are reputation and prestige, charisma, good buyer-seller relationships, reliability and availability. Surprisingly, Bausback (2007) reports the charismatic image of a company to be the most significant emotional factor for a successful brand-positioning strategy. Keller (2009a) supports these findings and recommends finding relevant emotional associations to position the business-to-business brand, since brand credibility and a solid reputation impacts the choice of a firm as a business partner. The author further asserts that credibility is achieved by creating a corporate brand that is likeable, dynamic, prestigious and attractive as well as honest, dependable and sensitive to the needs of organisational customers and a credible brand is hence expressed in terms of likeability, trustworthiness and expertise.

More specific evidence of the link between brand value and emotion is revealed in the work of Mudambi (2002). She identifies three clusters of buyers in business-to-business markets. Branding is important in organisational purchasing processes and can be addressed in an adequate way, linking the three types of organisational customers to marketing communication strategies. Her analysis includes three branding elements: brand name awareness, general reputation of the manufacturer and brand purchase loyalty meaning previous purchases. The sample represents “highly tangible” firms (49%) and “low-interest” firms (14%) and “branding receptive” firms (37%).

Mudambi (2002, p. 532) recommends implementing the following branding communication strategies:

- Quantifiable and objective product and company benefits, objective presentation of intangible benefits such as being a financial stable supplier and offering low risk and uncertainty to reach the highly tangible cluster;
- Emphasising the importance of the purchase decision is appropriate for the low-interest cluster. The aim is to raise their attention and interest by making catalogues and websites attractive and appealing;
- Combining emotional and self-expressive benefits of the brand with messages that stress the support from an established and highly reputable manufacturer aims at the branding-receptive cluster.

The author concludes that intangible factors of a brand do make a difference in organisational buying decisions, but not everybody involved responds to them in the same way. Hence, it can be concluded that some organisational buyers are motivated by emotion as well as cognition. Business-to-business brands represent functional and emotional values, which influence organisational buying behaviour (Bausback, 2007; Lynch and de Chernatony, 2004; Webster and Keller, 2004). O'Shaughnessy and O'Shaughnessy (2003, p. 164) stress that the choice of brands is interwoven with emotions while at the same time "rational or pseudo-rational" explanations are found for the purchase. Moreover, buying centre members develop a "sentimental relationship" (Bendixen et al., 2004, p. 379) even for interchangeable products, which they extend to other products of the manufacturer with the same brand name. Focusing on characters involved in decision-making processes and thus in brand selection, de Chernatony and McDonald (2003, p. 191) point out that organisational customers – apart from their objective to find the best possible solution for their own company's problem – are

determined and motivated by personal issues

“such as job security, a desire to be well-regarded by colleagues inside and outside the firm, the need for friendship, ego enhancement, aspirations of career advancement, loyalties based on their beliefs and attitudes and a whole host of other social and psychological considerations”.

Consequently, the emotional side of the organisational customer reveals an individual, who obviously evaluates brands according to emotional criteria in addition to functional values.

2.5. The Role of Emotion in Business-to-Business Advertising

The emphasis on rational arguments and factual information in business-to-business print advertisements is widespread. Often informative advertising is seen as a way to communicate the organisation's expertise, with the main objective of creating awareness of the company name and not to create emotional bonds to the brand (see, for instance, Manschwetus and Gruzewski, 2002). Fill (2006) regards persuasion and differentiation in business-to-business markets to be delivered by sales promotion and personal selling rather than advertising, which is supposed to inform and remind. On the other hand, Backhaus and Voeth (2010) acknowledge the importance of creating target-group specific advertising messages, incorporating both an emotional and a rational approach. Several models of organisational buying behaviour (e.g. Sheth, 1973; Webster and Wind, 1972) and of communication effects (Gilliland and Johnston, 1997) include marketing activities of supplier organisations, illustrating that information sources such as journal advertising targeting buying centre members lead to perceptual distortions which evoke expectations and influence the organisational decision-making process. Schuster's (1989) findings support the assumption that advertisements influence evaluation and assessment of the offer during the

decision-making process of the buying centre. However, the role of emotive advertising targeting the organisational buyer and possibly affecting the decision-making process at an early stage of the buying process is still unclear (Erevelles, 1998; Fill and Fill, 2005; Gilliland and Johnston, 1997; Lynch and de Chernatony, 2004) and further research investigating emotional components of business-to-business advertising is needed.

However, both rational information and emotional activation are necessary to reach the organisational customer, who is not a mere 'information-processing machine' (Kroeber-Riel, 1980, p. 209) and empirical research has proved previously that emotional components in business-to-business print advertising messages enhance their processing and memorability (Kroeber-Riel, 1977, 1980). More recently, Jensen and Jepsen (2007) discovered the usefulness of emotional advertising appeals in low attention processing situations in a business-to-business context. The authors stipulate that business-to-business advertisers should focus less on technical characteristics of the product and more on creating visual imagery which establishes and strengthens the brand. This is consistent with a call for the creation of emotional key visuals that position business-to-business brands (Kroeber-Riel, 1993; Kroeber-Riel and Esch, 2004) and enable emotional product differentiation. In the business-to-business context, a strategic use of emotional advertising appeals was requested by some (Brugaletta, 1985; Glover et al., 1989), adding a call for improving the strategic planning of advertising messages. This mirrors recommendations for business-to-business advertisements by Brennan et al. (2007, p. 180), who posit that "...at a strategic level a business brand might be presented using a rational approach but the tactical execution could, nevertheless, include emotion".

Stipulating the role of advertising stimuli and thus emotionality can play in business-to-business marketing communications, Gilliland and Johnston (1997, p. 25) remark that attractive advertisements that engage the audience emotionally will increase the linking of the advertisement itself and consequently the attitude toward the brand by linking affect and cognition with memory. The authors highlight the role of the stimuli of an advertisement as an influential factor in organisational purchasing decisions. Furthermore, Gilliland and Johnston (1997) recommend utilising affective advertising which might lead to a positive attitude not only toward the advertisement, but also to the advertised brand itself, where attitude signifies the “summary evaluation of an object” (Malhotra, 2005, p. 477). The authors stipulate that this, in turn, combined with a high degree of buy task involvement will motivate buying centre members to undertake strong search efforts in order to gain more evaluative and selective information about the supplier. In addition, the authors see benefits of emotional messages in the possibility of using transformational advertisements in a business-to-business setting. This type of advertising illustrates the emotional experience associated with the advertised product or service or with using it and is regarded as adequate for business-to-business print advertising. Gilliland and Johnston (1997) assume that by encountering advertisements containing mainly technical information organisational customers cannot attach emotions to the advertised product or service. Furthermore, emotional business-to-business advertising emphasising credibility and trustworthiness is regarded as capable of preparing the grounds for organisational buyers to evaluate the offer in a positive way (Kleinaltenkamp and Ploetner, 1994) and of achieving a higher productiveness of personal selling (Blythe and Zimmerman, 2005; Hutt and Speh, 2004). Analysing tangible (containing product information) and intangible (containing application information)

business-to-business advertisements, Bellizzi et al. (1994) found that readers perceive the organisation with intangible advertisements as more experienced and reliable. Gilliland and Johnston (1997) see print advertisements full of primarily technical information as the prime reason why business-to-business advertisers fail to build strong brand identities.

Comparing print advertising of business-to-business and consumer-services, Turley and Kelley (1997) found significant differences only in the use of emotional message appeals. The evaluation included emotional and rational appeals, headlines, price and quality information and the naming of an internet address. Employing the categorisation of Cutler and Javalgi (1993) the authors classified appeals as emotional that accentuate adventure, fear, humour, romance, sensuousness / sex, status, care for loved ones, guilt, play / content and affiliation. The category for rational advertisements included comparative advertisements or advertisements that emphasize comfort, convenience, ease of use, economy, health, profitability, quality, reliability, time-saving, efficiency, variety / diversity or environmental friendliness. Their findings show a notably higher use of emotional appeals in consumer-services advertising than in business-to-business-service advertising with only 4.4 percent of the advertisements containing emotional appeals. Altogether the two types of advertisements differ mainly in the type of appeal (rational or emotional) and the authors conclude that advertising messages for business-to-business and consumer advertisements are not adjusted to the target group as, for example, has been recommended by Bellizzi and Hite (1986) and request further research to examine different types of communication strategies.

The necessity to consider the world of the customer also in business-to-business advertising has indeed been recognised previously by Simmons (1941), who compares the construction of an advertising campaign with the work of architects. He recommends to study the needs of the customer, to form a conception of the solution to the problem, plan the details, control costs and supervise the construction closely. Strategic issues relating to the content and the intended message of business-to-business advertisements have received little attention in research. However, some contributions were made. Several authors (e.g. LaTour et al., 1998; Reese et al., 1987) discussed the importance of considerate gender role portrayal in business-to-business advertising regarding the increasing diversity in organisations. The authors concluded that caution must be given to convey the intended meaning without offending members of the buying centre and by this negatively impacting sales but also the own image and credibility. Lohtia et al. (1995), for instance, propose the depiction of people in business-to-business print advertisements with whom the target audience identifies. Others (Gelbrich, 2007; Mudambi, 2002) suggest orchestrating promotional strategies according to the innovativeness of the product or to types of organisational buyers. Gelbrich (2007) proposes a communicative strategy based on the emotions that organisational buyers connect to purchases of innovative products (e.g. hope to participate in innovative technologies or fear to fall behind in the case of disregarding them). This is consistent with Naccarato and Neuendorf's (1998) findings that the use of fear appeals enhances the attractiveness of business-to-business advertisements. Mudambi (2002) recommends communication strategies for business-to-business marketers according to different types of organisational customers, who can be described as "highly tangible", "branding receptive", and "low interest" (Mudambi, 2002, p. 530). The author highlights the importance of

meeting the priorities of the customer in communicating with the organisational buyer (see section 2.4. for details). Thus, business-to-business marketers conceptualising their communication strategy must understand and include the perspective of the organisational customer as well as the value of their brands. An insight particularly useful for this research as emotions in print advertising are seen to successfully impart benefits associated with the use of products (Geuens et al., 2010; Gilliland and Johnston, 1997; Heath, Brandt and Nairn, 2006; Zeitlin and Westwood, 1986).

The question if organisational buyers accept emotional advertising and direct mailing activities was investigated by Lasogga (1998). He developed three types of advertisements and brochures emphasising different emotional appeals (future, success and trust) and evaluated their acceptance among members of the buying centre. Pictures representing future, success and trust appeals were used to examine their appropriateness for business-to-business products and services and the conditions that lead to perception and acceptance. These emotional pictures are characterised as follows: Success signifies victory and the pleasure of achievement, future signifies modernity, science fiction, innovation and improvement, and trust is expressed by friendship, harmony and sympathy. The author found emotional business-to-business advertisements to activate more, to generate positive impressions, and to lead to a better evaluation of promoted product solutions. Consequently, he recommends an increased use of emotionality in communication activities of business-to-business companies. Prerequisite conditions are comparable products and services, information overload of deciders, but also their orientation toward the enjoyment of consumption and lifestyle. However, according to the author's findings high-involvement situations in

later stages of the buying process demand an informational approach (Lasogga, 1998, p. 483).

In a study of German trade journal advertising reaching from 1996 to 2006 an increasing use of testimonials in business-to-business print advertising was found by Voeth and Niederauer (2008). One of the two magazines included in the study is 'Manager Magazin', a magazine which targets both organisational customers and private consumers while the other one, 'Beschaffung aktuell', targets mainly business-to-business readers. Testimonial advertisements use spokespersons who endorse the advertised brand. The results of the study indicate two main strategies in conveying advertising messages using testimonials: A rational approach (mainly in 'Beschaffung aktuell') referring to the business expertise and organisational role of the spokesperson representing an expert from a customer organisation rather than an internal representative, and an emotional approach (in 'Manager Magazin') where the (external) testimonial reflects more private and personal aspects of organisational buying. In both cases, the use of celebrities was rare.

A cross-cultural study conducted by Cutler and Javalgi (1994) investigated emotional and informational contents of business-to-business print advertisements. The degree of similar creative strategies executed by marketers for product and services advertisements and thus the degree of standardisation was examined for two countries, the United States and the United Kingdom. Visuals, headlines, content and the process of appeals were evaluated. Based on the categorisation of Moriarty (1987) process appeals were classified as rational or informational if they contain a description of the brand or if they are compared to a

competing product. In turn, emotional appeals are associated with a person, lifestyle or certain situation, use metaphors, aesthetics or tell a story. Cutler and Javalgi (1994) conclude that cross-cultural differences are marginal suggesting the possibility of intermarket segmentation, targeting the organisational customer with standardised communication strategies. Regarding headlines for goods and services, the authors found American advertisements to contain more emotional messages than British business-to-business advertisements.

2.6. Implications for the Research of Emotionality in Business-to-Business Print Advertising

Findings indicate the existence and importance of emotionality in business-to-business marketing communications, specifically in advertising, but there is virtually no research on whether and how emotionality is displayed in non-personal communication tools in business-to-business magazines and trade journals. Consequently, this research advocates the importance of an adequate characterisation of emotional stimuli utilised in business-to-business print advertising. However, no predictions can be made to generate hypotheses based on prior research.

Hence, descriptive and exploratory research is undertaken in order to address the following research questions:

- To what extent do advertisements have emotional content?
- What type of emotional content (negative, positive or ambiguous) is evident?
- Is emotional content associated with all magazines or is there some variation?
- Do advertisements that contain emotionality tend to use more or specific colours than non-emotional advertisements?
- Is the size of the advertisement associated with emotionality?
- What type of emotional expression is represented in the advertisements?
- Are there dominant visual elements employed in business-to-business print advertising?

Correspondingly, from a business-to-business marketing view an examination of emotion theory, psychology, consumer research, communication and advertising research is undertaken in the next chapter to provide a conceptual framework based on existing knowledge for the investigation of emotionality in non-personal business-to-business marketing communications.

3. Foundation of Emotionality in Non-Personal Marketing

Communications

3.1. Introduction

A wide range of literature mirrors the importance of the role of emotions in marketing, specifically advertising and consumer research. Research focuses on the elicitation of emotions and emotional response to advertising, on buying behaviour, on emotions experienced when consuming a product and on emotional brand communication (e.g. Bagozzi, Gopinath and Nyer, 1999; Bosch, Schiel and Winder, 2006; Erevelles, 1998; Heath, 2009; Heath and Hyder, 2005; Hirschman and Stern, 1999; Holbrook and O'Shaughnessy, 1984; Laros and Steenkamp, 2005; Lynch and de Chernatony, 2004; O'Shaughnessy and O'Shaughnessy, 2003, 2008; Ray and Batra, 1983; Richins, 1997; Rossiter and Percy, 1991; Schafmann, 2000; Stewart et al., 2007).

Figure 3 explicates how this chapter outlines relevant concepts of emotions in marketing, explores literature and relevant studies on visual and verbal advertising components carrying an emotional tone, and examines the role of visual communication as conveyors of emotions in order to generate categories to assess emotionality in business-to-business print advertisements. Given the confusion of terms in academic and practical use, first an elaboration of the concepts of emotion, and subsequently of emotions in marketing and in advertising is necessary.

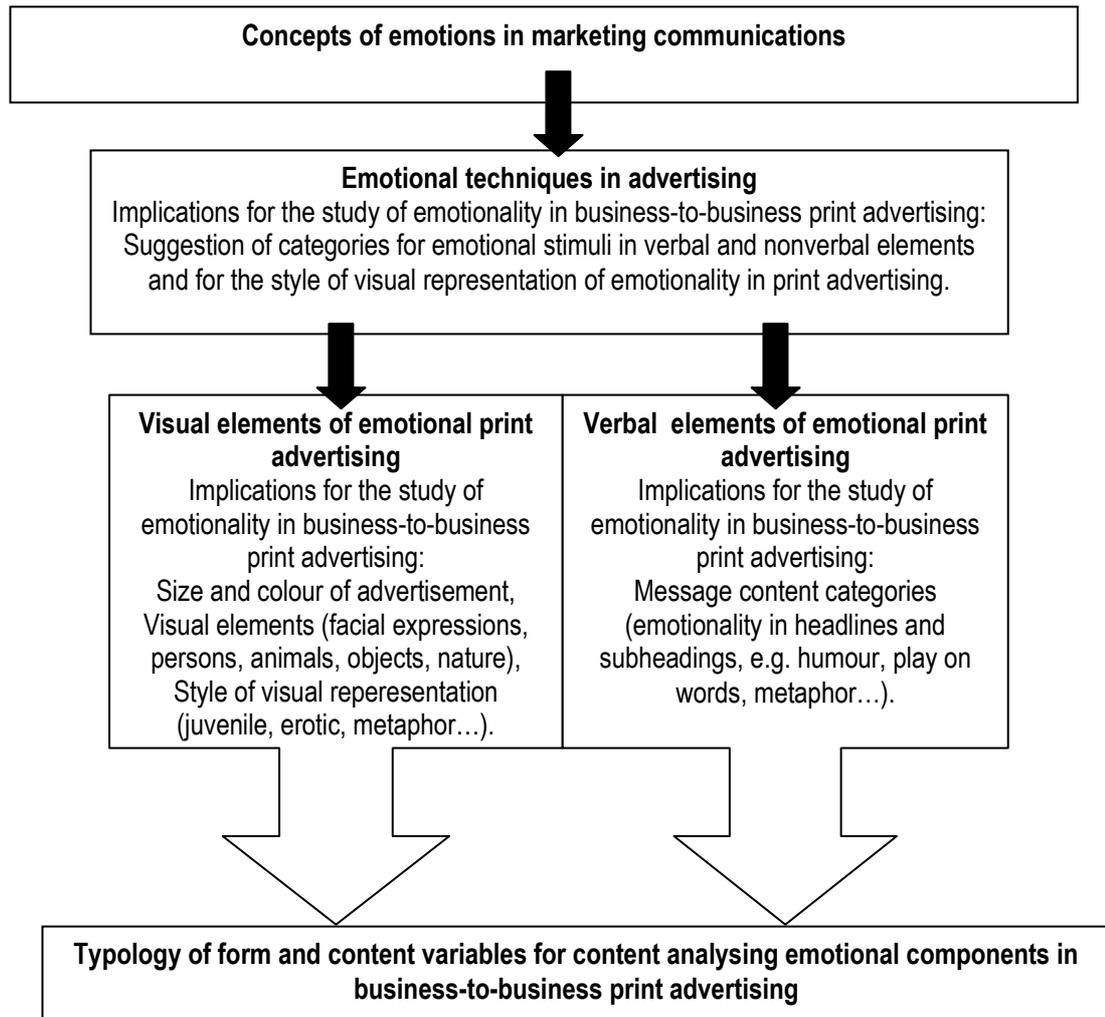


Figure 3 Elements of Emotionality in Non-Personal Marketing Communications and Implications for the Investigation of Business-to-Business Print Advertising

(Source: Developed for this research from chapter 3)

The succeeding section reviews research on emotional and rational content of advertisements to clarify terms and to provide the grounds for a conceptual framework to investigate emotionality in business-to-business print advertising. Thus, a comprehensive examination of the literature is undertaken to designate sources for categories of emotional stimuli.

Considering the lack of a commonly accepted list of categories of emotionality in print advertisements (Brader, 2006; De Pelsmacker and Geuens, 1997; Mortimer,

2008), the aim is to provide a foundation for deducing categories and establishing a classification system of emotional stimuli in print advertisements. The last sections look at the role of visual communication, in particular nonverbal communication in advertising as an important carrier of emotional messages (Edell, 1988). Various conceptual schemes are discussed and their integration into a concept of emotional stimuli in advertising is considered. In general, the aim of this chapter is to identify findings which can serve as an approach for the classification of emotional appeals as components of print advertisements for the present study.

3.2. Concepts of Emotion in Marketing Communications

3.2.1. Terminology

The Latin verb *emovere* (*ex* and *movere* meaning “to move out”) is the origin of the term *emotion* and thus literally expresses being moved when experiencing an emotion (De Rivera, 1977, p. 11). To understand and define emotions has interested researchers for a long time (e.g. Darwin, 1872; James, 1884), and more than one hundred different approaches to define emotions were gathered and evaluated by Kleinginna and Kleinginna (1981). Consequently, a more detailed look at different terms is necessary. However, emotion, feeling, affect, mood, and attitude are often interchanged or used inconsistently in literature (Ambler and Burne, 1999; Bagozzi et al., 1999; Chamberlain and Broderick, 2007; Damasio, 2000; Hansen and Christensen, 2007; Scherer, 2005).

Affect is conceived as an umbrella-term for “a set of more specific mental processes including emotions, moods, and (possibly) attitudes” (Bagozzi et al.,

1999, p. 184) and comprises pain and pleasure as drivers of motivation processes (Damasio, 2000). Psychologists use the term *affect* as a “synonym for emotion or emotional feelings” (O’Shaughnessy and O’Shaughnessy, 2003, p. 23) in order to illustrate the emotional side of mental processes that are subjectively experienced but not observable. *Moods* are not directly related to a causal event and are enduring mild and diffusive affect states (Frijda, 1994; Scherer, 2005; Thorson, 1999), while *feeling* as a term is distinct but related to emotions and represents

“...cognitively, whether consciously or unconsciously, perceived elements about which the individual may tell his environment and which he himself may experience more or less strongly” (Hansen and Christensen, 2007, p. 75)

Feelings cannot be observed by others and denote “private, mental experiences of an emotion” (Damasio, 1999, p. 42), while *emotions* specify mostly publicly observable responses expressed in bodily states. Thus, *feelings* refer to the individual who feels, for instance, happy or sad and expresses these perceptions verbally. *Emotions* are responses of the individual to external situations or internal events. External situations can either be perceived as dangerous and threatening like natural phenomena (e.g. thunderstorms) or animals, or other events that are evaluated as significant (behaviour of people, one’s own behaviour eliciting, for example, guilt or shame), or as trivial tasks of decision-making, for instance, in a consumption-related context like choosing a certain brand. Internal events consist of physiological processes or thoughts or of memories that come to one’s mind (Hansen, 2005; Scherer, 2005).

In the context of marketing, Bagozzi et al. (1999, p. 185) describe *emotion* as

“...a mental state of readiness that arises from cognitive appraisals of events or thoughts; has a phenomenological tone; is accompanied by physiological processes; is often expressed physically (e.g. in gestures, posture, facial features); and may result in specific actions to affirm or cope with the emotion”.

3.2.2. Components and Processes of Emotion

Human emotions “occur as a result of changes in the nervous system” due to internal or external events (Izard, 1977, p. 17) and thus signify the experience of feelings such as happiness, joy, anger or fear caused by stimuli. Emotional responses are controlled by “primitive, extremely fast, unconscious mechanisms” (Hansen, 2005, p. 1426) which can happen so fast that the individual is not aware that the emotion has begun in order to mobilise a bodily reaction (Ekman, 1994).

Accordingly, emotions consist of

“a collection of changes in body and brain states triggered by a dedicated brain system that responds to specific contents of one’s perceptions, actual or recalled, relative to a particular object or event.” (Bechara and Damasio, 2005, p. 339)

During this process, representations of situations or objects induce emotions.

These occur either internally when situations are recalled, or externally when the organism encounters them. This can happen without attention or consciousness of the organism. The organism experiences a bodily change which is due to

“...certain regions of the brain, which are part of a largely preset neural system related to emotions, send commands to other regions of the brain and to most everywhere in the body proper. The commands are sent via bloodstream, in the form of chemical molecules, or via neuronal pathways.” (Damasio, 2000, p. 16)

Since emotions are internal states they must be inferred from external behaviour. Not the emotion (e.g. anger or happiness) can be observed but the expression of the experienced emotion, e.g. seeing violence and feeling angry or hearing laughter and feeling happiness (Harris, 1994). An emotional expression as well as the perception of an emotion can both affect a person's behaviour and feelings (Izard, 2007). Thus, an emotional response is dependent on a particular stimulus, for example, the advertisement (Holbrook and O'Shaughnessy, 1984; Percy, 2001). Apparently, an emotional response follows an appraisal, which refers to the evaluation and interpretation of an incidence or episode of personal relevance and can be characterised as an affective, valenced reaction to perceptions of events or situations. A subjective impression of an inner arousal with distinct experiential quality is perceived as pleasant (e.g. by experiencing feelings of joy or happiness) or unpleasant (e.g. by experiencing fear or anger), can be evoked by a variety of stimuli and is of short duration (Ambler and Burne, 1999; Bagozzi et al., 1999; Bechara and Damasio, 2005; Damasio, 2000).

The inducers of emotion are infinite and any originally neutral stimulus can acquire a meaning for the organism that turns it into a stimulus that causes an emotional reaction. These inducers range from stimuli that are potentially dangerous or useful to the human being and which in an evolutionary process produce specific behaviour of organisms in form of "universal" or "primary" emotions, to stimuli which acquire emotional significance by learning in a social and cultural context, producing "social" or "secondary" emotions (Damasio, 2000, p. 18). The former basic emotions are happiness, sadness, anger, disgust, surprise or fear and the latter include secondary emotions such as envy, jealousy, pride, guilt or embarrassment. Universal or basic emotions appear in most approaches in the

psychological literature (e.g. Ekman, 1982; Izard, 1977, 2007; Plutchik, 1980).

They activate the system for cognitive and motor response and inform via facial expressions and bodily signals in a social and individual context. Emotional states can be inferred from facial expressions and observable behaviour. However, most observable emotions are secondary and result from a mixture of primary emotions.

Basic emotions are either positive (joy, anticipation, trust and surprise) or negative (fear, anger, disgust, sadness) and can simply be distinguished as “positive (pleasure, or an inclination in favour of something) and negative (fear, or an inclination against something)” (Du Plessis, 2005, pp. 4). Positive emotions result from achieving goals and imply a reward if the action is continued and are mainly used in marketing communications, while negative emotions are associated with problems in trying to achieve goals (Bagozzi et al., 1999; Stewart et al., 2007). To summarise the foregoing, emotional components and processes can be characterised as follows (O’Shaughnessy and O’Shaughnessy, 2003, pp. 21):

- Emotions are directed toward an object which can be existent or imaginative and which is responsible for the arousal of the emotion (e.g. being proud of or feeling happy about something).
- A preconscious perception and evaluation of events is followed by an immediate and unconscious, cognitive appraisal of the stimulus as positive or negative, causing a reflex emotion.
- Emotional arousal involves pleasant or unpleasant feelings like feeling happy or sad and is associated to feelings toward the object of concern, for instance a product or an advertisement. Accordingly, marketers strive to create emotional experiences. However, it must be considered that emotional concepts do not necessarily include consciousness of bodily feelings or feelings toward an object.
- Reactions to the feeling of emotions generate activities, which may express themselves strongly (for instance, aggression) or nearly indiscernible, like an expression indicating pleasure or grief.
- Before an emotion is registered consciously and can be controlled, it is expressed by physiological changes like facial expressions, gesture and body posture.

3.2.3. Major Theories of Emotion and Applications in Marketing

The significance of emotions in marketing, in particular advertising, is widely recognised. Although there are competing theories in the social and behavioural sciences to explain the complex phenomena and processes, two main streams of research predominate. One takes a biological perspective and regards basic emotions as “biologically based and universally experienced” (Richins, 1997, p. 128). In this sense, *emotion* refers to the arousal of human emotions. These are composed of experiencing emotions, and of processes in the brain and nervous system. The face predominantly expresses felt emotion (Darwin, 1872; Izard, 1977; Knapp and Hall, 2006; Plutchik, 1980). The other, known as the appraisal theory (Lazarus, 1991) claims that a subjective evaluation of events and their significance to a person determines the elicitation and differentiation of emotions and that it includes a cognitive appraisal which needs not be controlled or even conscious (Ellsworth and Scherer, 2005; Scherer, 1999a).

The difference between the two main approaches culminated in the famous “Zajonc-Lazarus” debate. Zajonc (1980) advocated the primacy and independence of emotion from cognition, and Lazarus (1991) the dependence of emotions on cognition, regarding the former as secondary (see Leventhal and Scherer (1987) for a description of the differing views on cognition and emotion and contributions in Ekman and Davidson (1994) for different views on emotions). However, the approaches seem to be “compatible once one allows for the fact that they focus on different components of emotion and different phases of the process” (Scherer, 2002, p. 4476). An overview of competing approaches to explain the construct of emotions is given (Table 5) in order to detect their relevance for emotional

advertising content, and to then delineate their applicability to the present investigations of the use and expression of emotion in advertising.

Table 5 Theories of Emotion and their Postulations:

| Theory of Emotion | Description and major assumptions |
|-----------------------------------|---|
| Physiological Theories of Emotion | <p>Based on the earliest emotion theory by William James and Carl Lange, the James-Lange-Theory of Emotion in the nineteenth century; Emotions occur as an involuntary physiological or biochemical process. A physiological response generates an emotional response. The emotional state is inferred from the physiological response. (James, 1884)</p> <p>Physiological responses play an important role in experiencing an emotion and are the focus of arousal theory. Arousal is necessary to initiate response and to intensify response. Two types of responses can follow an arousal: an automatic unconditioned response and a learned conditioned response. Both can influence affective, cognitive and behavioural responses.</p> |
| Theory of Facial Expressions | <p>Emotions and feelings are primarily experienced and communicated by expressions in the face (Darwin, 1872; Ekman, 1982, 1999). A stimulus initiates facial muscular movements that activate physiological arousal and send sensory feedback to the brain's autonomic nervous system. The experience of subjective emotional response is triggered by the feedback (facial feedback hypothesis). Izard (1977) claims that individuals learn to control their facial expression in order to mask their emotions.</p> |
| Theories of Basic Emotions | <p>Based on cross-cultural and developmental research, the basic emotion approach suggests a finite set of discrete emotions (e.g. fear, anger, joy and sadness) (e.g. Izard, 1977, 2007; Plutchik, 1980). These are innate to all human beings, but are experienced subjectively due to particular response patterns.</p> |
| Dimensional Theories | <p>The representation of emotional responses is simplified in terms of a set of common dimensions that can be used to identify specific emotions. These are used in marketing, for example, to analyse consumer responses to store atmosphere or advertising. Mehrabian and Russell (1974) offer three bipolar and independent dimensions called the PAD-scale to measure the variance in emotional responses: pleasure-displeasure, arousal-calm and dominance-submissiveness. In contrast to dimensional models, a different approach is based on the similarity of emotional responses which are depicted in a circumplex model similar to a colour wheel (Plutchik, 1980), including joy, acceptance, fear, surprise, sadness, disgust, anger and anticipation. Similar primary emotions are combined to produce secondary emotions and create subjective experiences of emotion, while Izard (1977) conceptualises primary emotions as interacting in combinations but retaining their qualitative identity.</p> |
| Attribution Theory | <p>The perception of causal factors leads to behaviour and emotional reactions (e.g. anger because of product failure). Attribution theory identifies distinct dimensions of causal attributions: Internal and external causes, likeliness of recurrence, and the chance to control the cause factors (Weiner, 1986) and links them with different patterns of behaviour and response.</p> |
| Appraisal Theory | <p>Appraisal theories take into account the role of emotion for the individual in coping with the environment. Based on the assumption that unique perception determines the individual's emotional response, appraisal theories predict the degree of arousal, emotional intensity and variations of emotional behaviour. Both emotional response and physiological arousal precede cognitive appraisal of an emotional stimulus (Ekman and Davidson, 1994; Lazarus, 1991).</p> |

(Source: Adapted and modified from Kroeber-Riel et al., 2009, pp. 99; Stewart et al., 2007, pp. 123)

The major theories of emotion have made substantial contribution to the investigation and understanding of consumer behaviour and consumption-related experiences, to emotion evoked by advertising and effects in terms of emotional response to advertisements. The development of the “Facial Action Coding System” (FACS) by Ekman and Friesen (1978) to measure emotional reaction in the face, for instance, can be used to measure elicited emotions which are expressed in the face. The FACS has been validated in consumer research (see Bekmeier and Schoppe, 1986) and used widely (e.g. Scherer and Grandjean, 2007). Some publications cover a full range of themes related to the communication and processing of emotional advertising appeals and viewers response to them (see, for instance, Cafferata and Tybout, 1989; Edell and Dubitsky, 1990).

Many authors are influenced by emotional concepts in their investigation of consumption-related experiences (e.g. Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982; Richins, 1997), and the approaches by Plutchik (1980), Izard (1977) and Mehrabian and Russell (1974) have been proved useful in consumer and advertising research (e.g. Havlena, Holbrook and Lehmann, 1989), to measure effects of emotional advertising, emotions evoked by and emotional response to advertising (e.g. Allen, Machleit and Marine, 1988; Batra and Ray, 1986; Holbrook and Batra, 1987, 1988; Holbrook and O’Shaughnessy, 1984; Holbrook and Westwood, 1989; Rossiter and Percy, 1991; Zeitlin and Westwood, 1986), nonverbal communication in advertising (e.g. Bekmeier and Schoppe, 1986; Hecker and Stewart, 1988; Weinberg, 1986), and emotional advertising appeals (e.g. Holbrook and O’Shaughnessy, 1984; Huhmann and Brotherton, 1997; Schierl, 2001; Woll, 1997). The role of visual communication in depicting

emotions but also the interest in measuring emotions has grown increasingly (e.g. Bekmeier, 1992; Dieterle, 1992; Kroeber-Riel, 1993; Scott and Batra, 2003). Recently, for example, picture scales are being developed to measure brand-related emotions (Bosch et al., 2006) and consumption-related emotions (Kroeber-Riel et al., 2009). In addition, a pictorial stimulus set based on the dimensions of valence, arousal and dominance called the 'International Affective Picture System' (IAPS, accessible via www.psychonomic.org/archive/) is offered by the 'NHM Center for Emotion and Attention' to study emotions in a research context (see for details Mikels et al., 2005).

The concept of basic and secondary emotions is useful in advertising execution, encompassing fear, anger, disgust, trust, joy (laughter), surprise (e.g. by risen eyebrows, see section on emotional expressions in nonverbal communication), anticipation, interest, aggressiveness, guilt / remorse (Kroeber-Riel et al., 2009, pp. 136). Furthermore, a model of positive and negative basic emotions related to consumer emotions is suggested by Laros and Steenkamp (2005, p. 1441). The hierarchical model (see Figures 4 and 5) differentiates at a subordinate level between forty specific emotions (or feelings) based on the 'Consumption Emotion Set' developed by Richins (1997).

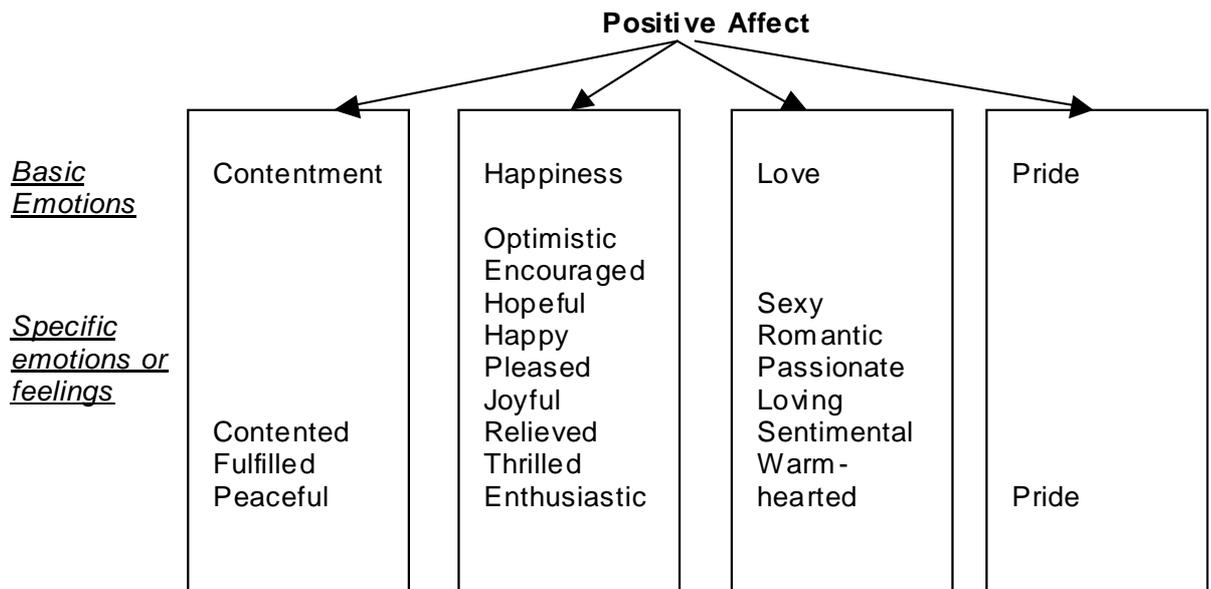


Figure 4 Hierarchical Model of Positive Affect

(Source: Laros and Steenkamp, 2005, p. 1441)

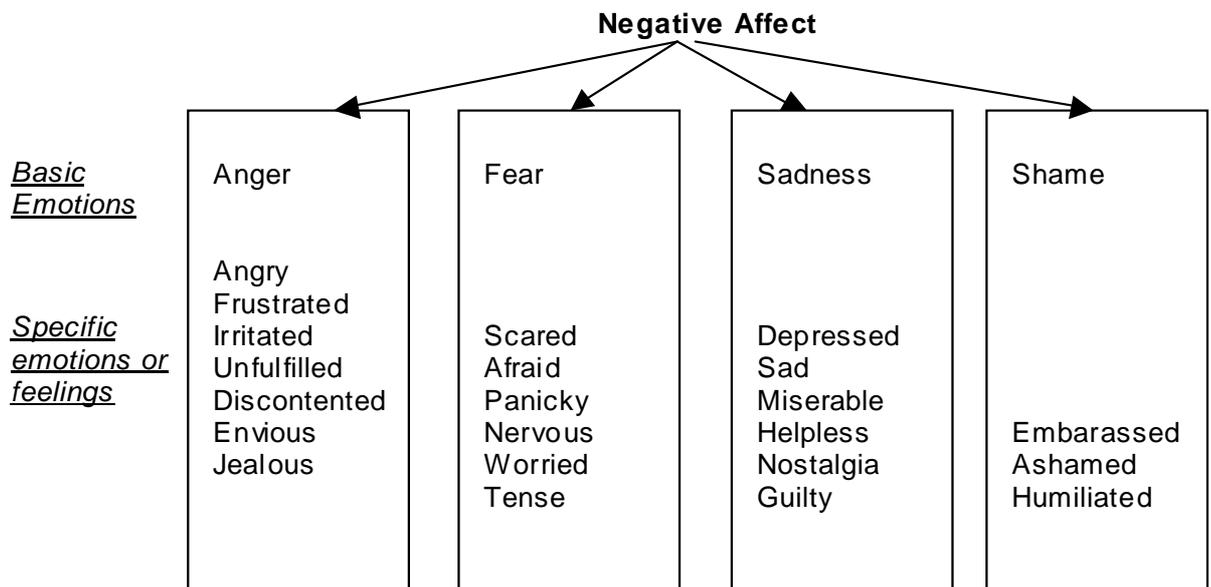


Figure 5 Hierarchical Model of Negative Affect

(Source: Laros and Steenkamp, 2005, p. 1441)

The model was developed to measure consumer emotions, but is interesting for advertisers since it offers an approach targeting not only positive or negative basic

emotions but also to understanding the specific emotions experienced by consumers. Consequently, a unique positioning is possible if the specific emotion connected to the consumption experience is identified (Zaltman and MacCaba, 2007). However, the application of the Laros and Steenkamp (2005) model to business-to-business marketing communications is unresolved at present. Regarding emotions related to consumption experiences in an organisational context, it must be considered that business-to-business products are rarely purchased for personal use and that the actual consumption may not be visible if, for instance, it refers to manufacturing goods or components.

A different concept is introduced by O'Shaughnessy and O'Shaughnessy (2003, pp. 81). The authors discuss the role of beliefs and wishes in terms of fearing or hoping for consequences of emotional events after their appraisal. Wishes or beliefs about events and their consequences are evaluated and appraised and cause *epistemic* or *factive* emotions. Epistemic emotions (fear and hope) arise from the appraisal about the likelihood of an event happening. Anticipating undesired consequences of certain situations evokes fear, while anticipating pleasant consequences generates hope, and the wish that the situation might occur. However, the nature of epistemic emotions is that the occurrence of the situation is unknown. In turn, an appraisal of a situation in which emotive stimuli (e.g. events or attributes of objects) has occurred or is currently happening, it is evaluated as either pleasant and thus satisfying or as unpleasant and thus frustrating. According to a person's wishes and beliefs, and the desirability of a situation that has arisen (or is imagined as being true), the situation leads to factive emotions. Factive emotions thus reflect self-assessment and include pride, self-esteem, self-respect, shame, embarrassment, guilt and envy. O'Shaughnessy

and O'Shaughnessy (2003, p. 85) exemplify the process in five steps of generating factive emotions in order to enhance the development of appropriate, emotional advertising appeals.

1. The consumer desires to buy a product and believes he or she is able to afford it.
2. The consumer wishes to possess the product.
3. The belief is evaluated and thus positively or negatively appraised (i.e., the desired product can be afforded or cannot be afforded).
4. The appraisal is followed by an autonomic physiological response signalling a pleasant or unpleasant emotion.
5. Accordingly, a feeling of wish-satisfaction or wish-frustration occurs, causing a positive or negative emotion.

3.2.4. Characteristics of Emotions in Marketing Communications

The plurality of definitions of emotions in marketing communications is asserted by Friestad and Thorson (1986). The authors found four definitions of emotions in advertising research and consumer behaviour. The first one describes emotions as the advertisement characteristic relevant for the present study:

- Emotion as a type of advertising appeal as opposed to appeals emphasising product attributes that are factual;
- Emotion describing the liking of an advertisement by the viewer;
- Emotion as a mood state experienced during the viewing of commercials, and,
- Emotions in the structure of cognitive responses to commercials.

Adding critical factors such as time and the eliciting of experiencing emotions, the authors suggest that emotional messages are vehicles of feelings, eventually creating a flow that people experience as emotional. In this context, Heath et al. (2009, p.2) refer to the "emotive creativity in brand advertising" and define emotive content as "anything in advertising that is capable of stimulating the feelings of the viewer", while acknowledging that creativity in brand advertising does rarely occur

in an extreme positive or negative manner. In addition, different aspects of emotion considered by Zeitlin and Westwood (1986) characterise emotion as the central aspect of marketing communications. Its distinct roles are determined by the objectives of marketing communications and are described as possibly being a message, communicating a message or influencing attitudes (Zeitlin and Westwood, 1986, p. 35).

- The role of emotions as a message refers to the benefits associated with the purchase and / or consumption of a product or brand, e.g. using safety belts to reduce fear or the feeling of excitement when playing video games. Thus, the emotion is the benefit and the reason of consumption. Frequently, the goal is to connect emotions to the brand itself and to emotionally position the brand.
- Messages carrying an emotional tone can communicate the (not necessarily emotional) benefit of the product or brand. The aim of this emotional communication strategy is to draw attention to the advertised product, to increase its memorability, or to express the product's beneficial claim in an emotional way, when applying the product. Product attributes themselves are not the carrier of the emotion (for example, anticipation or irritation) expressed in the advertisement.
- The use of emotions to influence attitudes toward brands or organisations works by classical conditioning. A permanent presentation of the brand name in juxtaposition with the portrayal or evocation of an emotion (e.g. the feeling of freedom or glamour) connects the emotion to the brand itself. Subsequently, attitudes toward the brand change and the brand name now evokes emotion itself. The brand is subjectively differentiated to its (objectively neutral) competitors.

The characteristics of emotions in marketing communications relevant to the present study refer to the emotion-laden content of advertising messages and thus the depiction of emotions. However, to gain a deeper insight into the important field of emotional communication, the sections below provide an overview of related themes of emotions in advertising.

3.2.4.1. Processing Emotional Messages

Besides attention (occurs after exposure and awareness to the advertisement), learning (as a result of the presentation in the advertisement) and acceptance (or rejection of the presented message), emotions are an integral part when consuming advertising (Harris, 1994; Percy and Elliott, 2005). Research has demonstrated the importance of emotions in mediating responses to advertising and thus establishing a relationship between the content of the advertisement and the attitude toward the advertisement (Holbrook and Batra, 1987), and consequently attitude toward the brand (Plassmann et al., 2007).

Discussing the role of emotional advertising in building brand relationships and attention, Heath et al. (2009) assert that creative advertising strategies explicitly employing emotional content are more successful than rational advertising messages in generating favours of brands but do not increase attention toward the (television) advertisement (Heath, 2007; Heath et al., 2006). The authors deliver two explanations for establishing brand relationships utilising emotional advertising strategies: First, Heath et al. (2009) refer to 'metacommunication', an effect defined by Watzlawick, Bavelas and Jackson (1967, p. 40), which describes the stronger influence of accompanying non-verbal messages than verbal messages of communication on interpersonal relationships. Transferred to advertising creativity, emotional contents determine brand relationships more than rational contents. The authors' second explanation is that emotive advertising leads to lower attention toward the advertisement, which in turn deploys less cognitive resources, possibly leading to reduced counter-argument. This is because repeatedly shown advertising messages can encourage counter-argument if they primarily contain rational information and need high levels of cognitive resources.

Human emotion operates the processing of emotional as well as information-oriented or rational advertising messages (for a detailed review of the processing of emotion see, for instance, Erevelles, 1998; Heath, 2007, 2009; Heath and Feldwick, 2008; Plassmann et al., 2007; Thorson, 1999; Vakratsas and Ambler, 1999). Emotional, but also rational advertising in turn can trigger emotional responses to advertising (Ambler and Burne, 1999; Percy, 2003). Referring to Zajonc (1980), Bagozzi et al. (1999, p. 193) state that

“...emotional meaning can be processed subconsciously, emotions can be activated automatically, and responses to emotions (e.g. coping, action tendencies, actions) also can occur automatically.” (Brackets in the original)

However, recognising emotions depicted in an advertisement does not necessarily lead to arousal or actually experiencing emotion but represents a cognitively based appraisal process (Aaker and Williams, 1998; Bagozzi et al., 1999; Heath, 2009; Kappas and Mueller, 2006). Objects and situations are evaluated by the emotional system of the human brain for their significance. Brader (2006) describes this appraisal process as asking questions about their relevance to achieve personal goals and the type of relevance. Cognitive appraisal research refers to the significance of a stimulus as relational, since it involves

“...the import of an event in conjunction with the conditions present in the environment and personal goals, beliefs, and adaptational resources”. (Cacioppo and Gardner, 1999, p. 197)

Thus, it is essential for the creative design of emotional advertising to appeal to values and experiences common to the target audience and thus to achieve the effect described by Calder and Gruder (1989, p. 277):

“Rather than trying to persuade the consumer that product features are good, emotional appeals attempt, in essence, to make the consumer feel good about the product.”

To change appraisals and provoke the reinterpretation of a situation and its significance by changing emotional states through emotional appeals, the focus must therefore be on aspects that are emotionally significant to the target audience and not objectively important. O’Shaughnessy and O’Shaughnessy (2003, p. 165) exemplify this with the attempt to prevent teenagers from smoking by focusing on health consequences in middle age, while social consequences which are immediate and unattractive, e.g. appealing to a lack of fitness, appear more effective. Hence, to reach the audience by an emotional argument or appeal in advertising, emotionality needs to be attached to the product or service to evoke certain emotional experiences involving the product or service. The importance of communicating relevant emotional messages was recently emphasised by Taute, Huhmann and Thakur (2010). The authors looked at individual differences in recognising, regulating, using and processing emotion-laden forms of communication in order to measure and explain distinctive responses to advertisements and public service announcements containing emotional appeals and stimuli. Their study demonstrated that females and males differ in emotional empathy ability (females possess more than males) and in emotion regulation abilities (males possess more than females). Regulation refers to cognitive and behavioural processes of the individual, which occur, for instance, by attending and interpreting emotional stimuli and controlling emotional reactions, with a

reduction of control the higher the emotional arousal. These findings are relevant to the creative execution of advertising. The authors recommend the use of strong emotional appeals when targeting a male audience to overcome the control of emotions. For a female audience the use of characters with which emotionally emphatic connections can be established is proposed.

3.2.4.2. Measuring Emotions Elicited by Advertisements

Frequently, the term ‘emotions in advertising’ describes emotions elicited by advertisements rather than advertising message characteristics. A clear distinction must initially be made between the study of the use of emotional appeals in print advertisements, which is the focus of the present research, and the investigation of their effects on viewers in terms of emotional responses to marketing and advertising stimuli. These have been widely researched (e.g. Aaker, Stayman and Hagerty, 1986; Allen et al., 1988; Batra and Holbrook, 1990; Batra and Ray, 1986; Chamberlain and Broderick, 2007; Edell and Burke, 1987; Hill and Mazis, 1986; Kamp and MacInnis, 1995; Laros and Steenkamp, 2005; Machleit and Wilson, 1988; Mitchell, 1986; Richins, 1997; Stout and Leckenby, 1986). According to Chamberlain and Broderick (2007, p. 201) advertising-induced emotions are

“...a central component of consumer responses and are generated by a wide variety of advertising cues, store atmospherics, service interactions, the use of specific products and satisfaction evaluations”.

The definition reflects the view that, when referring to emotional responses which are elicited by exposure to advertising stimuli, these stimuli need not necessarily be affectively-oriented, as emotion operates in the processing of all advertising, regardless if the advertisements are information-oriented or emotional (Aaker and

Stayman, 1992; Edell and Burke, 1987; Percy 2001, 2003; Zeitlin and Westwood, 1986). A previous study categorised emotional commercials according to the emotions people experienced during viewing (Thorson and Page, 1988). Emotions were registered either by the way people talked about their feelings while watching, or by the degree of positive or negative feelings indicated by turning a dial when viewing the commercial, or by expressing the degree of their feeling of warmth by drawing a line while watching, or finally by rating commercials on three bipolar adjective scales as personal-impersonal, warm-cold and emotional-neutral. These procedures reflect the view of the authors who stress that “the emotion lies in the viewer and not in the commercial” (Thorson and Page, 1988, p. 113) and imply that only advertisements that generate an emotional consumer response can be called emotional, irrespective of their (emotional or rational) content. Aaker et al. (1986, p. 368) introduced a “warmth monitor” to measure felt emotions of respondents who move a pencil down the paper while watching a commercial. Possible directions are ‘absence of warmth’, ‘neutral’, ‘warm-hearted’ and ‘tender to emotional’.

A similar approach (Burke and Edell, 1989; Edell and Burke, 1987) classified feelings elicited by advertising into *upbeat*, *negative* and *warm* feelings. Subjects were explicitly asked to describe the feelings experienced while watching the commercial according to a feeling scale first and then to judge the characteristic of the advertisement. The scales of characteristics and judgements consisted of items classified into *evaluation*, *activity* and *gentleness*. In detail, *evaluation* contained items such as ‘believable’, ‘interesting’, ‘meaningful to me’, ‘valuable’, ‘worth remembering’, *activity* contained items such as ‘amusing’, ‘energetic’, ‘exciting’, ‘humorous’, ‘merry’ and ‘playful’, while *gentleness* contained the items

'gentle', 'lovely', 'serene', 'soothing', and 'tender'. These judgement scales allow advertisements to be classified according to judgements of viewers of advertisements. Nevertheless, they fail to deliver a useful typology that could be used for the present study to investigate the utilisation of emotional appeals in print advertising, as they mirror subjective impressions of individuals about advertisement characteristics without a detailed description of how emotional components in the advertisement are displayed. In addition, Chamberlain and Broderick (2007) report that emotional response to stimuli differs individually. The same advertisement, for instance, is found to be 'cool' by one person and 'warm' by the other. In turn, Edell and Burke (1987) found individuals agreeing less on their feelings elicited by advertisements than on their judgements of advertisement's characteristics. The authors conclude that "feelings appear to be properties of the individual, while judgments of the ad's characteristics appear to be properties of the ad" (Edell and Burke, 1987, p. 430). However, Batra and Holbrook (1990, p. 11) emphasise that their typology of affective advertising responses can be used by to "design advertising strategies and executions that target specific types of feelings".

More recently, Brader (2006) suggested three methods to judge the emotional content of advertising appeals. The first is to measure emotions evoked by an advertisement, the second to recognise and record antecedents of emotions in advertisements (as used, for instance, in the study of facial expressions), and finally to ask coders which emotions they assume the advertisement and its creators are trying to evoke. As a final point, major methods to measure emotions elicited by advertising include self-reports about the subjective feelings of recipients. Further methods are the measurement of autonomic reactions, such as

skin conductance and heart rate, but also the expression of emotions in the face. Chamberlain and Broderick (2007) discuss physiological observation techniques of emotional advertising responses and consumption-related emotions. A detailed review of measurement methods in advertising research is given by Poels and Dewitte (2006) and Wang and Minor (2008) describe psycho-physiological measurement techniques of consumer reactions to marketing stimuli.

3.2.4.3. Emotional Conditioning and Product Differentiation

Emotions arise when organisms either process certain objects or situations, for instance, by seeing familiar faces or places, or remember them and represent these objects or situations as images in the thought process and, as Damasio (1999, p. 56) further states

“...classes of stimuli that cause happiness or fear or sadness tend to do so fairly consistently in the same individual and in individuals who share the same social and cultural background”.

The author continues that gaining factual and emotional experience with certain objects and situations is a form of learning known as conditioning. In this way, organisms associate originally neutral objects and situations with emotions. Subsequently, these originally neutral objects and situations underlie valuations and may be appraised as an emotional cue. Accordingly, emotion-eliciting stimuli are complemented by internal elicitors of emotion. Thus, innate and learned associations are responsible for the appraisal of the emotional significance of stimuli and their contexts. “Natural triggers” are universal, unconditioned stimuli that are innately determined by evolution while “learned triggers” are conditioned stimuli which are associated with personal experiences (LeDoux, 1996, p. 127).

Emotional advertising appeals which primarily contain nonverbal elements like colours and visual imagery (Allen and Shimp, 1990; Edell, 1988) aim to connect a brand name with an experienced emotion by associating symbols of the brand with emotional advertising stimuli and causing “emotional conditioning” (Kroeber-Riel, 1984a, p. 539). This type of learning is based on Pavlov’s classical conditioning mechanism (Pavlov, 1927) in which a conditioned stimulus (neutral, e.g. a bell) is frequently paired with an unconditioned stimulus (e.g. food) and subsequently, the unconditioned response (e.g. saliva) that is evoked automatically by the unconditioned stimulus turns into a conditioned response when the conditioned (neutral) stimulus is presented by itself. In an advertising context, Kroeber-Riel (1984a, p. 538) states:

“If a “neutral” brand name is repeatedly presented together with an emotional stimulus, the brand name will assume an emotional meaning”. (Quotation in the original)

The association occurs, when the recipient connects the formerly neutral and perhaps meaningless brand name or symbolic representation of the product (the conditioned stimulus, CS) with pleasant and affective pictures, which are the unconditioned stimuli (UCS). Eventually, an emotional response (conditioned response, CR) is elicited by the originally neutral brand name which, by the conditioning process, acquires an emotional meaning itself (Edell, 1988; Kroeber-Riel, 1984a; Rossiter and Percy, 1980; Staats and Staats, 1959; Stuart, Shimp and Engle, 1987). Accordingly, effective conditioning requires a strong emotional stimulus, numerous repetition and visual rather than verbal stimuli. The frequency of exposure to an advertising stimulus is relevant to achieve the conditioning effect successfully, and supports Zajonc’s (1980, 2001) *mere exposure effect*. Mere exposure increases the liking of an advertisement and occurs when a person is repeatedly exposed to a stimulus. This increasingly enables the person to

recognise the stimulus and – in addition to this cognitive effect – to acquire a positive attitude toward the object, independent of stimulus recognition (see Vakratsas and Ambler (1999) for a review on the formation of preferences due to emotions induced by the advertisement or due to familiarity evoked by mere exposure to the advertisement and Bargh and Chartrand (1999) and Kroeber-Riel et al. (2009) for support of the mere exposure effect).

In addition, emotional conditioning is not reliant on high attention of the viewer. Weak attention and low-involvement can evoke emotional conditioning, if the viewer is exposed to the advertisement frequently and if it contains pictorial, affective stimuli (Heath and Hyder, 2005; Holbrook, 1987; Kroeber-Riel, 1984a; Kroeber-Riel and Esch, 2004; Kroeber-Riel et al., 2009). In addition, the effect is stronger when people are depicted in the advertisement (Puto and Wells, 1984). Furthermore, any objects, sounds, colours, odours, living creatures, places, words, or symbols can acquire emotional significance by personal experience and thus transform originally heterogeneous perceived stimuli to commonly shared stimuli. Thus, due to their symbolic meaning emotional stimuli can be grouped despite individual differences of the expression of an emotion. However, not only concrete stimuli can cause emotional reactions but also abstract or symbolic representations of emotional cues. Elements appearing frequently in commercial and political advertisements, for instance, are

“...flags, puppies, shrieking infants, and many other affective stimuli (...), even when they are not trying to sell you flags, puppies, shrieking infants, or products or services for dealing with them” (Brader, 2006, p. 64).

Hirschman and Holbrook (1982) state that following an exposure to evaluative (emotional in contrast to factual or rational) advertisements viewers impart a subjective meaning in a product in addition to its tangible attributes. Moreover,

they argue, that by evaluative advertising containing emotions products can acquire intangible and symbolic attributes that can even determine the selection of products by the customer. Leiss, Kline and Jhally (1990, p. 45) go beyond this by stressing that the desire for symbolism is essential to human nature: Human beings relate symbolic meanings to products and do not buy them for their “plain utility”. Instead, they aid to construct the social world and self-identity of the buyer (Elliott, 1998; O’Shaughnessy and O’Shaughnessy, 2003). Products satisfy the buyer’s needs due to their tangible and intangible characteristics that can be addressed in advertising messages. Tangible benefits of an offer relate to physical and service characteristics of the product, e.g. contents and packaging, units and places of sale, hence they can be measured in some way and seen or experienced, while intangible benefits comprise image characteristics such as prestige, status, confidence and hope and represent the emotional dimension of an offer (McDowell Mudambi et al., 1997; Sashi and Stern, 1995).

Apparently, attaching emotionality to the product or service by using emotional stimuli in advertising might enable the supplier to gain competitive advantage. This is acquired by establishing emotional product differentiation which refers to marketing activities causing consumers to differentiate competing brands from one another (Kroeber-Riel, 1984a). The author’s findings on consumer goods imply that emotional product differentiation is mainly achieved by advertising, but also design, packaging of products and other marketing activities. By assigning emotional feelings to a certain product or service of a specific company, the customer infuses a subjective meaning into it. Emotional advertising appeals have been found to enhance this process (Elliott, 1998; Fill, 2006; Holbrook and O’Shaughnessy, 1984; Kroeber-Riel, 1984a; Kroeber-Riel and Esch, 2004;

Kroeber-Riel et al., 2009; Mitchell and Olson, 1981; O'Shaughnessy and O'Shaughnessy, 2003; Zeitlin and Westwood, 1986). A different view is expressed by Scott (1994, p. 256), who criticised the fact that the classical conditioning approach disregards individual interpretations and judgements of visual stimuli and that differences of representation, for instance, by using fictional or metaphorical visuals, are not incorporated. However, communication and advertising research reviewed in the chapter below reveals visual and verbal concepts of emotional stimuli encompassing a wide variety of creative and executional advertising styles, thus suggesting a visual approach for the investigation of emotionality in business-to-business print advertisements in the present study.

3.3. Approaches to Emotional Techniques in Advertising

3.3.1. Emotional Advertising Appeals

Advertisements are considered to have different personalities or “emotional profiles” to which the target audience reacts rather homogeneously (Holbrook and Batra, 1987, p. 406). The relation to emotions elicited by advertisements occurs because emotions are recognised “in terms of physiological responses to external stimuli” (Stewart et al., 2007, p. 121). Some authors stress that the emotion lies in the viewer and not in the advertisement and describe an emotional advertisement in terms of its ability to generate emotional responses in the recipient (e.g. Thorson and Page, 1988), or refer to emotions induced by advertisements (e.g. Holbrook and O'Shaughnessy, 1984). Others (e.g. Edell, 1988; Richins, 1997) underline the capability of dramatic forms of advertising execution to represent a wide range of emotions and feelings and the entertaining aspect of advertisements for some viewers. In addition, emotions elicited by advertising are not directly

experienced and thus of low intensity while the creative execution of advertisements draws on the full range of emotions and is more dramatic (Aaker, Stayman and Vezina, 1988).

Consequently, emotional advertising appeals do not necessarily have emotional impact, even if they have the intention to arouse the recipient, or they may even have an unintended impact (Brader, 2006). Hence, the intention of using emotional appeals is important and Brader (2006, p. 68) defines emotional appeals as “any communication that is intended to elicit an emotional response from some or all who receive it”. A similar challenge to find the right definition arose in a consumer behaviour study by Chaudhuri (1998). Products were characterised as possessing emotions because of their ability to provide positive and negative consequences for the buyer in terms of perceived risks and hence have potential to produce emotional responses. Likewise, advertisements cannot feel emotions, but emotions can be portrayed in them. It is thus a coherent argument that the ability of advertising content to arouse feelings of the recipient determines advertising content to be emotional, while at the same time this does not necessarily imply an emotional response to the advertisement by the viewer.

This reflects the view adopted for the present study about advertising content. It is characterised by Heath (2009, p. 64) as follows:

“...emotional content does *not* have to produce an *overt* “emotional” response by the consumer: A person does not have to laugh or cry for something in an advertisement to be categorized as emotional content.” (Italics in the original)

An advertising appeal is the approach chosen by the advertiser to communicate products or services and draw the attention of the audience to the advertisement most effectively by making the message interesting or attractive (Belch and Belch,

1993; Wells et al., 2006). The appeal aims to move people, arouse their interest and “speaks to their wants and needs” (Moriarty, 1991, p. 76), and should thus be “consistent with values and tastes of the target audience” (Mueller, 2004, p. 191). Advertising appeals are broadly categorised as emotional and rational appeals and have been given names like *transformational*, *evaluative* or *feeling* when containing emotional messages or *informational*, *factual* or *thinking* when containing rational messages (Holbrook and O’Shaughnessy, 1984, p. 47). Coulson (1989, p. 21) asserts that many names have been given to this type of advertising: “emotional, high feel, soft sell, and mood. It is usually indirect and involving, a piece of advertising well liked for its own sake” and he names them *mood* advertisements. He finds that they lie at one end of the continuum with rational advertisements conveying facts about the product on the other end. Thus, the presentation of advertising messages according to their degree of emotional or factual content is expressed in an emotions or an information message content strategy (van den Putte, 2009).

The following definition has been widely employed in advertising research literature (e.g. Biswas, Olsen and Carlet, 1992; Hong, Muderrisoglu and Zinkhan, 1987; Thorson and Page, 1988). The definition suggested by Holbrook and O’Shaughnessy (1984, p. 47) sees emotional advertisements as building “emotional, subjective impressions of intangible aspects of the product” while rational advertising appeals express “logical, objectively verifiable descriptions of tangible product features”.

A previous and important contribution to the typology of message appeals stems from the ancient rhetorician Aristotle (384 – 322 BC). In *Rhetorica* he distinguishes

between ethos (ethical arguments), pathos (addressing passions) and logos (logical claims) when constructing communication messages. Aristotle demonstrated that the audience can be influenced in its judgments by arguments appealing to emotions (Braet, 1992; Fortenbaugh, 2002). He concluded that the emotional response involves bodily and cognitive aspects and can be defined as intelligent behaviour. In the first chapter of *Rhetorica* Aristotle defines emotion as “...all those (feelings) on account of which men so change as to differ in judgment, and which are accompanied by pain and pleasure: for example, anger, pity, fear and all other such emotions and their opposites.” (Fortenbaugh, 2002, p. 103)

Extending this thought to emotional appeals as a powerful oratorical instrument, Aristotle classified them according to their appeal to either moral principles, emotions or the intellect of recipients. Percy and Rossiter (1980) apply this distinction of message appeals to advertising. They suggest that *ethos* stands for directing the recipient’s attention to the credible source rather than the message itself. Source credibility can be stated by for instance presenting an honourable or trustworthy spokesperson. *Pathos* appeals target feelings, values or emotions of recipients. Messages containing pathos appeals can be found frequently in advertising, emphasising offers contributing to personal well-being, the quality of an offer or stimulating emotional responses. Finally, drawing conclusions based on logical arguments contained in the message refers to *logos*.

According to more cognitive or more affective elements, Puto and Wells (1984) refer to advertisements as *informational* or *transformational*. The authors remark that any advertisement most probably includes information (for instance, the brand identity). However, they make a distinction and define informational advertisements to contain factual and relevant data, which is verifiable and presented in a clear and logical style. A transformational advertisement links the

use of a particular brand with an emotional experience that is different to using another brand, hence transforming the consumption experience, a concept which has been used by others to assess effects of transformational advertisements (see, for instance, Aaker and Stayman, 1992; Edell and Burke, 1987; Laskey et al., 1989; Rossiter and Percy, 1991). Puto and Wells (1984) compare transformational advertisements to mood, emotional, feeling, or image advertisements. A transformational advertisement enriches the use of the product with warmth, excitement and enjoyment. It is characterised by an intensive connection between the experience of using the product and the experience generated in the advertisement and is dominated by psychological elements, for instance lifestyles of product users, images like quality, status and prestige of the brand, or situations and experiences connected to using the brand (Belk and Pollay, 1985; Laskey et al., 1989). Informational messages are rational and product-oriented, emphasising key attributes and the associated benefits, while emotional messages are customer-oriented and based upon feelings and emotions (Baines et al., 2008). Thus, instead of pointing out product features, as rational appeals do, emotional appeals in advertising generate a good feeling associated with utilising the product or service (Albers-Miller and Stafford, 1999a; Calder and Gruder, 1989; Stafford and Day, 1995). Furthermore, visual patterns like human facial expressions or human body postures are characteristic for the expression of emotion and are also capable of stimulating emotions when they are portrayed (Damasio, 2000). Consequently, a wide array of possibilities opens up to represent emotional content in advertising, as Heath (2009, p. 64) suggests:

“This might range from people expressing love, anger, excitement, boredom, curiosity, appreciation, or amusement; to situations that are humorous, poignant or dramatic; to visuals that are elegant or beautiful; to footage that is beautifully shot with high production values; to background music that is just plain nice to listen to.”

Rational appeals are more factual and logical, presenting advertising information in an objective and straightforward way. Rational appeals address functional or practical needs while emotional appeals connect to emotions such as “security, esteem, fear, sex and sensory pleasure” (Wells et al., 2006, p. 340) and target the feelings of the recipient. Both types of appeals aim at persuading the consumer in terms of developing and changing attitudes (Heath and Hyder, 2005; Stern, Krugman and Resnik, 1981). However, emotional message-based advertising is recognised as consistently strengthening brands more than informational advertising does (Heath et al., 2009). According to the strategic focus of the advertiser, rational as well as emotional components can be found in advertisements (Brader, 2006; Woll, 1997).

The emotional - rational framework is regarded as a constructive and plausible distinction in advertising research (Goldberg and Gorn, 1987; Liebermann and Flint-Goor, 1996) and has been utilised as a basis for the comparison of different appeals employed in advertising (Albers-Miller and Stafford, 1999b). However, an advertisement can be more rational or more emotional – depending on how the advertising message is accentuated – but never purely rational or emotional (Gordon, 2006; Pechmann and Stewart, 1989; Rossiter and Percy, 1987; Schierl, 2005; Stewart et al., 2007). Addressing this dilemma Wells et al. (2005, p. 188) state that

“...some ads may use an emotional strategy; others are informational. But sometimes the message needs to speak to both the head and the heart.”

Zeitlin and Westwood (1986) regard any form of advertising – even seemingly pure factual – to have emotional content relating to, for example, anticipation and acceptance. In their view, every advertisement evokes some emotion and thus

cannot be neutral. Brader (2006) questions the possibility to create an advertisement without emotional content. He therefore uses the term “unimpassioned” (Brader, 2006, p. 11) to imply that passion is not completely absent in the advertisement, although the appeal is not explicitly impassioned. Others argue that any communication contains informational as well as emotional meanings with variable balance (Chen, Shen and Chiu, 2007; Holbrook and O’Shaughnessy, 1984; Schierl, 2005; Vakratsas and Ambler, 1999) and that persuasion can be produced by rational as well as emotional advertising components, which provide arguments that reduce purchase risks (Chandy et al., 2001). This view corresponds with Damasio (1999) and Buck et al. (2004), who see cognitive and affective processes as interrelated and triggered by emotional and rational stimuli and question the traditional feeling - thinking distinction. Earlier, the intentions of advertising have been revealed by Kaldor (1950, p. 4) as follows:

“all advertising is persuasive in intention (i.e. it is supplied with a view to finding prospective buyers), and all is informative in character (in the sense that it supplies *some* information, even if it is only the name of some firm or product). But with some advertising, the motive of persuasion is very large, while with others (such as classified advertising, price-lists or directories) it is relatively small”.

However, Meyers-Levy and Malaviya (1999, p. 59) emphasise that “persuasion does not rest in an advertising message per se but rather depends on the particular mental processes that an ad recipient invokes”. Persuasion which is defined of an alteration of “attitudes and behavior through information” (Cacioppo, Berntson and Petty, 1997, p. 679) is achieved by influencing recipients in order to change their preferences and judgements. Simplifying, communication can be presented in a rational or an emotional manner, thus not the type of information but its relevance to the recipient determines if the argument is persuasive or not

(Cacioppo and Petty, 1989). Nevertheless, the emotional tone of the message and the technique used to convey emotionality in print advertising is of interest in the present study and not the recipient processing the advertising message.

Therefore, central or peripheral routes to persuasion (e.g. the Elaboration Likelihood Model or other models of information processing) will not be discussed in this study (for a thorough review of concepts of attitudes and persuasion see Petty, Wegener and Fabrigar (1997), for descriptions and discussions of various models of processing advertising see, for instance, Cacioppo and Petty, 1989; Cacioppo et al., 1997; Heath, 2009; Heath and Feldwick, 2008; MacInnis and Jaworski, 1989; Meyers-Levy and Malaviya, 1999; Petty and Cacioppo, 1986; Vakratsas and Ambler, 1999).

According to Wells et al. (2006) the message objective related to affective advertising is to touch emotions and create feelings. Furthermore, the use of emotional stimuli in advertisements should aim to generate buying behaviour by addressing underlying buying motives (Percy, 2001). Accordingly, evoking responses such as love, fear, anxiety, envy or sexual attraction are the objective of emotional advertising strategies. These “soft sell strategies” (Wells et al., 2006, p.340) focus on the psychological attraction the product or service for the target audience. Emotional television commercials, for instance, entertain the audience with song-and-dance messages, drama and humour and aim at intensifying liking for the product. Kotler et al. (2005, p. 732) describe emotional themes in marketing communication as an “attempt to stir up negative or positive emotions that will motivate purchase”. Named examples for emotions in message contents are fear, guilt, shame, love, humour, pride and joy appeals. Some authors (Holbrook and Batra, 1987; Holbrook and O’Shaughnessy, 1984) employ the Pleasure-Arousal-

Dominance (PAD) framework by Mehrabian and Russell (1974) to classify emotional advertising content. Holbrook and Batra (1987, p 410), who present a comprehensive list of advertising appeals, changed dominance to domination (in terms of being dominated), and grouped the emotional responses representing pleasure (pride, gratitude, affection and joy), arousal (involvement, interest, activation and surprise) and domination (sadness, fear, helplessness and disgust). The advertisements were broadly described as emotional (evaluative, trying to create a mood), threatening or problematic (using fear appeals or suggesting a solution to a problem and showing benefits), mundane (expected and dull appeals), sexy (erotic or beauty appeals, aiming at fantasies), cerebral (referring to company image or reputation, informative appeals), and personally relevant messages (e.g. appealing to health or well-being). Finally, an overview of selected definitions of emotional advertising appeals is given in Table 6, displaying the plurality of definitions of emotional advertising content.

Table 6 Selected Definitions of Emotional and Rational Advertising Appeals in Advertising Research

| Author(s) | Definition of Emotional Advertising Appeals |
|--|--|
| Albers-Miller and Stafford (1999a, pp. 43) | <ul style="list-style-type: none"> - Emotional appeals are grounded in the emotional side of consumption and aim to create a likeable or friendly brand and make the customer feel good; - Emotional appeals include fear, guilt and shame and also positive appeals such as love, humour, pride, and joy (authors refer to Kotler and Armstrong 1994). - Emotional and rational appeals are coded according to Pollay's (1983) 42 appeals, described in words. |
| Bagozzi, Gopinath and Nyer (1999, pp. 193) | <ul style="list-style-type: none"> - Emotional (or feeling) advertisements focus on the emotions which will experienced through use or ownership of the product; - Rational (or thinking) advertisements contain factual information (e.g. product attributes) or utilitarian consequences of product / service use (e.g. saving time or money). |
| Bagozzi, Rosa, Celly. and Coronel (2000, pp. 575) | <ul style="list-style-type: none"> - Emotional advertisements play with feelings of the recipient assuming that feelings stimulate buying intentions and make the brand attractive for the viewer. - Emotional messages are designed to evoke a positive or negative mood, or contain humour or fear appeals. Creative tactics are e.g. music, words, and pictures, particularly pictures of babies, animals, undressed human beings or food for positive moods. |
| Baines et al. (2008, p. 448) | <ul style="list-style-type: none"> - Emotion-based messages comprise fear, humour, animation, sex, music, fantasy and surrealism. - Information-based messages include factual, slice of life, demonstration and comparative appeals. |
| Bekmeier (1992); Dieterle (1992); Petri (1991); Kroeber-Riel (1993); Kroeber-Riel and Weinberg (2003); Kroeber-Riel and Esch (2004); Weinberg (1986) | <ul style="list-style-type: none"> - Visual elements communicate emotions most effectively and can be inferred from the study of nonverbal communication, behavioural research, sociology and emotion research. Visual stimuli are biologically programmed, culturally formed and / or target group specifically learned: - Facial expression (eyes, mouth...) - Erotic stimuli - Juvenile representation - Depiction of nature and / or animals - Archetypal representation (e.g. hero, wise man, sleeping beauty) - Face and body language (stimuli can accompany other stimuli such as juvenile or erotic representation) - Depiction of sports and sport specific objects - Material objects as nonverbal signs communicate certain characteristics and lifestyle e.g. clothing, accessories, cars, briefcases etc. |
| Biswas, Olsen and Carlet (1992, p. 74) | <ul style="list-style-type: none"> - Employing the definition of Holbrook and O'Shaughnessy (1984), emotional appeals are defined as "the extent to which advertising tries to build affective or 'subjective impressions of intangible assets of a product'". |
| Bruhn (2007, pp. 473) | <ul style="list-style-type: none"> - Transfer of emotional advertising messages is mainly achieved by visuals, taking 1.5 to 2.5 seconds to be processed by the recipient. - Emotional appeals activating viewers depict juvenile features, animals, beautiful landscapes and erotic themes. |

(Source: Developed for this research from section 3.3.1.)

Table 6 Selected Definitions of Emotional and Rational Advertising Appeals in Advertising Research (continued)

| Author(s) | Definition of Emotional Advertising Appeals |
|---|---|
| Calder and Gruder (1989, p. 277) | <ul style="list-style-type: none"> - Emotional appeals attempt to make the viewer feel good about the product rather than persuading the consumer of good product features. The aim is to surround the product with a favourable mood or image. The mood or image – not the product’s features – sells the product. - The distinct style of emotional advertising can appear in many forms and can be contrasted to product feature advertisements, and advertisements persuading through peer influence (people demonstrating the use of the product) or through credibility, when the advertisement is for instance showing a celebrity using the brand. |
| Caudle (1990, pp.127) | <ul style="list-style-type: none"> - For successful persuasive communication like advertising the convincing portrayal of emotion is essential. Emotion and feelings are primarily communicated by facial expression. |
| Chandy et al. (2001, p. 404) | <ul style="list-style-type: none"> - Advertisements which highlight at least one emotional benefit are emotional as compared to argument-based advertisements which emphasise factual benefits. |
| Chen et al. (2007, p. 1047) | <ul style="list-style-type: none"> - Advertising messages are classified as informational and transformational referring to the two dimensions of Puto and Wells (1984): - Informational (rational) messages: factual and meaningful descriptions of relevant product information, presented in a logical and verifiable way. - Transformational (emotional) messages connect the experience of owning or using a product to psychological characteristics such as richness, warmth, excitement and enjoyment and express affect-based contents. |
| Coulson (1989, p. 21) | <ul style="list-style-type: none"> - Emotional advertising “is usually indirect and involving, a piece of advertising well liked for its own sake”. |
| Friestad and Thorson (1993, p. 8) | <ul style="list-style-type: none"> - Emotional advertisements produce feelings which are described as pleasant, sympathetic and warm-hearted and not indifferent, while neutral advertisements produce feelings of neutrality and indifference. |
| Goldberg and Gorn (1987, p.388) | <ul style="list-style-type: none"> - Referring to the Golden and Johnson (1983) typology “feeling” commercials are defined as creating a mood and appealing to the emotions. Emotional commercials use primarily feeling-oriented or image-based appeals. |
| Golden and Johnson (1983, p.204) | <ul style="list-style-type: none"> - Feeling advertisements (in contrast to thinking advertisements) create a mood and appeal to emotions. |
| Holbrook and O’Shaughnessy (1984, p.47 and pp.54) | <ul style="list-style-type: none"> - Communication messages containing “emotional, subjective impressions of intangible aspects of the product” are distinct from “logical, objectively verifiable descriptions of tangible product features”. - The typology of emotional content in advertising appeals involve three dimensions (pleasure, arousal, dominance) combined with the positive / negative bipolarity. An emotional appeal evoking pleasure might associate a product with the “direct experience of sensuous gratification, physical comfort, or social intimacy”. Associating the product with a desired state of vitality and liveliness might lead to arousal and positive feelings of dominance can be established by revealing how products can solve problems and thus preventing frustration that would otherwise have occurred. |

(Source: Developed for this research from section 3.3.1.)

Table 6 Selected Definitions of Emotional and Rational Advertising Appeals in Advertising Research (continued)

| Author(s) | Definition of Emotional Advertising Appeals |
|--|--|
| Hong, Muderrisoglu and Zinkhan (1987, p. 56) | <ul style="list-style-type: none"> - “Emotional appeals in an advertisement are the extent to which advertising relies on building affective or subjective impressions of intangible aspects of a product”. |
| Liebermann and Flint-Goor (1996, p. 238) | <ul style="list-style-type: none"> - The concept of message appeals represents the rational approach (informative messages provide important details, facts and figures) and the emotional approach (purchase and use decisions are linked to psychographic needs of potential buyers). |
| Moriarty (1987, pp. 550) | <p>Emotional visuals in print advertisements are named symbolic and:</p> <ul style="list-style-type: none"> - Link the product with a lifestyle, certain type of person, or with a situation where the product is used, - Create associations with celebrities (glamour) or spokespeople (authority), - Use metaphors, - Tell a story to create a drama, - Communicate aesthetic patterns. |
| Mulvey and Stern (2004, p.3) | <ul style="list-style-type: none"> - Emotional stimuli appeal to positive feelings like humour, fun, nostalgia or to negative feelings like guilt and fear. |
| Percy and Elliott (2005, pp.237) | <ul style="list-style-type: none"> - Six basic creative elements are available to elicit emotions: - Sound, music, movements, written words, pictures and colour. Only the three latter elements can be applied in print advertising. - Written words: sentences and emotionally laden words such as free, great, awful and help. The viewer associates a certain emotion with them, when seeing or reading them. - Pictures: Strong emotions can be elicited by pictures of e.g. a delicious food, an artistic painting or suffering children in the Third World. - Colour: Independent of the illustration or photograph, colour can stimulate emotions. For instance, red and yellow can be exciting, blue and green relaxing to the viewer. |
| Thorson (1999, p. 211) | <ul style="list-style-type: none"> - Emotional advertisements are defined by its features that cause emotion: actors, actors relationships, scenes and stories, spokespersons, music, cinematography (camera angle and special visual effects) and product references (attributes and benefits of the product, role of the product, brand mentioning); further features are sexual content, challenging the consumer’s self esteem, language style and visual and verbal interactions. |
| Van den Putte (2009, p. 672) | <ul style="list-style-type: none"> - Emotions content strategies depict emotional consequences of using the product e.g. “...a happy family enjoying a cup of coffee”, while information content strategies concentrate on factual qualities, properties and advantages of the product. |
| Woll (1997, p. 19) | <ul style="list-style-type: none"> - Emotional content of advertising is the part of the advertising message that represents feelings, experiences, or moods and aims to elicit emotional responses by recipients. |
| Yoo and MacInnis (2005, p. 1397) | <ul style="list-style-type: none"> - Emotional advertising formats are “designed to appeal to the receiver’s emotions by using drama, mood, music and other emotion-eliciting strategies”, while rational advertising formats use objective information to describe the brand’s attributes or benefits. |

(Source: Developed for this research from section 3.3.1.)

Considering these premises, the lack of clear definitions of rational and emotional advertising appeals is not surprising. No explicit definition can be found in studies of business-to-business advertising research. Consequently, several authors (e.g. Brader, 2006; De Pelsmacker and Geuens, 1997; Johar and Sirgy, 1991; Leiss et al., 1990; Mortimer, 2008; Woll, 1997) remark that – despite various concepts of advertising messages – up to now there is still no comprehensive classification of advertising appeals or consistent use of concepts.

3.3.2. The Emotional – Rational Framework of Advertising Appeals

Even though a classification of advertisements as either rational or emotional is occasionally regarded as too simplistic (Pechmann and Stewart, 1989), and other categories like compound, complex and sophisticated have been proposed (see Dyer, 1982, pp. 89 for a description), the broad categorisation of advertising appeals as rational (or thinking) and emotional (or feeling) is commonly used in advertising research (Bagozzi et al., 1999; Coulson, 1989; De Pelsmacker and Geuens, 1997; De Pelsmacker, Geuens and van den Bergh, 2005; Goldberg and Gorn, 1987; Golden and Johnson, 1983; Holbrook and O'Shaughnessy, 1984; Mortimer, 2008; Percy and Elliott, 2005; Percy, 2003; Turley and Kelley, 1997; Woll, 1997; Yoo and MacInnis, 2005). Several authors (e.g. Albers-Miller and Stafford, 1999a; Pechmann and Stewart, 1989) locate its origin in a publication by Copeland (1924), who proposed that products are bought either for rational or for emotional reasons. Consequently, the expression of emotion in advertising has been an issue since. Accordingly, advertising content is categorised into two general dimensions, an informational or cognitive dimension and an emotional or feeling dimension. Both dimensions contain verbal and non-verbal components.

However, the informational-logical advertising appeals verbally communicate rational and logical arguments, and uses non-verbal components to complement and elucidate the verbal message. The emotional or feeling dimension, conversely, utilises mainly non-verbal components and

“is generally expressed in the form of emotional appeals or messages imbued with content designed to elicit, reinforce and transfer feelings.” (Stewart et al., 2007, p. 122)

Johar and Sirgy (1991) regard the distinction into thinking and feeling advertising appeals as the most common approach. They describe advertising strategies as either highlighting functional features of the product or as creating an image of the product user. Functional, more rational advertising appeals are utilitarian and inform product users about key benefits of the product. Feeling advertisements utilise value-expressive or image appeals and focus on symbolic communication. Value-expressive strategies aim to establish a product personality or to create an image of the user of the advertised product or the corporation producing it, thus shaping its public impressions by using emotive visuals.

An informational – emotional (or thinking – feeling) dichotomy characterising the nature of advertisements is suggested as “fruitful” by Goldberg and Gorn (1987, p. 388). The authors employ definitions by Golden and Johnson (1983) and regard advertisements as informational, if they contain fact-based or thinking-oriented appeals and as emotional, if their appeals are image-based and feeling-oriented. Golden and Johnson (1983) see thinking advertisements as containing objective appeals, e.g. the benefits of use, and thus addressing the rationality of consumers, while feeling advertisements create a mood and appeal to emotions by employing music or drama. However, advertising practitioners have long regarded feeling and thinking as complementary and interrelated (Ambler et al., 2000; Vaughn, 1986),

as separate parts within the same continuum and utilised this to create appropriate communicative strategies (Barry, 2005; Fill, 2006).

For the selection of an appropriate advertising appeal an advertising planning matrix on the basis of theories of brain specialisation and involvement, the FCB Advertising Planning Grid was developed by Vaughn (1980), who then worked for the advertising agency Foote, Cone, & Belding (FCB). In this matrix, known as the contingency approach (Holbrook and O'Shaughnessy, 1984) consumer buying decisions are based on a relative degree of thinking and feeling, representing more cognitive elements or more affective elements in the decision-making process. The relative importance of the buying decision ranges from high to low, expressing the involvement of the consumer in terms of familiarity or experience with the brand and the product category. Involvement characterises the extent to which a consumer thinks about a product or a buying decision, the degree of personal relevance and the extent to which a buying decision or an inadequate brand choice is associated with a level of perceived risk (De Pelsmacker et al., 2005). The four quadrants of the FCB grid represent different types of consumer decision-making and demand specific advertising approaches. Figure 6 shows the modified matrix after Vaughn (1980) as suggested by Barry (2005, p. 55), who refers to the impact of advertisements on the right brain hemisphere by using visual images. Furthermore, social and marketing research enables the advertiser to position products and services on the grid and to employ an appropriate mix of emotional and rational advertising appeals.

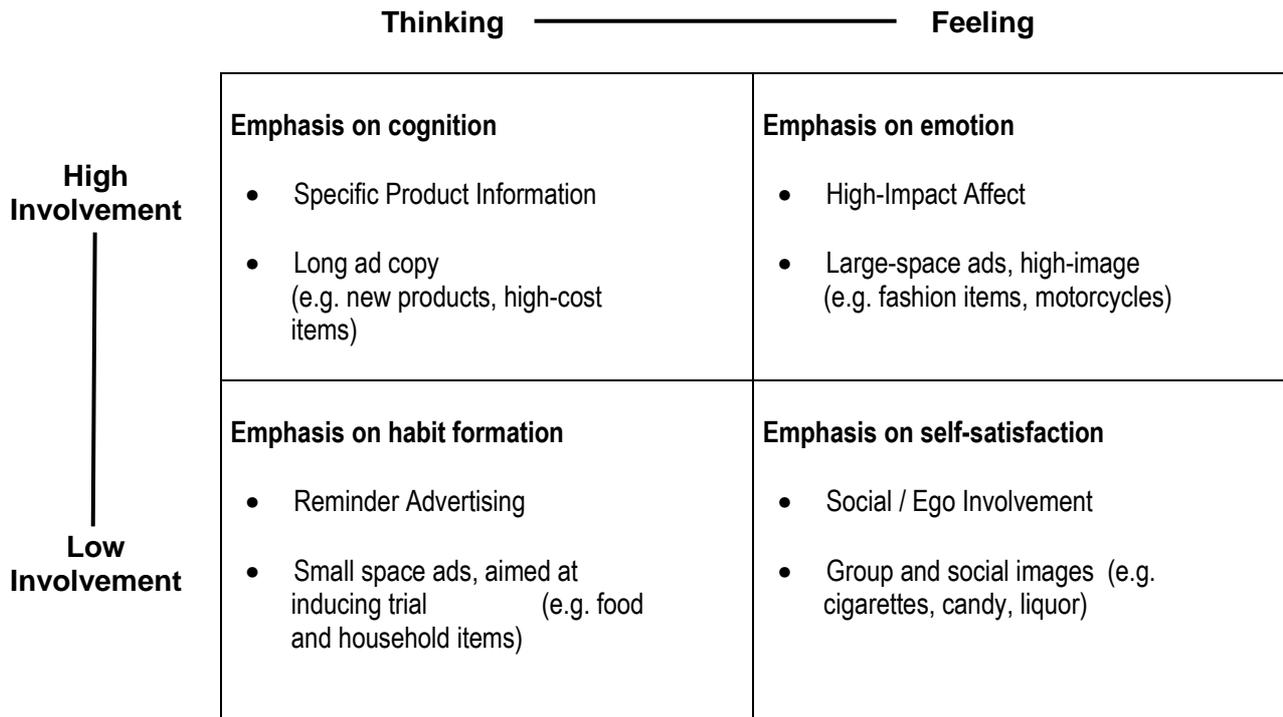


Figure 6 Advertising Planning Grid after Vaughn (1980)
 (Source: Adapted from Barry, 2005, p. 55; Vaughn, 1980, 1986)

An alternative to the FCB grid was presented by Rossiter, Percy and Donovan (1991) who suggested a strategic grid, the Rossiter-Percy grid exhibited in Figure 7. While the FCB grid focuses on the attitude of the consumer toward brands, the Rossiter-Percy grid incorporates brand awareness as a prerequisite to brand attitude and Rossiter et al. (1991) emphasise the role that advertising plays in creating brand awareness. They postulate that brand awareness involves brand recognition (recognising and choosing the brand at the point of sale) and brand recall (remembering the brand before the actual purchase) and must be included in advertising creative tactics prior to creating a brand attitude (e.g. by showing the package visually for recognition or by creating associations to the brand for recall). A further distinction relates to the type of buying motivation in terms of choosing a product category or choosing a brand.

Type of Motivation

| | | Informational (negative motivations) | Transformational (positive motivations) |
|--|---|---|--|
| Low Involvement (trial experience sufficient) Type of Decision | Typical product categories (brands may differ): <ul style="list-style-type: none"> • aspirin • light beer • detergent • routine industrial products | Typical product categories (brands may differ): <ul style="list-style-type: none"> • candy • regular beer • fiction novels | |
| | <ul style="list-style-type: none"> • Brand loyals • Routinised favourable brand switchers | | |
| High Involvement (search and conviction required prior to purchase) | Typical product categories (brands may differ): <ul style="list-style-type: none"> • microwave oven • insurance • home renovations • new industrial products | Typical product categories (brands may differ): <ul style="list-style-type: none"> • vacations • fashion clothing • cars • corporate image | |
| | <ul style="list-style-type: none"> • New category users • Experimental or routinised other-brand switchers • Other-brand loyals | | |

Figure 7 The Rossiter-Percy Grid

(Source: Adapted from Rossiter, Percy and Donovan, 1991, p. 13)

Considering the relevance of the advertisement to personal goals of buyers, motivation designates their interest in the information the advertisement contains and their willingness to process it (Chandy et al., 2001). Rossiter et al. (1991, p. 15) illustrate this as follows: The

“purchase of an automobile, the product category, is generally due to the straightforward informationally-based problem-removal motive (convenience of transport), whereas choice of particular brands or models of automobiles is likely to depend in a more complex way on transformationally-based sensory gratification or social-approval motives (manifest in benefits such as attractive appearance, exciting power, admiration by others, and so forth).”

Furthermore, the authors classify the type of buying decision into high and low involved which – in contrast to the FCB grid – represents solely the perceived risk by the target audience. Buying motivation “that drives consumers in connection with different purchases” (Hansen, 2005, p.1428) encompasses informational and transformational dimensions, implying different advertising message strategies. Buying motives are informational or negative with the intention to avoid or solve problems, and can be satisfied by informing about the product or brand. Transformational or positive buying motives refer to social approval, sensory gratification or intellectual stimulation and are defined as

“(positively reinforcing) purchase motives that promise to enhance the brand user by effecting a transformation in the brand user’s sensory, mental, or social state” (Rossiter et al., 1991, p. 16). (Brackets in the original)

Informational buying motives involve negative emotional states like anger, fear or disappointment which advertising message strategies can employ to subsequently generate positive feelings like relief, relaxation or optimism related to purchasing and using the advertised brand, while transformational advertising induces positive feelings like excitement, joy or pride (Percy and Elliott, 2005; Rossiter et al., 1991; Rossiter and Percy, 1997).

As a conclusion, Rossiter et al. (1991) recommend avoiding the use of emotional advertising appeals for high involvement, utilitarian products. The authors assert that for products in every quadrant of their advertising planning grid an emotional portrayal of the purchase motivation should be considered in the advertising execution and posit that

“this reflects the fact that all advertisements represent a balance between so called “rational” and “emotional” stimuli in ads” (Rossiter et al., 1991, p. 18).

The authors then relate their grid to the construct of lecture (persuasion via reasoned argument) and drama (persuasion by an expression of feeling and rewards associated to buying the advertised brand) advertising execution styles (Wells, 1989) and discourage the use of drama executions for low- and high-involvement informational advertising.

However, new insights contradict the recommendations of the advertising planning grids, which regard emotional appeals as inappropriate for high involvement and utilitarian products. For example, Geuens et al. (2010) challenge the notion that emotional advertising appeals should not be used for low involvement and hedonic products, as recommended in the advertising planning grids. The findings of their study indicate that the use of emotional advertising appeals must be broadened and that restrictions to low involvement products are not necessary. In terms of attitude toward the advertisement and brand attitude, emotional advertisements are effective both for feeling (hedonic), low involvement products and for thinking (utilitarian), high involvement products. The authors conclude that differences in communication effects reside less in the use of emotional versus non-emotional appeals but in associations the products themselves evoke. Buck et al. (2004, p. 656) claim that involvement as the “quality and depth of cognitive processing” includes thinking *and* feeling and conclude that emotion plays an important role in persuasion irrespective of promoting more high or more low involvement product types.

3.3.3. Advertising Research on Emotional and Rational Advertising

Messages

The executional style plays an important role in the portrayal of emotions in advertisements. Two creative approaches to attract the viewer's interest in advertising are introduced by Kover (1995, pp. 599). The *subverting* approach, which uses more conventional, charming or only slightly disturbing emotions and is designed to "slip past the guard of indifference" and the *forcing* approach, an extreme and surprising form of emotional advertising content, "jolting the viewer into paying some initial attention". Leiss et al. (2005) emphasise the patterns of representation of people and products in advertising and how their relationship is constituted. The authors identify four basic advertising formats, which differ in their textual and visual mode. The first format focuses on the information about the advertised product or service, while the three other formats juxtapose the product with a person or a situation (Leiss et al., 2005, pp. 175):

- (1) The Product Information Format: The product or service advertised is at the centre of attention, the advertising elements aim to explain the product and its utility.
- (2) The Product Image Format: Instead of showing elements or benefits of the product, its quality is expressed by placing the product in a symbolic context and thus imparting additional meaning to the product. Frequently, the symbolic context is achieved by association, narration or juxtaposition and is typically conveyed by a natural or social setting. Examples are background visuals depicting landscapes or people as part of a social setting.
- (3) The Personalised Format: This type of advertisement creates a direct link between the product or service and a human personality. Products are interpreted by the relationship that people establish to using the product, such as social admiration or pride of ownership. This relationship depends largely on the type of personality depicted, e.g. typical users, models, celebrity endorsers or typical groups like businesspeople.
- (4) The Lifestyle Format: The focus on social context expresses behaviour typical for a group or in a certain situation. This type of advertisement combines the aspects of product, person and setting in a social context rather than emphasising the use or utility of the advertised product or a specific user.

Employing the concept of communicating through symbols Moriarty (1987) defines emotional visuals in print advertising as *symbolic*. Appeals are named *symbolic* because these symbols have meanings assigned to them, “substituting a visual form for a more complex concept” (Moriarty 1987, p. 550). In advertising, symbols are visible signs which represent something “that is itself not apparent to the senses” (Leiss et al., 2005, p. 227) and unfold their meaning in situational contexts (Scott, 1994, p. 264). Thus, symbolic communication refers to a “socially shared system of symbols” (Caudle 1989, p. 143), which is frequently expressed in intentional (in contrast to spontaneous) nonverbal behaviour.

Symbolic visuals create associations, use metaphors, tell stories, or apply aesthetics. Metaphors convey their meaning by analogy (using *like* or *as*) and explain one thing (objects or thoughts) in terms of something else using words and / or pictures thus, metaphors equate two things which are literally different but illuminate the intended meaning (Berger, 1995, 2007; Cook, 1992; Forceville, 1994, 1996; McQuarrie and Mick, 1999; Zaltman and MacCaba, 2007). Thus, one thing can be understood in terms of another thing. A metaphor consists of “a ‘literal’ primary subject and a ‘figurative’ secondary subject” (Forceville, 1996, p. 108) (quotation in the original) and a verbal anchor, usually a headline, enhances its understanding. As an example, Zaltman and MacCaba (2007, p. 135) describe the picture of a butterfly to signify the gentleness of a product in an advertisement. Kaplan (2005, pp. 172) describes three techniques how visual metaphors are created in print advertising:

- Modification of physical characteristics from one pictorial element to another,
- Pictorial elements are shown in an inappropriate or unexpected setting,
- Juxtaposing pictorial elements in order to compare them.

The strength of visual metaphors in advertising is their ability to create pleasure when viewer try an interpretation of the message presented in the advertising visual (Phillips, 2003) and Hirschman (2007, p. 231) recommends to use metaphors as a strategic tool in advertising.

Further types of symbolic appeals create associations and thus contain emotionality by portraying a special type of person using the product, or the product is depicted connecting to a certain lifestyle, a special person or a situation. Associations can also be created by depicting celebrities or spokespeople, who add glamour or authority to the message. In contrast she classifies visuals as rational or *literal* which depict the product, its logo or package, describe the product or demonstrate its use. The product demonstration can be performed by a person, thus the context, in which a person is depicted needs to be considered as conveying emotionality or, for instance, demonstrating the use of a product in a more rational context (Moriarty, 1987).

Focusing on message structures of television commercials, Shimp (1976) developed four general methods of presentation, which Aitken, Lawson and Gray (2003) consider the most comprehensive and reliable typology of executional advertising styles with mutual exclusive categories. Despite not classifying the messages as emotional or rational, Shimp (1976, pp. 32) delivers useful definitions which enlighten the Moriarty (1987) classification of advertising appeals. The author defines *individual-oriented messages* with persons acting as a spokesperson or endorsing the product, consuming the product or shown associated to it. *Story-oriented messages* refer to advertisements which narrate (describe places or events) or dramatise (portray life) a story. The third method of

presentation is *product-oriented* and emphasises specific product features or the entire product. Finally, *technique-oriented messages* utilise fantasy and analogy. The fantasy-technique places the product as an object of dreams, with imaginative characters and a super-natural plot. The analogy-technique compares the product to an unrelated item. Thus, specific features of a product are suggested by associating it to an analogous object. As Shimp (1976, p. 33) points out “...advertisements which compare the product to a beautiful woman, a fine animal, a precious jewel are conveying the sales message analogy”.

Accordingly, the following advertising components are recognised to create emotions, however, only some are relevant for print advertising (Thorson, 1999, p. 211):

- Actors and actor relationships
- Scenes / stories
- Announcers
- Music
- Cinematography (camera angle, film speed, focal subject, sound effects and special visual effects)
- Product references (benefits, attributes and role of the product, mention of brand name)
- Sexual content
- Challenges to the consumer’s self-esteem
- Language style
- Visual and verbal interactions
- Commercial length and rhythm.

Coulson (1989, p. 22) chose a simple categorisation and asked respondents to rate a commercial as emotional if it “makes me ‘feel’ rather than ‘think’”. A typology regarding the processing of appeals is proposed by Park and Thorson (1990) in their examination of television commercials and audience responses. The authors classify advertisements according to five executional styles. *Associational* advertisements (linking the brand with emotional attributes which are not usually part of the product, such as nature as a background visual), *satisfaction* advertisements (people are depicted achieving their goals by using the brand and

thus experiencing personal fulfilment), *demonstration* advertisements (performing product features), *comparison* advertisements (comparing the product to its competitors), and *testimonial* advertisements (an individual declares to use the product, believing in its quality). Their findings show that associational and satisfaction advertisements produce significantly more emotional responses and positive attitudes toward the advertisements than demonstration, testimonial, and comparison advertisements. Moriarty (2005) refers to *lifestyle* advertising to describe the use of associative visual elements. The product, e.g. a certain car, is depicted on a denotative level, while associative visual elements like elegant clothes or impressive buildings connote quality, status and a premium price product. Hence, *lifestyle* refers to objects and symbols of everyday life like clothes, cars, food and restaurants, decoration of homes etc. (Berger, 2007). Thus, the main part of the visual message is conveyed by associating nonverbal elements such as accessories, inanimate objects or buildings to the product on the connotative level. Association establishes relations between (pictorial) elements of the advertisement and the advertised product or service by using symbolism and conditioned learning and thus creating brand meaning. Thus, visual or verbal elements relate to characteristics of the brand, discuss its benefits, depict people using the product, or generally associate anything distinct from the product like symbols of lifestyle that create a symbolic meaning of the brand (Belk and Pollay, 1985; Bulmer and Buchanan-Oliver, 2006; Preston, 1982; Wells et al., 2006).

In their studies of print advertisements Cutler and Javalgi (1992, 1993, and 1994) employ the rational-emotional categorisation of process appeals suggested by Moriarty (1987). In addition, Cutler and Javalgi (1993, p. 64) distinguish between emotional content appeals (“adventure, contest, duty, fear, humour, romance,

sensuous / sexy, and status”) and rational content appeals (“comfort, convenience, ease of use, economy, good taste / flavour, health, multiple-use product, profitable, quality, reliability, safety, time-saving, and variety of choices”), a categorisation of advertising appeals suggested by Moriarty (1991).

Leiss et al. (1990) characterise advertisements as rational if they highlight product qualities, utility of the product, or a description or demonstration of benefits, price or comparison with other products. Additionally, the authors note worry appeals or expert appeals as rational. Depicting a person “before and after using the product” (Leiss et al., 1990, p. 267) and thus demonstrating the benefit of the product visually is categorised as a rational appeal. Fill (2006) differentiates between functional and expressive (or symbolic) positioning of a brand. While functionally positioned brands are communicated utilising rational appeals which emphasise their features and benefits, expressive brands use emotional appeals and stress the “ego, social and hedonic satisfaction” of the brand (Fill, 2006, p. 375).

Mainly referring to consumer products, Baines et al. (2008, p. 448) present a classification of emotion-based and information-based advertising appeals, which is introduced in Tables 7 and 8. Accepting that most advertisements employ both emotional and rational appeals, the authors recommend using information-based appeals when the purchase is of high relevance to the customer, thus experiencing high involvement, while emotion-based appeals are suitable for low-involved audiences. According to the authors, frequently both communicative strategies are needed to draw attention to the advertisement and to enhance the process of decisions making.

Table 7 Information-Based Advertising Messages

| Advertising Appeal | Description of Rational Message Content |
|--------------------|---|
| Factual | Messages provide rational, logical information, and are presented in a straightforward, no-frills manner |
| Slice of Life | Uses people who are similar to the target audience and presented in scenes to which the target audience can readily associate and understand. For example, washing powder brands are often presented by stereotypical 'housewives', who are seen discussing the brand in the kitchen. |
| Demonstration | Brands are presented in a problem-solving context. So, people with headaches are seen to be in pain, but then take brand x which resolves the problem. |
| Comparative | In this approach, brand x is compared favourably, on two or three main attributes, with a leading competitor. |

(Source: Baines et al., 2008, p. 448)

Table 8 Emotion-Based Advertising Messages

| Advertising Appeal | Description of Emotional Message Content |
|------------------------|---|
| Fear | Products are shown either to relieve danger or ill health through usage (e.g. toothpaste) or they can dispel the fear of social rejection (anti-dandruff shampoos). |
| Humour | The use of humour can draw attention, stimulate interest, and place audiences in a positive mood. |
| Animation | Used to reach children and as a way of communicating potentially boring and uninteresting products (gas, insurance) to adults. |
| Sex | Excellent for getting the attention of the target audience, but unless the product is related (e.g. perfume, clothing), these ads generally do not work. |
| Music | Good for getting attention and differentiating between brands |
| Fantasy and Surrealism | Used increasingly to provide a point of differentiation and brand intrigue (e.g. mobile phone networks). |

(Source: Baines et al., 2008, p. 448)

The most frequently used categorisation of information (as contrasting to emotion) in advertising was developed by Resnik and Stern (1977). The authors defined fourteen informational categories in their content analysis of television advertising. Abernethy and Franke (1996) found almost sixty studies to analyse information content of advertisements employing the Resnik and Stern typology. Stern et al. (1981) define the fourteen categories in detail to facilitate coding and consider advertisements as informative when containing only one of the informational appeals described in their classification system. However, advertising strategies can involve both informational and emotional appeals at the same time and thus “speak to both the head and the heart” (Wells et al. 2006, p. 188) to position a

brand (Fill, 2006; Kroeber-Riel and Esch, 2004; Rossiter and Percy, 1997; Woll, 1997).

Furthermore, Stern et al. (1981) assume that advertisements containing information allow consumers, after reading advertisements, to make intelligent purchasing decisions between offered alternatives. This is, among others (e.g. Golden and Johnson, 1983; Stafford and Day, 1995), supported by Abernethy and Franke (1996), who see informative advertisements as helping to reduce uncertainty. More recent research (Damasio, 1999; Kenning and Plassmann, 2005) is concerned with the necessity of emotions in decision-making processes. Hence, in the discussion of bringing forward 'right' decisions and reducing uncertainty in purchasing situations emotional appeals in advertising need to be considered. As stated above, informational advertising appeals can produce persuasion just as emotional appeals can, as both may reduce risks connected to the buying decision (Gelbrich, 2007). However, this study aims not to classify advertisements perceived as emotional or rational by viewers but to detect emotional components in business-to-business print advertisements, accepting that they may contain rational and emotional stimuli at the same time.

The approach to examine rational and emotional appeals present in advertisements, and not to undertake an overall classification of an advertisement, was also chosen by Albers-Miller and Stafford (1999a), as they assumed that rationality and emotionality may not be an appropriate dichotomy for the cultures they analysed in their study. Accordingly, a typology of emotional and rational stimuli in print advertising must be established to distinguish them and to allocate components in advertising as either rational or emotional. The Resnik-Stern

criteria to evaluate advertising appeals as informative are listed and defined in

Table 9.

Table 9 Resnik-Stern Typology for a Classification of Advertising as Informative or Non-Informative

| | |
|---------------------------|---|
| Price – value | <ul style="list-style-type: none"> • What does the product cost? What is its value-retention capability? • What is the need - satisfaction capability / dollars? |
| Quality | <ul style="list-style-type: none"> • What are the product’s characteristics that distinguish it from competing products based on an objective evaluation of workmanship, engineering, durability, excellence of materials, structural superiority, superiority of personnel, attention to detail, or special services? |
| Performance | <ul style="list-style-type: none"> • What does the product do, and how well does it do what it is designed to do in comparison to alternative purchases? |
| Components or contents | <ul style="list-style-type: none"> • What is the product composed of? What ingredients does it contain? • What ancillary items are included with the product? |
| Availability | <ul style="list-style-type: none"> • Where can the product be purchased? • When will the product be available for purchase? |
| Special offers | <ul style="list-style-type: none"> • What limited-time non-price deals are available with a particular purchase? |
| Taste | <ul style="list-style-type: none"> • Is evidence presented that the taste of a particular product is perceived as superior in taste by a sample of potential customers? (The opinion of the advertiser is inadequate.) |
| Nutrition | <ul style="list-style-type: none"> • Are specific data given concerning the nutritional content of a particular product, or is a direct specific comparison made with other products? |
| Packaging or shape | <ul style="list-style-type: none"> • What package is the product available in which makes it more desirable than alternatives? What special shapes is the product available in? |
| Guarantees and warranties | <ul style="list-style-type: none"> • What post-purchase assurances accompany the product? |
| Safety | <ul style="list-style-type: none"> • What safety features are available on a particular product compared to alternative choices? |
| Independent research | <ul style="list-style-type: none"> • Are results of research by an “independent” research firm presented? |
| Company research | <ul style="list-style-type: none"> • Are data gathered by a company to compare its product with a competitor’s presented? |
| New ideas | <ul style="list-style-type: none"> • Is a totally new concept introduced during the commercial? • Are its advantages presented? |

(Source: Stern, Krugman and Resnik, 1981, p. 40; Resnik and Stern, 1977, p. 51)

These criteria have been applied to different product categories, consumer durable and non-durable goods, services and other categories and to different media studies (see Abernethy and Franke 1996 for a content analysis on the information content in advertising), however, studies on business-to-business advertising for products and services have so far not used the Resnik-Stern typology of informative appeals. Cutler and Javalgi (1994) classified business-to-business

advertisements as emotional or rational according to the above cited criteria by Moriarty (1987), while Turley and Kelley (1997), for instance, in their comparison of business-to-business versus consumer services advertisements used the classification of Cutler and Javalgi (1993).

The Resnik-Stern typology was also utilised by Biswas et al. (1992) when comparing the content and expression of American to French print advertisements. In order to classify advertisements as emotional, Biswas et al. (1992) employed the *Mood Rating Scale* developed by Plutchik (1980). Emotional intensity of print advertisements was determined by measuring the emotional response of coders according to eight items (“happy, fearful, pleasant, angry, interested, disgusted, sad and surprised”). Then the coders judged the degree of their emotional arousal on a five-point scale from one (“does not make me feel at all”) to five (“makes me feel very strongly”) (Biswas et al. 1992, p. 75). Additional appeals to be identified were sex and humour of advertisements. Sex appeals were coded as being depicted verbally or visually, as portraying nudity and a romantic or non-romantic setting. If the advertisement contained humour, it was rated to be expressed in words or in pictures only or in a mixture of both. Biswas et al. (1992) found the expression of sex appeals to be higher represented in French than in American advertisements.

The Plutchik (1980) *Mood Rating Scale* and the Resnik-Stern typology were also employed in a study of emotional, informative and comparative advertising expressions in Japanese and American magazine advertisements (Hong et al., 1987). Another study on the influence of home-country culture on advertising strategies and tactics in foreign markets (Graham et al., 1993) used the Resnik-

Stern typology to classify print advertisements as informational, while the use of pictures with facial expressions (frowns or smiles) and the use of metaphors were coded as emotional. The authors state that a metaphor in an advertisement

“...suggests the effect or experience of product use through an association of the product with a person or an atmosphere that is neither directly nor literally related to the product” (Graham et al., 1993, p. 10).

In a more recent study, Lai Man So (2004) adopted and modified the Plutchik's *Mood Rating Scale* used by Biswas et al. (1992) and the Resnik-Stern typology to investigate differences in emotional and informational appeals of print advertising in Australia and Hong Kong. However, different to Biswas et al. (1992) the study aims to identify the expression of emotions in advertising and not the emotional response to advertisements. According to changes in creative advertising styles the mood items were modified to include (1) happy, pleasant, delicious, (2) sexy, (3) sensational, (4) sad, (5) interested, (6) irritated, disgusted, and (7) others (Lai Man So, 2004, p. 49). Results indicate, that Australian magazines employ more emotional appeals than Hong Kong magazine advertisements whereas the most applied appeal in both countries is 'happy, pleasant, delicious'. The author supplied coders with definitions of the mood items for their observations, but the study does not inform, if the expression of the appeal was presented in a verbal or pictorial manner. Table 10 explicates the definitions of mood items employed by Lai Man So (2004, p. 51).

Table 10 Adaptation and Modification of Plutchik's (1980) Mood Rating Scale

| |
|--|
| (1) Happy / Pleasant / Delicious <ul style="list-style-type: none">• Feeling or showing pleasure, contentment, impressed, humour and / or warmth• Feeling or showing highly enjoyable, including taste and / or smell• Pleasing in mind, feeling or senses |
| (2) Sexy <ul style="list-style-type: none">• Feeling or showing sexually attractive, stimulating or aroused by all means, including text, posture and / or dressing |
| (3) Sensational / Mysterious <ul style="list-style-type: none">• Feeling or showing dazzling, wonderful, elegant, personal, touching and / or romance• Feeling or showing secrecy, hidden, obscurity, inexplicable, amazing, and / or puzzling |
| (4) Sad <ul style="list-style-type: none">• Any kind of unhappy feelings, including dislike, sorrow, fearful, worry, regret and / or shame |
| (5) Interested <ul style="list-style-type: none">• Concern and / or curious• Intend to know more about the product• Unexpected, astonished, shocked, and / or scandalised |
| (6) Irritated / Disgusted <ul style="list-style-type: none">• Feeling or showing anger, annoyance, discomfort and / or stimulation to any kinds of action• Feeling or showing deplore, dirty, smelly, averse and / or sympathy |
| (7) Others <ul style="list-style-type: none">• All feelings that cannot be classified into the above six mood categories |

(Source: Lai Man So, 2004, p. 51)

In spite of its inconsistent use, Holbrook and Westwood (1989) regard Plutchik's (1980) classification of emotions as appropriate to measure both the content of and the response to emotional advertisements. The authors state that the consumption of any product or service (defined by Richins (1997, p. 130) as "directly experienced emotions that result from the consumption of products") involves experiences of emotions such as love, hate, anger, joy, sadness, pleasure, disgust, interest, and surprise. These experienced emotions can then serve as a basis for advertising appeals, incorporating an image of a product or service. Holbrook and Westwood (1989) present Plutchik's (1980) typology of single and distinguishable emotions to classify emotional content of advertisements, which is of interest to the investigation of emotional stimuli in the present study. The authors refer to eight primary (or basic) emotional types (acceptance, disgust, fear, anger, joy, sadness, anticipation, and surprise) which can be combined to obtain secondary emotions like love (joy blended with acceptance) or pessimism

(sadness blended with anticipation). Examples of emotional contents of advertisements for each of the primary emotions are:

- Acceptance (for food commercials stressing healthy feelings),
- Disgust (in cleaning products advertisements, rejecting unpleasant stimuli),
- Fear (promoting life insurances),
- Anger (removing barriers to satisfy needs in a bank advertisement),
- Joy and sadness (for instance, a boy with his dog or a son telephoning his mother) often appear as combined stimuli in advertisements,
- Anticipation as a stimulus is concerned with exploration, whereas
- Surprise seeks to get attention.

In Izard's (1977) terminology, guilt is a basic emotion and most common across cultures. Huhmann and Brotherton (1997) found guilt appeals mainly to advertise charities and health-related products and to appear in news and general editorial magazines. The authors identified four types of "guilt statements" in form of verbal appeals (Huhmann and Brotherton, 1997, pp. 37):

- Statement of fact: circumstances or information produces guilt in the audience,
- Statement of action: personal behaviour is reported that should or should not happen,
- Suggestion: Proposes future action or behaviour,
- Question: Questions about behaviour, feelings or thoughts.

Visual elements identified in the study include (Huhmann and Brotherton, 1997, p. 43):

- Depiction of a person feeling guilty with whom the reader identifies
- Depiction of a person blaming the reader for some transgression
- Depiction of situations in which someone suffers due to the reader's action or inactivity.

Accordingly, visual techniques are used to create guilt, for instance, by showing a sad puppy to ask for donation for animal shelter or to attract attention for the advertising message, for instance, by depicting a crying baby. Again based on Plutchik's (1980) eight primary emotions, Zeitlin and Westwood (1986, p. 41) identify eight common patterns of emotional communication in advertising, which

carry either a hedonic tone (joy, acceptance, anticipation) or a negative tone (anger and disgust). Combining primary emotions, emotional advertisements comprise the following characteristics:

- Happiness and Pleasure (Joy emotion),
- Straight Product Sell (Acceptance plus Anticipation),
- Trust Me (Acceptance),
- Sentimentality (Acceptance plus Joy),
- Cerebral Involvement (Anticipation),
- Love That Product, Hate That Ad (Acceptance, Joy, or Anticipation, plus Anger and Disgust),
- Selling Through Fear (Fear Plus Sadness),
- Outrage (Anger, Disgust, and Surprise),
- Sexy (Sexual Motivation: positive emotions for men, negative for women).

Other than Zeitlin and Westwood (1986) and Holbrook and Westwood (1989), De Pelsmacker and Geuens (1997) regard the Plutchik (1980) typology of emotions as primarily representing reactions to advertising stimuli rather than a typology to classify emotional content of advertisements. De Pelsmacker and Geuens (1997) analysed the use of emotional and informational appeals in Belgian print advertisements of consumer products covering twenty years. The objective of their study was to evaluate the similarity of advertising strategy over time considering content and techniques and product categories. The authors criticised that research had failed to establish a widely accepted framework of emotional appeals in advertising or a degree of utilisation of different types of emotional advertising appeals so far. Currently, there is still no commonly used classification system, which is comparable to the typology of informational appeals by Resnik and Stern (1977), in spite of the frequency of emotional appeals used in advertising. De Pelsmacker and Geuens (1997) employed the Resnik-Stern typology to identify informational appeals in their study.

Drawing from literature, the authors suggest a new typology to investigate the emotional content of print advertisements using an “emotional technique” (De Pelsmacker and Geuens, 1997, p. 125). The authors focus on emotional categories (humour, warmth, nostalgia, eroticism, provocation and fear), as these appeals have been investigated comprehensively and can thus serve to classify emotional advertising content. Their findings suggest that there is a significant rise in the use of emotional appeals and a decline in the use of purely informative advertisements. As more different emotional and less different informational appeals were used, the authors conclude that advertisers increasingly apply positioning strategies based on image and emotions rather than on factual arguments. Considering emotional appeals, humour and warmth were used most, followed by eroticism and fear. For all emotional appeals an increasing use of pictorial in comparison to verbal stimuli was recorded. The use of provocation as an emotional advertising appeal played a minor role.

Definitions and execution technique of emotional stimuli according to De Pelsmacker and Geuens (1997) are presented in Table 11. In their study, the level of each appeal was rated on a scale from one to five, e.g. one for not humorous and five for very humorous. Pictorial and verbal elements (head- and baselines) were coded to identify emotional and informational appeals, and, if existent, more than one emotional appeal was coded. De Pelsmacker and Geuens (1997) drew on appeals, which were extensively discussed in literature, but remark that their categories need to be widened in future research, as they observed a change in advertising techniques. In the warmth-category, for instance, instead of illustrating friendship, love, and family relationship and thus creating warmth, the depiction of nature, and men or women alone increased. Partly, this is confirmed by Aaker and

Stayman (1989, p. 289), who stipulate that warmth involves “a social object such as a person or persons, animal, organisation (such as a fraternity, team, or club), or institution (for example, country)”. However, the De Pelsmacker and Geuens (1997) classification described in Table 11 delivers constructive concepts for the depiction of emotionality and the categorisation of emotional techniques for the present research (see implications in section 3.3.4.).

Table 11 Classification of Emotional Appeals and Techniques by De Pelsmacker and Geuens

| | |
|-------------|--|
| Humour | <ul style="list-style-type: none"> • Definition: Stimuli intended to lead to amusement and / or fun. • Technique: Pun, nonsense, sentimental humour, satire, sentimental comedy (i.e. comic wit combined with sentimental humour), full comedy (i.e. sentimental comedy combined with satire). • Humour related to message and product or not. • Humour dominant or not. |
| Warmth | <ul style="list-style-type: none"> • Definition: A positive, mild and superficial emotion that implies a physical arousal, and is caused by experiencing love, family affection or a friendly relationship. • Type: Core family (man, woman, child(ren)), couple, woman and child, man and child, grandparent(s) and child, children, friends, family, animal, other. |
| Nostalgia | <ul style="list-style-type: none"> • Definition: A desire for the good things of the past. • Type: Reference to family events, reference to ‘good old days’, period-oriented symbols, reference to old brands, patriotism, other. |
| Eroticism | <ul style="list-style-type: none"> • Definition: Different degrees of eroticism in advertising stimuli depend upon sub-criteria, e.g. the degree of nudity, or suggestiveness (the intensity of eroticism suggested in the stimulus). • Degree of nudity: Decently dressed, seductively dressed, semi-nude, nude. • Degree of suggestiveness: Suggestive language, suggestive looks, suggestive posture, physical contact between men and women, suggestion of sexual intercourse. • Orientation: Toward men, toward women, toward both sexes. • Functionality (with respect to the product): Functional or not functional. |
| Provocation | <ul style="list-style-type: none"> • Definition: The five dimensions of provocative stimuli refer to the extent, to which a stimulus is emotionally striking, provoking curiosity, transgressing a taboo or a norm, provoking a feeling of irritation or is sexually aggressive. • Type: Ambiguity, emotionally striking, transgressing norm or taboo, sexually aggressive, provoking a feeling of disapproval. |
| Fear | <ul style="list-style-type: none"> • Definition: Fear appeals as advertising stimuli are based on the type of risk that the consumer is exposed to. • Type: Physical, social, time, product performance, financial, opportunity loss. |

(Source: De Pelsmacker and Geuens, 1997, pp. 126 – 129)

Table 11 illustrates that particularly for humour, provocation and fear appeals there is no description of *how* the emotional appeal is pictured. However, categories of emotional components in print advertising visuals can be derived for the

investigation of business-to-business print advertisements using the descriptions of eroticism, warmth and nostalgia. Erotic advertising appeals usually portray persons and indicate situations in a seductive and tempting manner. As an interesting aspect of eroticism not only as a specific emotional stimulus in advertising, Baines et al. (2008, p. 804) cite the French philosopher Jean Baudrillard. He claims that the product portrayed in the advertisement encourages the viewer to use it merely by exposing itself. Thus, the product becomes eroticised even without the explicit use of erotic themes in the advertisement.

Warmth and nostalgia categories portray persons or animals, and / or depict certain symbols or objects to communicate emotions. However, the typology does not encompass all emotional meanings in advertisements and can thus not be applied on its own for the present study. Furthermore, De Pelsmacker and Geuens (1997) assign the depiction of animals only to the warmth-category, while others (Dieterle, 1992; Woll, 1997) suggest that animals can also, for instance, convey power, strength or pride. An additional attribute to the depiction of animals is given by Huddy and Gunthorsdottir (2000) in their investigation of the persuasive impact of emotional visual appeals on environmental issues. The visual stimulus material in their study consisted of pictures of appealing animals like a monkey or a butterfly (cute mammal, cute insect) and of unappealing animals like a bat and a bug (ugly mammals, ugly insect). The authors observe that cute animals elicit positive emotions, while ugly animals arouse fear and repulsion. Consequently, to investigate emotionality in advertisements, it is necessary to widen the concept of emotional representation of animals in advertising and create an animal-category on its own. In particular, the literature discusses critically a confusion of terms for concepts of emotions and emotion-based appeals used in advertising (e.g.

Stewart et al., 2007). Fear, for instance, is a response to a threat-based appeal, but is often titled in advertising research as a negative, emotional advertising stimulus (e.g. De Pelsmacker and Geuens, 1997), while the actual stimulus is threat, aiming to evoke fear and manipulate human behaviour (Hastings, Stead and Webb, 2004). LaTour and Rotfeld (1997) exemplify the deficient distinction between the arousal of fear as an emotional response to threat and the communication stimulus threat. Accordingly, threat is a fear-evoking stimulus which illustrates undesirable consequences (which the audience hopefully aims to avoid) of certain behaviour like car damage or injury from unsafe driving or illness caused by smoking cigarettes. The authors claim that

“the distinction is important because research has often examined what were labelled ‘levels of fear’ but, in reality, were different degrees of harm portrayed or types of threats.” (LaTour and Rotfeld, 1997, p. 46)

They define threatening messages in advertising as those focusing on bodily harm, financial disaster or social consequences. Thus, appeals can be classified as fear-arousing, if they employ threat-based stimuli. However, Hastings et al. (2004) emphasise the negative connotation of fear-provoking appeals in advertising and suggest love, excitement, sex, hope, and humour as appeals based on positive emotions. However, if fear appeals are used in advertising, the message should contain coping strategies in order to avoid threatening consequences of events – possibly by using the advertised product (O’Shaughnessy and O’Shaughnessy, 2003). The distinction of terms can be extended to the humour-appeal. The term humour is criticised by Stern (1996), as it conflates the stimulus aspects of advertisements with responses by recipients. Accordingly, she suggests a re-labelling in order to achieve a clearer description of humour in advertising. In her terminology, *comedy* refers to the stimulus-side of

advertisements, and *laughter* to the response to advertisements. In addition, Stern (1996, p. 52) clarifies the difference between a romantic comedy (“laugh with”) and satire comedy (“laugh at”), referring to the taxonomy of humorous messages proposed by Speck (1987; 1991). Considering the stimulus properties, Sternthal and Craig (1973, p. 13) define the presence of “puns, jokes, understatements, turns of phrases, double entendres, satire, irony, slapstick, or incongruity” as determining if an advertisement contains a humorous appeal. However, the terminology used in advertising research has rarely considered these distinctions. Consequently, the categories “humour” or “fear” will be used in this research but extended to “fear / threat” and can be related to executional elements of the advertisement. For example, if the advertisement depicts a dangerous animal in a frightening style of representation, it can be inferred that the arousal of fear is intended and thus it is a threatening stimulus, while a face expressing fear depicts the feeling of fear rather than the threatening event.

Visual elements such as romantic scenes, nature and family scenes can also be found in the types of emotional advertisements, with which Friestad and Thorson (1986) operate in their study of the role of emotion in memory and judgement about advertising messages and in another study about the recall of and responses to emotional and neutral television commercials. In both studies (Friestad and Thorson, 1986, 1993) the researchers distinguish between emotional and neutral advertisements and define humorous and comparative messages as an extra category, not as an explicitly emotional appeal. In addition, the authors found a positive long-term effect on memory of emotional messages than neutral messages. This is contradictory to, for instance, De Pelsmacker and Geuens (1997), who classify humour as an emotional advertising appeal. Frazer et

al. (2002) place humour into the tone / atmosphere category and find humour, along with several other authors (e.g. Eisend, 2009; Speck, 1987; Spotts, Weinberger and Parsons, 1997), to be an attention-getting stimulus, evoking positive affect toward the advertised brand but reducing source credibility due to the assumption that the marketer is lacking serious arguments for the brand.

Investigating television advertisements Friestad and Thorson (1993; 1986) describe the following advertisements as emotional: a joyful family reunion scene (promoting a soft-drink product); outdoor scenes (bank promotion); a young couple in a romantic setting (a voice-over statement, that the woman was killed by a drunk driver). Further emotional advertisements contained family scenes promoting house paint; a family visiting grandparents for Christmas (advertisement for instant cameras); people of all ages enjoy ice cream in a collage of outdoor scenes; a little girl is making a cake while her mother is outside, fixing the car (commercial for a ready-to-make cake package). As the classification shows, the depiction of people dominates to communicate emotions in advertisements, while also nature and romantic settings convey emotions.

An extensive list of advertising appeals has been established by Pollay (1983) in his study of the transmission of cultural values in consumer advertising. Pollay (1983, p. 72) defines values as properties of objects, individuals or communities, making them “good, worthy or respectable”. He posits that the creative process of advertising uses all available tools to create a worthy product and to communicate these values, making product become “goods”. The portrayal of products with certain pictorial elements or in specific sceneries, for instance, might create associations of luxury or sexual attractiveness. The author concludes that

advertising aims to draw attention to inherent values of products, establish associations of values with products, which then become their image, and highlight values related to the consumption of the product. Pollay (1983, p. 85) tested the applicability of his typology of appeals by content analysing magazine advertisements. The coders were instructed to identify dominant themes in illustrations and headlines, provided with the final system of categories, which contained descriptions and illustrative examples of the concepts to demonstrate their application in advertising.

The Pollay-typology was used by Albers-Miller and Gelb (1996) in their study of differences in advertising appeals across cultures. In 1999, Albers-Miller and Stafford (1999a and 1999b) determined the advertising appeals introduced by Pollay (1983) as either rational or emotional (see Tables 12 and 13 for the detailed list of appeals). For example, adventure and enjoyment are rated as emotional appeals, while healthy and technological represent informative appeals. They then utilised this dichotomous typology to analyse advertising appeals for services versus goods (Albers-Miller and Stafford, 1999a) and to examine the differences in the use of emotional and rational advertising appeals for utilitarian and experiential services across eleven countries (Albers-Miller and Stafford, 1999b). However, both studies do not distinguish between pictorial and textual elements. According to the services taxonomy developed by Stafford and Day (1995), the authors characterise experiential services as being directed toward people, with higher levels of customisation and employee contact and utilitarian services are more equipment and object-oriented with less contact to employees, are less customised and more functional.

Table 12 Pollay's Concept of Emotional Advertising Appeals

| Emotional Appeals | Description |
|--------------------------|--|
| Distinctive | Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, esoteric, handcrafted |
| Traditional | Classic, historical, antique, legendary, time-honoured, long-standing, venerable, nostalgic |
| Enjoyment | To have fun, laugh, be happy, celebrate, to enjoy games, parties, feasts and festivities, to participate |
| Youth | Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent |
| Modesty | Being modest, naïve, demure, innocent, inhibited, bashful, reserved, timid, coy, virtuous, pure, shy, virginal |
| Plain | Unaffected, natural, prosaic, homespun, simple, artless, unpretentious |
| Adventure | Boldness, daring, bravery, courage, seeking adventure, thrills, or excitement |
| Freedom | Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate |
| Vain | Having a socially desirable appearance, being beautiful, pretty, handsome, being fashionable, well-groomed, tailored, graceful, glamorous |
| Status | Envy, social status or competitiveness, conceit, boasting, prestige, power, dominance, exhibitionism, pride in ownership, wealth (including the sudden wealth of prizes, trend setting, to seek compliments |
| Nurturance | To give gifts, especially sympathy, help, love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced, tired, young, elderly, etc. |
| Family | Nurturance within the family, having a home, being at home, family privacy, companionship of sibling, kinship, getting married |
| Ornamental | Beautiful, decorative, ornate, adorned, embellished, detailed, designed, styled |
| Dear | Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless |
| Popular | Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal, general, everyday |
| Magic | Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerise, astonish, bewitch, fill with wonder |
| Relaxation | Rest, retire, retreat, loaf, contentment, be at ease, be laid-back, vacations, holiday, to observe |
| Maturity | Being adult, grown-up, middle-aged, senior, elderly, having associated insight, wisdom, mellowness, adjustment, references to aging, death, retirement, or age-related disabilities or compensations |
| Morality | Humane, just, fair, honest, ethical, reputable, principled, religious, devoted, spiritual |
| Humility | Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, plain-folk, down-to-earth |
| Frail | Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel |
| Untamed | Primitive, untamed, fierce, coarse, rowdy, ribald, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage |
| Casual | Unkempt, dishevelled, messy, disordered, untidy, rugged, ruffled, sloppy, casual, irregular, non-compulsive, imperfect |
| Sexuality | Erotic relations: holding hands, kissing, embracing between lovers, dating, romance, intense sensuality, feeling sexual, erotic behaviour, lust, earthiness, indecency, attractiveness of clearly sexual nature |
| Security | Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind |
| Affiliation | To be accepted, liked by peers, colleagues, and community at large, to associate or gather with, to be social, to join, unite, or otherwise bond in friendship, fellowship, companionship, cooperation, reciprocity, to conform to social customs, have manners, social graces and decorum, tact and finesse |
| Succorance | To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving |
| Community | Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organisations or other than social organisation |

(Source: Pollay, 1983, pp. 80 – 84; Albers-Miller and Stafford, 1999a, p. 48)

Table 13 Pollay's Concept of Rational Advertising Appeals

| Rational Appeals | Description |
|------------------|---|
| Effective | Feasible, workable, useful, pragmatic, appropriate, functional, consistent, efficient, helpful, comfortable (clothes),, tasty (food), strength, longevity of effect |
| Convenient | Handy, time-saving, quick, easy, suitable, accessible, versatile |
| Cheap | Economical, inexpensive, bargain, cut-rate, penny-pinching, discounted, at cost, undervalued, a good value |
| Natural | References to the elements, animals, vegetables, minerals, farming, unadulterated, purity (of product), organic, grown, nutritious |
| Wisdom | Knowledge, education, awareness, intelligence, curiosity, satisfaction, comprehension, sagacity, expertise, judgement, experience |
| Productivity | References to achievement, accomplishment, ambition, success, careers, self-development, being skilled, accomplished, proficient, pulling your weight, contributing, doing your share |
| Tamed | Docile, civilised, restrained, obedient, compliant, faithful, reliable, responsible, domesticated, sacrificing, self-denying |
| Independence | Self-sufficiency, self-reliance, autonomy, unattached, to do-it-yourself, to do your own thing, original, unconventional, singular, nonconformist |
| Healthy | Fitness, vim, vigour, vitality, strength, heartiness, to be active, athletic, robust, peppy, free from disease, illness, infection, or addiction |
| Durable | Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough |
| Modern | Contemporary, modern, new, improved, progressive, advanced, introducing, announcing... |
| Technological | Engineered, fabricated, formulated, manufactured, constructed, processed, resulting from science, invention, discovery, research, containing secret ingredients |
| Safety | Security (from external threat), carefulness, caution, stability, absence of hazards, potential injury, or other risks, guaranties, warranties, manufacturer's reassurances |
| Neat | Orderly, neat, precise, tidy, clean, spotless, unsoiled, sweet-smelling, bright, free from dirt, refuse pests, vermin, stains and smells, sanitary |

(Source: Pollay, 1983, pp. 80 – 84; Albers-Miller and Stafford, 1999a, p. 48)

A recent study (Mortimer, 2008) on components of service advertising utilises the Pollay (1983) system of advertising appeals and followed the classification of Albers-Miller and Stafford (1999a) in identifying advertising appeals as rational or emotional. Mortimer (2008) finds both experiential and utilitarian services to frequently employ emotional advertising appeals. This result is supported by Geuens et al. (2010), while in a cross-cultural analysis Albers-Miller and Stafford (1999b) found rational appeals to dominate utilitarian services advertising and emotional appeals to be more dominant in experiential services advertising.

A further study focusing on services advertising analyses verbal and visual advertising messages and discusses the effectiveness of emotional appeals (Mattila, 1999). The author determines appeals as emotional if they contain an employee as a message cue or a customer in a usage situation and as non-emotional, if a customer-employee-contact is depicted, if a pricing strategy is promoted or if outstanding performances are documented. Emotional appeals are found to be more effective than rational appeals in terms of expectation of the service, generating more liking of the advertisement, attitude toward the brand, and intentions to purchase the service. Mattila (1999) furthermore suggests that emotional appeals are more effective as they apparently create positive post-exposure attitudes, shaping customer expectations particularly for consumers with limited prior experience.

Schierl (2001) regards advertising appeals to humour and eroticism to be most frequently and profoundly discussed in literature. Other appeals commonly employed are fear, status and prestige and social needs, which he defines more accurately as either appealing to the need of social contact in terms of representing lifestyle and fun, depicting sympathetic groups of people consuming the advertised product and transforming a feeling of (social) security, or as appealing to social acceptance which is related to the desire of social affiliation (Schierl, 2001, pp. 107).

Hence, products acquire "social quality" by being evaluated as accepted by certain groups of consumers, which seem socially attractive to others. In both cases advertisements depict groups of happy, sociable people, often consuming the product. These appeals affect products which can be consumed publicly like

cigarettes or cars. The status and prestige appeal addresses the aim to be high ranked in culture and society. Products are connected to symbols of high status and thus become status symbols themselves. These products are commonly consumed by people representing a certain status or by people aspiring prestige and status by consuming appropriate products as symbols of the desired status. Schierl (2001) content analysed headlines and pictures in print advertising according to the suggested appeals. However, the author mainly focused on two qualitative questions without specifying emotional or rational advertising appeals. First, he determines pictures to contain either emotional eye-catching or factual, more informative elements, and which of the advertising components (picture, headline or text) are dominant in transmitting the emotional or informational message and second, if the headline and / or text elements contribute to an understanding of the advertising visual. In his literature section finally, Schierl (2001) emphasises the strategic use of emotional stimuli for advertising to be effective.

Table 14 summarises methods, definitions and major findings of selected studies reviewed in this section and demonstrates that the investigation of emotional advertising appeals is frequently measured in terms of response to advertisements or by asking respondents to rate the advertisement as either rational or emotional. A detailed description of how the emotional appeal is executed or how emotional stimuli are visualised is rarely delivered. Consequently, an exhaustive typology of the creative execution and emotional technique employed in print advertising does not exist.

Table 14 Overview of the Research on Emotional Components in Advertising

| Study and Methodology | Categories employed | Major Findings |
|--|---|---|
| <p>Albers-Miller and Stafford (1999a, p. 48)</p> <p>A content analysis of print advertisements from four countries to examine the degree to which rational and emotional appeals are present. The study does not classify ads as either rational or emotional, as some cultures do not regard rationality and emotionality as opposites.</p> | <p>The 42 advertising appeals developed by Pollay (1983) are categorised as either emotional or rational.</p> <p>Advertising appeals classified as emotional are: distinctive, traditional, enjoyment, youth, modesty, plain, adventure, freedom, vain, status, nurturance, family, ornamental, dear, popular, magic, relaxation, maturity, morality, humility, frail, untamed, casual, sexuality, security, affiliation, succorance, community.</p> | <p>For three countries (USA, Mexico, Taiwan), rational appeals were used more for goods than for services whereas in Brazil rational appeals were used the same for both services and products. Emotional appeals were used equally for services and products in Brazilian and Mexican advertisements. Emotional appeals were used more frequently for goods than for services in American advertisements while results for Taiwanese advertisements are reverse with more emotional appeals for services than for goods.</p> |
| <p>Chandy et al. (2001)</p> <p>Advertising cues were tested in evolving markets using a model of advertising response</p> | <p>Advertising appeals in the context of a toll-free referral service were rated as argument-based if they include refutation, comparison and unique positioning and as emotion-based appeals if they comprise love, pride, guilt and fear.</p> <p>Advertisements were coded as follows:</p> <p>Emotion-type:</p> <ul style="list-style-type: none"> • Love (depiction of warmth, care, love) • Pride (pride for having, for example, beautiful features or beautiful children) • Guilt (guilt due to not being good, caring or dutiful) • Fear (in terms of consequences of not using the product or service). <p>Argument-type:</p> <ul style="list-style-type: none"> • Refute (contrary feelings or beliefs are presented in the advertisement and then to diminish or destroy them) • Compare (comparison between different products or services) • Unique positioning (attributes are strengthened by repetition and confirm beliefs about the product or service) | <p>Emotional advertising appeals approved to be more effective in older than in new markets.</p> |

(Source: Developed for this research from section 3.3.3.)

Table 14 Overview of the Research on Emotional Components in Advertising (continued)

| Study and Methodology | Categories employed | Major Findings |
|---|---|--|
| <p>Cutler and Javalgi (1993, pp. 64 - 65)</p> <p>A content analysis to contrast the visual components of print advertisements for services and goods.</p> | <p>The content / subject appeal was classified as</p> <ul style="list-style-type: none"> - emotional: <ul style="list-style-type: none"> Adventure, duty, contest, fear, humour, romance, sensuous / sexy, and status. - rational: <ul style="list-style-type: none"> Comfort, convenience, ease of use, economy, good taste, flavour, health, multiple-use product, profitable, reliability, quality, safety, time-saving, and variety of choices. <p>The process of appeal was regarded as</p> <ul style="list-style-type: none"> - emotional / symbolic: <ul style="list-style-type: none"> • Metaphor – allegorical use, unexpected substitution based on similar feature • Storytelling – narrative, drama, or playlet • Aesthetics – details of the visuals become art, a pattern or abstraction in the visual. - rational / informational: <ul style="list-style-type: none"> • Description - what the brand looked like • Before / after product comparisons • Comparative – portrayal and / or naming of the competition in the visual • Demonstration – how to do, use, apply, or make the product. <p>Headlines were classified as</p> <ul style="list-style-type: none"> - emotional: <ul style="list-style-type: none"> • Familiar saying – new twist on a familiar phrase, a play on words, an unusual use of a common expression, a frequently recognised sequence of words • Curiosity – how to, you should know, wait until you see this, here's how, an offer made to arouse the reader's interest. - rational: <ul style="list-style-type: none"> • News / information – declarative statements announcing or claiming direct benefits of the product or service • Benefit – how the product or its use will benefit the buyer. | <p>Emotions are employed in services advertising to improve their tangibility. Print advertisements for services use emotional appeals and emotional headlines more often than product advertisements.</p> |

(Source: Developed for this research from section 3.3.3.)

Table 14 Overview of the Research on Emotional Components in Advertising (continued)

| Study and Methodology | Categories employed | Major Findings |
|---|--|--|
| <p>Cutler and Javalgi (1994, p. 119)</p> <p>A cross-cultural content analysis of trade magazine advertisements comparing the United States of America and the United Kingdom.</p> | <p>Process appeals of visuals using the categorisation of Moriarty (1987):</p> <p>Rational / Informational appeals:</p> <ul style="list-style-type: none"> - Description (what the brand looks like) - Comparative (portrayal and / or naming of the competition in the visual) <p>Emotional / symbolic appeals:</p> <p>Association (with a typical person, lifestyle or situation)</p> <ul style="list-style-type: none"> - Metaphor (allegorical use, unexpected substitution based on similar feature) - Storytelling (narrative, drama or playlet) - Aesthetics (details of the visual become art, such as a pattern or abstraction in the visual) <p>Headlines are defined as informational, if they provide news or information or a stated product use benefit, as emotional if they contain a familiar saying, use contrasts, shock, or curiosity.</p> | <p>Cutler and Javalgi (1994) found a high degree of homogeneity in executional styles of business-to-business advertisers. They conclude that intermarket segments exist which can be approached with standardised advertising strategies. However, emotional process appeals are used more often in U.S. than in U.K. advertisements.</p> |
| <p>De Pelsmacker and Geuens (1997, pp. 16)</p> <p>A content analysis of advertising stimuli over twenty years of Belgian magazine advertisements.</p> | <p>The analytical framework includes information cues and types of emotional appeals both for verbal and visual elements of the advertisement:</p> <p>Classification system of thirteen informational categories (proposed by Resnik and Stern 1977):</p> <p>Price / value and special offers, quality, performance, components, availability, taste, package / format, warranties, safety, nutritional value, independent research results, research results by the company itself, and new ideas.</p> <p>Emotional stimuli (De Pelsmacker and Geuens 1997 pp. 126 – 129):</p> <p>Humour (stimuli intended to lead to amusement or fun)</p> <p>Warmth (A positive, mild and superficial emotion that implies a physiological arousal)</p> <p>Nostalgia (Refers to a desire for the good things of the past)</p> <p>Eroticism (Different degrees of eroticism depending on e.g. the degree of nudity and suggestiveness)</p> <p>Provocation (An emotionally striking or provoking stimulus, possibly transgressing a norm or taboo)</p> <p>Fear (The type of risk the consumer is exposed to is used to create a fear appeal).</p> | <p>The degree of an overall similarity of advertising strategy has decreased for different emotional appeals and increased for informational appeals. Concerning the use of appeals, emotional advertisements increased in contrast to purely informative advertisements.</p> |

(Source: Developed for this research from section 3.3.3.)

Table 14 Overview of the Research on Emotional Components in Advertising (continued)

| Study and Methodology | Categories employed | Major Findings |
|---|---|---|
| <p>Hirschman (1986)</p> <p>Self-report, semantically anchored scales to examine perceptions of print advertising stimuli presented in an all-verbal or an all-visual format.</p> | <p>Advertisements are</p> <ul style="list-style-type: none"> • Rational / utilitarian if they are rated as logical, informative, educational, factual, useful • Emotional / aesthetic if they are rated as attractive, desirable, arousing, beautiful, make me like this product. • Familiar if they are known to me (in contrast to not known to me) and familiar (in contrast to not familiar). | <p>All-verbal advertising stimuli are viewed as more rational and utilitarian, all-visual advertisements are rated as more familiar than the all-verbal versions. The expectation that all-visual advertisements are perceived as more aesthetic / emotional than all-verbal versions received mixed support.</p> |
| <p>Hong, Muderrisoglu and Zinkhan (1987)</p> <p>A comparative content analysis to examine how advertising expression and content differed in magazine advertising of two cultures (Japan and United States of America).</p> | <p>The degree of emotional appeals was evaluated using Plutchik's (1980) Mood Rating Scale: Coders evaluated their emotional arousal according to eight representative adjectives (happy, fearful, pleasant, angry, interested, disgusted, sad and surprised) in a range from 1 (not at all) to 5 (very strongly).</p> <p>Informative appeals were coded according to the Resnik and Stern (1977) information classification system (excluding <i>Taste</i> and <i>Nutrition</i>).</p> <p>Comparative advertising refers to the contrast or comparison of characteristics or market standing of two or more products. It was rated as either explicit (mention of competitor's brand) or implicit (competitors are identified as 'brand x' or 'the leading brand').</p> | <p>Japanese advertisements were evaluated as less comparative and more emotional than American advertisements. No difference was found in the use of informational advertising appeals.</p> |
| <p>Jensen and Jepsen (2007)</p> <p>Content analysis to examine if print advertisements in the European plumbing and heating pump market target low attention processing.</p> | <p>Evaluation of 48 business-to-business advertisements consists of the visibility of the brand and the use of positive or negative emotional content, using the Holbrook and Hirschman (1982) list of 18 feelings: love, hate, fear, joy, boredom, anxiety, pride, anger, disgust, sadness, sympathy, lust, ecstasy, greed, guilt, elation, shame and awe.</p> | <p>Only three out of 48 advertisements used positive emotional appeals while clearly displaying the brand and thus enabling the customer to associate the two in a positive way.</p> |

(Source: Developed for this research from section 3.3.3.)

Table 14 Overview of the Research on Emotional Components in Advertising (continued)

| Study and Methodology | Categories employed | Major Findings |
|---|---|--|
| <p>Kottwitz (1970, p. 35)</p> <p>A comparative analysis of the manifest content of pictures in two daily German newspapers (<i>Bildzeitung</i> and <i>Frankfurter Allgemeine Zeitung</i>).</p> | <p>Components of newspaper pictures appealing to emotions are categorised according to their degree of emotional content from level one (no emotion) to level seven (pure emotion):</p> <ul style="list-style-type: none"> • Level 1: factual information without emotion; • level 2: primarily factual information but indirectly emotions are addressed; • level 3: more factual than emotional information is provided; • level 4: factual and emotional information is represented equally; • level 5: more emotional than factual information is provided; • level 6: primarily emotional contents communicating factual information at the same time; • level 7: emotional pictures with little or no factual content. | <p>Significant difference could be proved for the use of emotional pictures with little or no factual content (level 7) and for pictures containing primarily emotional with indirect factual information (level 6) with 69 and 45 pictures in the tabloid newspaper <i>Bildzeitung</i> versus 6 and 13 pictures in the more intellectual newspaper <i>Frankfurter Allgemeine Zeitung</i>.</p> |
| <p>Liebermann and Flint-Goor (1996)</p> <p>Content analysis of print advertisements, identifying the most appropriate message appeals to fit different product-class types (search goods, non-durable experience goods, durable experience goods, experience services and credence services).</p> | <p>Development of a rational / emotional index for both copy and visual parts of print advertising messages, including the following categories:</p> <p>Text index (rational categories): Price, feature and components, performance, availability, special offers, package and assortment, guarantees and assurances, market share, reputation and familiarity, research findings, convenience, health and nutrition values, personal safety.</p> <p>Text index (emotional categories): Sex, status and prestige, youth, sportiveness, personal beauty and aesthetics, femininity / masculinity, warmth, life style.</p> <p>Visual index (rational categories): The item itself, ways of usage, supplier / buyer encounter.</p> <p>Visual index (emotional categories): Sexual symbol and figures, status, prestige symbols, youth and sportiveness, femininity / masculinity, life style, beauty and aesthetics, Celebrity, warmth and affection, abstract symbols.</p> | <p>For search goods (as compared to durable experience goods), for non-durable experience goods (as compared to durable experience goods) and for credence services (as compared to experience services) emotional appeals are expected to be more dominant than rational appeals.</p> |

(Source: Developed for this research from section 3.3.3.)

Table 14 Overview of the Research on Emotional Components in Advertising (continued)

| Study and Methodology | Categories employed | Major Findings |
|---|--|---|
| <p>Moriarty (1987, pp. 550 - 554)</p> <p>A content analysis of advertising visuals to determine the frequency of use of visual communication functions.</p> | <p>Advertising visuals are identified as literal and symbolic categories.</p> <p>Literal visuals express factual information, they identify, describe and report details:</p> <ul style="list-style-type: none"> • Identification (brand, logo, package) • Description (what it looks like, attributes, parts, schematics) • Comparison (between two competitors, before and after) • Demonstration (how to do, use, apply, make) <p>Symbolic visuals communicate through assigned meanings such as abstraction and metaphor:</p> <ul style="list-style-type: none"> • Association (lifestyle, typical person, situation) • Association using a character or celebrity • Metaphor (allegorical use, unexpected substitution based on similarity of some feature) • Storytelling (narrative, drama, playlet) • Aesthetics (details become art, pattern, abstraction) | <p>More symbolic than literal visuals were used and photographs were used more than illustrations. The most frequent used type of symbolic visuals was association, the least used type aesthetic appeals.</p> |
| <p>Schierl (2001, pp. 107 – 116)</p> <p>A content analysis of visuals and headlines in posters and print advertisements.</p> | <p>Emotional stimuli are</p> <ul style="list-style-type: none"> • Erotic appeals • Humour appeals • Appeals addressing social needs • Appeals addressing status and prestige • Fear appeals | <p>Pictures and text, when used conjointly in advertising, not only both affect but also interact. Text defines the picture and guides the viewer through the picture. The picture enhances understanding of the message as a whole and strengthens its credibility.</p> |
| <p>Turley and Kelley (1997, p. 43)</p> <p>A content analysis investigates differences between business-to-business services advertising and consumer services advertising, evaluating message appeal, headline usage, price information, quality claims and the inclusion of an internet address.</p> | <p>Employing the Cutler and Javalgi-typology (1993) advertising message appeals are emotional if they emphasise:</p> <p>Adventure, fear, humour, romance, sensuousness / sex, status, care for loved ones, guilt, play / contest, or affiliation.</p> <p>Rational appeals emphasise comfort, convenience, ease of use, economy, health, profitability, quality, reliability, time-saving, efficiency, variety / diversity, environmental friendliness, or comparativeness.</p> | <p>Significant differences in the usage of emotional advertising appeals for business-to-business and services advertising were found with high presence of emotional appeals in consumer services advertising. Regarding headline usage, price information, quality claims and the inclusion of an internet address no significant difference was found.</p> |

(Source: Developed for this research from section 3.3.3.)

3.3.4. Implications for the Study of Emotionality in Business-to-Business Print Advertising: Classification of Emotional Stimuli and Style of Visual Representation

The foregoing section uncovered the inconsistent use of terms and that no exhaustive classification of emotional advertising exists. Rather than clearly defining how emotional advertising appeals are expressed, judges are asked to rate advertisements as more rational or more emotional. Consequently, research on emotions in advertising represents elicitors rather than conveyors of emotion. Some authors (e.g. Erevelles, 1998; Pechmann and Stewart, 1989; Stewart et al., 2007) request a change in research in order to reflect the distinction between research on the response to emotions displayed in advertisements and the portrayal of emotional advertising components, for example by depicting characters displaying emotions.

Accordingly, a close examination of emotion-eliciting and emotion-laden advertising was performed. Inspired by existing knowledge and research, a typology of emotional stimuli (Table 15) and of the style of visual representation of emotional advertising appeals (Table 16) is presented. The proposed categories will serve to judge emotionality in business-to-business print advertising in the present research. However, the emphasis of visual communication in emotional advertising demands a detailed discussion of its role in portraying emotions and will hence be discussed in the next section.

Table 15 Suggestions for a Classification of Emotional Stimuli

| |
|---|
| Category 'Emotional Stimuli Used' for the Investigation of Emotionality in Business-to-Business Print Advertising |
| Definition: Overall assessment of emotional stimuli used in advertisements (pictures and headings) referring to the emotional stimuli used in the pictorial or verbal (headings or sub-headings) representation of the advertisement (<i>what</i> the advertisement expresses) |
| Humour: Emotional stimuli intended to lead to amusement or fun (De Pelsmacker and Geuens, 1997; Eisend, 2009; Sternthal and Craig, 1973). |
| Warmth: A positive and mild emotion, caused by experiencing love, family affection or a friendly relationship (Aaker et al., 1986; De Pelsmacker and Geuens, 1997). |
| Nostalgia: Refers to traditions and a desire for the good things of the past (Belk and Pollay, 1985; De Pelsmacker and Geuens, 1997; Mulvey and Stern, 2004). |
| Eroticism: Erotic representation or an allusion of eroticism, e.g. play of words, suggestive looks, seductive dressing, nudity (Albers-Miller and Stafford, 1999a; De Pelsmacker and Geuens, 1997; Kroeber-Riel, 1993). |
| Provocation: Stimulus is emotionally striking and provokes curiosity, is confusing or irritating (De Pelsmacker and Geuens, 1997). |
| Fear / Threat: The type of risk the consumer, but also the firm's product or performance, is exposed to and that is used to create a fear appeal or a (mild) form of threat (Albers-Miller and Stafford, 1999a; De Pelsmacker and Geuens, 1997; Gelbrich, 2007). |
| Trustworthiness / Reliability: Trust is expressed in pictures with elements of fairness, friendship, harmony and sympathy, the "trust me" appeal of the advertised product creates joy and social affiliation (Bausback, 2007; Lasogga, 1998). |
| Lifestyle and Fun: Advertisements represent lifestyle and fun by depicting sympathetic groups of people consuming the advertised product, transforming a feeling of (social) security (Belk and Pollay, 1985; Leiss et al., 2005; Moriarty, 1987, 2005). |
| Future: Images of the future, modernity, science fiction, innovation and improvement, and illustrations of fantasy and surrealism (Kroeber-Riel, 1993; Lasogga, 1998). |
| Pride / Success: Pride and success refers to status and achievements in business life, to personal performance, e.g. sports, or to product and service performance on a high level. Pride and Success can also refer to a luxurious and prestigious lifestyle, addressing the aim to be high in rank in culture and society. Material objects like expensive cars, impressive buildings, expensive furniture and luxurious personal belongings indicate status and prestige (Albers-Miller and Stafford, 1999a; Belk and Pollay, 1985; Schierl, 2001). In addition, animals, for instance eagles or lions, symbolise pride and success due to their superiority and wildness (Schierl, 2006; Woll, 1997). |

(Source: Developed for this research from section 3.3.3.)

Table 16 Suggestion for a Classification of the Style of Visual Representation

| Category 'Style of Visual Representation' for the Investigation of Emotionality in Business-to-Business Print Advertising |
|---|
| Definition: The style of visual representation is the execution of the advertising message in its pictorial form. It represents the creative strategy, referring to <i>how</i> something is said (Wells et al. 2006, p. 334). |
| Juvenile: Children or animals representing the juvenile schema in advertisements automatically attract attention and affectionate feelings Advertising visuals aim to elicit feelings of affection by visualising children or cute animals (De Pelsmacker and Geuens, 1997; Kroeber-Riel, 1993;). |
| Eyes: Visual contact enhances communication or even demands it, as eye contact signals an open communication channel. This advertising style employs the eye schema and can be executed by either a face with a direct look into the viewer's eyes or by depicting eyes only (Kroeber-Riel, 1993; Messaris, 1997). |
| Erotic: The explicit use of erotic themes in the creative execution of the advertisement is represented by seductive clothing, semi-nude or nude persons, suggestive looks, suggestive posture, and / or physical contact between men and women. In addition, the depiction of any kind of erotic or romantic behaviour signifies an erotic style of representation (De Pelsmacker and Geuens, 1997; Holbrook and Batra, 1987; Kroeber-Riel, 1993). |
| Storytelling: Storytelling about the advertised product or service involves narratives, dramas, or playlets (Moriarty, 1987). |
| Aesthetics: Details of the advertising visual are represented in an artistic way, become art, or a pattern or abstraction in the visual is depicted in an aesthetic manner (Hirschman, 1986; Moriarty, 1987). |
| Association: Creating links by depicting a symbol of something, for instance the "red carpet" of celebrating or honouring a person, represents an associative visual style. Association suggests a transfer of meaning by an image which communicates another meaning, e.g. a certain lifestyle, sport, typical person, or (business) situation, or to elements of nature or a romantic landscape, or associations using a character (e.g. archetype like a hero), or celebrity, a picture of the universe or the earth associate science fiction, offices signify business, status symbols stand for pride and success (Bekmeier, 1992; Dieterle, 1992; Faber and Mayer, 2009; Kroeber-Riel, 1993; Moriarty, 1987). |
| Metaphor or analogy: Metaphor describes the allegorical use or unexpected substitution based on similarity of some feature. Metaphors equate two things, which are literally different but illuminate the intended meaning. By analogy, or in a weaker form by a simile, metaphors convey their meaning by expressing that one thing represents another or is either <i>like</i> or <i>as</i> the other (Berger, 2007, Forceville, 1994, 1996; McQuarrie and Mick, 1999). |

(Source: Developed for this research from section 3.3.3.)

3.4. Visual Communication of Emotions in Print Advertising

3.4.1. Introduction

The affective dimension plays an increasing role in mass communication and is and creates new forms of communication such as “*emotainment*” (Kappas and Mueller, 2006, p.3 and references therein; Phillips and McQuarrie, 2004). For consumer and also for business audiences pictures are “the most important structural element in magazine advertising” (Rossiter and Percy, 1997, p. 295). Meanwhile, pictures with emotional appeals have become a primary medium of communication and increasingly replace verbal messages in advertising (Brader 2006; Kroeber-Riel, 1993; Kroeber-Riel et al., 2009; Mezo 1997). Communication is an “intentional, symbolic process that is learned and culturally patterned” (Buck, 1988, p. 324) and emotional communication thus includes behaviour of individuals influencing other individuals. A signal is encoded and decoded utilising a socially shared code. Particularly advertisements but also other sales media such as packaging contain nonverbal messages instinctively understood by the recipient. In print advertising, emotionality is primarily expressed in nonverbal elements such as colours and pictures and these type of advertisements are equated with “feeling, image or non-informational advertisements” (Edell, 1988, p. 11). The use of colours and the depiction of other nonverbal elements – face, gestures and bodily movements, the body in general, appearance and clothes, but also objects and nature – are seen as most important in conveying emotions visually (Argyle, 1975; Kroeber-Riel, 1993). Weinberg and Konert (1984, p. 608) speak of a translation of “emotions into publicity” by communicating nonverbal elements visually.

Nonverbal communication can be any form of communication other than words (Dichter, 1988; Schuster and Woschek, 1989) and it is essential and dominating in social interaction in all types of relationships and communication processes and central to the creation of meaning and its interpretation (Giles and Le Poire, 2006; Watzlawick, Bavelas and Jackson, 1967). In human communication, nonverbal and verbal behaviour cannot be separated; however, studying emotionality in print advertisements naturally must focus on the (nonverbal) portrayal of emotions. Nonverbal behaviour is used to express emotion, to convey interpersonal attitudes, e.g. the liking or disliking of others, to present one's own personality to others and to accompany verbal communication (Argyle, 1975). The portrayal of stereotypical (favourable) characters in advertising, for instance, immediately draws the attention of viewers to the scene and evokes identification or empathy (Dyer, 1982).

In essence, emotionality in print advertising is most frequently communicated through nonverbal elements in visuals as they can portray emotions and emotionalise recipients stronger than text (Bekmeier, 1992; Bruhn, 2007; Edell, 1988; Kappas and Mueller, 2006; Kroeber-Riel and Esch, 2004; Messaris, 1997; Schierl, 2001, 2005; Weinberg, 1986). Therefore, the following sections outline theoretical and conceptual issues of visual communication and of emotional techniques in print advertising and make suggestions for categories of form and content of print advertisements containing emotionality.

3.4.2. The Role of Visual Elements in Print Advertising

3.4.2.1. Definitions

A picture is defined by Lutz and Lutz (1978, p. 611) as “any two-dimensional representation in which the stimulus array contains at least one element that is not alphabetic, numeric, or arithmetic”. Moriarty (1987, p. 550) categorises illustration and photography as two basic visuals in print media advertising. According to Kroeber-Riel (1993, p. 35), in this study the terms “visual” and “pictures” are used interchangeably for any type of illustration, drawing or depiction of a person or a real or fictitious artefact, which is similar to the artefact and can therefore be perceived as the artefact by the viewer. The superiority of visual advertising elements is also given when the illustration is not a photograph but, for example, a drawing. However, the advertising creative, manager, and founder of the advertising agency bearing his name, David Ogilvy, strongly advocated visual elements, in particular photographs, in print advertisements. He reported that illustrations and drawings dominated advertising until advertisers noticed that photographs attracted more readers, were more believable and better remembered (Ogilvy, 1983). Others (Kroeber-Riel, 1993; Messaris, 1997) argue that pictures need not necessarily be photographic in order to carry an emotional tone but must reproduce concrete elements which the viewer recognises as real-world stimuli and which represent key visuals.

In addition, the more details the drawing conveys, the easier emotional meanings can be assigned to it. Often, however, drawings need headlines to specify their meaning. While photographs are frequently used to display reality in terms of proof (e.g. the function of a product, the beauty of a scenery or landscape, status symbols) and can deliver an emotional impression in a short time, drawings are

used to explain functions or for aesthetic reasons, sometimes referring to an artistic style.

To investigate emotionality in business-to-business print advertising, the detailed analysis of all pictorial elements contained in the advertisement seems to be particularly suitable due to their potential emotional meaning, while the distinction between the depiction of emotions and the arousal of emotions must be kept. The present research focuses on pictures that portray emotionality or contain emotional elements and omits the investigation of the arousal of emotions following an exposure to advertising. Hence, the emotion-laden content of advertising messages rather than their emotion-eliciting effect is of interest in the present study and will thus be described in the succeeding sections.

3.4.2.2. The Superiority of Visual Elements in Communicating Emotions

Visuals in advertisements target an often indifferent audience, aim to create impact and stimulate interest (Moriarty, 1987). They have the role of capturing attention, staying in mind, adding credibility to a message, distinguishing undifferentiated products as well as communicating instantly (Wells et al., 2006) and are superior in communicating emotions accurately (Rossiter, 1982). In a classic experiment on the mediators of attitude formation, Mitchell and Olson (1981) examined four advertisements of facial tissue. One advertisement contained only verbal information on product attributes (softness) and three advertisements contained only visual information, and product and brand names. The visual connoting the product attribute “softness” was a picture of a fluffy kitten; the other visuals depicted a sunset and an abstract painting. Results showed that

the advertisement visualising the kitten produced the strongest beliefs about the softness of the facial tissue. The authors conclude that recipients convert visual information not directly related to the product into meaningful semantic information. Pictures seem to be better suited for assigning emotional meanings to products than verbal information, as they communicate emotions stronger and in a more direct way. However, also the other visuals in the study (sunset, abstract painting), which were supposed to be irrelevant in terms of the product attribute “softness”, led to formation of beliefs about product attributes. The viewers inferred from the picture of the sunset that the tissues have attractive colours and from the abstract painting the cheapness of the product. Apparently, viewers always assign meanings to pictures, even though Mitchell and Olson (1981) regarded these visuals as not containing relevant information. This is consistent with the “impossibility of not communicating” proposed by Watzlawick, Bavelas and Jackson (1967, p. 48).

Obviously, all visuals convey some kind of meanings to the viewer. Scott’s (1994) critique on the Mitchell and Olson (1981) study underlines this. She states that all the pictures displayed in the study are some kind of information possibly evaluated by some viewers as emotion-laden (e.g. the sunset picture), even though it was considered by the authors not to contain any relevant information. In addition, she criticises the distinction between emotion-laden visuals and informational pictures and emphasises the potential emotive meaning that even “irrelevant” pictorial elements regarded as informative can have for the target audience. Messaris (1997, p. 204) infers from the Mitchell and Olson (1981) experiment, that visuals are more capable of communicating the intended message than verbal statements and that there are no equivalents of adjectives or adverbs to visual

communication. Thus, brand names are likely to be emotionally laden when presented with emotional pictorial stimuli (Kroeber-Riel, 1993, p. 87).

As “people generally do not think in words” (Zaltman, 2003, p. 13; see also Damasio, 1994) and human brains obviously “were built to process visual images with great speed” (Barry, 2005, p. 56), pictorial elements seem a plausible way to communicate any information in print advertising. Referring to the interdependence of visual and verbal communication, Moriarty (1994, p. 11) postulates “visual communication as a primary form of communication different from but equally as important as language-based communication” and Harris (1994, p. 76) describes print advertisements as “a very complex stimulus”, involving verbal and pictorial stimuli. Accepting that low-involved customers only take a few seconds to look at print advertisements (Kroeber-Riel and Esch, 2004) it is necessary to focus on advertising components that can be processed immediately. Edell and Staelin (1983) found that processing begins with analysing pictorial information. Moreover, the authors assert that the processing of pictures is easier than the processing of verbal text and that pictures are assumed to be getting more attention and to be more pleasant. Pictures stimulate visual imagery, are presented in an appropriate modality and thus deliver a basis for envisaging the personal use of the advertised product (Rossiter and Percy, 1980). This effect can be extended to thoughts about the type of picture used:

“[...] if a picture creates positive feelings, more positive thoughts from memory will be activated and used to process the incoming information about the brand, which could result in more positive beliefs about the brand’s attributes, a more positive evaluation of the ad itself, and thus a more positive brand attitude than if the picture had not been present.” (Edell, 1988, p. 21)

The role of pictures in generating visual imagery has also been discussed by many (e.g. Kroeber-Riel, 1993; Lutz and Lutz, 1978; MacInnis and Price, 1987) and Babin and Burns (1997) observed that concrete pictures are superior to abstract pictures in evoking imagery-eliciting strategies and attitudinal responses of consumers. However, the authors did not differentiate between rational and emotional stimuli. Citing Rossiter and Percy (1983), they define concrete pictures as showing a person, place or object whereas abstract pictures depict subjects not easily identifiable. Their results indicate that concrete pictures are more effective than abstract pictures or purely verbal elements in eliciting imagery processing and positive attitudes toward the advertisement and the advertised brand.

Discussing the use of high imagery visuals which are capable of arousing mental images, Rossiter (1982) broadens the concept of concrete visuals of person places or objects by adding that mental sensory experiences can be generated not only by realistic, concrete pictures but also by depicting things which refer to the senses (hearing, seeing, smelling, feeling or tasting). The possibility to convey sensual experiences and benefits of consumer products using pictures in print advertising is exemplified by Kroeber-Riel et al. (2009, p. 401) in Figure 8. The examples show how senses of taste, touch and olfactory senses can be visualised.



Figure 8 Pictorial Elements in Print Advertisements Representing Sensual Experiences
 (Source: Kroeber-Riel et al., 2009, p. 401)

Regarding the superiority of print advertising pictures in terms of memorability and cognitive processing, several authors (Babin and Burns, 1997; Childers and Houston, 1984; Edell, 1988; Edell and Staelin, 1983; Esch and Michel, 2009; McQuarrie and Mick, 2003; Rossiter and Percy, 1983; Unnava and Burnkrant, 1991) refer to the classic work of Paivio (1971), who proposed that visual stimuli are superior to verbal stimuli in human information processing.

Accordingly, pictures are better retained and envisaged than words and concrete words (like table) better than abstract words (like freedom) (Unnava and Burnkrant, 1991, p. 226). Paivio (1971, 1986) explains this picture superiority effect with the dual coding of stimuli and their verbal or visual representation in memory. Dual coding signifies the encoding and decoding of verbal or visual information by two distinct, but interactive, cognitive and perceptual systems, the linguistic and the pictorial system (Moriarty, 1994). Stimuli, which activate both representational systems, are more memorable. In hierarchical order, pictures activate both codes most often, followed by concrete words and finally by abstract words (Rossiter and Percy, 1983). Adapting this hierarchy to the wider range of advertising stimuli a ranking of stimuli in terms of their memorability is presented in Figure 9.

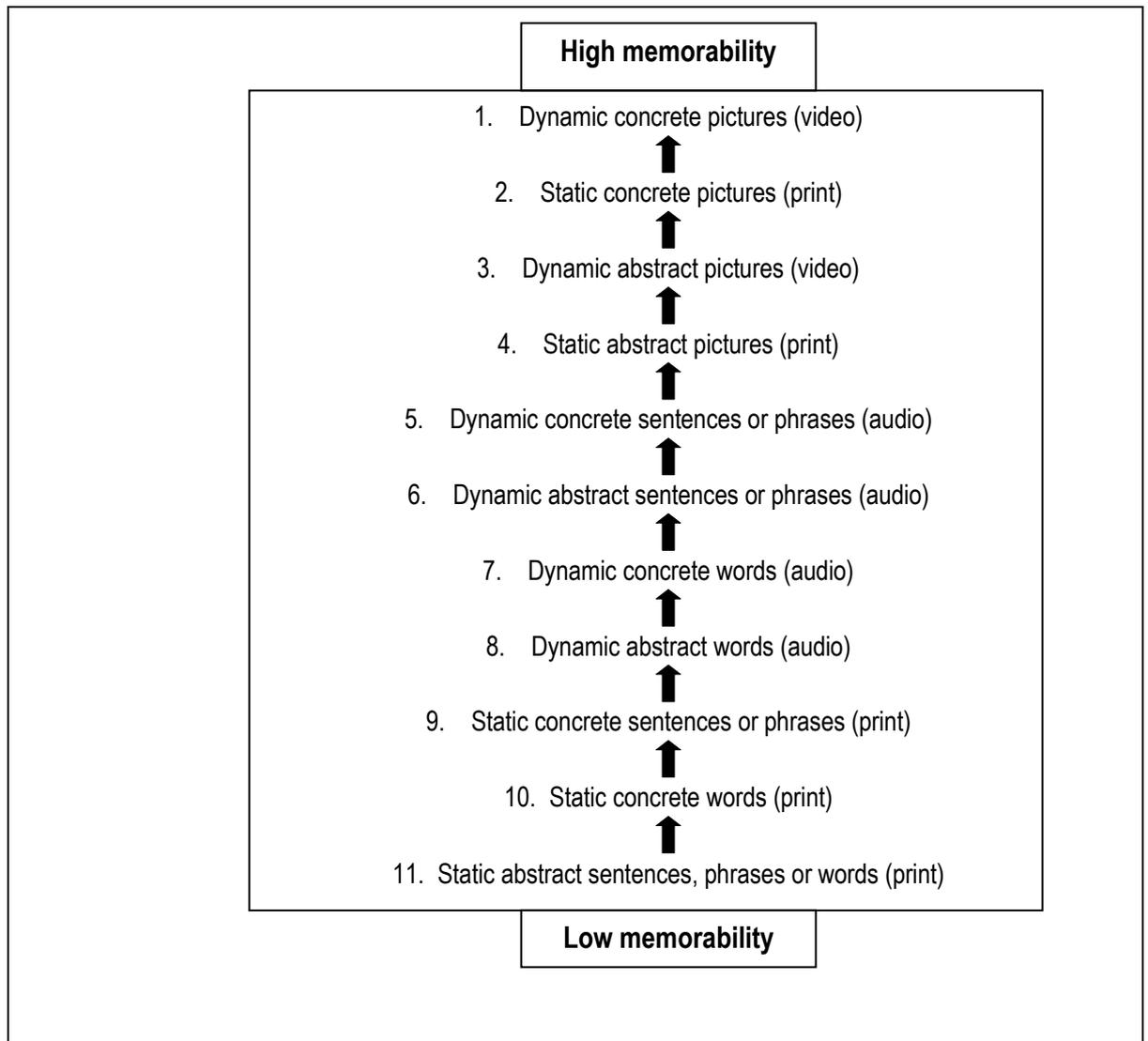


Figure 9 Hierarchy of Visual and Verbal Advertising Stimuli Ranked in Terms of Memorability
 (Source: Adapted and modified from Paivio, 1971; Rossiter and Percy, 1983, p. 105)

Kroeber-Riel (1993) doubts the superiority of abstract pictures to concrete sentences. Linguistic metaphors in advertising, for example, are capable of generating mental visual imagery in the reader's mind (Djafarova and Andersen, 2008, 2010). However, Rossiter (1982) cautions against employing abstract pictures because the intended messages do not reach the audience. In the case of corporate advertising which does not advertise a specific product and tends to use abstract pictures, the author recommends the use of realistic and concrete visuals

in order to achieve a unique positioning. An additional element to consider for attention is size, but it matters only for verbal elements. Recent research has shown that pictorial advertising elements are always superior to text elements in capturing attention - regardless of their size, but for verbal elements the larger they are the greater their ability to attract attention (Pieters and Wedel, 2004), and that the picture superiority effect is also valid when exposure to advertisements occurs incidentally (McQuarrie and Mick, 2003).

3.4.2.3. Processing Visual Information

Visuals convey emotionality in an immediate and creative manner and produce mental images at a first glance (Barry 2005; Bosch 2006; Kroeber-Riel, 1993; Lester, 2006; Rossiter; 1982; Woll, 1997). This is supported by insights into the functioning of the left and right hemispheres of the human brain. Research shows that each brain hemisphere is capable of learning, remembering, initiating behaviour and of feeling emotion (Heath, 2001). However, visual and verbal information is processed differently in each hemisphere, while at the same time they interact continuously (Bruhn, 2007; Caudle, 1989, Glimcher, 2004). The left hemisphere of the human brain focuses on details, controls language and is analytical, abstract and logical, and thus processes information in a linear, sequential way. The right hemisphere is more holistic and emotional, recognises faces and processes information in an intuitive rather than a logical way, thinking in images and recognising even complex pictures entirely, before analysing details (Baird, Wahlers and Cooper, 2007; Barry, 2005). Caudle (1989, p. 204) reasons that the “(mostly) nonverbal right hemisphere is the more emotional half of the brain and seems to play a special role in imagery and dreaming (...)”.

Following the dichotomy of the logical-verbal left and the emotional-nonverbal right hemisphere of the human brain advertising strategies can be considered as rational or emotional and thus support the general distinction known in advertising research (see section 3.3.2.). Caudle (1989) and Kroeber-Riel and Weinberg (2003) postulate that logical verbal advertisements are processed more by the left hemisphere and pictorial, nonverbal advertisements appealing to emotions more by the right hemisphere, which translates non-verbal elements into a “visual code” (Bruhn 2007, p. 479). The sequential, linear processing of verbal information is opposed to the simultaneous and interactive processing of pictures (Holbrook and Moore, 1981) and underlines the assumption of visual priority when processing information (Moriarty, 1994; Shanteau, 1988).

Moreover, in the case of incidental exposure to advertisements they can be processed unknowingly when a person concentrates on a primary task such as reading an article in a magazine and subsequently influence future judgements. Thus, under incidental advertising exposure conditions, products that are depicted in advertisements are included in the consideration set and the effect is more robust when the advertisement contains visual elements (MacInnins, Moorman and Jaworski, 1991; McQuarrie and Mick, 2003; Shapiro, 1999). The role of size of the advertising visual and the fact, that words and pictures are processed differently in the brain draws attention to the importance of the creative style and execution of advertisements. This is particularly relevant when depicting facial expressions and body language in advertising visuals (Percy and Elliott 2005). The “*perception* of other people’s emotions is processed in the right hemisphere, the right temporal cortex area of the brain” (Percy and Elliott 2005, pp. 203). Thus, the authors recommend placing visual elements of the advertisement in the left field of

vision to optimise visual processing which has recently been supported by others (e.g. Brosch, Sander and Scherer, 2007).

Furthermore, advertising research has shown that visual components inconsistently attract the attention of the eye – away from textual elements (Barry, 2005; Pieters and Wedel, 2004; Wedel and Pieters, 2000). Advertising visuals are looked at earlier and longer than advertising copy, particularly when they depict a person or a group of people (Andresen 1988, p. 148, von Rosenstiel and Neumann, 2002, p. 130). In sequence, pictures are noticed before text, a depicted person before objects and a face before a person, when a face is shown, the eyes and mouth are noticed primarily (Kroeber-Riel 1993; Kroeber-Riel et al., 2009). Figure 10 illustrates typical eye movements and fixation points due to attraction.

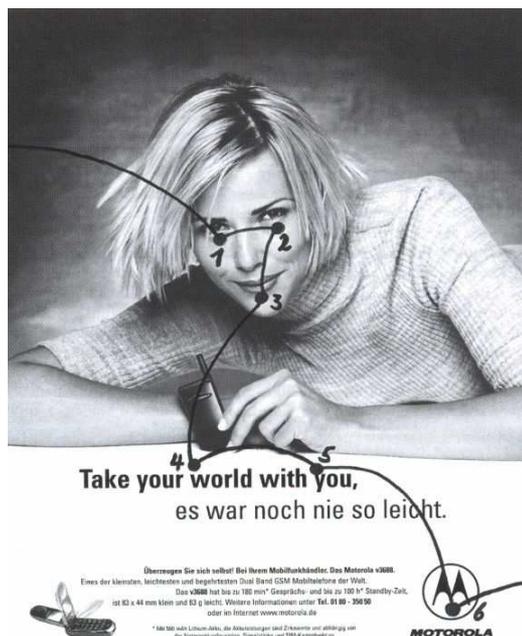


Figure 10 Sequence of Eye Fixation on Advertising Visual
(Source: Kroeber-Riel and Esch, 2004, p. 197)

In fact, of the average time of 1 to 2 seconds that is spent to look at a print advertisement (gaze duration), 50 to 80 percent of the viewing time is spent on the

visual (element gaze duration). 60 to 80 percent look at the visual first and 60 to 90 percent have viewing contact with the visual as compared to only 10 to 20 percent reading the text of the advertisement (Kroeber-Riel, 1993; Percy and Elliott, 2005). The analysis of eye movements when viewing an advertisement reflects the primacy of visual information and indicates, that the viewer responds to a person depicted in the advertisement first, while product labels and verbal information are looked at later (Shanteau, 1988). Apart from attracting attention, the use of pictorial elements in advertisements aims to create an emotional attitude toward the advertised product or service and to the advertisement itself (Kroeber-Riel and Weinberg, 2003; Mitchell and Olson, 1981; Rossiter and Percy, 1980). When dominant pictures in print advertisements were used the advertised brand was rated in a more positive way by viewers than when a smaller picture was used (Rossiter and Percy, 1978). In this context, the size of the advertisement and the size of the picture play an important role as an attention-getting element.

3.4.2.4. Implications for the Study of Emotionality in Business-to-Business

Print Advertising: Size and Colour

The use of colours and the size of a print advertisement are important factors in generating attention, which has also been validated for business-to-business advertisements (Clarke and Honeycutt, 2000; Hanssens and Weitz, 1980; Huang, 1993; Kroeber-Riel and Esch, 2004; Percy and Elliott, 2005). Scott (1994) criticises that, frequently, visual elements of colour or size are not included when analysing advertising messages, although, in addition to attracting attention, colour and size are regarded as meaningful symbols with an emotional tone (Allen and Shimp, 1990; Du Plessis, 2005; Kroeber-Riel, 1993; Percy and Rossiter, 1983;

Rossiter and Percy, 1991; Woll, 1997). Consequently, in the present study of business-to-business print advertisements colour and size are taken into consideration when constructing categories to identify emotionality in print advertisements.

Size Categories of Advertisements and of Visual Elements

Conducting eye-tracking measures, Kroeber-Riel and Esch (2004, p. 206) report that the approximate time of attention paid toward the advertisement is 2.8 seconds for a double-page size print advertisement, 1.9 seconds for a three-quarter to a full-page size and 0.6 seconds for an advertisement of the size of half a page or less. Rossiter and Percy (1997, 1983, 1980) underline that the larger the size of an advertisement, the more it attracts attention and the more it generates favourable attitudes. They report slightly lower figures and also distinguish between newspaper and magazine advertisements. For business magazine advertisements the attention index is 1.3 seconds for a double-page size, 1.0 seconds for a full-page size and 0.7 seconds for a half-page size print advertisement. However, a study on business-to-business print advertising noted a significantly higher attention given to an image advert of a well-known industrial company by buying centre members (Kroeber-Riel and Esch, 2004). The double page and four-colour advertisement attracted attention for 4.7 seconds, which is equal to 2.35 seconds per page. According to Kroeber-Riel and Esch (2004, p. 195) this reflects a high involvement of buying centre members due to their interest and responsibilities in organisational decision-making processes. Percy and Elliott (2005, p. 216) emphasise the role that size and colour of pictures play in getting attention and report that an increase of the visual size of four times results in twice as much attention.

Many studies of print advertisements do not specifically consider different sizes of advertisements in their sample and only code full-page or two-page advertisements (e.g. De Pelsmacker and Geuens, 1997; Turley and Kelley, 1997). Other studies reflect the importance of different sizes of the advertisements and possible implications for strategic issues of marketing communications, which are also important for the present research. In his longitudinal study of tactics and techniques of advertising in the first eight decades of the twentieth century Pollay (1985) observed a growth of the size of the advertisement accompanied by a decrease of verbal and increase of pictorial elements. Furthermore, pictures are also processed much faster than text, even if they are more complex, they are observed before text and are more memorable (Barry, 2005; Kroeber-Riel and Esch, 2004; Krugman, 1986; Rossiter and Percy, 1983). The human brain merely needs 1.5 to 2.5 seconds to grasp the meaning of a medium complex picture, so that it is recognised later. In the same time sentences containing a maximum of ten words are understood (Kroeber-Riel and Esch, 2004, pp. 19, 153, 208). Percy and Elliott (2005) reason, that the use of large and attractive pictures and the use of colours stimulate greater attention paid toward print advertisements as well as the processing and learning of messages. Suggestions to code the size, type and position of pictorial elements in the present study are presented in Table 17.

Table 17 Suggestions for Form Variables: Position, Type and Size of Print Advertising Visuals

| Category “Position of the visual in the advertisement” | Category “Type of visual in the advertisement” | Category “Size of visual in the advertisement” |
|--|---|--|
| Top left, top right, bottom left, bottom right, centre, covers full advertisement, top half of advertisement, bottom half of advertisement, right half of page, left half of page, or no visual. | Photos, caricatures / cartoons, realistic artistic drawing, representation of information (charts, tables, graphics, etc.), or no visual. | Full-size, medium or small (relative to the advertisement, not to the page). |

(Source: Developed for this research from Percy and Rossiter (1983, p. 18) and from section 3.4.2.)

Colour Categories in Print Advertising

In consumer and business magazine advertisements the difference in attention due to colour execution is substantial. Full colour advertisements attract more attention than two-colour or black and white. They are significant for advertising effectiveness in terms of contact, interest and preference (Chamblee and Sandler, 1992; Rossiter and Percy, 1997; Wells et al., 2006) where 30 percent less attention is paid to a black and white in comparison to a four-colour advertisement and 20 percent less in comparison to a two-colour advertisement (Percy and Elliott, 2005, p. 216). In addition to attracting attention, colours are seen by the eyes and interpreted by the brain according to their conventional meaning (Lester, 2006). Colours carry symbolic meanings and convey emotionality by intensifying the emotional portrayal in advertising pictures (Garber and Hyatt, 2003; Kroeber-Riel, 1993).

Clarke and Honeycutt (2000) emphasise the importance of choosing an appropriate colour in business-to-business advertising in different countries and warn against black and white advertisements due to the connotation of cheapness, while colours can signify a modern and progressive image of the advertiser and the brand. In contrast to black and white, advertisements that contain colours produce a more favourable attitude toward products and increase the perceived physical attractiveness of the product, objects and of persons portrayed in the advertisement (Meyers-Levy and Peracchio, 1995; Rossiter, 1982; Rossiter and Percy, 1991). Percy and Rossiter (1983) regard black and white advertisements as effective in transmitting information and colour advertisements as effective in transmitting emotion. Financial and insurance advertisements in *Business Week*, an American business-to-business magazine, however, were found to commonly

use black and white to convey conservativeness and trustworthiness (Huang, 1993). Wells et al. (2006) confirm the impression of black and white visuals as communicating dignity and sophistication, apart from portraying the advertised product in a historical manner, while full colour advertisements are employed to depict a product in a realistic way. A spot colour in a black and white print advertisement is frequently used to put an accent on important elements of the visual. A distinct finding is presented by Brader (2006). In his analysis of political campaigns, black and white, dark or grey colour schemes dominate video images indicating fear or anger appeals significantly more than the bright and colourful videos appealing to enthusiasm or pride. However, the author finds that colours apply clearly to distinct emotional advertising appeals.

In describing colours as environmental stimuli affecting emotions, Mehrabian and Russell (1974) found a direct correlation between pleasure and the brightness and saturation of colours. They rank colours in descending order of pleasantness from blue, green, purple, red, to yellow (see Mehrabian and Russell, 1974, pp. 56 for details). Furthermore, the colours red, orange, and yellow are perceived as arousing, whereas blue, green, and purple are pleasant (Kroeber-Riel, 1993). Colours are frequently used in advertisements to relate a symbolic value to a product. Kress and Van Leeuwen (2002), for example, describe the colour blue as representing the tranquillity of a lake in a picture correlated to a depicted blue soap packet. Thus, the colour of the accompanying visual is reproduced in the depiction of the product. The colour blue and the combination of brown and beige are increasingly evident in print advertising (Kepplinger and Glaab, 2005). The authors found the colour blue, for example, to signify youth or exotic landscapes, while brown and beige convey tradition or eroticism.

Altogether, colours in print advertisements can create an emotional tone in the background or dominate the visual or the advertisement and convey emotions directly (Kroeber-Riel, 1993). Accordingly, in this study colours are coded to assess their use as the background of an advertisement on one hand and to reveal dominating colours in advertising visuals on the other hand. Warm colours such as red, yellow and orange transmit happiness, excitement and stimulate active feelings in terms of physical arousal. Soft pastel colours create a friendly atmosphere, natural earth tones are neutral or even negative, pink is equated with femininity and grey lacks emotion, whereas cool colours such as blue and green communicate calmness and distance, serenity and intellectuality and are regarded as comfortable and soothing (Clarke and Costall, 2008, pp. 407). However, in a cross-cultural context, colours can have different meanings in regards to associated emotions and advertising in different countries needs to consider cultural meanings attached to colours (Lester, 2006). Referring to the Anglo-Saxon culture, Aslam (2006, p. 19) relates the colour white to purity and happiness, blue to high quality and corporate, green to envy and good taste, yellow to happiness and jealousy, red to masculine, love, lust, fear and anger, purple to authority and power and black to expensive, fear and grief.

Advertisements connoting freshness can, for instance, depict flowers, landscapes during springtime and water as well as 'fresh' colours such as yellow, green and blue (Kroeber-Riel and Weinberg, 2003). Kroeber-Riel (1993) describes the perception of colours addressing different visual concepts of emotionality. Black is a dramatic colour and conveys power and elegance and, in combination with gold or silver, represents product quality nonverbally (Cutler and Javalgi, 1993; Wells et al., 2006) while the colour red, for instance, is physically arousing, signals fire or

symbolises nobility. At the same time, red can be the favourite colour of a person and can thus represent a target group with by the preference for this colour. In addition to warmth, red can indicate danger and alarm, while green stands for hope (Kress and Van Leeuwen, 2002; Wells et al., 2006).

Colours have been found to influence human behaviour, particularly in physical environments. Knapp and Hall (2006, p 118) report a study by Frank and Gilovich (1988) about the colour of sport uniforms, finding black uniforms to connote meanness and aggression at a higher rate. Moreover, the team wearing black uniforms received more penalties after changing from another colour to black. The researchers concluded that wearing black enhances aggressive behaviour of the people wearing the uniform and at the same time leads to a higher perception of aggression by others. Kroeber-Riel (1993, p. 144) reports that the colour white conveys pureness and ease, which is exemplified in many advertisements portraying women wearing white clothes while they consume the advertised product (e.g. drinking water or coffee). Apparently, women depicted in advertisements wearing white dresses are appraised as significantly more innocent, tender, and calm than women wearing red dresses.

A comprehensive typology used in a study of associative and emotional meanings of colours in print advertising is suggested by Woll (1997, p. 163, see Table 18). Except for three colours it is consistent with previous research on the usage of colour in business-to-business print advertisements (Huang, 1993; Clarke and Honeycutt, 2000), who included the colours red, orange, yellow, green, blue, violet, brown, black, grey and white in their content analysis. In her typology Woll (1997, pp. 157) added the colours gold, silver and pink. This colour scheme is

adopted for the present study to classify the advertising background colour, the dominant colour of the major and of the secondary visual, where the dominant colour is defined as the one that occupies the largest area in the advertisement or visual (Clarke and Honeycutt, 2000, p. 258; Huang, 1993, p. 197).

Table 18 Suggestion for Form Variables: Associational and Emotional Meanings of Colours

| Category "Colour" in print advertisements | Association (Nature, Archetypal Representation) | Symbolic (Emotional) Meaning |
|---|--|---|
| Blue | Sky, sea, ice, snow, water | Distance, vastness, unknown, frost, chill, calmness, relaxation, harmony, loyalty. |
| Red | Blood, fire | Power, strength, energy, health, vitality, aggression, violence, heat, warmth, passion, love, eroticism, anger, rage, activity, vitality. |
| Green | Nature, vegetation, plants, forest, meadow, spring | Health, life, growth, naturalness, freshness, recreation, relaxation, calmness, regeneration, youth, hope. |
| Yellow | Sun, summer | Warmth, brightness, activity, cheerfulness, envy. |
| Gold | Sun, gods of the sun | Eternity, paradise, fortune, prosperity, power, prestige, exclusiveness, festiveness. |
| Orange | Sundown, fire | Warmth, energy, affection (human warmth), happiness. |
| Pink | | Delicateness, smoothness, tenderness, romance, enthusiasm. |
| Brown | Earth, natural materials | Comfort, solidity. |
| Violet | Twilight, dusk | Melancholy, sadness, mystery, mysticism, wizardry, magic. |
| White | Snow | Frost, lightness, virginity, innocence, pureness, cleanliness, plainness, simplicity. |
| Grey | Dust, ashes, rocks, stones, fog, clouds | Lifelessness, insensitiveness, boredom, gloom. |
| Black | Night, darkness | Fear, misfortune, sorrow, death, magic, elegance. |
| Silver | Moon, water | Brightness, frost, chill, lucidity, keeping distance, technology. |

(Source: Adapted from Woll, 1997, p. 163)

3.4.3. The Portrayal of Emotionality in Print Advertising Visuals

3.4.3.1. Advertising Message Content Strategies

Advertisements with visual components frequently communicate emotions, while, apart from headlines, verbal elements primarily communicate information (Bruhn, 2007; Joffe, 2008; Kroeber-Riel and Esch, 2004). Visuals can emotionalise more

powerfully than text and are frequently employed to portray emotionality in print advertising (Babin and Burns, 1997; Bekmeier, 1992; Calder and Gruder, 1989; Kappas and Mueller, 2006; Kroeber-Riel, 1984a, 1993; Kroeber-Riel and Esch, 2004; Weinberg and Konert, 1984; Woll, 1997). In the context of political advertising, for example, pleasant or unpleasant images are employed to evoke enthusiasm or fear. Campaigns seeking to generate enthusiasm can use pictures of

“Picturesque landscapes, familiar skylines, sunrises, beautiful neighbourhoods, stately office buildings, national monuments, and flags. Scenes of people are likely to feature smiling faces, children playing, family togetherness, loveable animals, productive and satisfied workers, the purchase of new homes and cars, affectionate couples, men and women in uniform, weddings, and parades.” (Brader, 2006, p. 67)

If the aim is to appeal to fear visuals frequently portray

“...desolate landscapes, filth and pollution, buildings in disrepair, dark streets and alleyways, stormy weather, prisons, and the devastation of war. Scenes might include menacing faces, frightened children, loneliness, dangerous animals, victims of disease or war, acts of violence or crime, unemployed workers, terrorists or rival nations preparing for attacks, and symbols of death.” (Brader, 2006, p. 68)

In addition, pictures play an important role in visualising human interactions with the social and the natural environment. Messaris (1997, p. 36) asserts that visuals have the ability to express “nuances of emotional expression” more than any other form of communication. Certain aspects of these human interactions can be represented by visual stimuli portraying nonverbal behaviour such as facial expressions, gestures and posture as well as personal (sexual) appearances or physical surroundings and landscape imagery. The simulation then generates associations with emotions which were experienced while interacting in reality. Referring to their nature and culture and due to their sense of vision, human beings respond heavily to pictures of other humans, especially to their faces. An early investigation on the correct identification of emotional facial expressions in

advertising illustration recommends a careful selection and matching of context and illustration (Crider, 1936). Considering that pictures visualising the same emotion in different ways were identified with varying success, an advertising illustration must be chosen experimentally instead of “upon the whim of one or two individuals in the advertising office.” (Crider, 1936, p. 750) For effectively choosing the illustration best depicting the intended emotion, the author suggests a strategic approach:

“(…) the advertiser(s) have several photographs or illustrations each of which supposedly portrays the same emotion. These photographs would be presented to a selected and adequate group of subjects for identification. The one running the highest percentage of correct identification would be the one selected for use in the advertisement.” (Crider, 1936, p. 750)

Moreover, creating advertisements strategically to influence and persuade customers their world needs to be considered, and how they can be reached. Particularly in competitive and saturated markets, context information relevant to the target audience is necessary. According to Kroeber-Riel and Esch (2004, p. 136), consumer behaviour research shows that positive associations with a brand can be achieved when

- 1) Consumers have needs which can be satisfied by the brand and
- 2) Consumers regard the brand as appropriate to fulfil these needs.

To address consumers in an emotional way an advertisement should therefore appeal to a certain need (e.g. security) and illustrate the suitability of the brand to meet exactly this need (e.g. brand x is a secure car). An (emotional) message strategy associates the brand symbolically with a lifestyle, a certain type of person, or other characteristics, for instance an exotic landscape or the depiction of a car signifying luxury. Similarly, van den Putte (2009, p. 672) suggests that advertising

messages should appeal to relevant consumer needs which the author classifies according to product categories as “instrumental, emotional, hedonistic, normative or social”. Accordingly, message content strategies that emphasise information meet instrumental needs, for example by showing product advantages, whereas an emphasis on emotional needs could convey happiness and enjoying the product. Mostly, associations are created by using visuals and thus establish brand relationships (Wells et al., 2006). The necessity to consider the world and needs of organisational customers to create successful advertising campaigns was recognised previously (Simmons, 1941) and Kroeber-Riel (1993, p. 248) recommended to adjust to the world of the organisational buyer and user in order to reflect their emotional experiences. Thus, bonds can be created which are stronger than the often interchangeable products and services.

3.4.3.2. Layers of Meaning in Visual Messages

Advertising visuals mostly go beyond the mere depiction of reality on the surface. They are often complex messages full of nuances which connote an embedded richer and deeper sense (Mick and Politi, 1989). Pictures in advertisements are frequently used to

“pose arguments, raise questions, create fictions, present metaphors, or even mount a critique – and are not intended (or read) as faithful copies of reality in the first place.” (Scott, 1994, p. 260)

According to van Leeuwen (2001, p. 92), visual communication in advertising conveys two layers of meaning: first, what the picture denotes (“what do images represent and how?”) and second, hidden meanings of images in advertising it connotes (“what ideas and values do the people, places and things represented in images stand for?”). Thus, a distinction between denotation and connotation is

necessary. Denotation is the literal message of the picture and refers to the surface content, which is displayed in an incontrovertible manner. Connotation refers to implicit meanings inherent in the picture as a whole and to associations evoked by pictorial elements, symbolising meanings on a subjective level (Bulmer and Buchanan-Oliver, 2006; Forceville, 1994, 1996; Leiss et al., 2005; Mick, Burroughs, Hetzel and Brannen, 2004; Moriarty, 2005; Stoeckl 2004). Both van Leeuwen (2001, p. 94) and Forceville (1996, p. 71) refer to the French author Roland Barthes (1915-1980) who used the terms denotation and connotation in relation to the analysis of pictorial advertising elements (see, as an example of a detailed description, Barthes, 1988, pp. 181). A further terminology is suggested by Williamson (1978, p. 43 and p. 99), who sees connotation and denotation to form a “meta-structure”. She speaks of a *referent system* which transfers a meaning to the product system (the denoted message) and thus creates a new, different meaning for the advertised brand, the connoted message. Accordingly, while denotation refers to pictorial elements as a form of reality in a certain context, for example, the picture of a man who holds a bunch of flowers, visual connotations can modify the meaning of the pictorial element in an advertisement. For example, the visual connotes an emotional meaning if the bunch of flowers was roses and they were handed to a woman in romantic scenery. Referring to a box of chocolate Smith (1998, p. 253) illustrates this as follows:

“[...] a distinction can be made between the definition of chocolates as a ‘selection of sweets composed of sugar, fat and cocoa’ and the connotations of love, romance, seduction, guilt and self-worth which are associated with chocolate”.

Consequently, detailed descriptions of relevant denotative and connotative material involving prior theory and interpretations are necessary to highlight the manifest and latent meaning of emotional visual and verbal components.

In order to identify emotionality in business-to-business print advertising, the different layers of visual communication must be considered in judging emotional content of advertisements.

3.4.3.3. Representation of Emotionality in Advertising Visuals

Emotional visual stimuli in advertisements can be classified twofold: Firstly, directly relating emotions to the product or service by depicting emotional visuals and secondly, by “surrounding” the product with emotional pictorial elements in the background of the advertisement (Kroeber-Riel and Esch, 2004; Kroeber-Riel, 1984b; Leiss et al., 2005; Park and Thorson, 1990). Emotionality is mainly conveyed by visuals which refer to

- An emotional atmosphere, and / or
- The expression of an emotional experience represented by nonverbal elements.

In the first case, creative elements in form of background visuals, colours or aesthetic compositions seek to provide an emotional climate, while verbal information and product pictures determine the advertisement. Pictorial backgrounds or warm colours create an affective atmosphere, for example by depicting romantic settings or landscapes or by representing an artistic style (Kroeber-Riel and Esch, 2004; Kroeber-Riel, 1993; Messaris, 1997). The aim is to achieve an emotional impression and to enhance the perception of the advertising information and of product attributes. In the second case, nonverbal elements in form of emotional pictures dominate the advertisement and thus become the

centre of attraction. The aim of the visual is to portray emotions and trigger an emotional brand experience such as prestige, freshness, or eroticism. Thus, the advertising appeal connects emotion to the product by assigning an attractive and interesting meaning to it and conveying an emotional consumptive experience, while there is little or no connection to the functional benefit of the product. Strong pictures like wild animals, stormy seas or elegant houses stimulate imagery of adventurous or consumption-related experiences (Kroeber-Riel, 1993; Kroeber-Riel and Weinberg, 2003; Wells et al., 2006).

Pechmann and Stewart (1989, p.50) apply a similar distinction in their description: “*emotional benefit appeals* elicit emotional responses that are logically related to the advertised brand”, complementary, “*affect-laden heuristic appeals* [...] evoke an emotional reaction to the commercial itself rather than to the advertised brand”. Thus, emotional benefit appeals provide “emotional selling points” (Fill 2006, p. 408) by evoking emotions, which illustrate psychological, experiential, or emotional benefits of the advertised brand. In turn, by employing heuristic appeals the emotional technique is utilised strategically to create positive attitudes toward the advertisement. Kroeber-Riel (1974) underlines the use of pictorial stimuli as an advertising technique to communicate both types of emotions that can be expressed in advertising. In practice, visuals which mediate experiences and emotions create a dominant emotional positioning, while a pictorial background is employed to reinforce a better perception of the advertisement. Strong affective pictures are characteristic for a dominant emotional advertisement, which aims to relate emotions to the product. More specifically, Dyer (1982, p. 92) names the depiction of happy families, luxurious lifestyles, dreams and fantasy, romance and love, experts, important people, celebrities, glamorous places, nature and the

natural world, beautiful women, self-importance and pride, humour and childhood. In this way, advertisers intend to differentiate their products against those of competitors by arousing feelings and attitudes and to associate them in this way to the emotionality depicted in advertisements.

3.4.3.4. Types of Emotional Stimuli in Visual Communication

Emotional advertising pictures perform best when they appeal to different types of stimuli (Kroeber-Riel, 1993, pp. 168), all of which are particularly effective in communicating emotions in advertising (Kroeber-Riel and Esch, 2004, p. 227):

- 1) Stimuli which are universal (biological) and valid across cultures (psychological stimuli), for example: Facial expression of basic emotions, eye behaviour, juvenile or erotic representation and archetypal representations from dreams and myths like the 'hero', the 'fairy' or the 'magician'.
- 2) Culturally-formed or target-group specific stimuli, for example: Animals, nature such as landscapes, buildings or natural surroundings, representing a specific scheme like 'Mediterranean', specific objects, or special groups like *Bavarian* or *Scottish* symbolising the social world or specific referring to cultural activities or sports.

Culture-Independent Stimuli

Children or animals representing the juvenile schema in advertisements automatically attract attention and affectionate feelings (Brosch, Sander and Scherer, 2007; Kroeber-Riel, 1993). The distinction of juvenile from adult expressions was first introduced by Konrad Lorenz as '*Kindchenschema*' (1943, p. 275). He described a large head compared to the body, big round eyes, full cheeks, altogether a rather round form of the body as juvenile characteristics. According to Messaris (1997) advertising visuals employ the assumption that humans have an innate predisposition to respond to these specific features in

nurturing tendency. Figure 11 shows the examples in the original publication by Konrad Lorenz (1943, p. 276).



Figure 11 Juvenile Characteristics of Juvenile and Adult Human Beings and Animals
(Source: Lorenz, 1943, p. 276)

In addition, altering the camera angle can evoke a different impression of power and status of the person or object portrayed (Messaris, 1997). A level camera view, for instance, can enhance identification, particularly when the person is portrayed in a direct view. A low camera angle (depiction from below) forces the viewer to look up and thus creates a look of superiority and thus evokes a feeling of respect toward the person in the image, while a high camera angle is often used to visualise children or cute animals and evokes feelings of affection and nurturance. Meyers-Levy and Peracchio (1992, p. 460) confirm that

“...products in which small size or childlike charm is a benefit (...) evaluations might be more positive when the camera is angled down rather than up at the product.”

In a study on the memory-effect of emotion arousing stimuli of print advertisements Baird, Wahlers and Cooper (2007) suggest the strategic use of emotional appeals to communicate emotionality for products without emotional attributes. As an example the authors describe the depiction of a baby to stress

safety of the family in an advertisement promoting tires. A similar approach is chosen by Geuens et al. (2010) to investigate the appropriateness of emotional advertising appeals for hedonic, low involvement and utilitarian, high involvement products. Signifying a warmth appeal, a young boy and a young girl wrapped in a large towel represent the emotional advertising appeals employed in their study.

Archetypes are based on the work of Carl G. Jung (1875 – 1961) and represent mental models of mythological images which are common to all human beings (Jung, 1968) and evoke strong emotions (Faber and Mayer, 2009). The depiction of an American cowboy, for example, conveys “mythic meanings of unlimited freedom, inner and outer strength, and a capacity to vanquish the wild” (Mick et al., 2004, p. 24) and Berger (1995, pp. 170), referring to Jung (1968), describes archetypes as

“...images found in dreams, myths, works of art, and religions all over the world. Archetypes are not transmitted by culture but are passed on, somehow, genetically, in a collective unconscious. They reveal themselves in our dreams and works of art. One of the most important archetypes is the hero.”

Archetypes can be defined as “culturally important prototypical story characters” (Faber and Mayer, 2009, p. 320). Forms of archetypal representation in advertisements are commonly images of recognisable generic characters like, for instance, the innocent, the hero, the creator, the shadow, lovers, or the magician but also images of elements of nature like water or the sky.

Culturally-formed Stimuli

Culturally formed emotional stimuli like specific landscapes or buildings, nature and animals or individual objects and accessories related to a person or a certain culture create an emotional atmosphere, for instance by associating wildness, romance, heroism, or eroticism (Barry, 2005; Bekmeier, 1992; Dieterle, 1992; Kroeber-Riel, 1993; Kroeber-Riel and Esch, 2004). Kenney and Scott (2003) assert that objects communicate their meaning by referring to their cultural and historical background, and that the use of objects and the associations connected to it by members of a culture or society is determined by the circumstances of their use and their design. As an example, the authors name objects for holiday occasions, sports or status symbols, and point out the importance of a shared cultural experience in understanding the meaning of an object or image. Objects, animals, landscapes and natural surroundings thus need to be systematically coded to uncover their specific meaning when interpreting typical examples of advertisements, as context information often specifies the emotion conveyed by human nonverbal elements (Dyer, 1982; Weinberg, 1986).

3.4.3.5. Implications for the Study of Emotionality in Business-to-Business Print Advertising: Visual Elements

Category Person(s)

The depiction of characters in print advertisements is manifold and can be classified according to activities of the person, to their facial expression, their clothing or other nonverbal behaviour that will be examined in detail in the next sections. For example, a person demonstrating or using a product

is associated with a rational message, whereas a person depicted during leisure activities represents a symbolic and thus emotional meaning (Moriarty, 1987). The depiction of persons is judged in addition to the style of visual representation, e.g. in a juvenile or erotic manner (see section 3.3.3.4). To comprise fully the visual representation of emotionality in business-to-business print advertising, categories are the depiction of a person or several persons, depiction of parts of the body or the face, or no person depicted.

Category Animals

Advertisers depict animals in combination with a product and link the symbolic meaning of animals to images and features of the advertised product. Association transfers culturally shared meanings of animals between the product and the symbol they represent (Dieterle, 1992; Petri, 1992; Phillips, 1996; Spears, Mowen and Chakraborty, 1996). Animals in advertising are depicted in forms of wild, often exotic animals (like eagles, snakes, bears, alligators or tigers) or domesticated animals (like cats, dogs, pigs, horses or chickens). Animals like fox, eagle, tiger or rhinoceros represent culturally formed symbols, e.g. for cleverness, freedom, pride, speed and power or strength. In addition, an anthropomorphic illustration of animals refers to the “humanisation” of animals, for instance, by depicting them with human clothing, human facial expressions or facial elements like eyebrows. Thus, anthropomorphism is mainly used to illustrate characteristics of human behaviour. To code animals represented in advertising, the categorisation by Spears et al. (1996, p. 91) is suggested in Table 19 for the present study.

Category Nature, Landscape and Buildings

The depiction of natural environments and landscapes create an “emotional design” in advertising (Kuehne, 2002, p. 84). The aim is to benefit from the image of nature as an idealised environment with attractive attributes and to transfer them to the advertised brand. Advertisements either depict a particular phenomenon of nature or nature as a whole. Pictures of plants, for example, are utilised to explain and visualise product features or functions. Advertising visuals can represent landscapes with particular attributes like the blue sea and beach or green meadows and flowers or famous architecture and buildings that associate with specific regions or cultures, or feelings (Dieterle, 1992; Kroeber-Riel, 1993). A further meaning assigned to nature is the archetypal representation of elements like water or the sky, or metaphoric representations such as a rock to connote stability and power. Thus, the depiction of nature specify the emotional meaning of an advertisement and categories suggested for the present study include nature, landscapes and buildings, and elements of nature (see Table 19).

Category Objects

Objects are essential in contemporary life, especially in consumption. Leiss et al. (2005, p. 243) regard the use of goods as communicators of meanings and see material objects as permeated with “richly textured layers of interpretive significance”. In the context of social interaction objects act as communicators. In this way, they complement the style of visual representation. The depiction of objects, for example jewellery, might signify a luxurious lifestyle. People use objects to express their relation to themselves or to others. Csikszentmihalyi and Rochberg-Halton (1981, p. 38) describe this by the modalities of *differentiation* and

integration. In the first case, objects symbolise superiority to and separation from others, expressing unique qualities of their owner and hence leading to differentiation. In the second case, objects represent similarity between the owner and others, consequently serving as a symbol of social integration of the owner with others. Objects have meanings and convey these meanings in (advertising) communication. In addition to the categories suggested in Table 19 objects will be described more detailed in the sections below due to their relevance in nonverbal communication and their influence on the judgement of the style of visual representation and emotional stimuli used in business-to-business print advertising.

Table 19 Suggestion for Content Variables: Animals, Objects and Nature in Business-to-Business Print Advertising

| Category Animal | Category Object | Category Nature |
|---|---------------------------------------|--|
| Wild animals (like eagles or tigers) | Object portrayed (other than product) | Landscape including buildings |
| Domesticated animals (like cats, dogs or chickens) | No object portrayed | Landscape without buildings |
| Anthropomorphic (e.g. animals depicted with human facial expressions) | | Elements of nature (water, plants, earth, sky, fire) |
| No animal portrayed | | Earth as a planet |
| | | No nature portrayed |

(Source: Developed for this research from section 3.4.3.4.)

To map the abovementioned potential of visual elements to shape emotionality in advertising a thorough examination of nonverbal communication is provided in the next section.

3.4.4. Elements of Nonverbal Communication

3.4.4.1. The Role of Nonverbal Communication in Expressing Emotions

Emotionality in advertising is frequently conveyed by creating associations, for instance, using particular colours and by nonverbal communication which is expressed by depicting body language and facial expressions. A further form of nonverbal communication in advertisements is the depiction of objects which, for instance, convey meanings by association, and of settings which either serve as a background visual or dominate the advertisement. Environments and objects like furniture or clothing that represent a particular lifestyle or activity may show the product or service in a desirable context. Nonverbal conveyors of meanings are facial expressions, gestures, body movements, the arrangement of people in groups, clothes, hairstyles and accessories worn by the people portrayed, and their environment and objects therein. Dyer (1982, pp. 97) divides these nonverbal forms of human communication used in advertising into *appearance* (age, gender, national and racial characteristics, hair, body, size conveying for instance status or authority, and looks), *manner* (facial expression, eye contact, pose and clothes, e.g. formal or informal) and *activity* (touch, body movement and positional communication).

Central to pictorial stimuli of emotional advertisements is the depiction of faces since particularly facial expressions elicit attention and interest (Heath et al., 2009). Facial expressions serve as a “code” to uncover the meaning of the advertisement (Weinberg, 1986, p. 164). Moreover, the nonverbal statement is more perceptible than the verbal message, but according to Dichter (1988) advertisers are primarily concerned about the meanings and connotations of verbal messages, while interpretations of the respondents rely mainly on

nonverbal cues. Stewart and Hecker (1988) suggest a classification system for signals of nonverbal communication which includes paralinguistic phenomena (how things are said) displayed in facial expressions, body movements, gestures, spacing, eye movements, touch, pictures, and symbolic artefacts. Dichter (1988) notes that nonverbal communication is expressed by body-related gestures, facial expressions, postures, the use of hands, arms, legs and includes clothing, background furniture, music, depicted and used objects. This is underlined by Bekmeier and Schoppe (1986), who found the facial expression of, for instance, the emotions 'surprise' and 'interest' to be accompanied by distinct body movements, while the difference between 'interest' and 'joy' on one hand and 'surprise' and 'joy' on the other hand was less evident. Depicted emotions are hence interpreted differently depending on accompanying pictorial stimuli, e.g. the product or a landscape in the background (Weinberg, 1986).

Nonetheless, the intention to communicate a particular (emotional) message by employing nonverbal signs must consider the inferences the recipient draws on these. Stewart and Hecker (1988, p. 257) state, that

"...the marketer must understand what a particular nonverbal stimulus means for a given consumer in advance of the consumer being exposed to the stimulus".

Understanding the meaning of nonverbal communication and symbols is particularly important for the design of marketing communications. Accordingly, nonverbal communication in advertising is defined by Dichter (1988, p. 36) as

"...any form of signal that permits interpretation on the part of the 'sender' and on the part of the recipient, the addressee, whether present or not". (Emphasis in the original)

It is apparent that nonverbal cues rarely represent a single meaning. The context or situation, in which nonverbal communication occurs, provides the basis for an

understanding of the meaning of nonverbal language. Its complexity calls for a characterisation, for instance by describing facial expressions and the social context or the environment, in which they take place (Knapp and Hall, 2006). Intimacy, for instance, is expressed by smiling and increased eye contact, facial pleasantness as well as gestures that represent immediacy, closeness, warmth and affection (Andersen, Guerrero and Jones, 2006). As a form of liking behaviour, immediacy is expressed by more leaning forward, more touching, more eye gazing, more direct body orientation and more positive facial expressions (Argyle, 1975, p. 276; Knapp and Hall, 2006, p. 415). Consequently, emotions displayed through nonverbal behaviour or facial expressions need context information to be clearly decoded. A correct identification is further dependent on the type of product or service advertised or the setting in which it is placed (Weinberg, 1986, p. 165).

Nonverbal behaviour denotes the emotional state of a person (Scherer, 2005), while the face is the most important area for signalling emotions (Argyle, 1975; Darwin, 1872; Fridlund and Russell, 2006; Izard, 1977). Charles Darwin's (1872) study of the *Expression of the Emotions in Man and Animals* has been of major influence on the recognition of the relationship between emotion and facial expression. The skin, for instance, reflects emotional states by turning red (for anger) and white (for fear), and an open mouth can either communicate aggression or sexual intentions. Basic facial expressions are regarded to be innate but the degree of displaying them is different according to cultural rules. However, the recognition of emotion is not limited to facial expressions. Nonverbal cues expressed by the body can also reveal emotional states (Gray and Ambadi, 2006; Matsumoto, 2006), but even better their degree of intensity (Argyle, 1975).

Hence, bodily posture conveys the intensity of emotions, while facial expressions inform about specific emotions (Argyle, 1975; Ekman and Friesen, 1976). Bodily signals as described in Table 20 are used to communicate emotional states and thus different parts of the body stand for different aspects of emotions.

Table 20 Main Areas of Bodily Communication of Emotional States

| | |
|----------------------|---|
| <i>Face</i> | Mouth, eyebrows, skin, facial movement |
| <i>Eyes</i> | Amount of opening, pupil dilation, amount of gaze, |
| <i>Gesture</i> | Hand shape, hand movements, hand together, hands to face |
| <i>Posture</i> | Tense or relaxed, erectness of posture, style of bodily movements |
| <i>Tone of voice</i> | Pitch, speed, volume, rhythm, speech disturbances |

(Source: Argyle, 1975, p. 108)

According to the position of arms and legs, the posture of the human body is divided into three basic forms: standing, sitting and lying, and it expresses emotional states like anger or shyness, attitudes toward others and status relationships. Body orientation characterises the position of the body in interaction with other individuals, and bodily movements encompasses the space-time changes of the entire body (Argyle, 1975; Weinberg and Konert, 1984).

Appearance, particularly clothing, can indicate emotions. Argyle (1975, p. 111) illustrates this by describing a person, who is cheerful will not choose to dress in black unless it is necessary. Furthermore, clothes inform about status, personality and group membership in addition to their sexual role by covering the body as well as drawing attention to certain parts of the body (Argyle, 1975, p. 338). The role of clothes is assigned to the eroticism-category by De Pelsmacker and Geuens (1997) in their typology of emotional advertising appeals, stating that seductive dressing expresses an erotic atmosphere.

Several studies on print advertising confirm, that facial expressions convey distinct emotions, whereas gestures underline the intensity of the emotion, for instance, desperately grasping an object with the hands (Bekmeier, 1992; Weinberg, 1986). Additionally, Wallbott (1988) found that context information such as nonverbal cues and the situation, in which a person is acting, can enhance the recognition of emotional expression in photographs, but facial expressions dominate in determining this judgement. Depending on the creative advertising expression, Kepplinger and Glaab (2005) showed different forms of depicting people. Two persons turned toward each other, for example, convey a sense of tradition and solidity, with one of them probably rather respectable and passing on his expertise, while advertisements conveying eroticism often depict an amorous couple or one person in a dreamy atmosphere, with seductive looks or closed eyes. Further implications for a more detailed discussion of advertising components, which are suitable to convey emotions, are given by Knapp and Hall (2006). Their classification of nonverbal communication encompasses the communication environment and the communicator, particularly the physical characteristics of the communicator, body movement and position. These categories are relevant to the analysis of emotionality in business-to-business print advertisement and subsequently will be introduced in more detail.

3.4.4.2. Environmental Factors of Nonverbal Communication

Physical environments like furniture, rooms, houses or other surroundings are factors which influence communication behaviour and accordingly the feelings of communicators, causing emotional reactions. Environmental factors send stimuli, to which people respond by (1) feeling aroused (active, stimulated, anxious, or

alert), (2) feeling pleasurable (joyful, satisfied, happy) and (3) feeling dominant (being in control, important, and free to choose the direction of acting) (Bekmeier, 1992; Knapp and Hall, 2006). A reaction to environments, like feeling aroused by a new and exciting environment, is not relevant for the depiction of emotionality in print advertisements. However, a person can be portrayed in the advertisement being aroused by the physical environment, which means a depiction of the emotional experience. A distinction of the communication environment is made between the physical and spatial environment.

Physical Environment

- Physical Environment: This category describes the environment, in which the interaction occurs, which thus influences human behaviour without being a direct part of it. Factors of the physical environment are buildings and their architectural style, furniture, interior decoration, lighting conditions and colour. These factors have strong impact on the communicative behaviour in forms of facilitating or prohibiting it by the structure and design of buildings and rooms within them (Knapp and Hall, 2006, p. 125). The arrangement of furniture, the architecture and structure of the business buildings, for instance, can indicate power and status according to the amount of space and type of furniture available. Moveable objects like tables, chairs, decoration, candle light or personal belongings communicate a specific atmosphere while large desks, for instance, can build barriers and create distance. A further influential factor on human behaviour is interior design and lighting. Colours, the decoration of rooms, the brightness of light and the use of specific materials can for example evoke a warm, intimate or cold, impersonal atmosphere (Kroeber-Riel and Weinberg, 2003).

Moreover, research has found that the colours blue and green are associated with serenity and calmness, and red and orange with arousal and stimulation (Knapp and Hall, 2006, p. 117 and references therein). Other objects designating traces like cigarettes in an ashtray or used glasses illustrate the scenery and indicate the communication and interaction taking place. Other essential parts of the physical environment are natural environments and landscapes. There is little reliable knowledge about the form and extent of influence of natural environments on communicative behaviour. It is assumed, however, that natural environments effect emotional states of people, as people are found to smile more when the weather is sunny and pleasant (Knapp and Hall, 2006, p. 113).

Spatial Environment

- Spatial Environment: The study of social and personal space, which is used and perceived by human beings, is called *proxemics* (Knapp and Hall, 2006, p. 8). This factor relates to the use of personal space and its variations according to gender, status, roles and culture and also to spatial arrangements in formal and informal groups. The space between communicating people depends on their personalities, their relationships and on the type of encounter, for instance a conversation, an intimate situation, or meeting other people in public space. While intimate distances range from physical contact to about 18 inches, social distances range from 4 to 12 feet and public distances from 12 feet to visibility and hearing distances (Knapp and Hall, 2006, p. 147). Analogous to real life situations,

distant or close-up viewing positions in advertising visuals evoke increased attention and involvement of the viewer (Messaris, 1997).

3.4.4.3. Physical Characteristics of the Communicator

Physical characteristics refer to nonverbal cues of the communicator, which do not change during the phase of interaction:

- The physical appearance consists of elements such as height and weight, body shape, hair, and general attractiveness. Research findings suggest a strong influence of physical characteristics on interpersonal communication. A negative behaviour toward unattractive people and a positive behaviour toward attractive people, both expressed verbally and nonverbally, is observed (Knapp and Hall, 2006, p. 174). Moreover, physical attractiveness seems to play a role in persuasion. There is evidence (Chaiken, 1979; Knapp and Hall, 2006) that physically attractive people seem to have persuasive skills and elicit higher credibility and expectations of better performances.
- Artefacts such as clothes, jewellery, fashion or business accessories like an attaché case, eye- or sunglasses and cosmetics like lipstick or nail varnish are objects which affect the physical appearance of communicators and give first impressions about them. All of these artefacts communicate a variety of messages such as age, sex, socio-economic status, group identification, or role display (Knapp and Hall, 2006, p. 204) and form an overall impression of the communicator. Furthermore, clothing is an instrument of persuasion, if it represents authority or expertise. For example, Lawrence and Watson (1991) demonstrated that a woman

dressed as a nurse was judged to be more knowledgeable than when dressed as a businesswoman when asking for contributions to fight leukaemia.

3.4.4.4. Nonverbal Bodily and Facial Behaviour

Signals of nonverbal bodily communication include gestures, posture, touching behaviour, facial expressions and eye behaviour:

- Gestures: Arm and hand movements as well as head movements are called gestures, which are “movements made by the body or some part of it” (Knapp and Hall, 2006, p. 225). Speech-independent gestures represent signals which are understood by a large group of people, members of a culture or subculture (for example the ‘V’ for victory). However, in a cross-cultural context gestures can appear in the same form but have different meanings and lead to cross-cultural misunderstandings (Scherer, 1999b). Gestures directly related to speech illustrate verbal messages. They emphasise words or phrases, point to objects, depict spaces or bodily actions, or comment the verbal interaction. For the study of print advertisement, speech-independent gestures with emotional messages are important, as they emphasise communication content and help to establish attention. According to Knapp and Hall (2006, p. 253), speech-independent gestures can be translated into verbal definitions, and most frequently represent ‘affirmation’, ‘negation’, ‘stop’, ‘don’t know’, ‘sleeping’, ‘eating’, and ‘drinking’. A further distinction of hand movements is made by Bavelas and Chovil (2006). Hand *action* refers to a practical function, e.g. holding a

telephone, while hand *gesture* has a communicative function, e.g.

underlining the verbal expression of a telephoning someone.

- Posture: The degree of status, of attention or involvement between communicators but also their emotional states is associated with the body posture. Thus, a forward leaning posture conveys higher involvement, more liking and lower status, while sadness or anger is associated with the drooping posture.
- Touching Behaviour: As a form of nonverbal communication, touching includes stroking, hitting, greetings and farewells, holding another. Accordingly, the meaning of touch between people needs to be specified by the context, the nature of the relationship or the form of its execution. Altogether, touch is a powerful instrument of communication, which can have different meanings according to the part of the body being touched but also to the strength and the duration of the touch, and to the method of touching (e.g. open or closed fist). Also, the environment in which the touching occurs is relevant. Messages referring to emotional experiences are communicated by interpersonal touching and self-touching, which can be classified on an intimacy continuum from functional or professional touches to love or intimacy touches and touches of sexual arousal (Knapp and Hall, 2006, p. 287).
- Facial Expressions: Six of the eight primary emotions classified by Plutchik (1980) – anger, disgust, fear, sadness, surprise, and happiness – can be displayed by facial expressions. Nonverbal interaction by facial expressions contributes to the communication process.
- Eye Behaviour: This category concerns the direction and the duration of looking while communicating. A *gaze* designates the eye movement in the

general direction of the face of another person, whereas looking into each other's eyes is called *mutual gaze*. Visual contact enhances communication or even demands it, as eye contact signals an open communication channel. Conversely, avoiding eye contact signifies the wish to not communicate (Argyle and Cook, 1976; Knapp and Hall, 2006, p. 142). The eye area (including the brows) delivers information about the emotion being expressed. Research on the ability to decode these emotions indicates that the eye area plays an important role in judging basic emotions (e.g. Ekman, Friesen and Tomkins, 1971) and will be looked at in the context of advertising more closely in the succeeding section.

- **Vocal Behaviour:** Nonverbal vocal cues accompany speech and refer to how, and not what is said. Since print advertisements are the objects of this study, vocal behaviour is not a relevant category and will not be explained further.

Accordingly, the depiction of persons in communicating emotions in advertisements is important. Weinberg and Konert (1986) and Weinberg (1986) suggest a comprehensive description of how emotions are expressed in nonverbal human communication (Table 21).

Table 21 Catalogue of Criteria for Nonverbal Presentations of Emotions

| Categories of Emotion | Mimic | Gestures | Posture, Orientation and Movement of the Body |
|------------------------------------|---|---|--|
| Joy, Happiness, Enthusiasm, | Narrowed eyelids, dreamy look, nose wings widened, corners of the mouth up, laughing with mouth opened or broad | Fast and wide moving hands, movements of hands toward objects, arms and hands raised upwards | Frequent head movements, vivid movements of the body |
| Sadness | Closed smiling, eyebrows contracted or raised, empty look, corners of mouth down | Hands clasped downwards, slow movements | Bent posture, scarce movements |
| Anger, Rage | Eyebrows contracted, vertical forehead wrinkles, mouth tightly closed or lips opened, showing of lower teeth, lowered lower lip, staring look | Hands moving away from the body, clench a fist, stretch the fist forward, punch on the table, hands on hips | Kicking at objects, stamping one's feet, turning the body away |
| Fear, Pain | Eyelids and eyebrows raised, mouth opened downwards, parted teeth | Hiding the face, hands clasped inwards, pulling the hair | Trembling movements, nervously moving legs, attempts to escape |
| Surprise, Amazement, Astonishment | Horizontal forehead wrinkles, eyebrows raised, mouth slightly opened, eyes opened widely | Arms in a defensive posture, grasping one's hair, touching one's cheek, moving hands toward the mouth | Straightening up the body, pausing in the middle of a movement |
| Disgust | Vertical forehead wrinkles, eyebrows pulled downwards, corners of the mouth down, protruding lower lip, teeth together, raised eyebrows | Hands in defensive position, palms turned outwards and upwards, fingers spread | Upper part of the body leaned backwards, shoulders bent forwards, |
| Curiosity, Interest, Attentiveness | Raised eyebrows, smiling | Hands raised upwards, swinging gestures, hands put into one another, rubbing palms against each other | Straightening up (leaning forward of) the body, moving forwards, tense body posture, fast body movements |

(Source: Adapted from Weinberg, 1986, p. 169; Weinberg and Konert, 1984, p. 608)

3.4.4.5. Facial Expressions

Regarding the importance of faces in the depiction of emotions, this section examines facial expressions in detail. Faces express emotions and convey messages (Fridlund and Russell, 2006; Izard, 1977; Knapp and Hall, 2006, Kroeber-Riel, 1993). Furthermore, facial expressions are regarded as the most important factor for the attribution of emotions and the most influential source of nonverbal information (Hess, Kappas and Scherer, 1988). Weinberg and Konert

(1984, p. 607) understand facial expressions as “distinct indicators of emotions”. Studies revealed that six basic emotions (anger, disgust, fear, happiness, surprise and sadness) are recognised universally across cultures with high accuracy (Ekman, 1999). There is also evidence, that cultural differences can be found in the perception of strength but not the direction of an emotion displayed by the face (Ekman, 1992). In addition, Argyle (1975) reports that there is little difference in the judgement of emotions between still and moving pictures. Emotions can thus be inferred from facial expressions, and merely vary in degree and cultural conventions, e.g. crying in public (Argyle, 1975; Ekman, 1992; Ekman and Oster, 1979; Knapp and Hall, 2006). Thus, they can serve as a typology to code emotions expressed in faces portrayed in advertisements. Graham et al. (1993) measured non-informational content of advertisements by coding facial expressions in their study of advertising strategies and tactics, investigating if companies adapt to the culture of foreign target markets or are primarily influenced by their home culture. The authors acknowledge the claim of Ekman and Friesen (1976) that facial expressions indicate emotions best, yet they reduce categories to be coded for facial expressions to frowns and smiles. Observers of facial behaviour can determine the expression of emotion according to Plutchik’s (1980) emotion categories (e.g. happy or sad) from still photographs (Ekman, Friesen, and Ellsworth, 1982), thus they seem adequate in conveying emotions in advertising and can be used to categorise advertisement according to the facial expression displayed.

Emotional visuals frequently show faces which express emotions, specifically eyes, mouth, nose, a person or a group of people, smiling and maybe interacting. Thus, to communicate emotions, print advertisements with naturally static pictures

primarily portray gestures and facial expressions (Caudle, 1990; Weinberg and Konert, 1984). Six basic emotions – happiness, anger, disgust, sadness, surprise, and fear – can be inferred with high accuracy when observing facial expressions. In the present study categories to classify emotionality portrayed in advertisements will therefore include facial expressions utilising the Ekman and Friesen (1975, 1976) photographs depicted in Figures 12 to 17 (Knapp and Hall, 2006, pp. 316), which have been used in other studies of emotions in facial expressions (e.g. Palermo and Coltheart, 2004; Scherer and Grandjean, 2008).

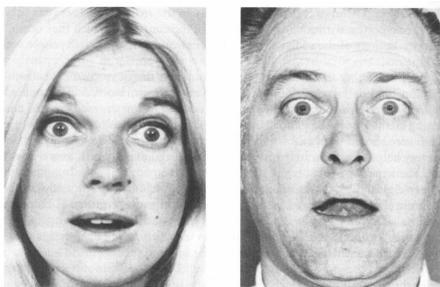


Figure 12 Facial Expression Communicating “Surprise”
(Sources for Figures 12 to 17: Knapp and Hall, 2006, pp. 316)

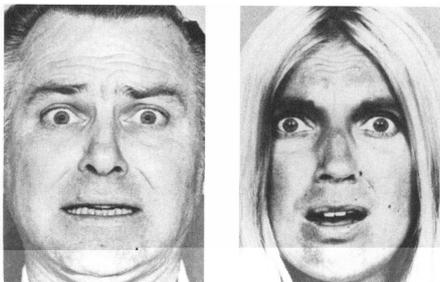


Figure 13 Facial Expression Communicating “Fear”

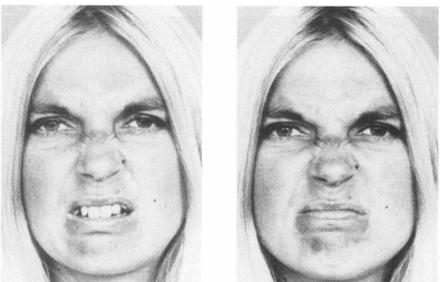


Figure 14 Facial Expression Communicating “Disgust”



Figure 15 Facial Expression Communicating “Anger”



Figure 16 Facial Expression Communicating “Happiness”



Figure 17 Facial Expression Communicating “Sadness”

Photographs are very suitable to identify emotional expressions in faces (Gray and Ambadi, 2006). This classification of facial expressions and the above descriptions of nonverbal communication are utilised in the present study to establish categories characterising emotional content of visuals depicting human beings.

3.4.4.6. Eye Behaviour

In human communication, the direct eye gaze plays an important role. The depiction of eyes and the general facial expression are advertising stimuli based on real-world behaviour (Messaris, 1997, p. 21), and are used frequently in images when a spokesperson or model looks directly at the spectator. This leads to attention and arousal, as a person notices being looked at and has a tendency to look back. Gaze always indicates some form of emotional communication, such as liking, establishing dominance, threatening or sexual interest, and in its most basic meaning an open visual channel (Argyle and Cook, 1976). Evidence is given in fashion advertising, where visuals combine photographic elements such as direct eye gaze and different camera angles. As an example Messaris (1997, p. 39) distinguishes between advertisements for less-expensive fashion products with images of models in more pleasing poses who “usually smile and strike ingratiating poses” and high fashion advertisements with images of models, unsmiling and with sometimes even contemptuous facial expressions, creating a look of superiority. The author assumes that by looking down on the viewer the models represent a superior world and a desirable social status.

For example, a traditional German weekly engineering newspaper, *VDI nachrichten*, which targets the engineering and technical sector and is published by the German ‘Verein Deutscher Ingenieure’ (VDI), employed these insights in 2006 to re-invent itself as a qualitative, respectable and innovative newspaper brand for engineers (VDI, 2006). A print advertising campaign (see Figures 18, 19 and 20) was launched with pictures of men and women who playfully approach engineering and technology themes with the aim to emotionalise the newspaper and present it as a high-quality brand. The two sample advertisements below

(Figure 18 and Figure 19) show stylishly dressed and unsmiling women representing the superior style of fashion images as described by Messaris (1997).



Figure 18 Style: Eye Behaviour in Business-to-Business Advertising
(Source: VDI, 2009)

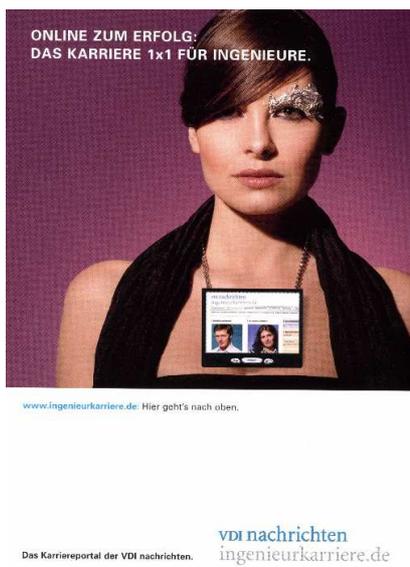


Figure 19 Fashion: Eye Behaviour in Business-to-Business Advertising
(Source: VDI, 2008)

Furthermore, direct eye gaze in combination with close-up visuals generate greater attention, with extreme close-ups possibly provoking hostility, an effect counterproductive in advertising and infrequently used (Messaris, 1997). Direct eye gaze in combination with the depiction of ball bearings are used in the third example promoting the engineering newspaper *VDI nachrichten* (Figure 20). This print advertisement employs direct gaze in a more suggestive form, inducing an erotic allusion.

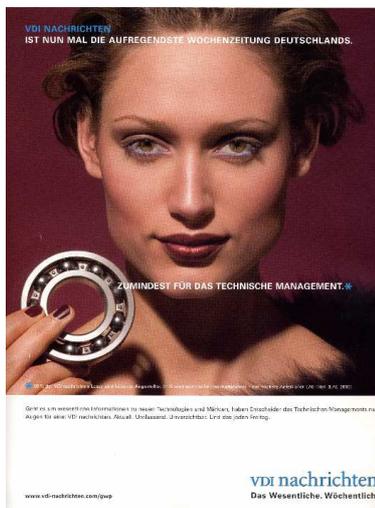


Figure 20 Suggestive Looks: Eye Behaviour in Business-to-Business Print Advertising (Source: WUV, 2007)

The abovementioned examples are not contained in the print advertisement sample of the present study. Figure 18 was published on the *VDI*-website, while Figure 19 was a *VDI*-brochure placed as a loose insert in *werben&verkaufen* (*WUV*), a German business-to-business magazine for the advertising and marketing industry, whereas Figure 20 was a premium placed *VDI*-advertisement in *WUV* (*WUV*, 2007).

3.4.4.7. Implications for the Study of Emotionality in Business-to-Business

Print Advertising: Nonverbal Communication

Concluding from the elements of nonverbal communication and of visual stimuli abovementioned, an analysis of emotionality in print advertisements must consider the depiction of facial expressions, eye behaviour, touching behaviour, posture and gestures of people in the advertisement. Furthermore, context-specific elements such as artefacts (jewellery, objects, clothing) and the physical environment are important. Altogether, these elements specify the emotional meaning of the advertising visual. For example, the depiction of a person can be judged as rational if the context is a production building and the person demonstrates the usage of the advertised product, and as emotional if a person is depicted in romantic scenery with a happy expression. Thus, an understanding of nonverbal communication inspires judgements on how advertising visuals are represented and the type of emotionality they contain (see categorisation of emotional and rational messages in print advertising in section 3.3.4.). In addition, the classification of facial expressions (happy, sad, disgusted, fearful, angry, and surprised) introduced in section 3.4.4.5. helps to determine the positive or negative emotional impression of the advertisement in the present study.

3.5. Emotionality in Verbal Communication in Print Advertisements

Headlines and visuals frequently play together in conveying emotional advertising messages (McQuarrie and Mick, 1992; Schierl, 2001). Sometimes headlines are the only verbal information perceived by advertising recipients (Turley and Kelley, 1997). Therefore categories for emotionality in headlines must be established in addition to categories for emotionality in pictorial elements. Complementing the visual, attention in print-based marketing communication is attracted by headlines

with preferably fewer than 7 to 8 words displaying their content at one glance (Percy and Elliott, 2005, p. 214). Apart from generating attention, though, visuals and headlines create meanings in print advertisements due to an interdependent communication, as their interpretation is most likely to be different if visuals or headlines stand for themselves. Hence, it is important that visuals and headlines in print advertisements create tension without repeating or contradicting each other (Schierl 2001). Describing a magazine advertisement by Kodak to communicate the trustworthiness of their film products, Pollay (1983, p. 75) illustrates how ambiguity in communication can be prevented:

“...a charming picture of a farmer surrounded by small children all gently stroking a baby pig. The entire text read, ‘Trust Kodak,’ but the power of the communication is contained in the trust displayed in the pictorial imagery at several levels. The small children are entrusted to the care of the farmer, and the baby pig is similarly entrusted to the care of all of those present. Thus, the value of ‘trustworthiness’ is communicated in a metaphorical way. The same group of children might be used to lend their youth, innocence, or excitement to the product, but the text, sparse as it is, explicates any ambiguity in the photograph and makes clear the advertiser’s intent.”

Deriving Message Content Categories for the Present Study: Emotionality in Headlines and Subheadings

In a study of business-to-business and services advertising, Turley and Kelley (1997) categorised headlines that use a provocative style, a question or a command as being adaptable to both emotional and rational message appeals and regarded benefit, news and information headlines as primarily rational.

Another typology is employed by Cutler and Javalgi (1993, 1994). The authors classify headlines as emotional or rational utilising categories established by Beltramini and Blasko (1986). Emotional headlines contain familiar sayings, a play

on words, or an unusual use of common expressions. The wordplay is a rhetorical figure and an “artful expression that deviates from expectation” (McQuarrie and Mick, 2009, p. 289). It evokes additional meanings and is pleasing to process, leading to a positive attitude toward the advertisement. Furthermore headlines creating shocks, highlighting contrasts, or generating curiosity, using words like “you should know, wait until you see this, here’s how” (Cutler and Javalgi, 1993, p. 65) are employed to arouse the interest of the recipient and will be classified as emotional in the present research of business-to-business print advertising. Rational or informational headlines provide news and / or information regarding the benefit associated to the product or service or how its use will benefit the buyer.

3.6. Conclusion

Chapter three examined prior research on emotional appeals in advertising, the role of visual communication in conveying emotionality and verbal and nonverbal communication expressing and portraying emotions in order to obtain a deeper understanding of the representation of emotionality in print advertising and to establish categories of emotionality for the analysis of print advertisements. Insights from literature and previous studies delivered implications for categories to analyse verbal and visual messages containing emotionality because emotionality in print advertising is predominantly conveyed through verbal and visual elements. Therefore, the proposed classification of emotional components in print advertising, as suggested in Table 28 and exemplified in Figure 26 in section 4.5.3 of the next chapter, includes verbal messages (headlines and subheadings) and visual messages (pictures, illustrations, drawings, graphics,

caricatures). The proceeding methodology chapter delineates the research philosophy on which the present study is based and introduces an appropriate method to investigate emotionality in business-to-business print advertising.

4. Research Methodology

This chapter describes the research methodology this study is based on to obtain answers to the research questions, if, and how, organisational suppliers attach emotionality to their products and services. The research methodology refers to the rationale of the study and explains the philosophical stance of the researcher and determines methods of data collection and analysis. As depicted in Figure 21, the research philosophy determines the research strategy and methods of data collection and analysis which will be discussed in the following sections. Finally, this chapter covers ethical issues and limitations of the study.

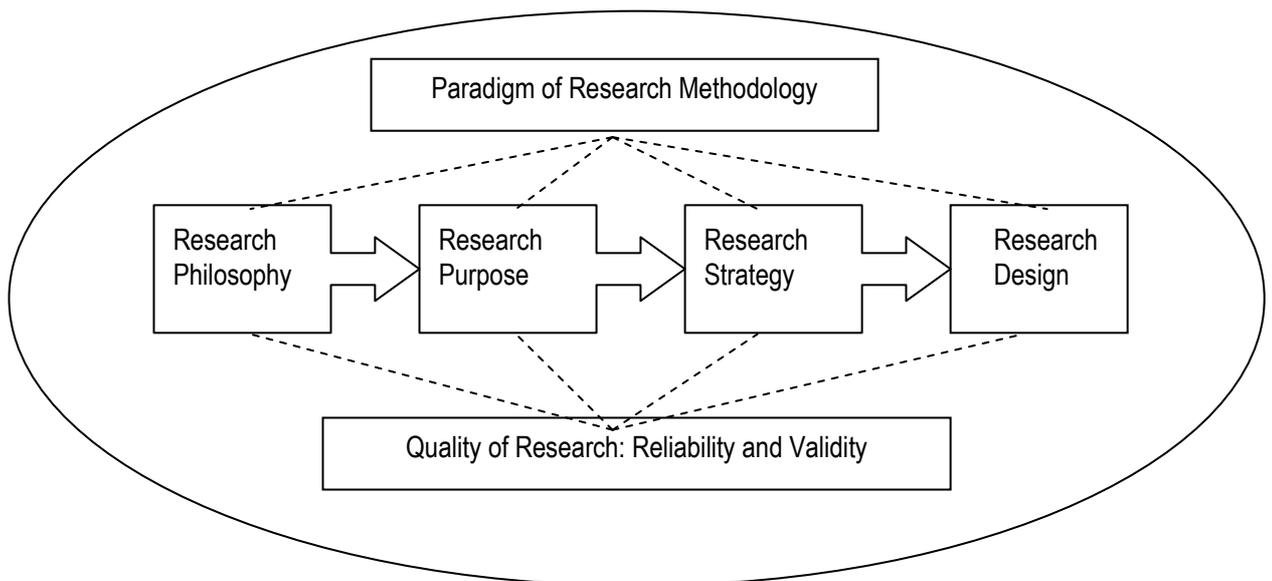


Figure 21 Elements of the Research Methodology Chapter

(Source: Developed for this research from chapter 4)

4.1. Introduction

Research methods and designs have underlying philosophical positions which influence the overall arrangement and the quality of the investigation. A research philosophy determines what, how and why research is conducted, the role of prior theory and underpins the researcher's assumptions about reality and how it can be understood (Carson et al., 2001). Easterby-Smith, Thorpe and Jackson (2008, p.56) propose three significant reasons for understanding philosophical issues:

- (1) The overall research strategy is clarified by considering the type of evidence needed. This again determines methods of collecting, analysing and interpreting data in order to answer the research questions of the study.
- (2) Considering philosophical issues enables the researcher to recognise limitations of particular approaches and to identify the appropriate research strategy.
- (3) The researcher is motivated to identify and select or adapt adequate methods, even if they are outside the researcher's prior experience.

Hence, philosophical paradigms and goals of the research need to be considered when deciding on appropriate research methods to identify the presence of emotionality in business-to-business print advertising. Deshpande (1983, p. 102) states, that to determine the problems "worthy of exploration and also what methods are available to attack them" it is necessary to understand the nature of a paradigm. Pragmatically, the philosophical paradigm of research implies what, how and why the research is carried out (Lauriol 2006; Carson et al., 2001). Guba and Lincoln (1994, p. 105) postulate, that

"...questions of method are secondary to questions of paradigm, which we define as the basic belief system or world view that guides the investigation, not only in choices of method but in ontologically and epistemologically fundamental ways".

Figure 22 illustrates the institutional context of the research project and related ontological, epistemological and methodological questions, suggesting a strong link between research paradigm and research method.

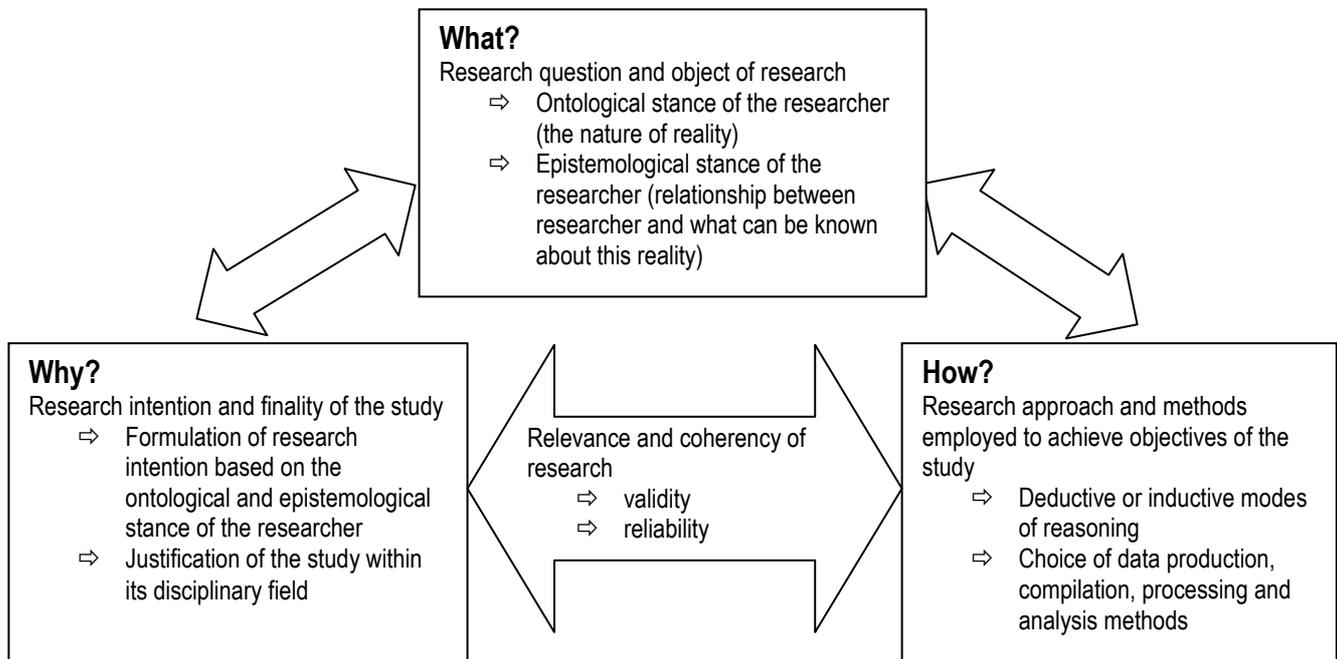


Figure 22 The Institutional Context of the Research Project and Related Ontological, Epistemological and Methodological Questions.

(Source: Adapted and modified from Lauriol 2006, p. 32)

Ontological questions refer to the form and nature of reality or being and what can be known about it. Epistemology signifies the process of knowing or knowledge construction and thus the relationship between the researcher and the reality. Finally, the required methodologies to discover what the researcher believes can be known are determined by the research position (Carson et al., 2001; Deshpande, 1983; Lauriol, 2006). Some authors (Gummesson, 2001, 2003; O'Shaughnessy and O'Shaughnessy, 2002; Stewart, 2009) postulate that it is most important to select the appropriate methodological tool for the issue under investigation. Moreover, the researcher should be open to several ways of knowing, if research issues require methodological pluralism due to the complex

and dynamic world of business-to-business marketing. Gummesson (2003, p. 491) requests that

“B2B researchers should not be bureaucrats and administrators of regulated research rituals. They should be entrepreneurs and their priority should be to find market treasures and to solve marketing mysteries.”

Accordingly, the ontological and epistemological stance of the researcher determines the research strategy in terms of what can be known about emotionality in business-to-business print advertising and how can it be identified. Moreover, the minor role which emotions have played in business-to-business marketing up to now must be taken into consideration. The next sections discuss research philosophy, the paradigm guiding this research and the accordant research approach, reflecting the position of Gummesson (2003), that business-to-business marketing research should support marketing practice and therefore incorporate interpretive techniques, and following the above questions of what, why and how research should be conducted. Then, the research purpose and research design, consisting of the strategy, time horizons, and the method of data collection, sample selection and data analysis and ethical considerations of this study are presented.

4.2. Research Philosophy

The philosophical stance adopted by the researcher relates to three basic elements, which reflect the world view of the researcher and have an impact on research decisions. The elements are explicated in Table 22 in relation to the present research of non-personal business-to-business marketing communications.

Table 22 Elements of the Research Philosophy in Relation to the Present Research

| Element of Research Philosophy | Definition |
|---------------------------------------|---|
| Ontology | Philosophical assumptions about the nature of reality: What can be known about the reality of business-to-business marketing communications? |
| Epistemology | General set of assumptions about the best ways of inquiring into the nature of the world: What is the relationship between the reality of business-to-business marketing communications to be inquired and the researcher? |
| Methodology | Research approach and techniques used by the researcher (e.g. deductive or inductive reasoning, quantitative or qualitative data collection techniques and analysis procedures) to discover business-to-business marketing communications. The methodological decision of the researcher implies individual techniques (methods) employed for data collection, analysis etc. in order to explore the nature of business-to-business marketing communications. |

(Source: Adapted from Carson, Gilmore, Perry and Gronhaug, 2001, p. 6; Easterby-Smith, Thorpe and Jackson, 2008, p. 40; Sobh and Perry, 2006, p. 1194)

Ontological, epistemological and methodological views of the research philosophy express the accordant research paradigm chosen by the researcher. The research paradigm reflects “a set of linked assumptions about the world which is shared by a community of scientists investigating that world” (Deshpande, 1983, p. 101). Accordingly, different paradigms imply different schools of research philosophies. A paradigm provides a conceptual and philosophical framework to investigate problems, establishes criteria for appropriate methodologies and represents the research position and “world view” of the researcher (Deshpande, 1983, p. 101; Sobh and Perry, 2006).

4.2.1. Dominant Research Paradigms

Dominant paradigms of research have been polarised into the major schools of positivism and interpretivism, although in the practice of research, the actual methods and techniques are not always clear and distinct and the two terms are frequently regarded as two ends of a continuum rather than two polar opposites (Carson et al., 2001; Easterby-Smith et al., 2008; Knox, 2004). Saunders, Lewis

and Thornhill (2009) argue that the choice of the appropriate research philosophy depends on the research questions. They posit that the appropriateness of a specific research philosophy should be judged in terms of its ability to answer a particular research question, rather than in terms of general preferences.

The term “positivism” refers to knowledge based on empirical observations that are considered as scientifically meaningful and important to the researcher acting as an external and detached observer. The ontological view is that the world is external and objective and that there is only one “single external reality” (Carson et al., 2001, p. 6). The epistemological position implies that the researcher can obtain hard and replicable data, generating secure, objective knowledge, using a quantitative methodological approach. A conceptual and theoretical structure provides the basis for addressing research questions or testing hypotheses derived deductively from theory. Thus, “positivists claim that through formal logical analysis of theories and by means of unbiased observations, the truth of any (meaningful) proposition can be determined absolutely” (Peter and Olson, 1983, p. 118).

Positioned on the opposite side of the continuum of research philosophies, interpretivism focuses on the contextual understanding and interpretation of data, considering multiple realities of phenomena in a given context. The interpretivist researcher takes a subjective, insider’s perspective and wants to experience the world under investigation (Deshpande, 1983). An inductive approach, using qualitative methods, involves the observation of the empirical world to construct abstract concepts, theories and generalisations that explain the past and predict the future (Carson et al., 2001, p. 12).

Saunders et al. (2009, p. 119) propose the distinction displayed in Table 23 between the ontological, epistemological and methodological views of positivist and interpretivist research paradigms.

Table 23 Comparison of the Positivist and Interpretivist Research Philosophy

| Research Philosophy | Positivism | Interpretivism |
|---|---|--|
| Elements of Research Philosophy | | |
| Ontology: The researcher's view of the nature of reality or being. | External, objective and independent of social actors. | Socially constructed, subjective, may change, multiple. |
| Epistemology: The researcher's view regarding what constitutes acceptable knowledge. | Only observable phenomena can provide credible data, facts. Focus on causality and law like generalisations, reducing phenomena to simplest elements. | Subjective meanings and social phenomena. Focus upon the details of situation, a reality behind these details, subjective meanings motivating actions. |
| The role of the researcher. | Research is undertaken in a value-free way; the researcher is independent of the data and maintains an objective stance. | Research is value bound, the researcher is part of what is being researched, cannot be separated and so will be subjective. |
| Methodology: Data collection techniques most often used. | Highly structured, large samples, measurement, quantitative, but can use qualitative. | Small samples, in-depth investigations, qualitative. |

(Source: Saunders, Lewis and Thornhill, 2009, p. 119)

Given the research questions identified in chapter 2 it seems useful to adopt a stance that allows approaching the material under investigation in a value free way and at the same time to be sensitive to meaningful details that convey emotionality but may not easily be observable. Thus, in order to determine the use and presence of emotionality in business-to-business print advertising phenomena must be observed, but also emotional meanings underlying the surface must be uncovered and interpreted.

4.2.2. Research Philosophy and Methodological Implications

The philosophical stance has implications on research approaches, on the role of theory and the role of the researcher, on the conceptualisation of the research and on how data is collected and analysed (Carson et al., 2001).

4.2.2.1. Deductive and Inductive Research Approaches

The role of theory in the research strategy expresses different research approaches (Saunders et al., 2009). The deductive approach uses theory to develop hypotheses and a research strategy to test the hypotheses, while the inductive approach requires data collection and analysis to develop theory.

Deduction dominates research in the natural sciences and enables the researcher to explain laws, anticipate phenomena, predict and control phenomena (Saunders et al., 2009). Deductive research involves several stages, starting with the deduction of a hypothesis or testable proposition from theory, including how it can be measured. The next stages include testing the operationalised hypothesis quantitatively and examining its outcomes in order to confirm or disconfirm theory. This conditions a sufficient large sample size to generalise statistically from the data collected. The deductive approach is replicable due to its structured procedure and thus enhances the reliability of research. In content analysis, for example, the deductive role of theory guides the researcher in developing a coding scheme which focuses on certain concepts and defining categories based on their definitions in the theory. This approach is chosen for the present study due to existing concepts of emotional appeals in advertising research in order to analyse visual and verbal communication. However, considering the neglected role of emotionality in business-to-business marketing communications research, further

insight into the phenomena of emotionality is warranted. An inductive role of theory enables the researcher to generalise empirically from observation of the content (Potter and Levine-Donnerstein, 1999). The strength of an inductive approach is to develop an understanding of human interpretation of the social world. By studying small samples and using a variety of methods to collect qualitative data the inductive approach offers insights into the contexts of events (Saunders et al., 2009). Hence, inductively conducted research is useful to understand why phenomena occur and to build theory on the basis of data. In addition, a combination of deductive and inductive approaches is possible and often is advantageous for the research project in that it provides insights from literature in the case of novel observations. Conversely, a new contribution to theory might have an impact on the collection and interpretation of data while the research process is in progress (Easterby-Smith et al., 2008; Frueh, 2004; Saunders et al., 2009).

4.2.2.2. Classification of Research Purpose

The purpose of the research is closely linked to the research question and determines if the study is exploratory, descriptive or explanatory (Saunders et al., 2009). Exploratory research is flexible in terms of starting at a broad focus of the research problem and gradually narrowing it during the research process.

Exploratory research aims to understand the nature of a research problem at a stage of asking questions and assessing phenomena rather than precisely defining them. Descriptive studies aim to portray a clear and detailed picture of phenomena and frequently provide an accurate description of material subsequently used for explanatory purposes (Carson et al., 2001). The objective

of explanatory research is to explain the relationship between variables and to establish causality between these variables (Saunders et al., 2009). Accordingly, the present investigation of emotionality in business-to-business print advertising is more descriptive and exploratory in nature due to limited existing knowledge.

4.2.2.3. Time Frames of Research Designs

Depending on the research question, the research design selects different time frames. The longitudinal approach enables researchers to observe phenomena over a longer period of time, while in the cross-sectional approach particular phenomena are measured at the same time (Easterby-Smith et al., 2008; Saunders et al., 2009). The choice of the time frame is independent of the research strategy or method of the study. Regarding the research question – the concurrent portrayal of emotionality in business-to-business print advertising – the present investigation of emotionality requires a large sample size and a cross-sectional approach to detect patterns of emotional advertising and to map the extent of emotionality in non-personal business-to-business marketing communications.

4.2.3. Realism Research: The Dominant Paradigm of the Present Study

Given the objectives of this research – to investigate if and how organisational sellers attach emotionality to their products and services in print advertising, and to determine the importance of emotionality in non-personal business-to-business marketing communication – the philosophical stance taken in this research is *realism*. A realist research position allows considering different layers of meanings of emotional visuals and headlines and offers an appropriate approach to detect emotionality in advertisements. Unlike the positivist view of accepting only observable phenomena, realism regards the world as ‘real’ but acknowledges the existence of unobservable realities and particular perceptions of the world (Hunt, 2005; Carson et al., 2001). A particular version of realism is *critical realism* which was introduced by Roy Bhaskar (Sayer, 2000). In the critical realist view, the world is independent of the knowledge of the researcher and this knowledge has a *transitive* and *intransitive* dimension (Sayer, 2000, p. 10). Phenomena or processes under investigation are intransitive in that they do not necessarily change when theories (the transitive dimension) change. Thus, realists regard the world as independent of the researcher experiencing that world, and this existing reality can be discovered by the researcher (Easton, 2002; Sayer, 2000).

According to Easton (2002) the assumptions of critical realism determine how knowledge is structured and how the research will proceed (see Easton (2002) for a discussion of critical realism as a marketing research paradigm). In this context it is important that aspects of the world can emerge into new phenomena with “properties which are irreducible to those of their constituents” (Sayer, 2000, p. 12) like, for example, different properties of water and of its constituents hydrogen and oxygen. Hence, social phenomena like communication, actions, institutions and their meaning need to be understood and interpreted, and “although they have to

be interpreted by starting from the researcher's own frames of meaning, by and large, they exist regardless of researchers' interpretation of them." (Easton, 2002, pp. 104)

The distinction of the realism to the positivist stance and realism's usefulness for advertising research is explicated by Heath and Feldwick (2008, p. 51), who request advertising researchers to abandon their belief that advertising is a primarily "rational communication vehicle" and

"to accept that visuals, sounds, symbols, music, gestures, context and a host of other things are not aids to recall or attention (or 'engagement'), but exist in their own right as central elements in communication." (Heath and Feldwick, 2008, p. 51)

Realists accept that there is an external reality of a complex marketplace independently of the researcher's mind (Sobh and Perry, 2006). The realist position involves not only collecting but also understanding and interpreting data (Gummesson, 2003). The strength of realism data analysis is to uncover underlying structures and mechanisms by interpreting the data and is thus an appropriate research paradigm to uncover the meaning of advertisements. The realist researcher aims to identify social structures influencing the external reality, i.e. the social world, in order to understand its phenomena. The "real external world is only imperfectly and probabilistically apprehensible" and the "contexts of observed phenomena are very important" (Sobh and Perry, 2006, p. 1200). Hence, the researcher adopting a realist research position seeks systematic knowledge of the world but at the same time recognises the influence of subjectivity. The knowledge of reality can thus be seen as a result of "social conditioning" (Saunders et al., 2009, p. 115) and is dependent on factors involved in the creation of knowledge about the external reality. To obtain a better picture of

the world under investigation that reality it must be looked upon from different perspectives, possibly by employing qualitative and quantitative methods (Saunders et al., 2009; Sobh and Perry, 2006). The philosophical assumptions of the realism research paradigm allow this approach and are summarised in Table 24.

Table 24 Philosophical Assumptions of Realist Research Paradigm Adopted for the Present Study

| Research Philosophy | Realism Research |
|---|--|
| Elements of Research Philosophy | |
| Ontology: The researcher's view of the nature of reality or being. | Reality is 'real' and objective but only imperfectly and probabilistically apprehensible. Reality exists independently of human thoughts and beliefs or knowledge of their existence, but is interpreted through social conditioning. |
| Epistemology: The researcher's view regarding what constitutes acceptable knowledge. | Observable phenomena provide credible data, facts. Insufficient data means inaccuracies in sensations. Alternatively, phenomena create sensations which are open to misinterpretation. Focus on explaining within a context or contexts. |
| The role of the researcher. | Research is value-laden, the researcher is value-aware and biased by world views, cultural experiences and upbringing. These will impact on the research. |
| Methodology: Data collection techniques most often used. | Methods chosen must fit the subject matter, quantitative or qualitative. |

(Source: Adapted from Saunders, Lewis and Thornhill, 2009, p. 119; Sobh and Perry, 2006, p. 1195)

The consequent research approach respects the realism paradigm adopted by the researcher. It accepts that there is an external reality, which is imperfectly apprehensible, and is therefore suitable to answer the research question of this study, which is to identify and to interpret emotional appeals and creative execution in business-to-business print advertising. Sobh and Perry (2006) regard a two-stage approach as appropriate for the realism research paradigm, building a conceptual framework employing literature in one stage and in another stage confirming or disconfirming it. Therefore, before starting data collection, prior knowledge and theories related to observable phenomena and to the external

reality, acquired by other research or by experience, were considered. Prior theory supports in creating additional evidence. Thus, a conceptual and theoretical structure is developed which subsequently will be tested.

4.2.4. The Quantitative – Qualitative Debate in Communication Research Related to the Study of Advertising Content

The opposite position between positivists and interpretivists was continued in the debate between quantitative and qualitative paradigms (Deshpande, 1983; Carson et al., 2001). Qualitative studies aim to gain an in-depth understanding of “how, why and in what contexts certain phenomena occur” (Carson et al., 2001, p. 66), whereas *what* and *how many* questions are addressed by quantitative studies. In the 1950’s, the quantitative – qualitative dichotomy regarding communication research was intensively discussed between Berelson (1952) and Kracauer (1952/1953). For example, Berelson (1952) discussed content analysis as a method of examining characteristics of communication and concentrated on the study of manifest content of communication, which consists of “elements that are physically present and countable” (Gray and Densten, 1998, p. 420), implying that the quantitative description of communication content is meaningful. Kracauer (1952, p. 631), however, warned that relying one-sidedly on quantitative content analysis “may lead to a neglect of qualitative explorations, thus reducing the accuracy of analysis”. Referring to the debate between Berelson and Kracauer and abandoning a rigid quantitative-qualitative distinction, Holsti (1969, p. 11) suggests that “the content analyst should use quantitative and qualitative methods to supplement each other” and thus gain insight into the meaning of the data. An early example is Lasswell’s (1941) evaluation of symbols of political

communication as positive, negative or neutral, which Merten (1995) describes as the first content analysis systematically combining quantitative and qualitative techniques.

Thus, the characterisation of the quantitative-qualitative approaches as polar opposites, independent and mutually exclusive, is not realistic (Deshpande 1983) and is even regarded as unnecessary. Using multiple methods allows a broader perspective on the phenomena under investigation (Carson et al., 2001; Gray and Densten, 1998; Krippendorff, 2004a). Saunders et al. (2009, p. 154) propose a mixed approach, as quantitative methods allow “to look at macro aspects and qualitative to look at micro aspects”, which is consistent with Gray and Densten (1998, p. 420), who state that “quantitative and qualitative research may be viewed as different ways of examining the same research problem”. Furthermore, generating, analysing and interpreting data requires interpretation, which applies both for statistical tables and for data from, for example, in-depth interviews (Gummesson, 2003). In a comparative study of advertising expression (Hong et al., 1987), for instance, the degree of emotional appeals in advertisements was assessed by coders using Plutchik’s (1980) *Mood Rating Scale*. The judges evaluated their emotional arousal in terms of representative adjectives (happy, fearful, pleasant, angry, interested, disgusted, sad and surprised) in a range from 1 (not at all) to 5 (very strongly). The researchers employed content analysis and used quantitative and qualitative approaches simultaneously.

However, the present study does not investigate emotional arousal of viewers of advertisements. Instead, it aims to highlight the use of emotionality in business-to-business print advertisements and thus entails the description and interpretation of

advertising headlines and visuals, involving the analysis of language (headlines) and of non-verbal elements such as body language, facial expressions, gestures and symbolic objects depicted in print advertisements. Thus, a distinction between quantitative and qualitative analysis seems specifically impractical:

“Whether we use numbers (quantitative) or words (qualitative) in our research is unimportant *per se*. [...] The spoken and written language is less precise but far richer – not to mention the non-verbal language of such subtle signs as gestures, facial expressions and symbolic objects. [...] Both numbers and words require interpretation. By polarizing quantitative and qualitative research, (...) our attention is taken away from the real issue, namely the choice of research methodology and techniques that support access and validity.” (Gummesson, 2003, p. 485/486)

Consequently, the usefulness of a distinction between quantitative and qualitative approaches in the analysis of communication characteristics such as the portrayal of emotionality in advertisements must be questioned, since the material under investigation requires close ‘reading’, which is a qualitative process, before a later conversion into numbers or an assignment to content categories can occur (Krippendorff, 2004a).

4.3. Purpose of Research

The research purpose of the present investigation is to explore and to describe the use and portrayal of emotionality in current German business-to-business print advertisements. The study is more exploratory in nature given the paucity of research in this field of non-personal business-to-business marketing communications. Thus, the objective of this cross-sectional study is to detect and to uncover the meaning of emotional components in print advertising messages and their style of presentation and execution, and not the respondent's emotional reaction to advertisements nor emotions aroused by advertising and felt by the recipient. Consequently, a detailed examination of advertising appeals containing emotionality will determine

- the use of emotional appeals in business-to-business print advertisement,
- the meaning of emotional stimuli used,
- the overall emotion displayed,
- the type of visual representation, and,
- the strategic use of emotionality in non-personal business-to-business marketing communication.

The central issue addressed in this study is the occurrence and creative style of emotional content represented in business-to-business print advertisements. According to Frazer et al. (2002) the analysis of message components allows identifying strategic elements of advertising. Thus, to meet the research objectives, the analysis of visual elements depicting emotionality and of emotional headlines is significant. Moreover, it is important to distinguish denotation and connotation of communication content, since the purpose is not only to detect emotional components in business-to-business print advertising, but also to explore different layers of meaning of emotional stimuli.

Emotional content in print advertisements is primarily found in pictures and headlines; and in visual communication meanings are particularly layered (see, for instance, Kroeber-Riel and Esch, 2004). The denotative layer signifies “what, or who, is being depicted here” and the connotative layer “what ideas and values are expressed through what is represented, and through the way in which it is represented” (Van Leeuwen, 2001, p. 94). Riffe, Lacy and Fico (2005, p. 37) label denotation, which refers to shared meanings applied to given symbols, as *manifest* content and connotative meanings of symbols assigned to them by individuals as *latent* content. The authors posit, however, that symbols might change in their meaning in an actively used language. Hence, semantically manifest and latent content cannot always be clearly differentiated and initially latent contents gradually become manifest. Corresponding with the research objectives of this study the epistemological position of the realism paradigm offers a two-stage approach, which can be applied to the different layers of meanings in advertisements. Therefore, in accordance with the realism paradigm, the investigation of denotative and connotative communication elements in print advertising messages is suggested in order to draw inferences on business-to-business advertising strategies.

4.4. Research Strategies to Investigate Emotionality in Business-to-Business Print Advertising

The examination of business-to-business print advertisements must consider the process of communication as a starting point of analysis (Krippendorff, 2004a; Merten, 1991). The communication process consists of several phases with

distinct characteristics. In addition to the model of mass communication presented in Figure 1 (see section 1.1.), Figure 23 exemplifies the focus of the present study on characteristics of the advertising message. Fill (2006) and Baines et al. (2008) describe the marketing communication process as a basic, linear model of mass communications, based on the work of Schramm (1955) and Shannon and Weaver (1962). In contrast to models that consider the impact of interaction and personal influences on communication processes, the linear model simplifies it by ignoring them. However, for the purpose of investigating advertising content as in this study, the basic model exhibited in Figure 23 offers a suitable approach.

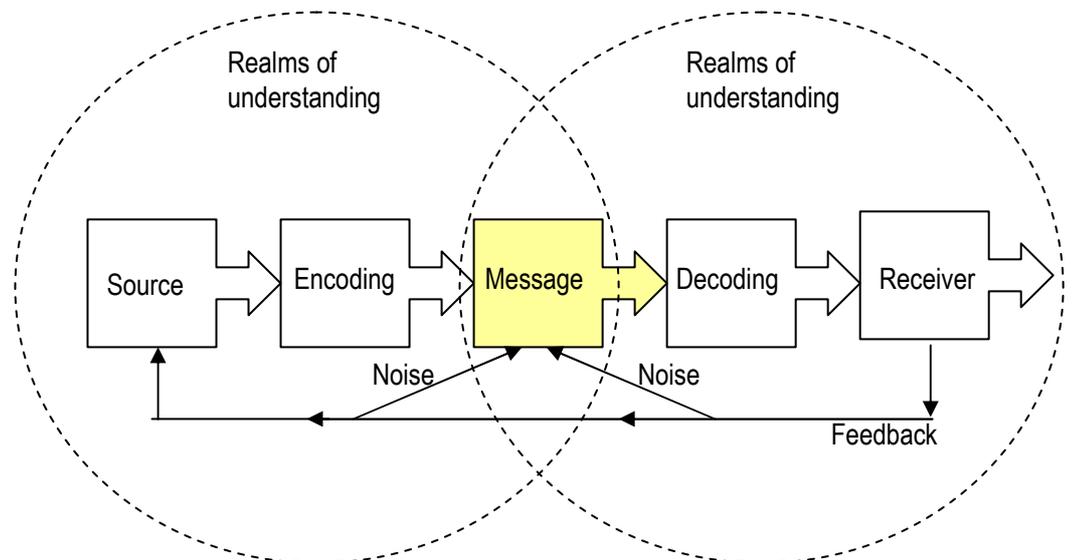


Figure 23 A Basic Model of Mass Communication

(Source: Adapted from Baines et al., 2008, p.434; Fill, 2006, p. 37)

Related to marketing communications, the basic model of communication involves the following components (Fill, 2006, pp. 36):

1. Source: The individual or organisation sending the message.
2. Encoding: Transferring the intended message into a symbolic style that can be transmitted.
3. Signal: The transmission of the message using particular media.
4. Decoding: Understanding the symbolic style of the message in order to understand the message.
5. Receiver: The individual or organisation receiving the message.

6. Feedback: The receiver's communication back to the source on receipt of the message.
7. Noise: Distortion of the communication process, making it difficult for the receiver to interpret the message as intended by the source.

The sequential transmission of a piece of information from source to receiver, for instance in an emotional advertisement, primarily occurs through a combination of symbols, words, music and pictures representing the message in an oral or written and verbal or nonverbal form. Nonverbal communication is expressed in signs, for example status symbols or clothes, body language, hair colour and / or facial expressions (Berger, 1995). Channels transmit the message from source to receiver and may be personal or non-personal, like mass media advertising to reach large audiences. Of interest to the present study of print advertising content are messages containing symbols, words or pictures expressing emotionality, which are transmitted by non-personal channels. To obtain richer results and a full picture of the utilisation of emotional appeals in business-to-business print advertising, the present study includes the analysis of headlines and visuals due to their innate ability to convey emotionality. Epistemologically, a method is required which is capable of identifying emotionality in visual and verbal components in print advertising and uncovers the denotative and connotative layers of meaning.

For the analysis of visual material, a lack of studies and standardised methodologies differentiating visual advertising elements can be identified in the marketing literature (Bulmer and Buchanan-Oliver, 2006; Phillips and McQuarrie, 2004), leaving a gap of knowledge both for marketing theory and practice in the strategic use of emotions in advertising. O'Shaughnessy and O'Shaughnessy (2002, p. 147) regard analysis as a way of knowing "which consists of seeking

understanding by breaking things down into constituent elements” and enabling the researcher to draw inferences on hidden meanings. A short description of selected approaches to analyse and interpret visual and verbal content of advertising messages is presented in Table 25.

Table 25 Selected Methods to Analyse Visual and Verbal Communication Content

| Method for Analysing Content | Description of Method |
|-------------------------------------|--|
| Rhetorical Analysis | Analysis of visual and verbal expression as properties of messages, emphasis is on the form of the message (how the message is presented rather than what) and its components (argumentation structure, analogy, metaphors etc.) to produce meaning. |
| Narrative Analysis | A technique to describe the structure of sequences that form a meaning. The focus of interest lies in the characters and the way they act and are composed. |
| Discourse Analysis | Thematic analysis of characteristics of communication with meaning which is shaped by rules and conventions and can be detected by analysing the articulation in various visual and verbal forms in detail. |
| Semiotic Analysis | Technique to identify the layered meaning of content by interpreting communication signs, what they mean and how they relate to each other by examining selected samples in detail. |
| Interpretive Analysis | Messages are approached individually and observed and coded according to coding rules to arrive at contextually sensitive interpretations. |
| Content Analysis | Analysis of a representative sample of content according to category rules in order to identify and describe characteristics and / or relationships among content elements. |

(Source: Developed for this research from Ahuvia, 2001; Neuendorf, 2002; Riffe et al., 2005; Rose, 2007; Scott, 1994; Smith, 2005)

Considering the purpose of the present research, the described methods to analyse the content of communication messages reveal that content analysis is an appropriate method to identify emotional elements in business-to-business marketing communications. Content analysis can be applied to visual and verbal material likewise and is an accepted method to investigate large quantity samples in a systematic and unobtrusive procedure (Ball and Smith, 1992). Employing other methods would mean a detailed investigation of selected advertisements. However, the objective of the present study is to determine the use or non-use of emotionality in contemporary business-to-business print advertising which requires

a large, representative sample to identify characteristics and patterns of content. In addition, to establish a reliable and replicable instrument to assess emotionality in print advertising, the construction of a categorical concept which can be applied repeatedly is required. Thus, careful consideration must be given to construct categories that reflect the meanings assigned to different emotional advertising stimuli and thus enhance an identical interpretation of visual and verbal advertising elements among judges. After introducing content analysis as a research strategy in the following section, the research design, methods of data collection and data analysis of the present study will be described in the succeeding sections.

4.4.1. Content Analysis as an Appropriate Research Strategy to Identify Emotionality in Business-to-Business Print Advertising

4.4.1.1. Definition and Procedure of Content Analysis

Content analysis has its roots in communication research and is an unobtrusive research tool to “yield inferences from all kinds of verbal, pictorial, symbolic, and communication data” (Krippendorff, 2004a, p. 17) and to analyse meanings, expressive contents and symbolic qualities of data without effecting the data itself (Weber, 1990). It is central to the study of messages in mass communication analysis (Lombard, Snyder-Dutch and Bracken, 2002; West, 2007).

Further, it is an appropriate and necessary method with an explicit focus on the analysis of *content* and *handling* of messages (Budd, Thorp and Donohew, 1967), for instance, to identify emotional appeals in print advertising visuals (De Pelsmacker and Geuens, 1997; Kroeber-Riel, 1984a; Woll, 1997). In his seminal

paper Kassirjian (1977) stresses that content analysis focuses on the signs and symbols of communication as units of analysis rather than the study of the communicator or the audience in order to describe characteristics and properties of stimuli. While content analysis is particularly useful in evaluating a large quantity of material in an objective and systematic way, for example, it cannot determine the truth of an advertising claim, nor can it predict corresponding feelings of recipients. It is a widely applied methodology to describe advertising contents and to study characteristics of visual and verbal communications (Abernethy and Franke, 1996; Kassirjian, 1977; Kolbe and Burnett, 1991; Krippendorff, 2004a; Mulvey and Stern, 2004; Neuendorf, 2002; Riffe et al., 2005, Weber, 1990; Wheeler, 1988). Its main application is found in textual analysis but it has been employed to analyse visual advertising appeals (Ball and Smith, 1992; Bell, 2001; Cutler and Javalgi, 1993; De Pelsmacker and Geuens, 1997; Jensen and Jepsen, 2007; Leiss et al., 2005; Moriarty, 1987; Schierl, 2001, 2005; Stoeckl, 2004; Woll, 1997). Roberts (2001, p. 2697) defines content analysis as “a class of techniques for mapping symbolic data into a data matrix suitable for statistical analysis”. He considers the characteristics of communication content as described by Lasswell (1948) as the most common units of analysis. As in the present study, this refers to the investigation of the “what” and “how” of the message (Holsti, 1969, p. 25). Focusing on the advertising message, content analytical studies have mainly concentrated on information cues (Abernethy and Franke, 1996), but increasingly examine the more complex meaning of advertisements (Lerman and Callow, 2004; Krippendorff, 2004a; Rose, 2007).

Concentrating on the observable content of communication, Berelson (1952, p. 18) refers to different layers of communication and characterises content analysis as a

“...research technique for the objective, systematic, and quantitative description of the manifest content of communication”.

In their comprehensive definition, Riffe et al. (2005, p. 25) emphasise the quantitative dimension of content analysis as a precise, powerful and useful measurement tool:

“Quantitative content analysis is the systematic and replicable examination of symbols of communication, which have been assigned numeric values according to valid measurement rules and the analysis of relationships involving those values using statistical methods, to describe the communication, draw inferences about its meaning, or infer from the communication to its context, both of production and consumption.”

The authors suggest the coding of manifest content, which represents the surface structure of the message, to meet the requirements of scientific objectivity quantitatively and to analyse latent content, which is the underlying and deep meaning conveyed by messages (Gray and Densten, 1998; Neuendorf, 2002; Potter and Levine-Donnerstein, 1999), at an interpretive stage.

However, researchers aim to discover all layers of communication content and Krippendorff (2004a) does not agree with the distinction between quantitative and qualitative content analyses. The author states that by qualitative approaches, which he also refers to as *interpretive*, communication contents can be explored systematically. Weber (1990) considers the combination of both quantitative and qualitative operations as an advantage of content analysis in comparison to other data-generating and analysing techniques. Holsti (1969, p. 14) abandons the limitation of content analysis to a mere description of manifest characteristics of messages and permits inferences about their latent meanings. Accordingly, the author defines content analysis as

“...any technique for making inferences by objectively and systematically identifying specified characteristics of messages.” (Holsti, 1969, p. 14)

The importance of inferences is also indicated by Krippendorff (2004a, p. 18). He stated that

“Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”.

Hence, in the present investigation of strategic marketing communications possible inferences can be drawn from content analysing business-to-business advertising appeals. The above definition by Krippendorff (2004a) incorporates the conceptual contribution the researcher makes by first choosing the type of content to be analysed, such as printed matter, recorded speech or visual communication, photographs or works of art, or typically a sample of advertisements to ensure validity (Leiss et al., 2005). Then physical and symbolic characteristics of the message are analysed and their meaning interpreted according to coding rules established to answer research questions and draw inferences. Accordingly, before quantifying the data, content categories need to be established carefully and in detail, requiring qualitative procedures and cultural knowledge of the researcher and coder (Frueh, 2001; Krippendorff, 2004a). Content analysis quantifies qualitative data by capturing the presence or frequency of words, objects or visual images or even more complex meanings like humour or emotion in advertisements (Frueh, 2004; Lerman and Callow, 2004; Merten, 1995; Weber, 1990; Woll, 1997). When counting the presence to detect patterns or themes in visual communication, these elements are regarded as important to the message, the more often they occur. It must be considered, however, that sometimes certain elements are kept out of the visual message purposively. It is apparent that leaving out a certain pictorial element of the visual message might change its meaning and its absence will for that reason be significant to its meaning (Ball and Smith, 1992; Weber, 1990; Rose, 2007).

Thus, a complex content analysis requires high coding skills and includes carefully devised, mutually exclusive coding categories, enabling the content analyst to interpret the meaning of advertisements correctly and relate the meaning to predetermined categories. To fulfil these requirements, the researcher delivers a detailed description of categories drawing on prior theory and shared understandings of their meaning, and interprets visual and verbal stimuli based on cultural knowledge (Frueh, 2004; Hackley, 2003; Weber, 1990). Lerman and Callow (2004), citing Eco (1979) posit, that although analysing advertising content becomes increasingly complex, shared cultural knowledge enhances agreement when assigning visual and verbal stimuli to predetermined categories.

The principles of content analysis can be applied to visual and verbal material and include the following steps, which can be recursive if modification is required (Ball and Smith, 1992, pp. 22; Riffe et al., 2005, pp. 55):

- (1) Identifying and determining the research problem, reviewing prior theory and research concerning the phenomenon under investigation, presenting specific research questions.
- (2) Defining relevant units of communication content (e.g. print advertisements) according to the research problem, selecting accessible and available documentary sources (e.g. trade journals) and choosing representative samples (e.g. specific trade journals representing a whole year) to answer research questions.
- (3) Constructing categories, which are sensitive to the research problem and reflect specific research objectives, devising categories in terms of operational definitions and measurement, creating detailed coding instructions; considering the requirements of content analysis that categories need to be mutually exclusive and exhaustive (i.e. content elements can only be placed in one category), and comprehensive to cover every relevant aspect of the phenomenon to be examined.
- (4) Ensuring the quality of coding by creating detailed coding instructions, which can be pilot tested during development. Consequently, providing coders with clear instructions, which they can apply to place content elements in adequately unambiguous categories.
- (5) Selecting appropriate material to be analysed and, from all relevant content to be analysed, choosing a sample, which is a “subset of units from the entire population being studied” (Riffe et al., 2005, p. 95) with the objective

to represent the population; coding of sample material according to sufficiently explicit form and content categories described in coding instructions.

- (6) Collecting and analysing data by assigning form and content elements to categories and counting their presence and / or frequency, in order to identify the appearance of the categories in the content under examination; presenting the information thus obtained and evaluating its contribution to knowledge.

4.4.1.2. Creating a Coding Scheme for Visual and Verbal Material

Researchers need to identify the questions to be investigated, relevant theories, previous research, and the material to be classified. Then, the content analyst must devise and define categories carefully, since “content analyses stands or falls by its categories” (Berelson, 1952, p. 147). Krippendorff (2004a, p. 328) underlines the importance of a creating and testing a detailed description of coding schemes:

“...units, when placed in one category, may differ in all kinds of ways, but not regarding the meanings that are relevant to the analysis, and units that turn up in different categories must differ in relevant meanings. The emphasis on relevant meanings is important, as text interpretations can be endless, whereas content analysts are concerned only with specific research questions.”

Analytical studies involving visuals should strive to reduce the subjective impression of the coder, since this has, among others, been recognised a problem specifically in the coding of visual material (Bell, 2001; Glaab and Schoen, 2005). This can be achieved by comprehensive coding instructions which cannot completely eliminate subjectivity of coding decisions, but support the interpretive analysis of connotative material. According to Riffe et al. (2005), the problem occurs due to less commonly shared meanings of visuals. Conversely, Scott (1994, p. 259) points out, that an understanding of the meaning is based on

shared knowledge of the symbolic code both by advertisers and recipients. The difficulty of imparting appropriate meanings of visual and verbal communication content into the description of categories comments Krippendorff (2004a, p. 324) as follows:

“It is easy for researchers to take an objectivist stance and consider meanings as universal and as defined in general dictionaries, or to take an ethnographic stance and delegate decisions on meanings to the authors of given texts. However, both of these extremes deny the fact that all descriptions simplify or abstract, usually in the interest of the describer’s question. Categories are always more general than the objects they categorize. In fact, content analysts rarely take the unique meanings of the analysed texts as the basis for their inferences: instead, they operate on a level of abstraction above that of ordinary talk.”

Thus, a comprehensive classification of categories indicating emotionality in print advertisements needs to be established to reach highly consistent judgments of emotional appeals. A classification system represents the “collection of category definitions” (Riffe et al., 2005, p. 85). Categories represent concepts “with similar meanings and / or connotations” (Weber, 1990, p. 37) and are frequently arrived at by interpretation (Krippendorff, 2004a). At the same time, too much complexity must be avoided to keep the coding manageable (Frueh, 2004). Bell (2001, p. 20) stresses that categories for the analysis of visual content need to be specified on a “micro-level”. He continues that this is essential as

“...there is no limit to how precise and finely grained an analysis may be other than the ability of the researcher to define clearly, and coders to apply reliably, the specified criteria. Whether a model smiles or not, whether they look at the camera, whether they are clothed in certain ways, their skin or hair colour, can all be subjected to content analysis and then to quantification. But whether a model is ‘attractive’, ‘young’ or ‘American’ (...) is unlikely to be clearly and unambiguously definable. This is because each of these variables is a composite of more specific variables.” (Bell, 2001, p. 20)

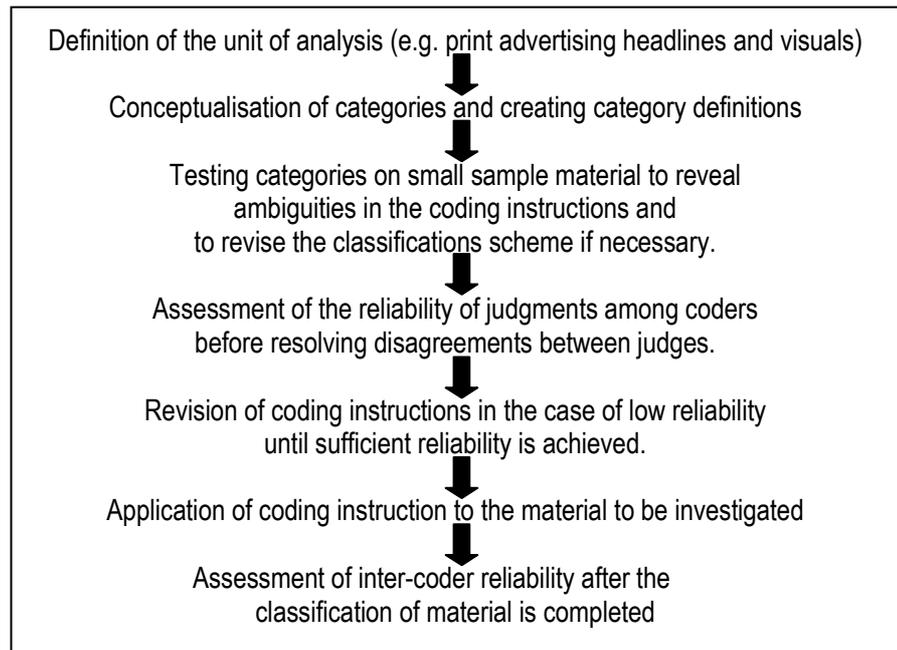


Figure 24 Procedures to Create and Apply Coding Instructions
 (Source: Developed for this research from Weber, 1990, pp. 21)

Careful consideration must hence be given to the procedure of creating, testing and applying a coding scheme. The coding instructions illustrated in Figure 24 are the “heart of a content analysis” (Riffe et al., 2005, p. 59). They must include the operational definition as reliable and valid measure of the theoretical concept of the category. Following the requirements of content analysis proposed by Holsti (1969, p. 101) and Riffe et al. (2005, pp. 88) categories need to

- reflect the purpose of the research,
- be mutually exclusive,
- be exhaustive,
- be independent,
- be derived from a single classification system.

In detail, these requirements mean that concepts must be sufficiently defined theoretically. Next, providing the operational basis, coding instructions must precisely and clearly stipulate the categories for the subcategories to which content units will be assigned to.

Finally, classification systems must be mutually exclusive and exhaustive. Categories are mutually exclusive when, for example, a facial expression is categorised as either happy or sad but not both at the same time. Exhaustiveness of classification systems is achieved when every subcategory can be assigned to a category. According to Riffe et al. (2005) sufficient categories can be derived from research areas which have received great attention while more unexplored areas need to create an 'other' category. However, placing many units in the 'other' category creates a loss of information about the advertising content. In this case, an extensive pre-testing of categories helps to generate a carefully devised classification system. Furthermore, it is important for statistical analysis that placing a subcategory in one category is independent of the placement of other subcategories, i.e., each subcategory is mutually exclusive. Finally, a single classification principle is necessary to assign meanings accurately according to separate classifying rules. For instance, the portrayal of 'facial expression' and 'emotional stimuli' in advertisements represent different dimensions. Coding these categories in a single dimension would confound different concepts and categories.

4.4.1.3. Content Analysing Manifest and Latent Advertising Content

The study of communication content such as advertisements involves the analysis of verbal, textual, nonverbal or pictorial symbols that are predominant in advertising communication (Leiss et al., 2005, p. 227) and contain meanings that differ from person to person and from culture to culture. Berelson (1952, p. 16) stipulates that content analysis does not explore "latent intentions which the

content may express nor the latent responses which it may elicit”, but is limited to analysing manifest content, while some authors (Merten, 1995; Woll, 1997) propose that in defining content categories interpretations of the audience and thus qualitative aspects are incorporated. Others (Krippendorff, 2004a; Rose, 2007) regard content analysis as a way of understanding the symbolic meaning of communication content and Neuendorf (2002, p. 23) claims to consider messages to be placed on a continuum from “highly manifest” to “highly latent” rather than to establish a manifest-latent dichotomy.

For Berelson (1952, p. 19), manifest communication content is a “common-meeting-ground” where communicator, audience and analyst meet, assuming shared meanings between participants, whereas there is a diversity in understanding latent content. Kepplinger (1989) argues that a common understanding of manifest messages is largely limited. He defines two forms of manifest content as either “a given natural reality”, representing a meaning that normal people understand in the same manner, or a “scientific construct”, referring to a meaning to be measured in a scientific manner, but not necessarily representing the same information that normal people understand (Kepplinger, 1989, p. 176). Positioned on either sides of the communication continuum, manifest content consists of denotative material and latent content of connotative material. Manifest content is “on the surface and easily observable” (Potter and Levine-Donnerstein, 1999, p. 259). It relates, for example, to the absence or presence of a certain character in an advertisement, specific behaviour in interpersonal communication, a written word or a particular element in a picture, while latent content signifies a “deeper layer of meaning embedded in the document”, requiring a “reading between the lines” (Holsti, 1969, p. 12). Hence,

connotation refers to symbolic meanings and associations evoked by pictorial elements, symbolising meanings on a subjective level (Leiss et al., 2005; Moriarty, 2005; Peracchio and Meyers-Levy, 2005; Rose, 2007; Stoeckl, 2004). According to Holsti (1969), analysing communications is not limited to the manifest content but can – at a second level – also be applied to the latent content. Some authors (e.g. Bell, 2001; Holsti, 1969; Leiss et al., 2005; Riffe et al., 2005) propagate a two level analysis to ensure objectivity when recording message characteristics (i.e., manifest or denotative content) at the coding stage of research and encompassing deeper dimensions of communication (i.e., latent or connotative content) at the interpretation stage, at which “the investigator is free to use all of his powers of imagination and intuition to draw meaningful conclusions from the data” (Holsti, 1969, p. 12).

As indicated by Riffe et al. (2005, p. 74) “*meaning* occurs when a sender or receiver associates a cognitive or affective mental state to symbols used in content” and meaning units represent symbols with meaning either for the sender, for the recipient, or for both. An information unit such as a photograph, a sentence or an article is created by smaller units, such as words or shapes. They are classified as meaning units and physical units. Physical units of content refer to measuring space, items and time and determine the number of symbols present. However, conceptual categories must be able to differentiate visual components in print advertisements. Phillips and McQuarrie (2004), for instance, differentiate pictorial strategies of advertisers and propose a new typology of visual rhetoric figures in advertising. While accepting that pictures can communicate and persuade like language, the authors disagree with McQuarrie and Mick (2003), who assume that pictures can be categorised utilising the same conceptual model

as classifying linguistic elements. In turn, Phillips and McQuarrie (2004, p. 132) suggest that an effective differentiation of pictures lies in the “physical arrangement of image elements and their meaning operations” and thus leads to a classification, which can then guide the process of inference. Although he states a turn in society from verbal to pictorial communication, Forceville (1996, p. 73) explains the problematic issue of analysing visuals as follows:

“Whereas we have dictionaries and grammars which can help us master the language code, matters are more difficult in the case of pictures. One of the great problems with analysing pictures is precisely that there is no such thing as a rigorous ‘grammar’ of a picture”. (Quotation in the original)

To develop an understanding of the meaning, the symbol is interpreted in a cultural context. Although this study focuses on the components of advertisements and not on the interpretation by the audience, it is nevertheless necessary to understand the cultural meaning of symbols, as they often are depicted in marketing communications to convey specific meanings.

A constructive typology according to the nature of content is suggested by Potter and Levine-Donnerstein (1999) and is adopted for the present content analysis. The authors argue that it is challenging but worthwhile to assess latent in addition to manifest content. They distinguish two types of latent content which they call *pattern content* and *projective content*. Pattern content refers to patterns in the content itself and content analysts determine pattern content by detecting symbols of communication messages and how they are connected. Projective content focuses on judges’ interpretations of content and in this case the researcher “believes that the elements in the content are symbols that require viewers to access their pre-existing mental schema in order to judge the meaning in the

content” (Potter and Levine-Donnerstein, 1999, p. 259). In a content analysis of print advertisements, for example, size and colour of an advertisement measure manifest content. Pictorial elements are latent content and represent visual patterns in the content.

Judging emotional stimuli used in advertising visuals or headlines requires interpretations and is thus an example of latent projective content. The coding task differs according to the type of content (Potter and Levin-Donnerstein, 1999).

Manifest content is coded when denotative messages appear, while latent content requires the recognition of indicators of connotative content beneath the surface and thus relies on subjective interpretations of judges. Belk and Pollay (1985) chose a similar approach in their content analysis of visual illustrations and themes relating to luxurious lifestyles represented in advertisements. Judges were requested to interpret advertising content as ‘containing’ or ‘not containing’ the thematic code defined by the authors. “Luxury / Pleasure”, for example, was described as an advertisement that

“explicitly mentions luxury (or related items such as leisure, pleasure, regal, or pampered) or else depicts such pleasures visually (depictions should be judged to be clearly more comfortable, lavish, or opulent than most middle class homes of the same period).” (Belk and Pollay, 1985, p. 890) (Brackets in the original)

In the case of subjectively derived judgements, Potter and Levine-Donnerstein (1999, p. 266) emphasise that

“...when coders are given the task of assessing latent content, and a high percentage of them arrive at the same inferences, this is evidence that the subjectively derived interpretations of individuals can converge. This convergence is convincing evidence of coder consistency even though the coders did not use a purely objective, systematic method to arrive at their judgements.”

Thus, the challenge when conducting a content analysis is to avoid too complex descriptions of coding rules and at the same time to establish precise coding instructions in order to diminish subjective interpretations of judges and fulfil scientific requirements.

4.4.1.4. Scientific Requirements: Objectivity, Systematisation, and Quantification of Content Analysis

The scientific approach of content analysis and at the same time its distinguishing characteristics require objective, systematic and quantitative procedures (Berelson, 1952; Holsti, 1969; Kassirjian, 1977; Kolbe and Burnett, 1991; Krippendorff, 2004a; Neuendorf, 2002; Riffe et al., 2005). Objectivity implies the use of explicit rules and precisely defined categories enabling other researchers to reproduce the original findings by applying the same research design to the same body of content. This includes reporting rules and procedures, training judges which as a term can be used synonymously to coders or observers (Krippendorff, 2004a), pre-testing measures, and the independency of judges during coding decisions in order to evaluate units of analysis autonomously, without interference from other judges or the researcher. Kassirjian (1977, p. 9) suggests that the following question be asked: "Can other analysts, following identical procedures with the same set of data, arrive at similar conclusions?" In a meta-analysis of content analyses of advertising information cues, Abernethy and Franke (1996) report several methodological issues to warrant the quality of findings, including detailed coder training, a trial run before the actual coding procedure, and the inclusion of small or duplicate advertisements to reflect the overall advertising exposure of consumers. Systematic procedures consider all data relevant to a

scientific problem, which are analysed according to all relevant categories that reflect the conceptual scheme of the research design. Regarding the phenomenon under investigation, this requires the identification of key concepts and terms (Holsti, 1969; Kassarian, 1977; Riffe et al., 2005). Following a systematic procedure prevents biased research, in which only matching material is selected to support the researcher's thesis.

Accordingly, it is essential to apply rules consistently in order to include or exclude communication content and appropriate categories to analyse it (Kassarian, 1977). Quantification refers to the "extent of emphasis or omission of any given analytic category" (Kassarian, 1977, p. 9), which needs not necessarily be expressed in numerical values but in quantitative words like *more*, *often*, *always*, or *increases* (Berelson, 1952). A quantification of communication content reduces a large amount of data and uses statistical tools to answer research questions. Thus, variation in the data can be characterised with percentages, averages, and ranges (Riffe et al., 2005), since statistical tools deliver "precise and parsimonious summary of findings" (Holsti, 1969, p. 9) and increase the quality of inferences and interpretations.

4.4.2. Validity and Reliability of Research

In order to describe communication content in an unbiased and methodical manner, objective, systematic and quantitative procedures must be followed to ensure valid, reliable and replicable results. Validity refers to the reliable application of conceptually and theoretically sound categories and coding rules to achieve valid results, ensuring the meaningfulness of measured concepts in terms

of “collective meanings that society assigns to concepts” (Scharrer, 2005, p. 490). Reliability is achieved when the same measures and coding instructions are used by other judges and consistently produce the same results (Scharrer, 2005). To achieve valid and reliable findings, careful consideration must be given to constructing a classification system and to creating comprehensive coding instructions in order to reduce the subjectivity and personal interpretations of judges when coding material. For this purpose, the next sections describe issues of validity and reliability in content analysis and then concentrate on the construction of categories.

4.4.2.1. Validity of Content Analysis

Validity is “the extent to which an instrument measures what it purports to measure” (Kassarjian, 1977, p. 15). Riffe et al. (2005, p. 172) emphasise that the essence of validity in content analysis is to “speak as truthfully as possible to as many as possible”. Validity in relation to content analysis is present in form of *internal* and *external* validity (Harwood and Garry, 2003; Krippendorff, 2004a; Merten, 1995; Neuendorf, 2002; Riffe et al., 2005; Weber, 1990). Internal validity refers to the classifications scheme or to the categories which are representative of the research questions and is, according to Harwood and Garry (2003), also titled ‘face validity’. It refers to “common truth” (Krippendorff, 2004a, p. 313) and reflects the extent to which a particular measure of a concept makes sense “on the face of things” (Neuendorf, 2002, p. 115). Krippendorff (2004a, p. 314) calls face validity a “gatekeeper” for all other types of validity and comments its role in content analysis as follows:

“The reason content analysts rely on face validity perhaps more than do researchers who use other methods of inquiry is that content analysis is fundamentally concerned with the reading of texts, with what symbols mean, and with how images are seen, all of which are largely rooted in common sense, in the shared culture in which such interpretations are made, which is difficult to measure but often highly reliable at a particular time.” (Krippendorff, 2004a, p. 314)

External validity represents the validation of research method and inference and thus the extent to which research results are generalisable to relevant contexts (for example, the real world) or to the population from which the sample represented (Riffe et al., 2005; Saunders et al., 2009; Scharrer, 2005). The most commonly used types in content analysis are content validity, construct validity, criterion-related validity and semantic validity (Harwood and Garry, 2003; Krippendorff, 2004a; Riffe et al., 2005; Saunders et al., 2009). According to Krippendorff (2004a), the distinction stems from the American Psychological Association (1954) and is widely followed in content analysis. Content validity is the extent to which adequate coverage is provided, reflecting the “full domain of the concept being measured” (Neuendorf, 2002, p. 116). Construct validity relates the underlying theoretical rationale of the data measured to the observable measures. It is based on the assumption that observable measures make the abstract concept visible and changing the (unobservable) construct leads to change in the measures which can be observed. Criterion-related validity refers to the correlation of a measure with or the estimation of a measure to something external. Criterion-related validity is divided into predictive and concurrent validity. Predictive validity is concerned with measures which estimate aspects of the future. Concurrent validity is provided by correlating the measure employed in one study with a similar measure used in a corresponding study existing at the same time as the measure. Semantic validity is demonstrated by the extent to which agreement can be achieved on

meanings or connotations of units of analysis by readers familiar with the context.

Scharrer (2005, p. 490) concludes, that

“...validity is achieved when samples approximate the overall population, when socially important research questions are posed, and when both researchers and laypersons would agree that the ways the study defined major concepts are really perceived in the social world”.

4.4.2.2. Reliability of Content Analysis

Reliability reflects the independence of data generation to variations in the measurement process regarding places, circumstances or persons, which again is necessary to assess the validity of the research. Systematic and methodical observations are necessary in order to achieve universal judgements which do not merely reflect the subjective interpretations of judges. Accordingly, multiple judges are used to control coding decisions performed by the researcher. For this procedure, a coding scheme is employed which has undergone pre-tests and revisions to eradicate ambiguous and confusing meanings. Judges are trained to perform the content analysis using clear and detailed coding instructions (Scharrer, 2005).

A more formal way of assessing reliability is measured in terms of *intra-coder reliability*, when the same judge re-categorises or re-analyses the same material and yields the same results, and / or *inter-coder reliability* which describes the degree of consistency between judges evaluating characteristics of the same communication content while applying the same coding instructions when assigning categorical data (Krippendorff, 2004a, 2004b; Lombard et al., 2002;

Neuendorf, 2002; Riffe et al., 2005; Scharrer, 2005). A replicable (or reproducible) process is important for the reliability of the study and is “governed by rules that are explicitly stated and applied equally to all units of analysis” (Krippendorff, 2004a, p. 19). These coding rules enable a repetition of the study when the same research technique to the same data is applied which allows the generalisability of findings. The replication of the coding process is called reproducibility and is a strong indicator of inter-coder reliability of content analyses. Krippendorff (2004a, p. 215) defines reproducibility as

“...the degree to which a process can be replicated by different analysts working under varying conditions, at different locations, or using different but functionally equivalent measuring instruments.” (Krippendorff, 2004a, p. 215)

Frequently however, content analytical studies lack in informing about inter-coder reliability, which signifies the extent of agreement in classifying content by more than one coder. Apparently, an absence of reliability figures reduces a thorough evaluation of the research and thus the credibility of findings (Krippendorff, 2004a, 2004b; Kolbe and Burnett, 1991; Riffe et al., 2005; Weber, 1990). Furthermore, Krippendorff (2004a) addresses the problem of resolving disagreements between coders, since judges might be influenced by the most senior member of the group and produce judgments biased toward the opinion of the senior member. Another questionable practice is to omit units that did not achieve perfect agreement among coders, creating an illusion of perfect reliability. Krippendorff (2004a) recommends to calculate the reliability of coding before disagreements are resolved. Another issue in calculating inter-coder reliability is the recommendation to test consistency among judgements by using the same judges coding the same material. Coding-decisions of a pair of judges are checked using the same subset of the sample which leads to directly comparable results (Lombard, Snyder-Duch and Bracken, 2004; Neuendorf, 2002; Potter and Levine-Donnerstein, 1999).

Coefficients reflecting inter-coder reliability are calculated as the percentage of agreement between two or more judges processing the same material, which is randomly selected from the sample material under investigation, applying the same rules and coding the same units independently when evaluating characteristics of communication content (Holsti, 1969; Krippendorff, 2007, 2004a, 2004b; Lombard et al., 2002; Neuendorf, 2002; Riffe et al., 2005, Scott, 1955). The overall percentage of agreement can be calculated for two judges coding nominal data (Holsti, 1969). It reflects inter-coder reliability in form of the proportion of units with matching descriptions, on which the judges agree. However, percentage agreement does not correct for accidental agreement among judges and is therefore inadequate for the assessment of agreement (Hughes and Garrett, 1990). Reliability coefficients need to consider chance agreement by incorporating some portion of unintended agreement among judges, provided that they are instructed and trained in order to interpret and categorise communication content correctly according to coding rules (Cohen, 1960; Krippendorff, 2004a, 2007; Scott, 1955). Several formulas for calculating inter-coder reliability are available (for a detailed discussion see, for instance, Hughes and Garrett, 1990; Krippendorff, 2007, 2004a, 2004b; Landis and Koch, 1977; Lombard et al., 2002, 2004; Neuendorf, 2002; Perrault and Leigh, 1989; Potter and Levine-Donnerstein, 1999; Riffe et al., 2005). In the present study, an adaptation by Fleiss (1971) for coding by more than two judges on a nominal scale is used to calculate inter-coder reliability. Nominal data must be developed to conduct a content analysis, which in this case comprises emotionality in print advertising and to establish a classification system of variables, which is precise, mutually exclusive and exhaustive. One or more judges are then asked to examine and evaluate the

advertisement and place their observation into the nominal scale (Perrault and Leigh, 1989, pp. 135). Accordingly, inter-coder reliability for three judges of the nominal-scale data in the present study is calculated using Fleiss' kappa (Fleiss, 1971, p. 379) according to the following formula (Neuendorf, 2002, p. 161, Riffe et al., 2005, p. 151):

$$\text{Agreement kappa } (\kappa) = \frac{(\text{Observed Proportion Agreement } (PA_o) - \text{Proportion Agreement Expected by Chance } (PA_e))}{(1 - \text{Proportion Agreement Expected by Chance } (PA_e))}$$

Fleiss' kappa is based on the coefficient suggested by Cohen (1960) and its results can be interpreted as "the proportion of joint judgments in which there is agreement, after chance agreement is excluded" (Cohen, 1960, p. 46). The observed proportion of agreement (PA_o) signifies the proportion of units on which the judges agree (achieved agreement) and is subtracted from expected agreement (PA_e), which is the proportion of units for which agreement is expected by chance (see Neuendorf (2002, p. 155) and Riffe et al. (2005, pp. 148) for details to calculate chance agreement). 1 stands for the total number of judgements made by each judge (Cohen, 1960, p. 39; Perrault and Leigh, 1989, p. 138). Thus, kappa denotes the extent to which judges agree on nominal-level measures. A value less than .00 indicates an agreement less than chance with – 1.0 being the case of perfect disagreement, and a normal value ranges from .00 (agreement at chance governs coding decisions rather than the application of coding instructions) to 1.00 (perfect agreement) (Neuendorf, 2002, p. 150).

Generally, there is no agreed measure of significance; however, guidelines have been given. High levels of disagreement among coders "suggest weaknesses in

research methods, including the possibility of poor operational definitions, categories, and judge training” (Kolbe and Burnett, 1991, p. 248). A reliability coefficient above 0.80 (Krippendorff, 2004b, p. 427) or 0.85 (Kassarjian, 1977, p. 14) is regarded as very satisfactory and “almost perfect” (Landis and Koch, 1977, p. 165), since it indicates a high level of methodological accuracy and reproducibility in conducting the content analysis, whereas even 0.70 is regarded as substantial and can be sufficient in early stages of a research problem or in exploratory studies (Krippendorff, 2004a; Landis and Koch, 1977; Lombard et al., 2002; Rust and Cooil, 1994). However, the quality of the coefficient of agreement increases with the number and type of categories to be coded. Kolbe and Burnett (1991) argue that a decreasing number of categories evoke an increase of the probability of chance agreements among coders and thus a higher reliability score. Moreover, the authors see the possibility of inflating reliability by inter-coder agreements on non-relevant categories which compensate for disagreements on more meaningful categories. For the present study this would mean coding content rather than form categories, as decisions on size and colour of print advertisements are expected not to be ambiguous in most cases, while a classification of, for example, the style of emotional representation requires a close reading of coding instructions.

The validity and reliability of content analyses is enhanced by clearly devised and communicable coding instructions and training the judges, who then code the sample independently according to the coding rules, and inter-coder reliability is calculated using judges coding the same subset of the sample. Transferred to the objectives of the present study of emotionality in non-personal business-to-business marketing communications this requires coding instructions with detailed

descriptions of relevant aspects of emotionality in print advertising and clear formulated definitions of emotional advertising appeals and their denotative and connotative representation and the calculation of inter-coder reliability.

4.4.3. Strengths and Limitations of Content Analysis of Emotionality in Print Advertising

The strength of content analysis is evident. Albers-Miller and Stafford (1999a) use content analysis to examine the utilisation of rational and emotional appeals in print advertisements, and indicate that inferences can be drawn on the advertising strategy. This method allows researchers to identify the most commonly used advertising appeals. Content analysis cannot inform about the interpretation of a message by the recipient or the effectiveness of an advertising strategy (Turley and Kelley, 1997), but it enlightens its construction. It is an unobtrusive measurement technique, analysing the message itself separate from communicators and receivers. Communicators of content need not be contacted or examined directly to draw conclusions from content evidence, which is delivered by a strong theoretical framework (Riffe et al., 2005). Detecting patterns of emotionality in print advertising visuals provide an understanding of their denotative meaning. Denotation of a communication can be defined as the “clearly evident content” (Leiss et al., 2005, p. 163), or the representational meaning, specifically describing depicted objects, persons, and actions (Moriarty, 2005; Stoeckl, 2004). Content analysis can be seen as part of a “methodological armoury” (Bell, 2001, p. 34) that the researcher can employ to show how frequently and in what contexts images occur. Furthermore, communication content is accessible beyond production and consumption and permits its

reduction into meaningful dimensions in order to measure large amounts of data (Riffe et al., 2005). Additionally, Leiss et al. (2005) claim that content analysis prevents the researcher from choosing samples that 'fit' the assumed outcome, which is an important consideration for the second methodological phase of this research.

However, content analysis has some limitations. Kolbe and Burnett (1991) identify its ability to yield rich data by describing, classifying and identifying characteristics of communication, however, they criticise its potential insensitivity to subtleties of communication content. Furthermore, there is a danger that context information and interaction of elements depicted in the advertisements are ignored by deconstructing the advertisement into categories of representation. Several authors (Leiss et al., 2005; Scott, 1994) declare that content analysis can record *what* is pictured but disregards *how* it is pictured and therefore does not deliver the meaning of an image in advertising. The content analytical approach is criticised for its pure counting of depicted objects irrespective of their "manner of presentation and prepositional context" (Scott, 1994, p. 259). Some authors (Ball and Smith, 1992; Bell, 2001; Stoeckl 2004) recommend that its findings should be supplemented and extended by analysing typical examples in detail. Bell (2001, p. 27) states that

"...content analysis provides a quantified dimensional description of representation. The methodology can be used to provide a background 'map' of a domain of visual representation. Having conducted a content analysis, the researcher can then interpret the images or the imagery in qualitative ways..."

The strengths and limitations of content analysis as reported by Harwood and Garry (2003) and Riffe et al. (2005) are summarised in Table 26.

Table 26 Strengths and Limitations of Content Analysis

| Strengths of Content Analysis | Limitations of Content Analysis |
|---|--|
| Flexibility of research designs | Analysis of the communication message only |
| Supplements multi-method analysis | Underlying premise must be frequency-related |
| Maybe qualitative or quantitative | Reliability – accuracy of judges, stability, reproducibility |
| Copes with large quantities of data | Validity – construct, hypothesis, predictive and semantic |
| Unobtrusive, non-reactive measurement technique | Less opportunity to pre-test, discuss mechanism with independent judges |
| Development of standards, applicable to specific research | Lack of reliability and validity measures reported, raising questions of credibility |

(Source: Adapted from Harwood and Garry, 2003, p. 493; Riffe et al., 2005, pp. 38)

Limitations of content analysis such as the study of the communication message only and frequency-related research problems are in turn adequate to address research questions concerning the content and emotional technique of advertising messages. The flexibility of research designs is accordant with a realism stance. However, to ensure reliability and validity a rigorous content analytical procedure is required. This could consequently lead to a coding instrument germane to other studies of advertising content.

4.4.4. Implications for the Research Design of the Present Study

Advertising messages occur in a certain context and are read according to situations in which they appear. According to the research problem, the analyst examines relevant characteristics of messages within their context. Pictorial elements in business-to-business print advertisements, for example, can be classified according to their creative execution and their emotional expression. The construction of coding categories must therefore include content and form characteristics of the advertising message. Content characteristics signify attributes such as the type of advertising appeal that exist irrelevant in which medium they appear. To fully comprise the meaning of content characteristics and

their often symbolic and connotative meaning, an understanding of their context and of shared meanings of the phenomenon under investigation is required in order to guide the more interpretive judgment of an advertisement (Kappas and Mueller, 2006; Knieper, 2005; Scott, 1994; Stoeckl, 2004; van Leeuwen, 2001). This procedure allows to yield findings not only on the presence of emotional components in print advertisements but also what they mean, as Krippendorff (2004a, p. 24) explains:

“Differences in interpretations do not preclude the possibility of agreements within particular contexts, however. In fact, once content analysts have chosen the context within which they intend to make sense of a given text, the diversity of interpretations may well be reduced to a manageable number, sometimes to one. [...] The analyst must, in effect, construct a world in which the texts make sense and can answer the analyst’s research questions. [...] For a content analysis to be replicable, the analysts must explicate the context that guides their inferences.”

A further consideration needs to be given to form characteristics of messages when conducting a content analysis, as form elements often transmit content characteristics (Berelson, 1952; Naccarato and Neuendorf, 1998; Neuendorf, 2002). Form characteristics such as the use of colour, size or placement of pictures (including photographs, drawing, cartoons, and graphics) are dependent on the medium carrying the message and have been used previously in a content analysis of business-to-business advertising (Naccarato and Neuendorf, 1998). Thus, in addition to content variables, a classification of emotionality in print advertising must include form characteristics due to their role in mediating emotional content elements and to attract the attention of low-involved organisational buyers (Kroeber-Riel et al., 2009; Woll, 1997), for example, by a large-size colourful picture. Coding instructions, which sufficiently explain explicit categories endorse the coding of form and content characteristics of business-to-business print advertising messages, but in addition an understanding of the communication context is required. A precise and exhaustive classification system

with a comprehensive description of categories reduces the subjective impression of judges. Therefore, the present study combines a quantitative and qualitative approach. A typology is established to characterise emotional components in business-to-business print advertising visuals and headlines and to enable the allocation of relevant content to well-defined and meaningful categories (Frueh, 2001; Merten, 1995; Weber, 1990). Consequently, a reliable and replicable content analysis can obtain rich data to yield inferences on the presence and meaning of emotional components and their strategic use in non-personal business-to-business marketing communications.

4.5. Research Design of the Content Analysis of Emotionality in Business-to-Business Print Advertising

The fact that “content analysis tells us what advertising is (i.e., ad content) rather than what it does (i.e., how it effects consumers and society)” (Lerman and Callow, 2004, p. 508) implies that the content analytical approach is a suitable methodological strategy for the investigation of message characteristics and emotional content of business-to-business print advertising, and not the response to advertisements. However, the content of advertising messages consist of denotative and connotative components and therefore an analytical study that focuses on the message itself and not on the audience must strive to comprise both levels. An earlier study of American magazine advertising messages, for example, utilised content analysis to uncover their latent in addition to the manifest content to assess inherent evaluations, ideological values and their attempt to persuade (Andren et al., 1978, as cited in Dyer, 1982).

The objective of the present study is primarily to examine the representation of emotional appeals in form and content message characteristics of advertisements and to uncover their manifest and latent meanings. Content analysis allows establishing a classification of communication content, which covers the creative expression of emotionality in print advertising and is represented in denotative and connotative elements. Thus, to answer systematically, if and how emotionality is employed in business-to-business print advertising, content analysis is an appropriate method to assess the use of emotional visual and verbal elements. The communication strategy of organisations can subsequently be detected, since, as Rossiter and Percy (1991, p.100) point out, “emotional stimuli, of course, are not just inserted ad lib in ads”.

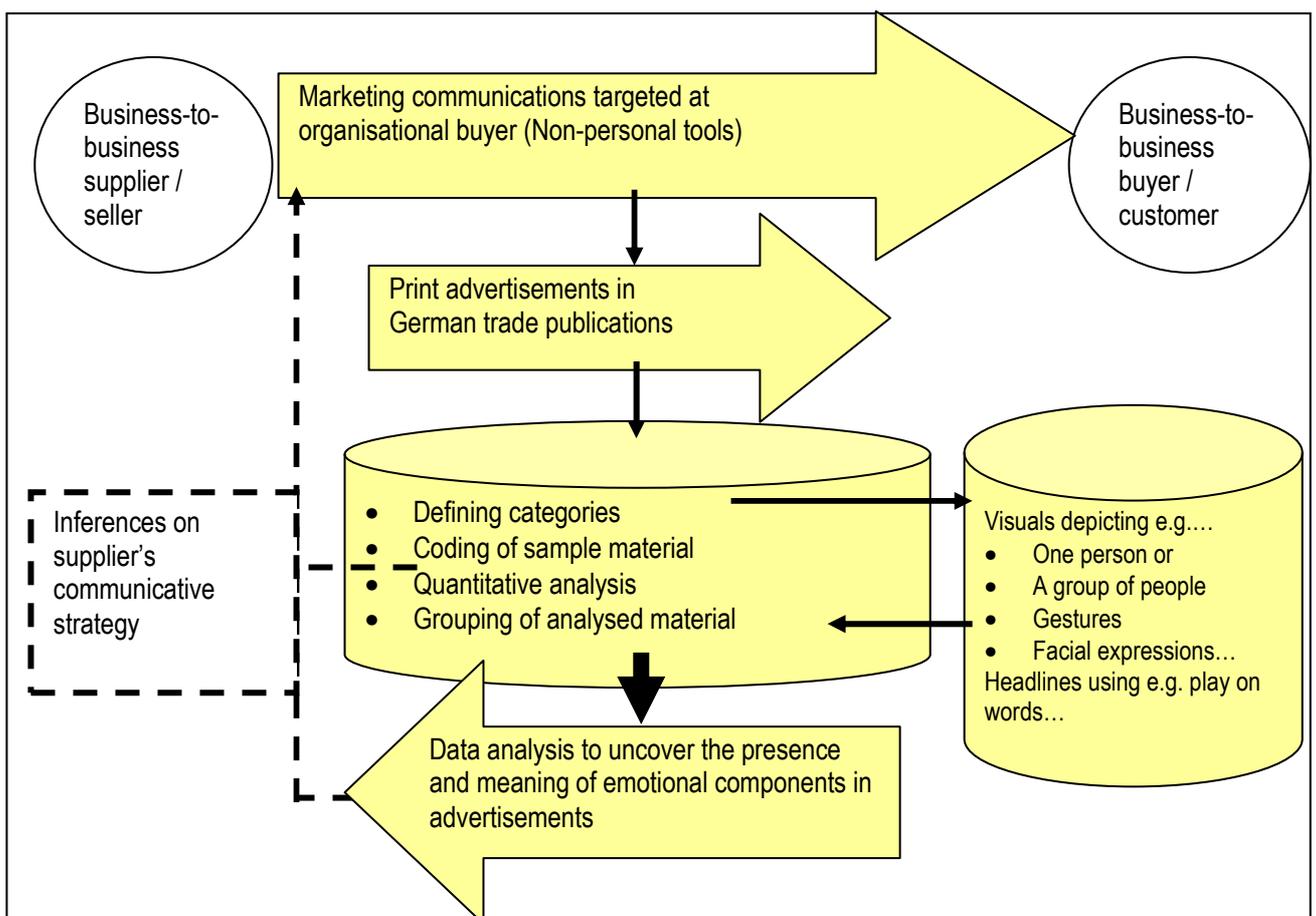


Figure 25 Methodological Framework for Assessing Emotionality in Business-to-Business Print Advertising

(Source: Adapted and modified from Salander, 2007)

Figure 25 exhibits the research design of the present investigation of emotionality in non-personal business-to-business communication and includes a content analytical procedure to identify the use or non-use of emotionality in business-to-business print advertising in German trade journals. First, appropriate categories of emotional content were deduced from key concepts of emotionality in advertisements in literature in communication and advertising research. To meet the scientific requirements of content analysis, communication characteristics were measured quantitatively according to carefully devised coding instructions including detailed definitions of categories (see Appendix 2). Then, in the coding phase of research, the researcher placed form and content characteristics of business-to-business advertising into categories and recorded only those that appear in the document to be analysed. Coding by independent judges in addition to the researcher complemented the procedure in order to reduce subjectivity and to establish the validity and reliability of the study (Kolbe and Burnett, 1991). In content analysis, validity refers to the generalisability of research results and reliability to the stability, reproducibility and accuracy of the analysis (Krippendorff, 2004a). Finally, statistically significant components of emotionality in business-to-business print advertisements were identified to explore the use or non-use of emotions in business-to-business marketing communications and to draw substantial conclusions from the data.

4.5.1. Sample Design and Units of Analysis

The sample design for this study was purposive which is an appropriate non-probability sample due to the interest in particular types of publications and the nature of the present research project (Riffe et al., 2005). The sample

encompassed four German trade publications aimed at the engineering, electronic and laboratory equipment sector. All four are top circulation business-to-business publications. 'Scope' is the widest-reaching German business-to-business publication in the engineering sector, 'Elektronik Informationen' and 'Technische Revue' target the industrial electronic sector and 'Labo' addresses buyers of laboratory and technical equipment. Altogether, the publications were selected for their high circulation and their business-to-business readership as shown in Table 27 in detail.

Table 27 Sample Magazines for the Content Analysis of German Business-to-Business Trade Publications

| Name of publication and publisher | Circulation (Annual Average 2008) | Target Audience / Readership Profile | Frequency of Publication | Target Industry |
|---|-----------------------------------|---|--|--|
| Magazine 1: <i>Labo</i> (Hoppenstedt Publishing, Darmstadt) | 24.639 | General Management; Research and development; Laboratory. | monthly | Laboratory and life sciences, industrial and research laboratory equipment |
| Magazine 2: <i>Scope</i> (Hoppenstedt Publishing, Darmstadt) | 79.714 | General and technical management of medium-sized industrial businesses; Construction; Mechanical and manufacturing engineering. | monthly | Manufacturing and engineering industry |
| Magazine 3: <i>Elektronik Informationen</i> (AT-Fachverlag, Stuttgart) | 30.994 | Corporate management; Design and engineering management; Design and development engineers; Involved in buying decisions; Working in industrial electronic branch. | monthly | Electrical engineering, control and automation technology |
| Magazine 4: <i>TR Technische Revue</i> (Thomas Industrial Media, Hattingen) | 33.785 | General and technical Management; Design engineers in mechanical and electrical engineering and construction; Research and development. | Ten times a year with a January/February and a July/August edition | Manufacturing industry and electrical and mechanical engineering |

(Source: Developed for this research from *Elektronik Informationen*, 2008; IVW, 2010; *Labo*, 2008; *Scope*, 2008; *TR Technische Revue*, 2008)

For the comparability of the sample all issues of the four publications in the year 2008 were selected for evaluation. With each publication except for the

'Technische Revue' with two double editions (January / February and July / August), a full year comprised the sample of 12 monthly issues, thus avoiding seasonal concentration. Units of analysis were sampled consecutively and included all advertisements of a minimum size of a quarter page (more than one page, full-page, half-page or more but less than a full page, quarter-page and more but less than half page print advertisements) in all issues of the four trade journals published in 2008. After estimating coding time in the pilot study and defining the minimum size of advertisements to be coded, the sample size was limited to 2000 advertisements in order to achieve a substantial coverage of the four magazines. Supplements and brochures were not considered. The recommendation of Phillips (1997), to increase the applicability of findings by selecting real print advertisements, was followed in this study. Duplicate advertisements were not omitted as the motivation of this content analysis is to determine the overall volume of emotional appeals in business-to-business advertising. Omitting duplicate advertisements might lead to distortions by underestimating the extent of non-emotional advertising stimuli (Abernethy and Franke, 1996; De Pelsmacker and Geuens, 1997). Thus, counting duplicate advertisements indicates the application of emotional components in business-to-business print advertisements and is thus important considering the research questions of the present investigation, whether and how emotionality is contained in contemporary non-personal business-to-business marketing communications.

4.5.2. Collection of Data

The methodological rules of content analysis stipulate that appropriate categories have to be constructed carefully and systematically, and sample material coded

according to these rules (Ball and Smith, 1992; Krippendorff, 2004a; Stoeckl, 2004). Units of analysis in the present study were print advertisements. The content analysis procedure considered any visual elements contained in the advertisement, further headlines and subheadings but any additional text passages were excluded. Emotional components of visual and verbal content elements were classified according to the coding categories presented in Table 28 in the next section, and in detail in the coding instructions in Appendix 2.

4.5.3. Coding Categories

To classify the advertising message categories were constructed drawing on prior theory and research. Content variables referred to the presence of emotionality in visuals and headlines, for example, types of emotion, facial expressions of emotion and style of visual representation. Form variables included the size of the advertisement and position, colour and size of the major and secondary advertising visual.

For a classification of emotional components in print advertisements categories were devised that are consistent with existing research and are mutually exclusive. An interdisciplinary approach drawing on prior literature in advertising research, psychology and behavioural science was used to develop categories of emotional content in order to determine emotionality contained in advertising messages. Table 28 presents an overview of the typology of form and content variables that was used in the present study and Figure 26 demonstrates how categories are allocated in the present study. The final coding instructions are provided in Appendix 2.

Table 28 Typology of Form and Content Variables for Content Analysing Emotional Components in Business-to-Business Print Advertisements

| | |
|---|--|
| <p>General and media variables: Publication, sample and judge</p> | <p>Magazine: Name of publication Volume Page number Advertisement: Unique advertisement number Position of advertisement in the magazine Judge: Number / name of judge</p> |
| <p>Message form variables:</p> | <p>Advertisement: Product or Service category advertised Position of advertisement on the page Size of advertisement Colour usage of advertisement</p> <p>Advertising visual (any photography, illustration, picture, drawing or image): Size, position in the advertisement, type and colour usage of the major visual Size, position in the advertisement, type and colour usage of the secondary visual</p> |
| <p>Message content variables:</p> <p>Presence of emotionality expressed in advertising visuals and headlines</p> <p>Style of emotional visual representation in advertising visual:</p> <p>Nonverbal communication categories:</p> | <p>Advertising visual(s) and headline(s):</p> <p>Overall impression of emotional content (present or not present) Type of emotional impression of content (positive, negative, ambiguous) Headlines and subheadings (emotional or rational) Emotional stimuli used in the advertisement (humour, warmth, nostalgia, eroticism, provocation, fear / threat, trustworthiness / reliability, lifestyle and fun, future, pride / success)</p> <p>Advertising visual(s): Style of visual representation (juvenile, eyes, erotic, storytelling, aesthetics, association (nature, sport, science fiction, business, etc.), metaphor)</p> <p>Type of facial expression of person(s) (if visible: surprise, fear, disgust, anger, happiness, sadness, neutral) One person or several persons, parts of the body or the face (facial expressions, gestures) Animals (domestic, wild, anthropomorphic) Nature and landscape or special buildings Objects (emotional: referring to a person, a situation or lifestyle; rational: showing the product, its logo or package, describing the product or demonstrating its use).</p> |

(Source: Developed for this research from chapter 3 and refined after pre-testing the scheme)

Hand in hand to success

19" 4HE Infinity® System - robust und leistungsfähig

- Intel® Core™ 2 Duo
- DDR2 RAM bis 4GB
- Dual GB LAN
- Laufwerkseinträge 4x 5,25", 1x 3,5"
- opt. RAID SATA, Wechseltreibern

Multifunktional:
Infinity® schließt die Lücke zwischen IPC und Server, es ist das ideale System für Anwendungen im industriellen Umfeld.

Darum Ihr Produkt einzigartig bleibt:
Schnelle Umsetzung und kundenspezifische Auslegung gehören bei DSM zusammen und gehen Hand in Hand.

DSM
Computer

DSM Computer AG
Gewerkepark | Am Lohrfeld 50-54
81249 München | Germany
Tel: 089-15705-250 | Vertrieb@DSM.AG
www.DSM.AG

Headline: emotional or rational?

Type, size, colour and position of major visual?

Type of facial expression (if visible)?

Type of emotional stimuli used?

Style of visual representation?

Depiction of persons, nature, animals, objects?

Subheading: emotional or rational?

Depiction of product only or person demonstrating use of product?

Type, size, colour and position of secondary visual?

Position in magazine, on page, size and background colour of advertisement?

Figure 26 Example Advertisement to Demonstrate Coding Categories

(Source: Unit of analysis from the sample: Elektronik Informationen, 2008, Issue 12, p. 37)

Following recommendations by Perrault and Leigh (1989), the researcher early in an iterative process identified coding problems and adjusted the classification system prior to the actual coding. The purpose was to cover the full representation of emotionality in business-to-business print advertising and to reduce the auxiliary use of the 'other' category in order to increase the informative value of the study. In a pre-test consisting of units which were not part of the full sample, categories were then tested and definitions redefined if necessary. For example, the representation of emotional stimuli in the categories 'pride and success' and 'status and prestige' were found too difficult to distinguish. The 'pride and success' stimuli frequently contained visual elements signifying status and prestige and consequently, the 'status and prestige' category was omitted. Finally, comprehensive coding rules and a coding frame were created and thorough definitions and examples to support the coding procedure were provided. For example, to identify more precisely the types of emotion represented by facial expressions in advertisements the classification by Ekman and Friesen (1975, 1976) were presented in the coding instructions (see section 3.4.4.5.). An additional weight was put on the clear creation of categories with plausible distinctions and conceptual and operational definitions in order to reduce subjective impressions of judges. When coding a denotative visual elements in an advertisement, e.g. a depicted person, judgements were accompanied by coding decisions about how the person was portrayed (e.g. juvenile or erotic) and which emotional stimuli were used (e.g. warmth or humour).

4.5.4. Coding Procedures and Inter-coder Reliability Scores

The researcher employing the coding scheme developed and refined prior to the final coding procedure performed coding of all 2000 advertisements of the size of a quarter of a page or larger. To prove consistency in applying the coding rules and to ensure validity and reliability of the study coding-decisions were checked employing two independent judges. The judges blind coded a selection of scanned advertisements which was a stratified random sample from the material under investigation to increase representativeness. This procedure enhances the comparability of results (Lombard et al., 2004; Neuendorf, 2002; Potter and Levine-Donnerstein, 1999). To calculate inter-coder reliability judges were asked to code message content variables with regard to emotionality. The more relevant content variables were chosen to calculate agreement among judges on meaningful categories, since form variables are more likely to achieve agreement and thus decrease disagreement misleadingly (Kolbe and Burnett, 1991).

The two judges were German native speakers with an academic degree in English language translation to guarantee the coding of visual and verbal (headlines) elements of German print advertisements and to understand and interpret the coding instructions and the categories in the coding frame which were both presented in English. Coding instructions contained detailed descriptions of the categories and a portfolio of exemplars enabling the judges to familiarise themselves with the coding scheme and to code emotional components present in the advertisement. To reduce any influential factors the instructions were read aloud and were available in writing. Subsequently, inter-coder reliability was calculated using Fleiss' kappa (1971) which corrects for chance agreement and can be used for nominal data coded by multiple judges. Inter-coder reliability

measures the agreement between judges by dividing the number of agreements by the number of coding decisions (Harwood and Garry, 2003; Kassarian, 1977; Lombard et al., 2002). The results and categories are displayed in Table 29.

Table 29 Calculation of Inter-coder Reliability with Regard to Emotionality

| Message content category | Overall impression of emotional content | Type of emotional content | Emotional stimuli used in the advertisement | Type of facial expression (if visible) | Style of visual representation |
|--|---|---------------------------|---|--|--------------------------------|
| Inter-coder reliability measure (Fleiss' kappa) | 0.833 | 0.917 | 0.769 | 0.867 | 0.812 |

(Source: Developed for this research from section 4.5.4.)

All but one reliability coefficient exceeded the 0.80 size, which is regarded as very satisfactory, and outstanding (Krippendorff, 2004b, p. 427; Landis and Koch, 1977, p. 165), whereas the result for coding emotional stimuli contained in advertisements reached a coefficient of 0.769. An inter-coder reliability score of above 0.70 is described as substantial by Landis and Koch (1977) and as sufficient for exploratory research (Krippendorff, 2004a). Finally, agreement among judges in identifying emotionality in business-to-business print advertising demonstrated a relative high degree of consistency and supported the conceptual and operational definitions of categories used in the present study.

4.6. Ethical Issues

Ethical standards and principles were considered in this research. The researcher abided the ethical guidelines provided by the University of Northumbria and attended training sessions in ethical research. This research was conducted without dealing with human subjects. Confidentiality and anonymity for the two judges was warranted.

5. Research Results

5.1. Method of Data Analysis

The research problem of the present study addressed the presence and extent of emotionality in non-personal business-to-business marketing communications, in particular print advertising. Specifically, the overall impression of emotionality in advertisements, form and content characteristics of emotional advertising messages and the style and technique of visual representation of emotional stimuli were investigated. This section describes nominal level data measurements of this content analysis, using frequency counts, percentages and, where necessary Chi-square scores, to identify occurring characteristics of the sample. Chi-square is the most appropriate test for this type of nominal data-source (Gravetter and Walnau, 2005). Later sections explore associations and relationships between variables and examine whether and how emotionality is employed in business-to-business print advertising. All the data generated by the content analysis of the sample which are displayed in Tables and Figures in this chapter will henceforth be referred to as the primary research data. To identify statistically significant components of emotionality in business-to-business print advertisements at a 95 percent confidence level, data were analysed using SPSS (Statistical Package for the Social Sciences) and statistical tests were conducted to detect inconsistencies. Finally, the research results demonstrate the evidence of the use or non-use of emotionality in the collected and analysed data of German business-to-business print advertisements.

5.2. Descriptive Data Analysis

5.2.1. The Sample and Advertised Products and Services

The sample comprised 2000 print advertisements with a minimum size of a quarter of a page and larger and consisted of all advertisements in all issues of the year 2008 in the four German trade publications (see section 4.5.1. for details on the sample magazines). Selected examples in Appendix 1 give an impression of the sample. The distribution of the 2000 advertisements among the four magazines is exhibited in Table 30. Magazine 1 ('Labo') counted 355 advertisements, Magazine 2 ('Scope') 820 advertisements, a number that reflects the largest circulation with nearly 80.000 copies in 2008. 530 advertisements were coded in Magazine 3 ('Elektronik Informationen') and 295 advertisements in Magazine 4 ('TR Technische Revue').

Table 30 Distribution of Advertisements in Magazines of the Sample

| Magazine | Magazine 1 ('Labo') | Magazine 2 ('Scope') | Magazine 3 ('Elektronik Informationen') | Magazine 4 ('TR Technische Revue') | Total |
|-------------------|---------------------|----------------------|---|------------------------------------|---------|
| Frequency | 355 | 820 | 530 | 295 | 2000 |
| Percentage | 17.75 % | 41.0 % | 26.5 % | 14.75 % | 100.0 % |

(Source: Primary research data)

The most frequently advertised products and services in the sample were components with a frequency of 792 advertisements and a share of 39.6 percent. Then followed 519 advertisements (26.0 percent) for MRO supplies (items for the maintenance, repair and operating tasks of organisations), manufacturing equipment with 341 (17.0 percent) advertisements and, finally, professional services and other business services which counted together to 214 (10.6 percent)

advertisements. A detailed impression of the distribution of products and services among the sample is given in Figure 27.

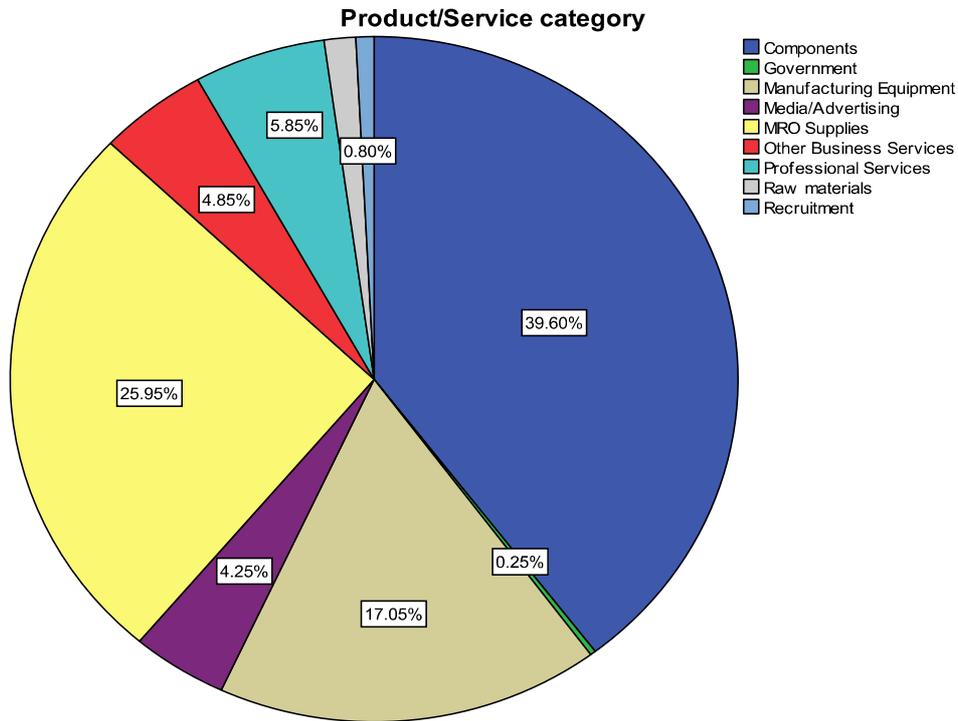


Figure 27 Distribution of Advertised Products and Services in the Sample
(Source: Primary research data)

5.2.2. Descriptive Analysis of Message Form Variables

5.2.2.1. Size and Position of Business-to-Business Print Advertisements

Double page advertisements were rare with a frequency count of 29 and a percentage of 1.4, whereas small advertisements (quarter of a page or larger, but smaller than half a page) had the largest share with 1118 advertisements (55.9 percent) and thus more than half of the total sample. Full page advertisements counted up to 288 advertisements with a percentage of 14.4 and advertisement with the size of half a page or larger (but less than a full page) counted for a frequency of 565 (28.2 percent). Large size advertisements generate notably

higher attention than small advertisements (Kroeber-Riel and Esch, 2004; Percy and Elliott, 2005; Rossiter and Percy, 1997, 1983, 1980). However, in all four sample magazines prices in terms of cost for advertisers of full page advertisements are three times higher than those with the size of a quarter of a page for full colour advertisements which could explain the large share of small advertisements.

Most advertisements were positioned in the front half of the magazines (frequency: 1055 advertisements and a percentage of 52.8) which characterises the position appearing before the centre spread. The other half were mainly found in the back half (positioned behind the centre spread) with a frequency of 813 advertisements (40.6 percent). The costly premium positions (inside and outside the back cover and inside the front cover) are naturally rare, amounting to a number of 77 advertisements or 3.8 percent and 55 advertisements were placed in the centre spread (2.8. percent). Preferred locations for positioning the advertisement in the magazine must be bargained for and are frequently sought in special content sections (Wells et al., 2006), however, according to Hanssens and Weitz (1980) the position in a magazine is not relevant in terms of raising interest and generating inquiry but does play a role for recall and readership of the advertisement. Accordingly, while premium placement, size and choice of colours or black and white does influence the prices of print advertisements in all four trade magazines, prices do not differ in relation to the position in the magazines.

5.2.2.2. Type, Size and Position of Visuals in Business-to-Business Print Advertisements

The type of visual appearing in print advertisements was classified as photographs, drawings, cartoons or caricatures or as a pictorial representation of information in form of charts, tables, diagrams, graphics, etc. (Kroeber-Riel, 1993; Lutz and Lutz, 1978; Cutler and Javalgi, 1992). Visuals were classified as 'major' when they were the only visual in the advertisement or the most dominant one by size or position. Secondary visuals were subordinate to the major visual due to their size or position. Photographs dominated both the major visual (83.8 percent) and the secondary visual (40.2 percent), where 53.3 percent of the advertisements did not contain a second visual. This reflects the view of advertising practitioners (e.g. Ogilvy, 1983) and academics (Kroeber-Riel, 1993; Messaris, 1997; Moriarty, 1987; Rossiter, 1982) that utilising concrete visuals with realistic information, which is mainly achieved by photographic images is superior to abstract pictures and is recommended for business-to-business print advertising (Hanssens and Weitz, 1980; Lohtia et al., 1995).

The size of advertising visuals was coded as full-size, medium or small relative to the advertisement, not to the page. Of the 2000 advertisements, 72 advertisements did not have a major visual or illustration, and 1066 did not use a second visual. Regarding the major visual, 528 (26.4 percent) were full size visuals, 1094 (54.7) were medium sized and 306 (15.3 percent) were small visuals. Major visuals were mainly placed in the top half of the advertisement with a frequency of 674 advertisements and a percentage of 33.7. 357 visuals (17.8 percent) covered the full advertisement and 313 (15.6 percent) were placed in the centre of the advertisement. These results indicate that the attention-getting role of

advertising visuals and their ability to raise questions, enhance memorability and convey credibility (Moriarty, 1987; Scott, 1994; Unnava and Burnkrant, 1991; Wells et al., 2006) is recognised with slightly more than a quarter of all major visuals in the coded business-to-business print advertisements being full size and more than half being medium-sized. In addition, advertising visuals occupy 70 percent of the attention given to print advertisements (Percy and Elliott, 2005, p. 215). Secondary visuals are subordinate to major visuals due to their size or position and were mainly of small size with a frequency of 746 (37.3 percent). They were primarily positioned in the bottom half of the advertisement (413 visuals, 20.6 percent) or in the centre (204 visuals, 10.2 percent). However, in terms of attention the position of a picture plays an inferior role since visual elements in advertisements always attract attention of the viewer first (Pieters and Wedel, 2004).

5.2.2.3. Colour Usage

Colours were coded as dominant background colours of the advertisement and, in addition, the dominating colour in the major and second advertising visual if present. Dominant colour was defined as occupying the largest area in the advertisement / visual (Clarke and Honeycutt, 2000, p. 258; Huang, 1993, p. 197) and black and white advertisements or visuals were coded as such. Considering the dominant back colour of the advertisement, only 87 of 2000 were black and white advertisements (4.4 percent) while the four or more colour advertisements precede with 742 and a percentage of 37.1, followed by nearly equal distribution of two and three colour advertisements (444 advertisements, 22.2. percent and 407 advertisements, 20.4 percent respectively). The frequency of one-colour advertisements was 320 with 16.0 percent. Major visuals were primarily portrayed

in full colour - with 595 visuals and 29.8 percent nearly a third of all major advertising visuals. Only 282 major visuals (14.1. percent) were black and white visuals and more than half included at least one colour. Secondary visuals were less colourful. 10.8 percent (215 secondary visuals) use four or more colours, 8.4 percent (168 secondary visuals) were black and white while 551 (27.5 percent) secondary visuals used up to three colours.

Colour usage in advertisements, major and secondary visuals is compared and rank-ordered from 1 (highest share) to 5 (lowest share) in Table 31 and lower proportions were not considered.

Table 31 Dominant Colours Used in Advertisements and Visuals of the Sample

| Type of Category Ranking of colour according to frequency of usage | Dominant back colour of the advertisement (absolute numbers; valid percentages based on 2000 advertisements) | Dominant colour of major visual (absolute numbers; valid percentages based on 2000 advertisements) | Dominant colour of secondary visual (absolute numbers; valid percentages based on 2000 advertisements) |
|---|--|--|--|
| 1 | White (548; 27.4 %) | Blue (399; 20.0 %) | Grey (193; 9.6 %) |
| 2 | Blue (471; 23.6 %) | Grey (247; 12.4 %) | Blue (176; 8.8 %) |
| 3 | Grey (294; 14.7 %) | Black and White (194; 9.7 %) | Black and White (110; 5.5 %) |
| 4 | Red (145; 7.2 %) | Red (187; 9.4 %) | White (81; 4.0 %) |
| 5 | Black (133; 6.6 %) | White (161; 8.0 %) | Black (64; 3.2 %); Yellow (64; 3.2 %) |

(Source: Adapted from primary research data)

The colour used most often was blue which stands for high quality, calmness, coolness and freshness, relaxation, harmony and loyalty. Grey followed which is regarded as a non-emotional colour denoting boredom, white representing purity and cleanliness, innocence and cool frost and is a more neutral colour (Huang, 1993), and red which signals warmth, eroticism and anger, but also power and strength (Aslam, 2006; Kroeber-Riel, 1993; Woll, 1997). According to the findings, a qualified overview describes the 'typical' business-to-business advertisement of

the sample as positioned in the front half of a magazine, with a size of quarter of a page or larger, but smaller than half a page. It was predominantly created as an advertisement with four or more colours with a dominating white background colour. The colour blue dominated the major visual which was typically a photograph and of medium size, and the advertisement contained no second visual.

5.2.3. Descriptive Analysis of Message Content Variables

5.2.3.1. Determining Emotionality in Business-to-Business Print Advertising

To determine the emotional content of business-to-business advertisements in the sample, an assessment of the visual and verbal (headlines and subheadings) presentation of advertising messages was necessary. To begin with, advertising messages were rated as emotional or not according to their more factual or more emotional content. Advertisements carrying an emotional tone were based upon feelings and emotions and transferred emotionality mainly using nonverbal elements, for example, by portraying happy people, lifestyle elements or beautiful landscapes. Advertisements that contained mainly rational messages were defined as informational and product-oriented, emphasising logical arguments, key attributes and the associated benefits and were coded as not emotional (Bagozzi et al., 1999; Baines et al., 2008; De Pelsmacker and Geuens, 1997; Goldberg and Gorn, 1987; Johar and Sirgy, 1991; Mortimer, 2008; Percy and Elliott, 2005; Stewart et al., 2007; Turley and Kelley, 1997).

Emotional content was present in 810 (of 2000) advertisements, representing 40.5 percent. The overall emotionality of advertisements was rated as positive in 780

cases (39.0 percent), and only a very small number were characterised as negative (18 or 0.9 percent) or as ambiguous (12 or 0.6 percent) (see Table 32). Advertisements were characterised as negative if they related to emotional appeals such as sadness, disgust, fear, anger or guilt and as positive if they emphasised emotions like love, happiness, pride, humour and warmth (Burke and Edell, 1989; Laros and Steenkamp, 2005; Stewart et al., 2007).

Table 32 Presence of Emotionality in the Sample

| | Positive Emotional Content | Negative Emotional Content | Ambiguous Emotional Content | No Emotional Content | Total |
|------------|-----------------------------------|-----------------------------------|------------------------------------|-----------------------------|--------------|
| Frequency | 780 | 18 | 12 | 1190 | 2000 |
| Percentage | 39.0 % | 0.9 % | 0.6 % | 59.5 % | 100.0 % |

(Source: Primary research data)

5.2.3.2. The Presence of Emotional Stimuli in Business-to-Business Print Advertising

The identification of emotional stimuli referred to the emotional technique employed in the advertisement appearing as a visual or verbal representation contained in pictures and / or headlines and subheadings. Employing the typology of De Pelsmacker and Geuens (1997, pp. 126 - 129) emotional stimuli were classified as containing humour (leading to amusement or fun), warmth (a warm and positive emotion caused by experiencing love or friendship, or family bonding), eroticism (suggestive and seductive representation, looks and clothing, portrayal of close physical contact), nostalgia (tradition and references to the good things of the past), fear (depiction or naming of risks related to personal and / or

business performances) and provocation (irritating, misleading or aggressive stimuli). Complementary, suggestions by Baines et al. (2008), Lasogga (1998), Schierl (2001), Zeitlin and Westwood (1986) and Woll (1997) were addressed by adding the categories trustworthiness / reliability (depicting gestures of fairness and friendship, partnerships in business, expression of warmth in a social context), lifestyle and fun (depicting social contact in happy and joyful situations, sympathetic characters), future (fantasy, surrealism, modernity and science fiction) and pride and success (gestures of success and victory, status and prestige symbols, indicators of productivity and performance).

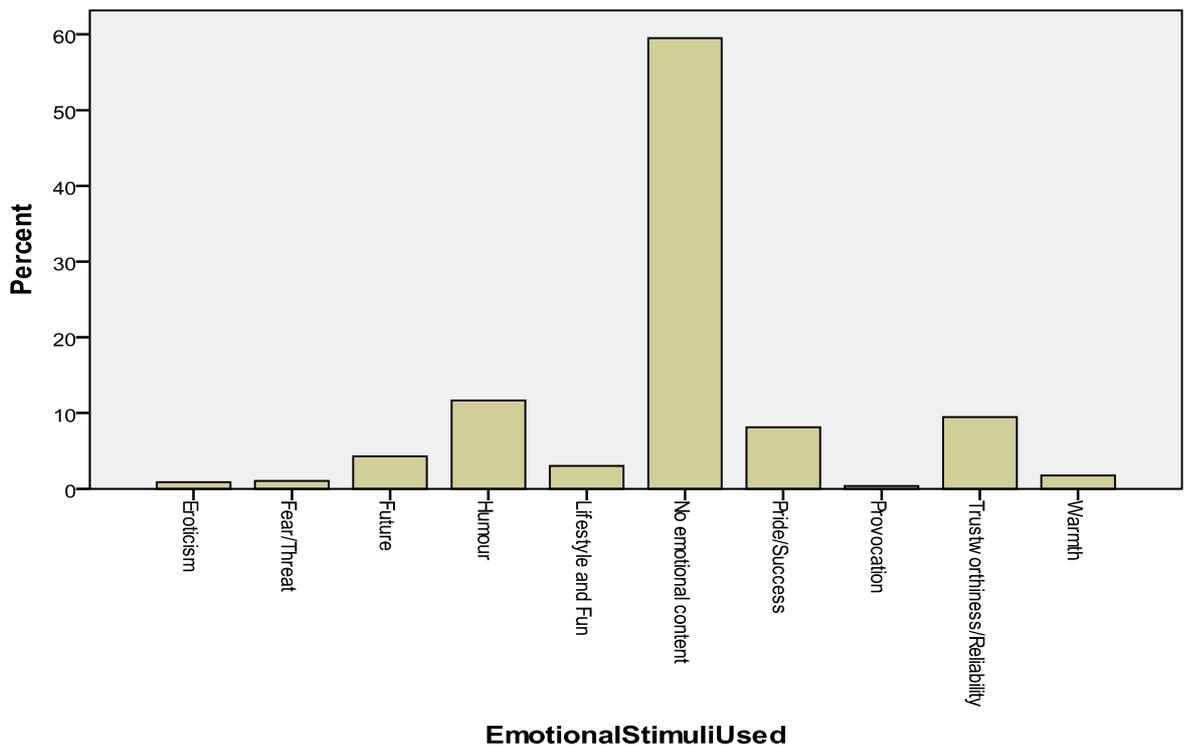


Figure 28 Presence of Emotional Stimuli Used in the Sample

(Source: Primary research data)

Figure 28 exhibits the most frequently observed emotional stimuli in the sample. The dominating stimulus was humour (233 advertisements) with a percentage of 11.6, succeeded by trustworthiness and reliability (189 advertisements, 9.4

percent), pride and success (162 advertisements, 8.1 percent) and future (86 advertisements 4.3 percent).

5.2.3.3. Verbal Expression of Emotionality in Headline and Subheadings

The main head was defined as a headline, even if it was split by another element in the advertisement, while subheadings were indicated by smaller type or a different type face. The coding of verbal information employed definitions by Beltramini and Blasko (1986), Cutler and Javalgi (1993, 1994) and McQuarrie and Mick (2009) and was regarded as emotional if it contained familiar sayings, a play on words, or an unusual use of common expressions, or was designed to create shocks, highlight contrasts, or generate curiosity. Rational or informational headlines provided news and / or information regarding the benefit associated to the product or service. In 671 advertisements with a percentage of 33.6, the headline contained emotionality, and only 7.7 percent of subheadings (154 advertisements).

5.2.3.4. The Use of Facial Expressions

Facial expressions were coded for their importance in the attribution of emotions and for being an influential source of nonverbal information (Hess, et al., 1988). If a human being was depicted in the advertisement with a visible facial expression, it was classified according to the Plutchik (1980) categorisation of basic emotions (surprise, fear, disgust, anger, happiness, sadness or neutral). The categorisation was facilitated by depicting the Ekman and Friesen (1975) typology of facial expressions in order to determine the emotionality expressed by characters in

advertisements. However, facial expressions were rarely used in the sample. Facial expressions were not visible in 1722 advertisements, and in the remaining advertisements happiness (141 advertisements, representing 7 percent) and a neutral facial expression (115 advertisements, 5.8 percent) dominated.

5.2.3.5. Style of Visual Representation in Business-to-Business Print

Advertisements

The style of visual representation referred to the emotional technique of the advertising message in its pictorial form. Thus, it represented the creative strategy, indicating *how* emotionality is implemented. Messages were classified as emotional if they contained one or more of the components described below and allocated to the category which represented the creative execution of emotionality best (Bekmeier, 1992; Dieterle, 1992; Forceville, 1994; Frazer et al., 2002; Kroeber-Riel, 1993; Moriarty, 1987; Wells et al., 2006, p. 334). Categories were *juvenile* (e.g. expressing warmth by representing juvenile characteristics of children or cute animals), the *eye schema* (depicting eyes or the direct eye gaze to the viewer), an *erotic* style of representation (often displayed in facial expressions, body gestures), *storytelling* about the advertised product or service, *aesthetics* (details of the advertising visual were represented in an artistic way, became art, or a pattern or abstraction in the visual was depicted in an aesthetic manner), *association* (creating links by visual elements that portray a certain lifestyle, sports, typical person, or (business) situation, or to elements of nature or a romantic landscape, or associations using a character, celebrity or archetypal representation (e.g. hero, wise man, sleeping beauty), images which are found in

dreams, myths, work of art), or *metaphoric* representation (equating two different things to illustrate an intended meaning).

Table 33 Style of Visual Representation in the Sample

| Visual Style | Aes- thetics | Asso- ciation | Erotic | Eyes | Ju- venile | Meta- phor | Story- telling | No emotional content | Total |
|--------------|-----------------|------------------|--------|-------|---------------|---------------|-------------------|----------------------------|---------|
| Frequency | 6 | 405 | 13 | 27 | 26 | 237 | 6 | 1280 | 2000 |
| Percentage | 0.3 % | 20.25 % | 0.6 % | 1.4 % | 1.35 % | 11.8 % | 0.3 % | 64.0 % | 100.0 % |

(Source: Primary research data)

In the case of emotionality, the style of visual representation predominantly used by business-to-business advertisers referred to associations (20.2 percent) and metaphors (11.8 percent) and thus mirrored recommendations by Lohtia et al. (1995) to use magnetic visuals and metaphors. However, as Table 33 fully illustrates, with 1280 advertisements more than half of 2000 were not classified as emotional and the majority of advertisement that contained emotionality did not use the wide range of visual representation styles.

5.2.3.6. The Portrayal of Persons, Nature, Animals, Objects, Products

Since the objective of this study is to obtain an impression of the use or non-use of emotional components in business-to-business print advertisements, the presence of specific pictorial elements of the advertisement was judged as they indicated how the emotional technique was executed. Visual elements like persons, nature, animals and objects were coded even if they represented a single or inferior element in a picture. This procedure allowed the researcher subsequently to detect visual advertising components and possibly to assign an emotional

meaning to these categories. The portrayal of a diamond representing high quality, for example, was allocated to the category ‘object other than product depicted’ and the emotional stimuli was ‘pride and success’, while the style of visual representation was ‘metaphor’.

Table 34 Comparison of Visual Advertising Elements in the Sample

| Category Depiction in advertisements | Visual element: Person(s) or parts of the body | Visual element: Nature or elements of nature | Visual element: Animal(s) | Visual element: Object(s) (other than products) |
|--|---|---|---|--|
| Presence of visual element (Frequency, Percentages) | 517 advertisements (of 2000); 25.8 % | 252 advertisements (of 2000); 12.6 % | 93 advertisements (of 2000); 4.7 % | 543 advertisements (of 2000); 27.2 % |
| No presence of visual element (Frequency, Percentages) | 1483 advertisements (of 2000), 74.2 % | 1748 advertisements (of 2000); 87.4 % | 1907 advertisements (of 2000); 95.3 % | 1457 advertisements (of 2000); 72.8 % |

(Source: Primary research data)

However, not only emotional but also rational themes were coded like, for example, a person using products or demonstrating product use. In detail, the categories were the portrayal of persons (one or several persons, parts of the body or the face, the element was coded as depicting a full person if more than half of the body was shown), nature or elements of nature like plants, water, the earth, landscapes with or without buildings etc., animals (wild, domesticated or anthropomorphic which refers to the depiction of animals, for instance, with human facial expressions or clothing etc.), and objects other than the advertised products. Objects frequently communicate meanings in social interaction and thus symbolise differentiation from others or similarity between social groups. Furthermore, due to a shared knowledge about the meaning of objects in social life they signify, for instance, status, success, business or family life and are visualised as nonverbal signs, e.g. clothing, accessories, jewellery, cars, briefcases or refer to activities

like sports (Bekmeier, 1992; Dieterle, 1992; Knapp and Hall, 2006). Table 34 exemplifies that the main visual elements in this sample of business-to-business print advertising included the depiction of persons and objects, while nature or elements of nature and animals were not frequently used.

Products were coded according to their visual presentation as either showing the product on its own or as illustrating its application or usage. Advertisements that did not depict products were coded either for not showing a product in a product-based advertisement or as advertising a service if this was the case.

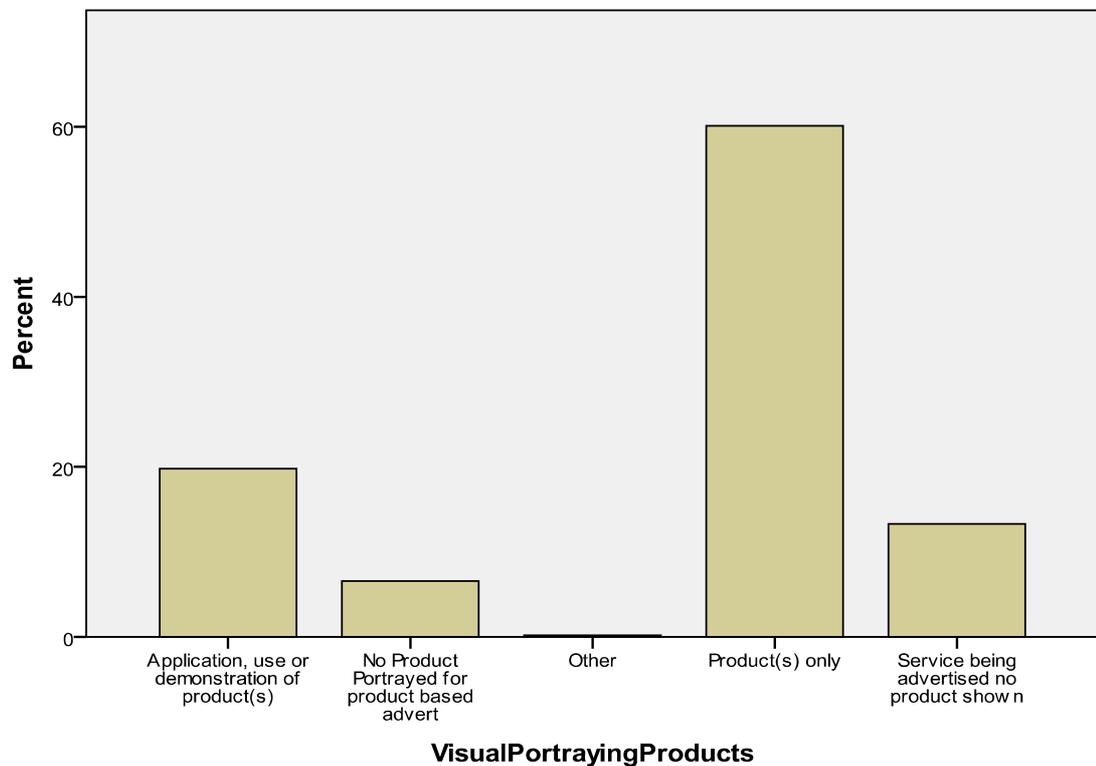


Figure 29 Portrayal of Products in the Sample

(Source: Primary research data)

Figure 29 illustrates that of all 2000 advertisements, only 132 (6.6. percent) did not depict a product although the advertisement was product-based. 266 (13.3 percent) advertisements were promoting a service and did not depict a product.

The application, use or demonstration of the product was depicted in 396 advertisements (19.8 percent) and the majority of 1202 advertisements with a percentage of 60.1 depicted products.

5.3. Exploratory Data Analysis

This section examines the data in order to identify relationships among variables and to determine their statistical significance. In particular, to address research questions of this exploratory research, the association of emotionality to various categories of business-to-business print advertising was evaluated. For this purpose, cross-tabulations were performed and Chi-Square values were calculated. Chi-Square is a standard statistical method that measures associations and is particularly appropriate for nominal variables as in the present study. It is based on the assumption that no relationship or a random association exists between variables and is calculated to discredit or retain this null hypothesis. In the Chi-Square test procedure empirically observed data are compared to theoretically expected data (Abelson, 1995; Cohen, 1988; Eckstein, 2006; Howell, 2007; Neuendorf, 2002).

Chi-Square produces large values in the case of large differences between observed and theoretical data, and if differences are minor Chi-Square values are small. Small Chi-Square values signify similar patterns between observed and expected frequencies and thus indicate that tested variables are not related. High Chi-Square values, on the other hand, suggest that the obtained results cannot entirely be explained by chance factors and that an association between variables exists. Further, it is recommended not to calculate Chi-Square if more than 20

percent of the expected frequencies are smaller than 5, as small expected frequencies may produce large and inexact Chi-Square values (Abelson, 1995, p. 60; Hardy, 2009, p. 51).

The probability of data distribution is tested under the assumption of independence. Thus, if probability values are very small, they indicate that the likelihood of no association between variables is unlikely and the assumption of non-existence of a relationship (null hypothesis) can be rejected. Convention for the rejection level (or significance level) is a probability value (p) of equal or less than 0.1 or 0.05 (Cohen, 1988; Hazelrigg, 2009; Howell, 2007). The calculated Chi-Square values need to exceed the values of 'degrees of freedom' (df) as an upper percentage point which are defined as $df = (\text{number of rows} - 1) \times (\text{number of columns} - 1)$ (Howell, 2007, p. 472).

The conservative level of significance equal or less than 0.05 was used in the present investigation to conclude that there was at least a 95 percent probability that relationships in the observed data were not due to chance and that variables were associated. Consequently, for the present content analysis of emotionality in business-to-business print advertising using nominal categories, Chi-Square was calculated to measure relationships, and statistical significance would imply that associations identified in the sample are present in the general population of business-to-business print advertisements. In particular, Chi-Square tests were calculated to measure emotional content across all categories and row percentages of variables in relation to emotionality are reported.

5.3.1. Distribution of Emotional Content in the Sample and across Business-to-Business Products and Services

The proportion of emotional content was distributed equally on all four magazines, but the result was not statistically significant (Chi-Square = 0.382, df = 3, p = 0.948). However, it is remarkable that in this study in all four magazines the proportion of advertising with emotional content is nearly equal (see Table 35 for exact percentages).

Table 35 Proportion of Advertisements with Emotional Content across Sample

| Emotional Content (Percentage) | Magazine 1 ('Labo') | Magazine 2 ('Scope') | Magazine 3 ('Elektronik Informationen') | Magazine 4 ('TR Technische Revue') |
|--------------------------------|---------------------|----------------------|---|------------------------------------|
| Yes | 39.4 % | 40.4 % | 40.8 % | 41.7 % |
| No | 60.6 % | 59.6 % | 59.2 % | 58.3 % |

(Source: Primary research data)

A statistically significant relationship was found between the type of product and service advertised and the presence of emotional content in the advertisement (Chi-Square = 18.340, df = 8, p = 0.019). In particular, governmental advertisements, advertisements for business services and for raw materials had a slight dominance of emotional content. However, while these categories counted only for a small number of advertisements, the most frequently counted product categories were advertisements for components (792 advertisements) with 59.2 percent non-emotional content compared to emotional content of 40.8 percent, advertisements for maintenance, repair and operating (MRO) supplies (519 advertisements) with 62.0 percent non-emotional and 38.0 percent emotional content, and for manufacturing equipment (341 advertisements) with 61.3 percent non-emotional content and 38.7 percent emotional advertising content. These findings exceed Cutler and Javalgi's (1994) reports on emotional advertising for

business-to-business products and services and support recent findings by Geuens et al. (2010) that emotional advertising appeals are appropriate for utilitarian and high involvement products.

5.3.2. Exploratory Analysis of Message Form Variables

5.3.2.1. Size, Colour and Position of Business-to-Business Print

Advertisements

The position of business-to-business print advertisements in the magazine (Chi-Square = 33.160, df = 3, p = 0.000) and colour usage (Chi-Square = 84.290, df = 4, p = 0.000) were significantly related to emotional content of the advertisement. The premium position in the magazines were mainly occupied by emotional advertisements (57.1 percent emotional compared to 42.9 percent non-emotional) and the back half of the magazine contained significantly less emotional advertisements (33.5 percent) than the front half (44.4 percent).

Black and white and one-colour advertisements did rarely contain emotions (23.0 percent and 26.9 percent respectively), supporting the assumption that black and white advertisements primarily contain information (Rossiter and Percy, 1983), while others regard black and white to convey cheapness of the offer (Clarke and Honeycutt, 2000) or trustworthiness (Huang, 1993).

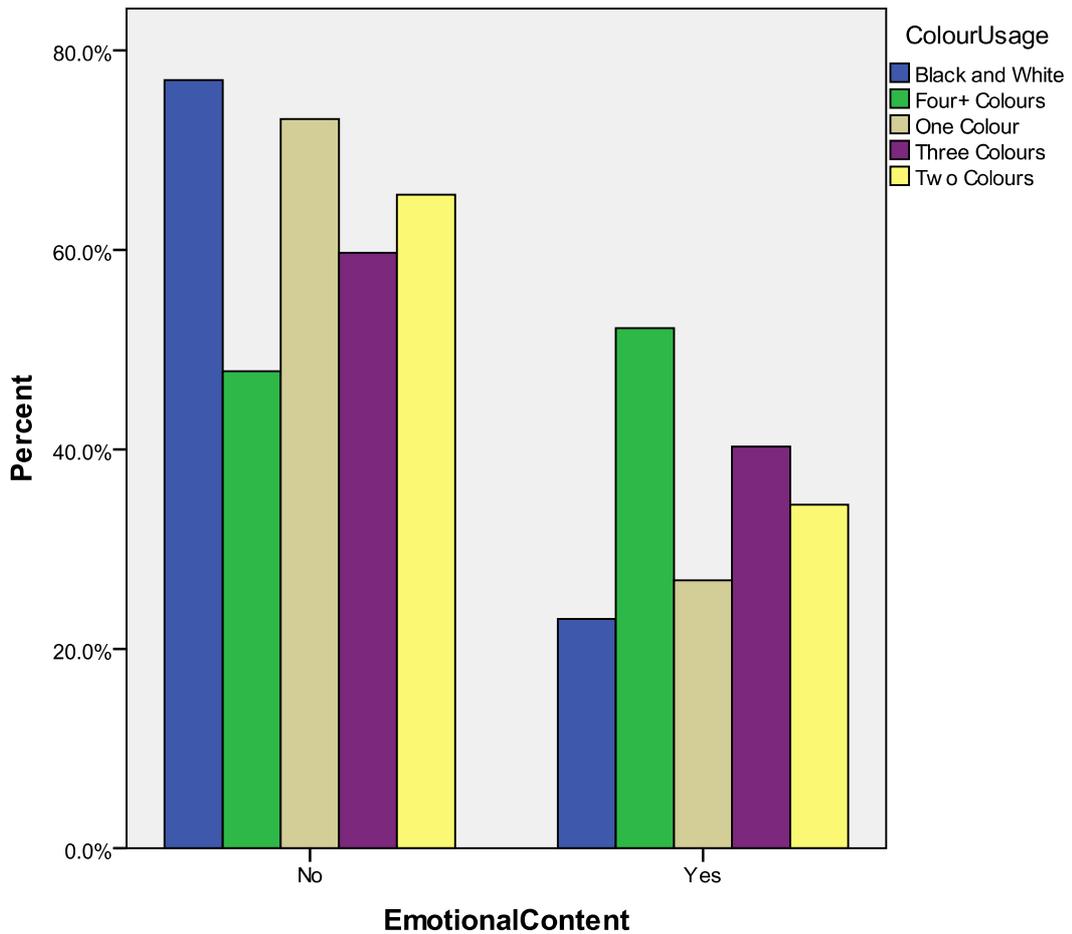


Figure 30 Association between Emotional Content and Colour Usage
 (Source: Primary research data)

Advertisements that used four and more colours were slightly more emotional with 52.2 percent compared to 47.8 percent without emotional content. These findings reflect the potential importance of colour in advertisements in carrying and emotional tone and increasing the perceived attractiveness of depicted products, objects and persons stated in literature (Clarke and Honeycutt, 2000; Garber and Hyatt, 2003; Meyers-Levy and Peracchio, 1995; Naccarato and Neuendorf, 1998; Rossiter and Percy, 1991). The relationship between the dominant background colour of the advertisement and emotional content (Figure 30) was statistically significant (Chi-Square = 65.450, df = 12, p = 0.000). Advertisements that were emotional used orange (62.9 percent), brown and green (both 50.0 percent), the

first two being warm colours signalling happiness and energy (orange) and solidity and comfort (brown). Green stands for hope, health and growth (Kroeber-Riel and Weinberg, 2003; Woll, 1997). Quite surprising is the statistically significant observation that red as a colour primarily related to emotions like love and anger (Kress and Van Leeuwen, 2002) was only present in 145 advertisements, of these were 31.7 percent emotional and 68.3 percent of non-emotional content.

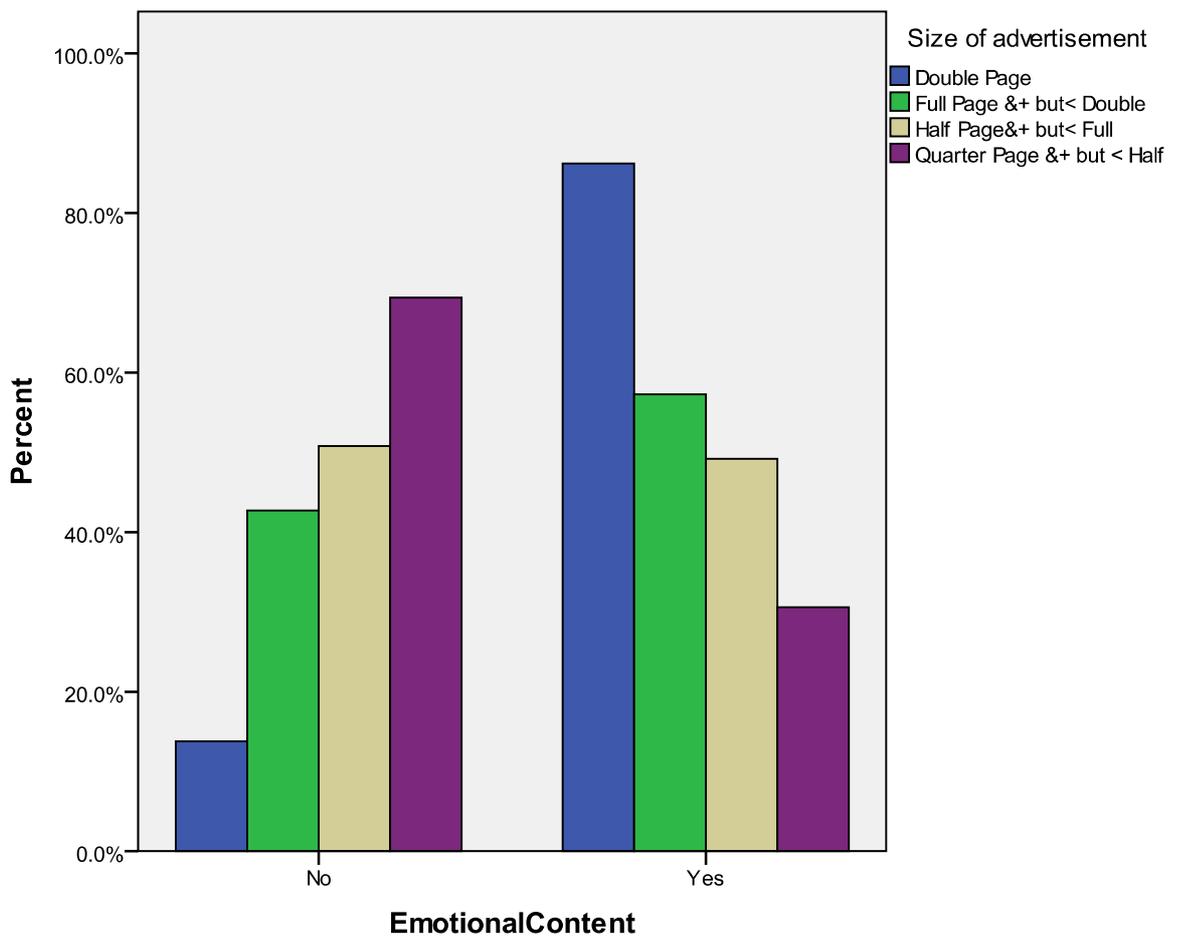


Figure 31 Association of Emotional Content and Size of Advertisement
(Source: Primary research data)

For the size of the advertisement, the computed Chi-Square value was 1.222, which on 3 degrees of freedom was not significant at a probability value of 0.05. The score of 0.05 means that the result could have occurred by chance in 95

percent of the cases observed – therefore it was statistically significant albeit at a very low level of association. However, the results displayed in Figure 31 revealed a tendency that advertisements with emotional content were predominantly large size advertisements (full page and larger). Emotional and non-emotional content in half page advertisements was equally distributed which would underline the role of size as an attention-getting device stated in literature (Kroeber-Riel, 1993; Kroeber-Riel and Esch, 2004; Percy and Elliott, 2005; Rossiter and Percy, 1983, 1991, 1997).

5.3.2.2. Characteristics of Advertising Visuals In Relation to Emotional Content

For the use of visuals in business-to-business print advertising a significant relationship was found between emotional content and colour usage of major visuals (Chi-Square = 72.283, df = 5, p = 0.000). Figure 32 illustrates that of 595 advertisements with four and more coloured visuals 52.9 percent had emotional content.

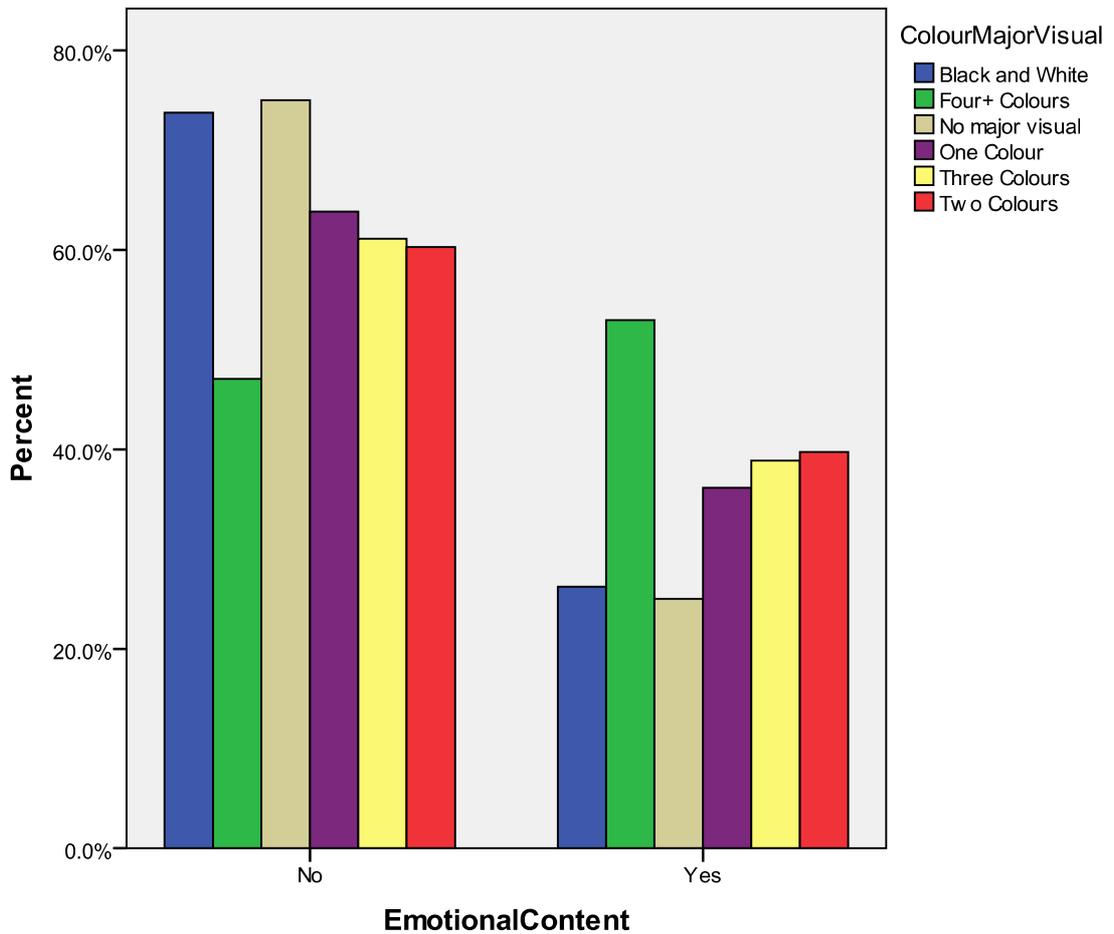


Figure 32 Association between Emotional Content and Colour Usage of Major Visual
 (Source: Primary research data)

Statistical significance was also observed for the relationship between emotional content and the type of major visual (Chi-square = 81.603, df = 4, p = 0.000). The type of major visuals that contained emotionality were caricatures or cartoons with 82.4 percent carrying an emotional tone versus 17.6 percent without emotional content and realistic artistic drawings contained emotions in 53.3 percent. However, in both cases absolute values were comparatively small, whereas the majority of major advertising visuals contained photographs (1.675) of which considerable 41.0 percent contained emotionality (see Figure 33).

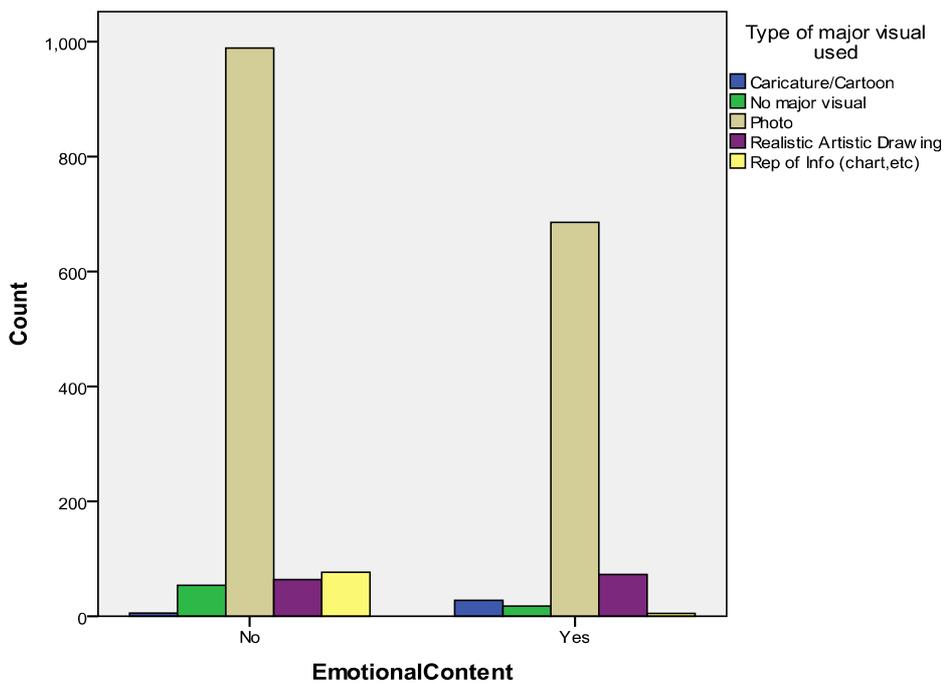


Figure 33 Association Emotional Content and Type of Major Visual
 (Source: Primary research data)

Concluding, the observed results revealed that in the light of the accepted superiority of advertising visuals in conveying emotions (Bekmeier, 1992; Kappas and Mueller, 2006; Kroeber-Riel, 1993; Messaris, 1997; Phillips and McQuarrie, 2004; Mitchell and Olson, 1981; Rossiter, 1982; Scott, 1994; Zaltman, 2003) business-to-business marketers were conservative in their use of emotional photographs in print advertisements.

Size, colour and position in the advertisement, however, were not significant at probability value of 0.05 with Chi-Square = 1.227 at 3 degrees of freedom (size), Chi-Square = 1.589 at 15 degrees of freedom (colour) and Chi-Square = 1.145 at 10 degrees of freedom. Significance could not be proved for size, position and colour. Nevertheless, percentages showed that 52.3 percent of the full-sized visuals carried emotional content and the preferred position of visuals in emotional advertisements was the top half of the advertisement (52.5 percent). Advertising

visuals, which covered the full advertisement and contained emotionality, reached 48.2 percent.

The use of colours in advertisements with emotional content was similar to those used as dominant background colours of advertisements. Visuals using the colour brown were dominated by emotional content (87.0 percent to 13.0 percent non-emotional content), visuals using orange (50.9 percent of all 'orange' visuals) and visuals dominated by the colour green were emotional in 56.3 percent (of all 'green' visuals). Furthermore, emotional content appeared in visuals containing gold (62.5 percent of all 'gold' visuals) which signifies quality (Cutler and Javalgi, 1993) and prestige and fortune (Woll, 1997) and violet (53.8 percent of all 'violet' visuals) which represents authority (Aslam, 2006) and is perceived as a mysterious and magic colour (Woll, 1997). A look at the most frequently used colours in business-to-business advertising visuals revealed that nearly fifty percent (48.9 percent) of visuals dominated by the colour blue contained emotions while visuals with grey as a dominant colour only 19.0 percent had emotional content, reflecting the appraisal of grey as a somewhat emotionless colour (Clarke and Costall, 2008).

5.3.3. Exploratory Analysis of Message Content Variables

5.3.3.1. Distribution of Emotional Content in Business-to-Business Print Advertising and Implications for the Exploratory Analysis

The exploratory analysis of message content variables in the present study included the use of emotions in verbal elements (headlines and subheadings), in visual elements such as facial expression, emotional stimuli and the style of representation of advertising visuals and the presence of visual components in business-to-business print advertising. However, cross tabulation could not determine levels of statistical significance for the message content variables in the present study due to small cell values or to Chi-Square values which were not significant at a probability value of 0.05. In the sample of this research, emotional content was present in 810 (compared to 1190 non-emotional) advertisements. Primarily, emotional advertisements were judged as positive (780 advertisements) while only 18 were negative and 12 ambiguous. The next section therefore displays the results in frequency counts and valid percentages in relation to all advertisements with emotional content in the sample (810) and not in relation to the whole sample (2000) in order to maximise insight into the patterns and characteristics of emotionality in current business-to-business print advertising.

5.3.3.2. Patterns of Emotional Stimuli in Business-to-Business Print Advertising

Stimuli like humour, trustworthiness and pride appeals form the emotional tone of advertisements. In the 'emotional content sample' of the present research, the stimulus present most frequently was humour (28.8 percent). The full distribution is exhibited in Figure 34. Humour as an advertising stimulus is recognised to create

attention and to be a positive emotional stimulus (Eisend, 2009; Frazer et al., 2002; Spotts, Weinberger and Parsons, 1997), while a previous study found the humorous advertising appeal to be inefficient in influencing business-to-business purchase intentions (Zinkhan, 1984). Humour's varying impact on source credibility has been discussed controversially ranging from humour enhancing source credibility (e.g. Sternthal and Craig, 1973) to reducing it (Eisend, 2009) which could be problematic in a business-to-business context relating to safety or technology issues. Further emotional stimuli used were trustworthiness / reliability (23.3 percent), pride / success (20.0 percent) and future (10.6 percent).

The presence of these emotional stimuli in business-to-business print advertising reflects research on emotions in organisational buying behaviour, which suggests that organisational buyers strive to reduce uncertainty, are accessible to status and prestige, loyal to brands and anticipate the performance of the organisation in terms of innovativeness of technology and products (Bausback, 2007; Gelbrich, 2007; Hutt and Speh, 2004; Keller, 2009a; Kleinaltenkamp and Ploetner, 1994; Lasogga, 1998; Mudambi, 2002; Schafmann, 2000).

Consequently, the findings of the present study indicate that business-to-business marketers adjust advertising messages to the target audience to a certain extent. However, the rare use of fear appeals is surprising considering their role in enhancing the attractiveness of business-to-business advertisements (Naccarato and Neuendorf, 1998) and the fear of buying centre members to miss new technologies and fall behind competitors (Gelbrich, 2007).

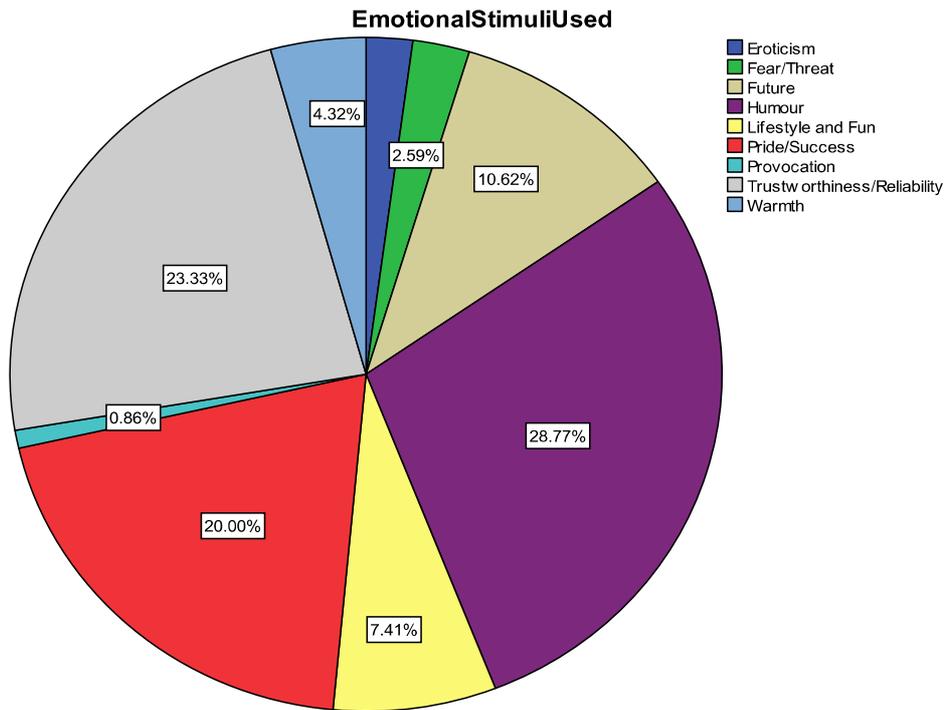


Figure 34 Proportion of Emotional Stimuli Used in ‘Emotional Content Sample’
 (Source: Primary research data)

A ranking of emotional appeals in consumer advertising by De Pelsmacker and Geuens (1997) found humour to be employed most frequently, followed by warmth, eroticism and fear, while provocation appeals were scarce. The present study supports the important role of humour and the minor role of provocation (0.86 percent of all emotional advertisements). However, there was little use of emotional appeals conveying warmth and eroticism in the ‘emotional content sample’, indicating that these type of appeals are currently more relevant in consumer than in business-to-business print advertising.

5.3.3.2. Patterns in the Use of Emotional Facial Expressions

Facial expressions display distinct emotions most accurately (Caudle, 1990; Ekman, 1999; Fridlund and Russell, 2006) and are further capable of eliciting attention and interest (Heath et al., 2009). However, in 810 business-to-business advertisements with overall emotionality facial expressions were not visible in 71.9 percent, as Figure 35 demonstrates. No visibility of facial expressions could occur because no person was portrayed, because the face was turned away or because no face was depicted in the advertisement. Regarding the strong emotional element of facial communication and, in particular, of direct eye gaze (Kroeber-Riel, 1993; Messaris, 1997), the low frequency of facial expressions in emotional business-to-business print advertisements (28.1 percent) was surprising. The facial expression displayed most often was happiness (15.3 percent) which is consistent with the coding practice in a study by Graham et al. (1993) who reduced facial expression categories to 'frowns' and 'smiles'.

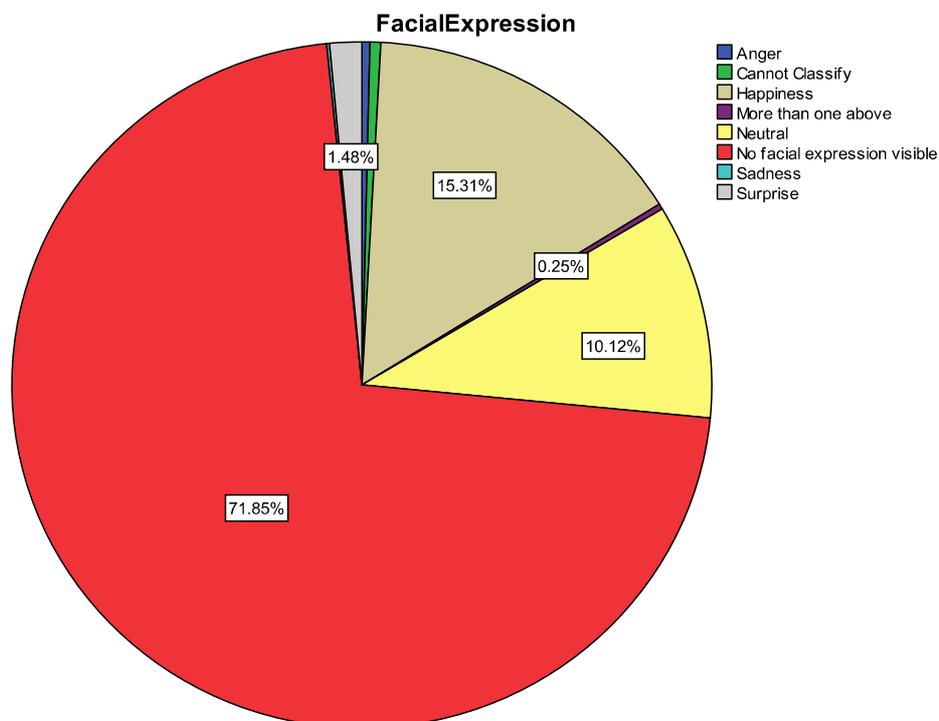


Figure 35 Proportion of Facial Expression Visualised in 'Emotional Content Sample'
(Source: Primary research data)

5.3.3.3. Patterns of Emotionality in the Style of Visual Representation in Business-to-Business Print Advertisements

The highest percentage of the style of visual representation in the overall emotional advertisements was 50.0 percent referring to associations, followed by metaphors (29.3 percent). The visual presence of associations to, for example, sports, nature, science fiction and a certain lifestyle could be indicative of innovativeness and high technology by referring to futuristic elements, of quality and success by depicting sportive activities, or of prestigious lifestyle objects targeting the brand-receptive organisational buyer (Bausback, 2007; Lasogga, 1998; Mudambi, 2002). The use of eye scheme, juvenile or erotic representation was sporadic (see Figure 36 for the full picture of the style of visual representation).

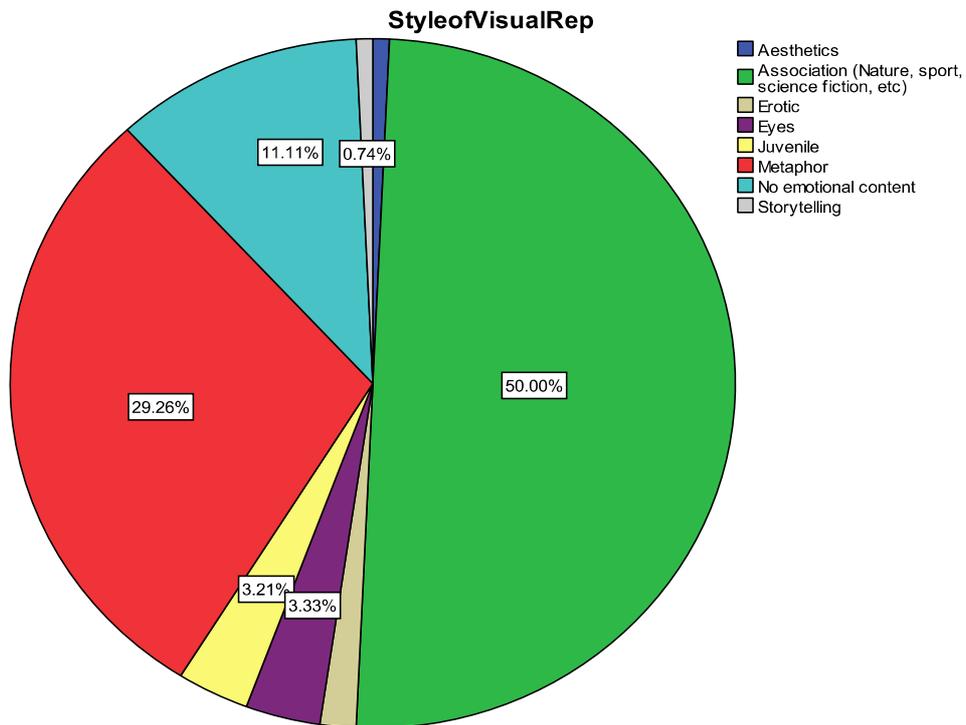


Figure 36 Style of Visual Representation Used in 'Emotional Content Sample'
(Source: Primary research data)

This is surprising considering research results (e.g. De Pelsmacker and Geuens, 1997) that indicate the importance of these styles of visual representation in emotional consumer advertising. The results suggest that in half of the emotional advertisements, business-to-business advertisers choose visual elements that represent the world and needs of the organisational audience. These results possibly indicate that the significance of emotions in business-to-business advertisements to organisational decision makers as postulated by Gilliland and Johnston (1997) is increasingly respected.

The use of metaphors is regarded an important visual element in business-to-business advertising (Lohtia et al., 1995). It was used frequently (29.3 percent) in emotional advertisements of the present sample. Metaphors visually equate two different things (Forceville, 1994, 1996; McQuarrie and Mick, 1999; Zaltman and MacCaba, 2007) and their usage in advertising can create pleasure when recipients try to interpret their meanings (Phillips, 2003). However, Figure 37 contains four units of analysis from the sample of this study. They illustrate that identical visual metaphors were utilised by four different organisations. These findings demonstrate the necessity of strategically identifying appropriate key visuals unique to the organisation in order to achieve emotional product differentiation.

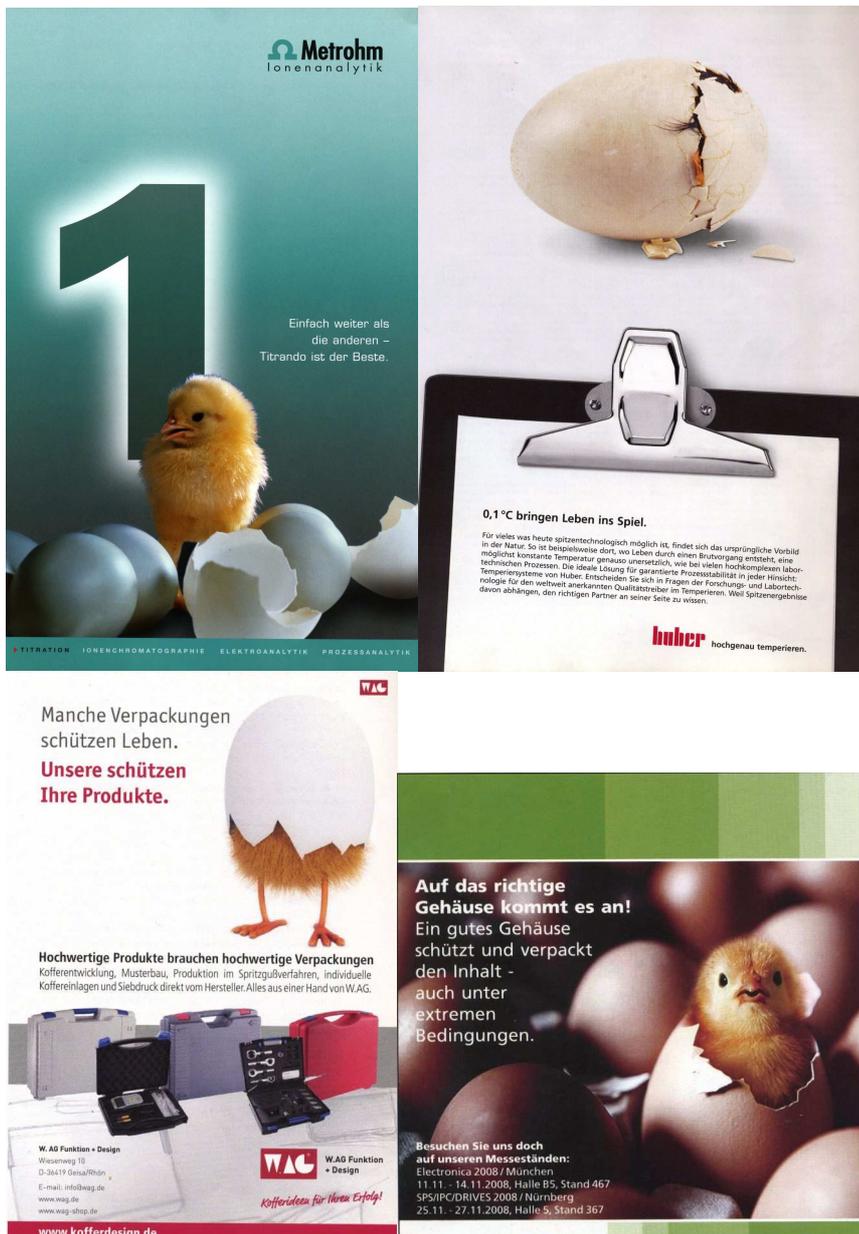


Figure 37 Four Different Advertisements from the Sample Using Identical Metaphors

(Source: Labo, No. 9, 2008, p. 35 (Metrohm); Labo, No. 11, 2008, p. 43 (Huber); Scope, No. 11, 2008, p. 62 (Spelsberg); Labo, No. 8, 2008, p. 13 (WAG) clockwise)

5.3.3.4. Patterns of Verbal and Visual Components of Emotionality in Business-to-Business Print Advertising

Headlines contained emotions in 74.4 percent and were thus present in the majority of emotional advertisements, subheadings in 18.5 percent. Headlines serve as verbal anchors of emotional messages, arouse of interest and communicate dominant emotional themes (Forceville, 1996; McQuarrie and Mick, 1992, 2009; Schierl, 2001) and there is strong evidence for the importance of headlines in emotional business-to-business print advertisements in the present study. Hence, earlier findings from Cutler and Javalgi (1994) on the presence of emotional headlines in business-to-business service and product advertisements were supported.

Visual elements like animals, objects, elements of nature and landscapes and in particular the depiction of persons or parts of the body play an important role in conveying emotionality in advertising (e.g. Babin and Burns, 1997; Bekmeier, 1992; Calder and Gruder, 1989; Dieterle, 1992; Kappas and Mueller, 2006; Kroeber-Riel, 1993; Moriarty, 1987). However, visual elements identified in the present study were used insignificantly despite their capability in attraction attention, creating an emotional atmosphere in the advertising visual or expressing emotional and symbolic meanings. Nature was not used as a visual element in 73.0 percent of emotional advertisements; animals were not used in 88.1 percent. The visual elements used most frequently were objects (53.7 percent). Depicted objects can, for example, express relationships between depicted persons (Csikszentmihalyi and Rochberg-Halton, 1981), deliver context information, e.g. by depicting symbols of status and prestige and can symbolise the social world the advertisement is placed in (Bekmeier, 1992; Leiss et al., 2005). Person(s) or parts

of the body or the face are attention getting and versatile visual elements capable of depicting and eliciting strong emotions (e.g. Kappas and Mueller, 2006; Knapp and Hall, 2006; Kroeber-Riel, 1993; Kroeber-Riel et al., 2009; Messaris, 1997). They are important conveyors of emotionality in advertising (see chapter 3.4.3. for a detailed discussion). Persons appeared in 27.9 percent and parts of the body or face in 16.5 percent of business-to-business print advertisements containing emotionality. The results indicate a sense of business-to-business advertisers of executional elements that portray emotions, however, the full potential of visual elements seem not to be considered. Emerging patterns of verbal and visual components in business-to-business print advertising within an overall emotional content are displayed in Table 36.

Table 36 Presence of Verbal and Visual Components within 'Emotional Content Sample'

| Message content variable | Emotional headline | Emotional subheading | Depiction of person(s) or parts of the body or face | Depiction of nature or elements of nature | Depiction of animals | Depiction of objects (other than products) |
|---|--------------------|----------------------|---|---|----------------------|--|
| Presence in advertisements with overall emotionality (basis: 810, frequency, percentage) | 603, 74.4 % | 150, 18.5 % | 360, 44.4 % | 219, 27.0 % | 88, 10.9 % | 435, 53.7 % |
| No presence in advertisements with overall emotionality (basis: 810, frequency, percentage) | 207, 25.6 % | 660, 81.5 % | 450, 55.6 % | 591, 73.0 % | 722, 89.1 % | 375, 46.3 % |

(Source: Primary research data)

5.4. Summary

This study investigated the presence and extent of emotionality in business-to-business print advertising. The findings suggest that the form and content of advertising messages are relevant for emotionality, but not in a consistent pattern. Statistically significant relationships between emotionality and messages form variables referred to:

- **Type of product / service:** Business service, raw materials
- **Size:** Full page and larger
- **Colour of the advertisement:** Four or more colours used
- **Position in magazine:** Advertisements placed in a premium position
- **Dominant background colour** of the advertisement: Orange, brown and green
- **Use and type of major visual:** The major visual has four or more colours, is a caricature or cartoon, or a realistic artistic drawing.

Findings for the size, colour and position of the major visual were inconclusive. However, the most frequently counted type of product was 'components' and the type of visual was 'photograph'. Both categories were significantly related to emotionality. 41.0 percent of advertisements containing photographs were emotional advertisements, and 40.8 percent advertisements that promoted components. Emotionality did not dominate these categories, yet the percentage proved sufficient evidence.

To gain more insight into patterns and characteristics of emotionality in business-to-business mass communication, message content variables were explored using the sample of emotional advertisements.

The emotional content sample comprised 810 advertisements of the total of 2000 business-to-business print advertisements, which is still a substantial sample size. Predominantly emotional advertisements contain the following message content variables:

- **Visual components:** Objects; Persons and part of the body or face
- **Style of visual representation:** Association (nature, lifestyle, science fiction, archetypes); metaphors
- **Facial expression:** Domination of no facial expression visible; followed by expression of happiness
- **Emotional stimuli:** Humour; trustworthiness / reliability; pride / success
- **Verbal element:** Emotional headlines

Although the results indicated the use of emotionality, the associative patterns in the 'emotional content sample' could not be determined as statistically significant due to small cell values or low levels of association. However, the key findings relating to emotionality reflect the presence and characteristics of emotionality in business-to-business print advertising in German trade publications. The key findings reveal that the proportion of emotional advertisements are distributed equally across the four trade publications and thus indicate the importance of emotionality in business-to-business marketing communications. Figure 38 illustrates strengths and weaknesses of associations between emotionality and characteristics of business-to-business print advertisements and the presence of emotional stimuli and of visual and verbal components in the 'emotional content sample'.

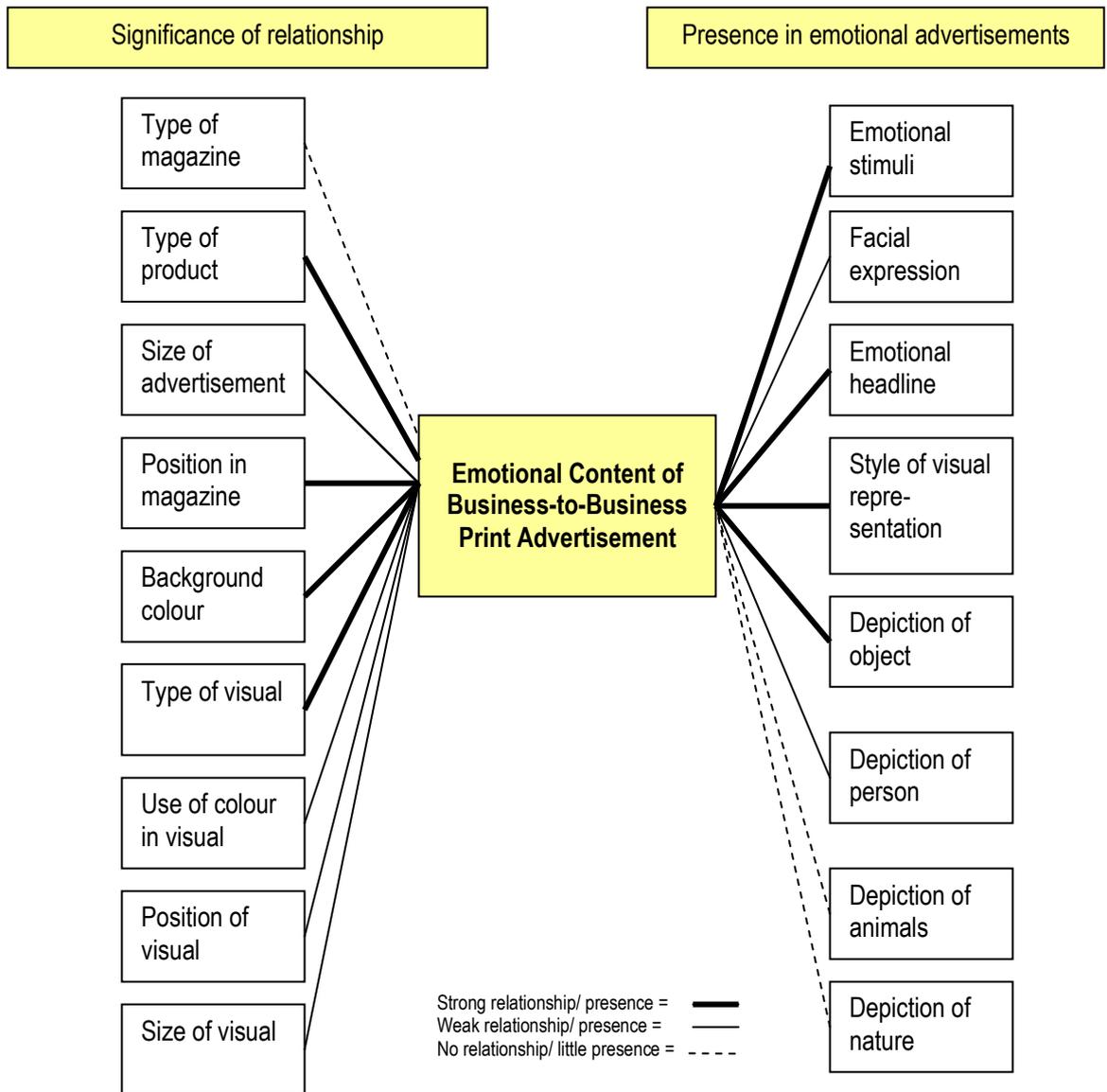


Figure 38 Statistically Significant Relationships and Relative Presence of Emotionality in Business-to-Business Print Advertising

(Source: Developed for this research from the primary research data)

6. Conclusion

6.1. Contribution to Knowledge

The present research conducted a content analysis of business-to-business print advertisements in order to determine the presence of emotional content. The emotion-laden nature of advertisement and not their emotion-eliciting effects are of concern. The findings indicate that emotionality is relevant in non-personal business-to-business marketing communications, more specifically in print advertising. Table 35 in section 5.3. demonstrates that nearly 40 percent of the total sample of 2000 advertisements contain emotionality.

The observations highlight three major issues, which relate to the specific objectives of the present investigation. First, the presence of emotionality and emotional techniques employed in business-to-business print advertising, secondly, the type of stimuli used in emotion-laden advertisements and their style of visual representation and, third, their intentional and thus strategic application. These issues previously have received little attention in research literature of business-to-business marketing, which is surprising considering its importance in the promotional mix of business-to-business marketing communications (e.g. Brennan et al., 2007). Other research areas such as industrial branding or organisational buying and selling increasingly establish the importance of emotions (for the relevance of emotions in organisational buying, buyer and seller relationships and the communication of brand values see sections 2.3. and 2.4. and, e.g. Bausback, 2007; Lynch and de Chernatony, 2004; Mudambi, 2002; Schafmann, 2000; Shaw et al., 1989). Moreover, early models of organisational buying behaviour (e.g. Sheth, 1973; Webster and Wind, 1972) consider the

influential factor of marketing communications on the perception of organisational buyers, albeit not explicitly form or content of advertising messages. Hitherto, few studies are concerned with issues of emotions in business-to-business advertising. The purpose of the present study therefore was to gain deeper insight into the relevance of emotionality in non-personal business-to-business marketing communications, in particular print advertising in trade publications.

One of the objectives of the research was to determine if and how business-to-business advertisers attach emotionality to the products and services they advertise. Thus, the first issue refers to creative and executional techniques of advertising messages (e.g. size of advertisement, use and type of visuals and colours, position in the magazine). The present investigation finds the use of large size advertisements, visuals and four and more colours in the sample significantly associated with emotional advertising content (see for detailed results section 5.3.2.1.). These findings are consistent with previous research in consumer advertising (e.g. Kroeber-Riel, 1993; Meyers-Levy and Peracchio, 1995; Rossiter and Percy, 1980, 1983, 1997).

However, the findings do not confirm existing knowledge in research and advertising practice that recommend a strong use of colours in business-to-business advertisements (Naccarato and Neuendorf, 1998). Red, for example, is a warm colour, denoting love, passion, but also power and anger (Aslam, 2006; Kress and van Leeuwen, 2002) and a strong conveyor of emotions in advertising (Kroeber-Riel, 1993). However, its share in business-to-business print advertising is relatively small, as the results in section 5.3.2.2. reveal. The dominant colours as background colours of advertisements and the colour in the major visual are

blue, grey and white. While grey is regarded an emotionless colour, white is perceived as pure and clean and blue denotes serenity and calmness but also harmony and loyalty (Clarke and Costall, 2008; Woll, 1997). These findings are particularly interesting in terms of emotional characteristics of the advertising message sent to the target audience. Research on organisational buying behaviour suggests that many buying decisions relate to high financial investments and are frequently perceived as risky (Schafmann, 2000). Thus, organisational buyers (Lynch and de Chernatony, 2007; Schmitz, 1995) seek trustworthy and reliable products and services. The findings suggest that emotional advertisements respond to these fears by using cool and technical colours. However, research on the use of colours in business-to-business marketing has been found to enhance the attractiveness of the advertisement (Naccarato and Neuendorf, 1998) and the use of colours in a cross-cultural context (Clarke and Honeycutt, 2000), suggests different meanings of colours in different cultures. Thus, the emotional meaning of colours in an international context could acquire increasing importance. In addition, colours enhance the processing of advertising messages (Meyers-Levy and Peracchio, 1995). Hence, further research on the emotional meaning of colours and how they may be used in business-to-business print advertising is needed.

Concerning the emotional technique of advertisements, visual communication plays an important role in advertising (see for details section 3.4). In addition, criteria for the creative execution of effective and attractive business-to-business advertisements like using magnetic visuals and inviting the reader into the scene (Lohtia et al., 1995) are frequently found in emotional advertising and are validated by the findings of this study. In particular, business-to-business advertisements

use photographs, but also caricatures / cartoons and realistic artistic drawings. Although frequency counts of the two latter visual types are small in comparison to the use of photographs, their relative emotionality is higher. While practitioners prefer photographs (Ogilvy, 1983), advertising research suggests that photographs are best in conveying emotionality. However, either is suitable, but essential is a concrete depiction of key visuals and relating the content of the visual to real world stimuli (Kroeber-Riel and Esch, 2004; Kroeber-Riel, 1993; Messaris, 1997). The importance of concrete pictures in visual communication was discussed in detail in section 3.4.2., however, the strategic development and use of key visuals that convey emotionality in business-to-business print advertising has received little attention up to date. In addition, emotional product differentiation can be achieved by attaching emotionality to the advertised product and service and thus possibly reduce the danger of increasing competitiveness.

A further objective of the present study is to identify major emotional themes of emotionality in business-to-business print advertising. To begin with, the relative presence of emotionality in the advertisements of the present sample is stated. A detailed view on the second major issue, which refers to the type of emotional stimuli used and the style of visual representation, offers some insight. Following literature (e.g. Bellizzi and Lehrer, 1983; Cutler and Javalgi, 1994; Fill and Fill, 2005; Lohtia et al., 1993; Turley and Kelley, 1997) rational advertising appeals are superior in business-to-business advertising. However, a conclusion that business-to-business advertisers are less concerned about advertising effectiveness is not acceptable. A preferable explanation is that business-to-business marketers acknowledge that their target audience, for example buying centre members, is influenced by emotions and that they focus on these emotions in advertising

campaigns. This is supported for the research results from the sample due to the relative high presence of emotionality found. Gilliland and Johnston (1997) suggest that rational advertisements with primarily technical information prevent a close relationship between the business-to-business brand and the organisational customer. These authors further criticise the negligence of potential emotions in business-to-business advertising, resulting in the academic assumption that in a business-to-business context marketing communications is of limited importance to organisational buying decisions. Conversely, the present findings imply a strategic and substantial use of emotionality in business-to-business mass communications and thus add to existing theories that stipulate the importance of emotional communication in business-to-business marketing.

The nature of emotional advertising stimuli employed in business-to-business advertisements of the present study mirror the relevance of specific emotions like future and hope, pride and success, trustworthiness and reliability in an organisational context (Lasogga, 1998; Schafmann, 2000). There is no evidence that fear as an advertising stimulus plays the role that others (e.g. Gelbrich, 2007; Naccarato and Neuendorf, 1998) attributed to it. A further strong stimulus employed is humour, which is in accord with its importance in consumer advertising (De Pelsmacker and Geuens, 1997), but was recently regarded as reducing source credibility (Eisend, 2009). Altogether, the advertisements primarily represent positive emotions. An intentional use of emotional appeals seems likely, implying creative strategies in business-to-business marketing communications. These implications could reflect that former suggestions on weaknesses of strategic business-to-business advertising (Brugaletta, 1985; Glover et al., 1989) may no longer be valid.

Clearly, business-to-business advertisers do not tap the full potential of the style of visual representation to convey emotionality. The results reveal that neither facial expressions nor the style of visual representation are used exhaustively in order to achieve emotional differentiation (see sections 5.3.3.2. and 5.3.3.3. for further findings). Advertising visuals primarily depict emotions by associating to nature, sports denoting pride and success, to science fiction signifying innovativeness of products and by using metaphors, which again meets the recommendations for creating effective (but not necessarily emotional) business-to-business print advertisements (Lohtia et al., 1995). Other visual elements that are important carriers of emotionality in consumer advertising like eroticism, depiction of juvenile characters or aesthetics (Kroeber-Riel and Esch, 2004) are missing. Accordingly, these findings contribute to knowledge twofold. Firstly, by demonstrating the presence of emotionality in business-to-business marketing communications, and secondly, by providing evidence of the emotional themes used. Thus, the concept of rational and emotional advertising appeals, predominantly used in consumer advertising, must be broadened to business-to-business advertising. However, concepts should adjust to the specific emotions and feelings related to organisational needs of the target audience. However, business-to-business advertisers do not use visual communication exhaustively and a more differentiated approach requires pictorial competence to understand the – often-layered – meaning of visuals.

Concluding, substantial contributions to theory and existing knowledge can be made. First, the academic call to distinguish between the portrayal of emotions and the emotional response to advertisement is considered in the present study

(Erevelles, 1998; Stewart et al., 2007). Second, research objectives to map the presence, nature and extent of emotionality in business-to-business advertising are addressed. The findings provide strong evidence that emotionality is found in business-to-business advertising and they indicate that a strategic use of specific emotional appeals by business-to-business advertisers can be inferred. Finally, the present study suggests that to establish an adequate representation of emotionality in business-to-business advertising models it must be included.

6.2. Measuring Emotionality in Print Advertising

The investigation of advertising content (and not its impact) requires a method that is capable of analysing characteristics and meanings of advertising messages.

The objectives of the present research refer to the assessment of concurrent business-to-business print advertising in order to map the presence and extent of emotionality. Hence, a detailed analysis of selected examples is not especially relevant in this context. Rather, the method needs to accomplish large quantities of data and must allow for statistical analysis. Mass communication research relies on the strength of content analysis to detect elements and patterns of communication content. Content analysis is a widely applied methodology in advertising research to uncover the meaning of advertising messages (e.g. Kassarian, 1977; Krippendorff, 2004a) and yield inferences from the data (see for a detailed discussion of content analysis method section 4.4.1.).

However, analysing advertising messages with the objective of identifying emotionality requires the examination of manifest and latent content. An advertisement for metal brushes drawn from the sample advertisements of the

present study illustrates this argument (see Appendix 1). The manifest category of a depicted child is a 'person', whereas latent categories connote the emotional meaning of the style of visual representation ('juvenile'), and of the emotional stimuli employed ('warmth'). This example demonstrates that emotionality contained in an advertisement is not discovered by coding the surface meaning of content only. Therefore, the academic debate (see, for instance, Berelson, 1952; Holsti, 1969; Krippendorff, 2004a) if content analysis is appropriate to uncover underlying meanings of messages is relevant to the present research. Section 4.4.1.3. addresses this issue. The content analysis procedure includes the assessment of emotional techniques and the identification of emotional stimuli of advertisements and the style of visual representation. In addition to coding the content observable on the surface, this requires an interpretive approach, which is consistent with the realism stance adopted by the researcher. Moreover, the method must incorporate visual analysis since emotionality frequently is presented in a visual form. Content analysis is an appropriate methodology to analyse visual communication (Ball and Smith, 1992; Bell, 2001).

The present research therefore combines the two approaches in order to perform a valid and reliable content analysis and to obtain a rich picture of emotionality in business-to-business print advertising. For this purpose, detailed coding instructions are essential to facilitate the unambiguous allocation of content to categories. The present exploratory analysis provides a framework to detect emotional characteristics in business-to-business print advertising. Initially, further research therefore should utilise this framework and concentrate on other sectors and countries to augment the utilisation of emotionality in business-to-business marketing.

In addition, suggestions for methodological improvements are made (see the refined coding frame in Appendix 3). The coding frame and instructions was developed in an iterative process and inspired by previous advertising research (e.g. De Pelsmacker and Geuens, 1997; Dieterle, 1992; Moriarty, 1987; Naccarato and Neuendorf, 1998; Woll, 1997). To contribute to research employing content analysis and to enhance further improvement of the emotionality-coding scheme the detailed coding instructions are presented in Appendix 2. Print advertising variables relating to form aspects (colour, size, position and use of visual) have been used previously in business-to-business research (e.g. Cutler and Javalgi, 1994; Naccarato and Neuendorf, 1998). However, following the results of the present study not all advertising characteristics are worth examining if the objective is to determine emotionality in business-to-business print advertising. The example advertisement depicted in Figure 26 (section 4.5.3.) mirrors the irrelevance of subheadings and secondary visuals to emotionality discovered in the present study. For example, the majority of secondary visuals were small photographs, while 1066 advertisements of 2000 did not contain a secondary visual at all.

Therefore, in accord with the objectives of this research, a new coding scheme is provided (see Appendix 3) excluding elements that did not produce any relevant insights to the use of emotionality in business-to-business print advertising. However, research has offered many different schemes for variables relating to emotional content. Thus, replications of the content analysis using the proposed new coding scheme could further validate the procedure and improve the classification of emotional stimuli and visual representation. In addition, analysing

advertisements in other trade journals and business publications could extend the findings across different industrial sectors.

However, despite the rich findings obtained from content analysing the sample, further insights might be gained by using methods of visual analysis. Visual methodologies grounding in semiotics and visual rhetoric (e.g. Rose, 2007; McQuarrie and Mick, 1999; Scott, 1994; Williamson, 1978) could complement the impression of emotionality in business-to-business print advertising. The present research focuses on the portrayal of emotions in advertisements and thus on the emotional content of messages. To triangulate the findings, the perspective could be broadened. In order to determine emotions elicited by business-to-business print advertisements, the coding scheme could be altered to allow judges to rate emotions associated with the perception of visual and verbal stimuli. Further, respondents' facial expressions might reflect the emotions felt during the exposure to the advertisement. Another measurement that indicates the activation of the autonomous nervous system and consequently the arousal evoked by emotional advertising stimuli is to measure electro-dermal activity (see, for instance, Poels and Dewitte, 2006; Kroeber-Riel et al., 2009). Finally, interviews with the creators of the business-to-business advertisements could amplify the findings and add to knowledge in terms of their intentions when designing the advertisement. This in turn could uncover how the intended meaning mirrors with results from content analyses. Discovering assumptions and expectations that the creators have about the target audience could then be used to analyse how these views are implemented in advertising messages.

6.3. Implications for Business-to-Business Marketing Practitioners

The research results illustrate that business-to-business marketers employ emotionality in form and content of advertising messages, emphasising emotional stimuli like humour, pride and success, trustworthiness and reliability (see details in section 5.3.3.2.). However, the rich source of visual elements to convey emotions and to achieve a unique positioning has not been recognised. Consequently, the implications for practitioners regarding visual communication are twofold.

The strategic utilisation of emotionality employing visuals demands precise planning. Kroeber-Riel and Esch (2004, pp. 86) suggest a long-term conceptual design of visual communication, implementing the proposed image of the brand or the company in the future. In fact, systematically to position a brand the authors further recommend a strategy consisting of several steps, incorporating psychological knowledge. Generating emotional concepts and excluding inappropriate issues, visualising and converting appropriate emotional concepts and, after testing them, deducing key visuals. These key visuals should convey the intended message and can be used consequently for the communicative strategy of the organisation. A well-developed emotional concept can achieve a distinctive positioning. It is apparent that, particularly in saturated business-to-business markets, visual communication should be unique and target the organisational customer. There is, for instance, a danger of interchangeable brands if several organisations use the same type of pictures. The advertisements from the sample presented in section 5.3.3.3. (Figure 37), for example, illustrate an indistinguishable representation in form of a visual metaphor. Thus, visuals

reflecting the unique positioning of the organisation must be detected in order to integrate them into the communication strategy.

Furthermore, it is of vital importance for business-to-business marketers to understand the emotional messages transferred by pictures and headlines. In particular, the use of advertising visuals and their suitability to target the (emotional) world of the organisational customer is required. Thus, business-to-business advertisers should lay emphasis on comprehending the denotative and connotative meaning of pictures they use in advertisements, brochures, websites and the like. Pictorial competence might enhance the identification of emotional visuals that are congruent with the intended advertising message. Finally, a strategic use of emotionality in marketing communications would be to differentiate the product from competitors by developing a unique visual communication strategy employing accordant emotional stimuli expressed in an appropriate visual style.

The results of this study further suggest that business-to-business advertisers could improve print campaigns. For example, form elements conveying emotionality like the use of size and colours and the position in the magazine were observed to be relevant for communicating emotions (see section 5.3.2.2.).

Considering the importance of addressing the organisational audience in early stages of the organisational purchasing process (e.g. Voeth and Tobies, 2009), these form elements could be used more strategically. To determine advertising effectiveness, practitioners should pre-test and post-test advertisements. Further insight might be gained by relating market shares of advertised products or services to the presence and type of emotional content in advertisements.

In addition, content analysing advertisements of competitors might enlighten how emotionality is utilised. This could be extended to other promotional and public relations material of competitors in order to detect devices for emotional differentiation. Comparisons across sectors and country markets could provide a clearer picture of the use of emotionality in business-to-business marketing communications across cultures and in organisations with global activities and thus deliver benchmarks for advertising strategies of organisations. Referring to the abovementioned, verbal and visual advertising elements need to complement each other in order to communicate the intended emotional message in an appropriate manner. Finally, for an adequate positioning these elements should comprise all material created to shape the organisation's reputation and permeate the communicative strategy of the organisation.

6.4. Directions for Further Research

The substantive presence of emotionality observed in business-print advertising raises significant issues for further research, entwining knowledge, methodologies and marketing. Considering existing knowledge and the consistent findings of the present study three priorities emerge. One concerns the question why emotionality is utilised in business-to-business print advertising, the other if any significant effects can be identified comparing the use of emotional to non-emotional advertisements. Further, it is required to expand knowledge on emotionality in business-to-business markets of other sectors and countries and, in particular, the meaning of messages and symbols portraying emotionality across cultures. However, further research should exceed the study of characteristics of emotion-

laden communication content that was presented in Figure 1 in the introductory chapter as the research objective of this study. Consequently, Figure 38 exemplifies the elements of business-to-business mass communication research that seem worth investigating in the future. The arrows designate that, other than the one-directed process of mass communication, further research will generate knowledge that in turn can stimulate research in all issues of emotionality in business-to-business marketing communications.

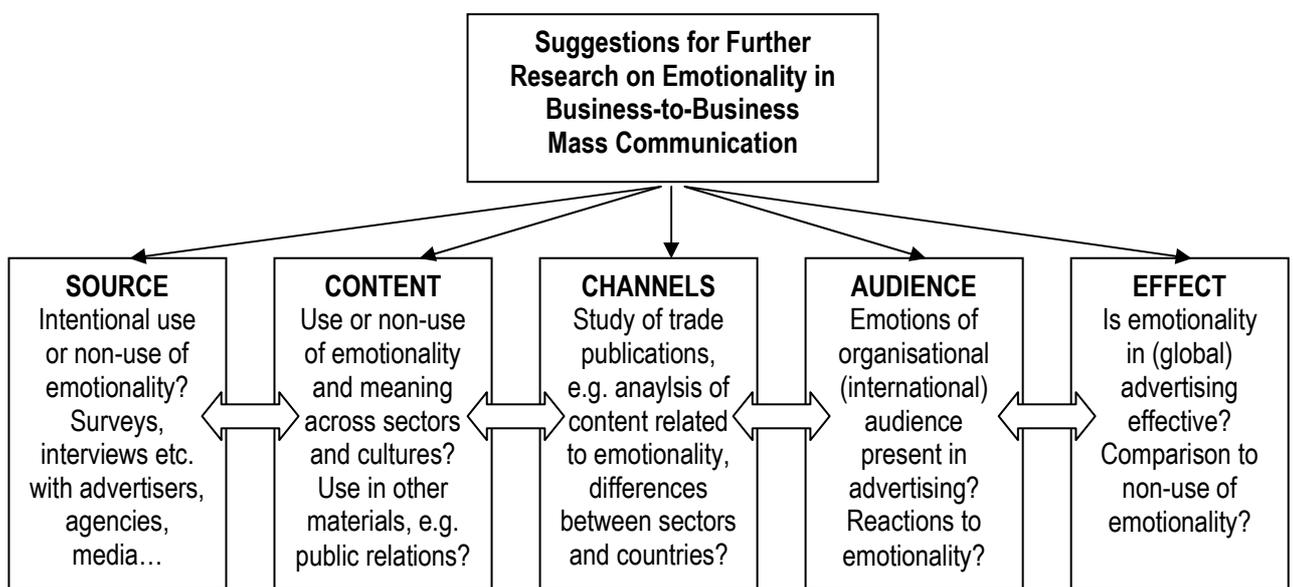


Figure 39 Suggestions for Further Research on Emotionality in Business-to-Business Marketing Communications

(Source: Developed for this research from chapter 5; communication model adapted and modified from Lasswell, 1948; McQuail and Windahl, 1981; Merten 1995, 1991)

Regarding the creators of advertising content and messages, additional knowledge is warranted into the meaning of symbols and emotional techniques utilised in print advertisements. This might enhance the pictorial competence of business-to-business advertisers and allow an identification of appropriate key visuals to create a unique positioning of business-to-business brands.

Further insight could be gained by using other types of data analysis. For example, textual analysis could determine the frequency of emotional words in the advertisement. In addition to frequency, the type of emotionality expressed in verbal information could be of interest. This analysis can be undertaken using one of the many software packages available (Alexa and Zuell, 2001). An example of suitable text analysis software is 'TextStat', a software tool developed by the linguist Matthias Huening of the *Freie Universitaet Berlin* (Huening, 2010).

Emotional words present in advertisement texts, in brochures and in websites of organisations could be categorised not only as 'emotional' or 'not emotional' but also as associated with positive or negative emotions, or with classifications of emotional meanings and thus form emotional word clusters.

In order to undertake hierarchical cluster analysis and possibly to provide evidence of correlations, future studies could use ordinal data (as opposed to nominal data in the present study). Cluster analysis is defined by Agresti (2007, p. 276) as "a matched set of observations" which are usually positive correlated and are hierarchical in terms of their nested nature. However, an ordinal scale is necessary to measure a correlation and present interesting results. An example would be to calculate the correlation between the relative size of advertisements and the extent of emotionality (e.g. less than half, half, more than half). To facilitate the measurement of correlations and the building of models, the dataset could be converted to binary data (e.g. 1 for the use of colour, 0 for the non-use of colour) and thus enhance a deeper understanding of emotionality in non-personal business-to-business market communications.

Further, in-depth interviews with managers, agencies and advertisers and case studies could be conducted to enlighten the creation of emotionality in business-to-business print advertising. Analyses of strategic briefings and other documents might enrich insights from the present study into the strategic communicative approach of organisations to achieve emotional differentiation through advertising. A light could then be shed on the intentionality of the use or non-use of emotionality and, complementary, highlight the findings of the present study.

The analysis of emotionality in communication contents of all sectors and across countries should further determine the use or non-use of emotionality in business-to-business marketing communications. For example, future findings could deliver a distinctive picture of the use of emotionality in other sectors than engineering and manufacturing sector analysed in this study. In addition, it could be worth investigating the relationship between economic relevance and growth of these sectors and the use of emotionality. A particular focus should involve the meaning of emotions and the use of emotions in different cultures. Business is increasingly global which requires comprehending the meaning of emotionality in other cultures portrayed and employed in business-to-business print advertising. This issue can be illuminated by an example. The association of colours to the use of emotionality in print advertisements was discovered as statistically significant in this study (see 5.3.2.1.).

Considering that colours are important elements of print advertising and that they have different meanings in different cultures, more knowledge is required in this area of business-to-business advertising. Moreover, all emotion-related issues should be examined in a cross-cultural context to complement research on the

meaning of emotional components in advertisements. An extension of the present content analysis of emotionality in business-to-business print advertising could comprise other promotional material like corporate brochures, product and services brochures, websites, direct marketing material and the corporate design at exhibitions as well as the messages they convey.

The present investigation excludes the elicitation of emotion and emotional responses to advertisements. However, demonstrating that business-to-business print advertising contains emotionality consequently requires an insight into the potential impact of emotional advertising on organisational audiences. In turn, research on audience responses can generate inferences on how the target audience perceives emotionality contained in visual and verbal elements. These could include measuring autonomic emotional reactions by respondents (see for suggestions section 6.2. and for details section 3.2.4.2.). Qualitative research on how the organisational audience perceives emotional messages and if the presence of emotionality affects how potential suppliers are evaluated might generate further insights. This approach needs to incorporate the growing internationality of organisations and their (potential) customers. Investigating these issues referring to international audiences could contribute to the body of cross-cultural marketing knowledge by adding the business-to-business marketing perspective.

Finally, of vital importance and widely uncovered in research is the effectiveness of the use or non-use of emotionality in business-to-business print advertising. Research is needed by relating emotional advertising contents to liking and attention toward business-to-business advertisements and brands. More

specifically, it could be beneficial to relate recent insights into the processing of emotional advertising to different stages of organisational decision-making processes. Furthermore, examining the association of characteristics of emotional business-to-business print advertisements and actual organisational buying behaviour would be rewarding. Accordingly, this investigation of emotionality in non-personal business-to-business marketing communications expects to instigate further research in order to contribute to existing knowledge in business-to-business marketing communications.

Appendices

Appendix 1: Examples of Business-to-Business Print Advertisements Drawn from the Sample of this Study of German Business-to-Business Magazines 2008

Appendix 2: Coding Instructions Used in the Present Content Analysis of Emotionality in Business-to-Business Print Advertising in German Trade Journals

Appendix 3: Refined Coding Instructions for the Content Analysis of Emotionality in Business-to-Business Print Advertising

Appendix 1: Examples of Business-to-Business Print Advertisements Drawn from the Sample of this Study of German Business-to-Business Magazines 2008

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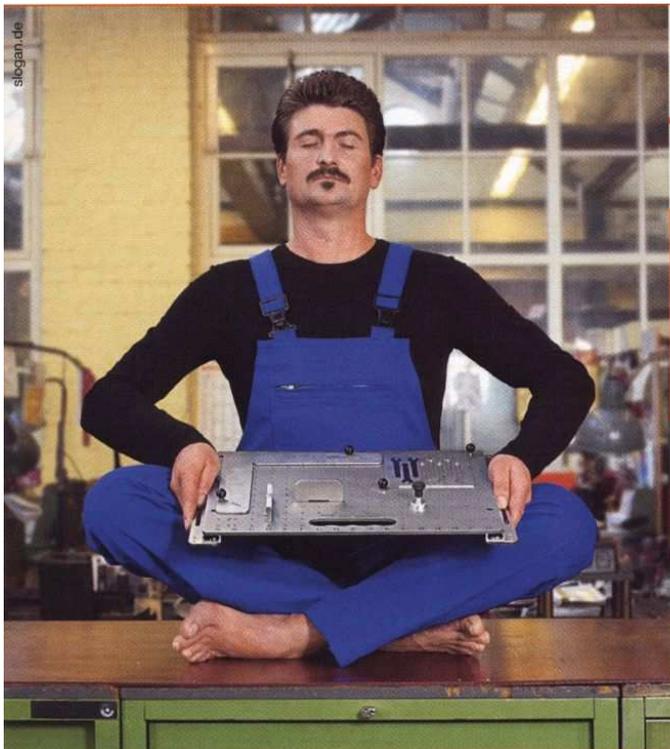
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Scope, 10/2008, p. 27

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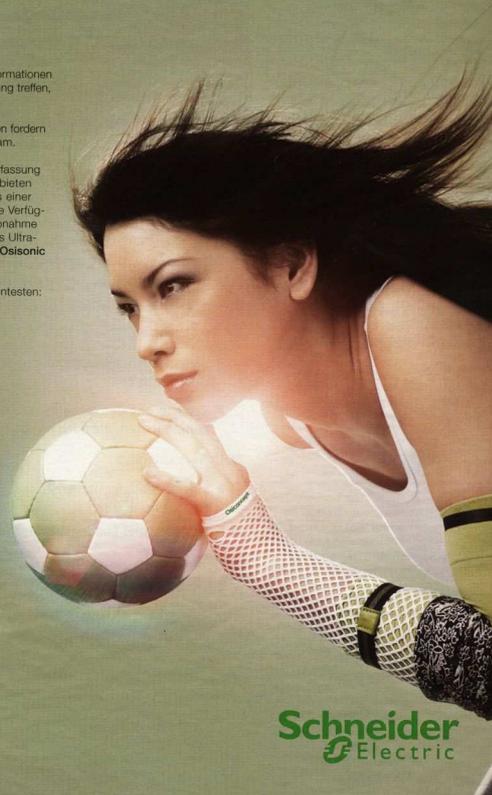
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TR Technische Revue, 10/2008, p. 18

Appendix 2: Coding Instructions Used in the Present Content Analysis of Emotionality in Business-to-Business Print Advertising in German Trade Journals

| Name of Column in Coding Frame | Description of Categories |
|----------------------------------|--|
| Coder | Coder = person who codes the advertisement (Number assigned to person): Britta Salander= Britta Judge 1 = Coder 1 Judge 2 = Coder 2 |
| Publication | <i>Labo</i> = Magazine 1 <i>Scope</i> = Magazine 2 <i>Elektronik Informationen</i> = Magazine 3 <i>TR Technische Revue</i> = Magazine 4 |
| Year | Year of publication (2008) |
| Issue | Month of publication issue (1 to 12) |
| Page | Number of page in publication (first page is defined as the front cover inside, the first page after the title page) <ul style="list-style-type: none"> • <i>Labo</i> begins with page "0" • <i>Scope</i> begins with page "0" • <i>Elektronik Informationen</i> begins with page "2" • <i>Technische Revue</i> begins with page "2" |
| Advert Number | Number of the advertisement in issue of publication (starting with "1") If there are two or more advertisements on one page, they will be coded from left to right, from top to bottom or clockwise from the top. |
| Product / Service | <ul style="list-style-type: none"> • Raw materials • Components • Media/ Advertising • Government • Professional Services • Other Business Services • Manufacturing Equipment • Corporate Entertainment • MRO Supplies • Recruitment • Other B2B Category |
| Size of Advertisement | <ul style="list-style-type: none"> • Full page and larger • Half page and larger • Quarter page and larger, but smaller than half page |
| Position of Advertisement | <ul style="list-style-type: none"> • Front half = any advertisement appearing before the centre spread • Back half = any advertisement appearing after the centre spread • Centre spread = advertisement appearing in the centre of the publication • Premium positions = back cover outside, back cover inside, front cover inside |

| | |
|--|--|
| <p>Category Colour Usage of Advertisement</p> | <p>Black and White: Illustration, visual, photo, graphics, type and company logo use no colour.</p> <p>One colour: One colour is used in any illustration, visual, photo, graphics, type and company logo.</p> <p>Two colours: One additional colour is used in any illustration, visual, photo, graphics, type and company logo.</p> <p>Three colours: Two additional colours are used in any illustration, visual, photo, graphics, type and company logo.</p> <p>Four colours: Advertisement represents the full range of basic colours (yellow, magenta, cyan, black) and any combinations in any illustration, visual, photo, graphics, type and company logo</p> |
| <p>Category Dominant Background Colour of Advertisement</p> | <p>Dominating colour of advertisement background according to the list of colours. Black and White advertisements will be coded as such. A dominant colour is the colour that occupies the largest area in the advertisement/ visual (Clarke and Honeycutt, 2000, p. 258; Huang, 1993, p. 197).</p> <p>List of colours (Huang, 1993; Woll, 1997):</p> <ul style="list-style-type: none"> • Black and White • Blue • Red • Green • Yellow • Gold • Orange • Pink • Brown • Violet • White • Grey • Black • Silver |
| <p>Category Size Major Visual</p> | <p>A major visual is the only visual in the advertisement or the most dominant one by size or position. The size in the advertisement will be coded as full-size, medium or small relative to the advertisement, not to the page.</p> |
| <p>Category Position Major Visual</p> | <p>Position of major visual in the “quadrant” of the advertisement: The position is coded as top left, top right, bottom left, bottom right, centre, covers full advertisement, top half of advertisement, bottom half of advertisement, right half of page, left half of page, no major visual.</p> |

| | |
|---|---|
| Category Type Major Visual | Visuals can be photographs, illustrations, charts or any other “non-type” graphics excluding the company logo and are coded as: photos, caricatures/ cartoons, realistic artistic drawing, representation of information (charts, tables, graphics, etc.), or no major visual |
| Category Colour Major Visual | Colour of major visual (one, two, three or four colours or use of no colours, code as black and white) |
| Category Dominant Colour Major Visual | Dominating colour of major visual (see list above) |
| Category Size Second Visual | Secondary visuals are subordinate to the major visual due to their size or position. The size in the advertisement will be coded as full-size, medium or small relative to the advertisement, not to the page. |
| Category Position Second Visual | Position of secondary visual in the “quadrant” of the ad: The position is coded as top left, top right, bottom left, bottom right, centre, covers full advertisement, top half of advertisement, bottom half of advertisement, right half of page, left half of page, no second visual. |
| Category Type Second Visual | Visuals can be photographs, illustrations, charts or any other “non-type” graphics excluding the company logo and are coded as: photos, caricatures/ cartoons, realistic artistic drawing, representation of information (charts, graphics, etc.), no second visual |
| Category Colour Second Visual | Colour of secondary visual (one, two, three or four colours or use of no colours, code as black and white) |
| Category Dominant Colour Second Visual | Dominating colour of second visual (see list above) |
| Category Emotional Content: <ul style="list-style-type: none"> • Yes • No • Uncertain/Ambiguous | <p>Definition: The presentation of advertising messages (pictures and headlines) is classified according to their factual or emotional content. Informational messages are rational and product-oriented, emphasising key attributes and the associated benefits, while emotional messages are customer-oriented and based upon feelings and emotions (Baines, Fill and Page 2008).</p> <p>Emotional advertisements: Emotional stimuli appeal to positive feelings like humour, fun, friendship, romance, nostalgia or to negative feelings like guilt and fear. Emotional visuals in advertisements portray person(s) (e.g. in an erotic or juvenile manner), material objects, animals or nature in an emotional mode.</p> <p>Emotional headings contain familiar sayings, a play on words, or an unusual use of common expressions, or create shocks, highlight contrasts, or generate curiosity, use words like “you should know, wait until you see this, here’s how”, or appeal to humour.</p> <p>Emotional advertisements could, for example, contain:</p> <ul style="list-style-type: none"> • Depiction of person or part of body • A certain person or the product connected to lifestyle • A special person or a situation (e.g. sports) • Erotic representation • Juvenile representation • Depiction of nature and/or animals • Create associations, use metaphors and analogies, etc. • Appeal to humour, curiosity or fear • Use familiar phrases or a play of words in headlines |

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| | <p>No emotional content in the advertisement: Moriarty (1987) classifies visuals as rational which depict the product, its logo or package, describe the product or demonstrate its use. The product demonstration can be performed by a person, thus the context, in which a person is depicted needs to be considered when classifying a person as conveying emotionality or demonstrating the use of a product in a more rational context. Leiss, Kline and Jhally (1990) characterise advertisements as rational if they highlight product qualities, price, comparison with other products, utility of the product, or a description or demonstration of benefits. Additionally, the authors note worry appeal or expert appeal as rational. Depicting a person “before and after using the product” (Leiss et al. 1990, p. 267) and thus demonstrating the benefit of the product visually is categorised as a rational appeal.</p> <p>Rational advertisements: Rational advertisements highlight product qualities, price, comparison with other products, utility of the product, or a description or demonstration of how to use the product and of benefits (e.g. by depicting a person demonstrating the use and benefit of the product), comparison with other products.</p> <p>Rational or informational headings provide news and/or information regarding the benefit associated to the product or service or how its use will benefit the buyer.</p> <p>Rational advertisements: Code advertisement as rational if the advertisement emphasises (for example):</p> <ul style="list-style-type: none"> • price, • quality, • benefit or • utility of the product, • Description or demonstration of how to use the product, • comparison with other products. |
| <p>Category Overall Emotionality:</p> <ul style="list-style-type: none"> • Positive • Negative • Ambiguous • Cannot Classify • No emotional content | <p>Overall assessment of emotional stimuli used in advertisements (pictures and headings):</p> <p>Definition: Du Plessis (2005, pp. 4) suggests a simple distinction of basic emotions, “which might be described as positive (pleasure, or an inclination in favour of something) and negative (fear, or an inclination against something).” In this coding scheme the distinction is adopted to check the first impression of the advertisement in this study:</p> <p>Is the overall emotional impression of the advertisement more positive or negative?</p> <ul style="list-style-type: none"> • Positive: pleasure, humour or an inclination in favour of something (happiness, love, warmth, trust). • Negative: fear, (mild) threat or an inclination against something (sadness, anger, disgust, fear). • Ambiguous: no determination of positive or negative emotional impression or use of both positive and negative emotional appeals. |

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| <p>The Use of Emotional Stimuli in the Advertisement</p> <p>Category Emotional Stimuli Used (in Pictures and Headings):</p> <ul style="list-style-type: none"> • Humour • Warmth • Nostalgia • Eroticism • Provocation • Fear/Threat • Trustworthiness/Reliability • Lifestyle and Fun • Future • Pride/Success • More than one above • Cannot Classify • No emotional content | <p>Emotional stimuli used in the pictorial or verbal (headings or sub-headings) representation of the advertisement (<i>what the advertisement expresses</i> (Wells et al. ,2006, p. 334), in contrast to how it is said). The focus is on the emotional technique in visual and verbal (headline) elements of the advertisement. (De Pelsmacker and Geuens, 1997; Lasogga, 1998; Schierl, 2001; Zeitlin and Westwood, 1986)</p> <p>Emotional stimuli used in advertisements:</p> <p>Code the emotional impression given by the pictorial or verbal (headings or sub-headings) representation of the advertisement:</p> <p>Humour: Emotional stimuli intended to lead to amusement or fun. Technique: Pun, nonsense, sentimental humour, satire, sentimental comedy, full comedy.</p> <p>Warmth: A positive and mild emotion, caused by experiencing love, family affection or a friendly relationship. Type: Core family (man, woman, child(ren)), couple, woman and child, man and child, grandparent(s) and child, children, friends, domesticated animals, other.</p> <p>Nostalgia: Refers to traditions and a desire for the good things of the past. Type: Reference to family events, reference to ‘good old days’, period-oriented symbols, reference to old brands, patriotism, other.</p> <p>Eroticism: Erotic representation or an allusion of eroticism, e.g. play of words, suggestive looks, seductive dressing, nudity, Type: Seductive dressing, semi-nude, nude, suggestive looks, suggestive posture, physical contact between men and women.</p> <p>Provocation: Stimulus is emotionally striking and provokes curiosity, is confusing or irritating. Type: Ambiguity, emotionally striking, transgressing norm or taboo, sexually aggressive, provoking a feeling of disapproval.</p> <p>Fear/Threat: The type of risk the consumer, but also the firm’s product or performance, is exposed to and that is used to create a fear appeal or a (mild) form of threat. Type: Physical, social, time, product or process performance, financial, opportunity loss.</p> <p>Trustworthiness/ Reliability: Trust is expressed in pictures with elements of fairness, friendship, harmony and sympathy, the “trust me” appeal of the advertised product creates joy and social affiliation. Type: Advertisements which depict situations of warmth in a social context, e.g. partnerships in business, shaking hands in business or after sports, gestures of fairness and friendship, (e.g. in business: spokesperson).</p> |
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| | <p>Lifestyle and Fun: Advertisements represent lifestyle and fun by depicting sympathetic groups of people consuming the advertised product, transforming a feeling of (social) security. Type: Lifestyle-advertisements depict groups of vital, happy, sociable people, often consuming the advertised product.</p> <p>Future: Images of the future, modernity, science fiction, innovation and improvement, and illustrations of fantasy and surrealism. Type: Pictures indicating innovation and modernity, elements of science fiction, e.g. fantasy and surrealism, pictures of the universe, planet earth, symbols of youth, magic or mystery.</p> <p>Pride/ Success: Pride and success refers to status and achievements in business life, to personal performance, e.g. sports, or to product and service performance on a high level. Pride and Success can also refer to a luxurious and prestigious lifestyle, addressing the aim to be high in rank in culture and society. Material objects like expensive cars, impressive buildings, expensive furniture and luxurious personal belongings indicate status and prestige (Belk and Pollay, 1985). In addition, animals, for instance eagles or lions, symbolise pride and success due to their superiority and wildness (Schiel, 2006; Woll, 1997). Type: Gestures of success, victory and the pleasure of achievement, symbols of high status and prestige (e.g. cars, jewellery), (wild) animals, sport activities, indicators of productivity and performance.</p> |
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Category Facial Expression:

- Surprise
- Fear
- Disgust
- Anger
- Happiness
- Sadness
- Neutral
- More than one above
- Cannot Classify
- No facial expression visible

Definition: Facial expressions are regarded as the most important factor for the attribution of emotions and the most influential source of nonverbal information (Hess, Kappas and Scherer 1988). If there is a human being depicted in the advertisement, and the facial expression visible, it can be classified according to the Plutchik (1980) categorisation of basic emotions.

Emotionality expressed by characters in advertisements can be determined by using the Ekman and Friesen (1975) pictures of facial expressions as depicted by Knapp and Hall (2006, pp. 316 to 321):

Facial expression: surprise



Facial expression: anger



Facial expression: disgust



Facial expression: fear



Facial expression: happiness



Facial expression: sadness



Facial expression: neutral (no expression related to feelings)

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| <p>Category Headline:</p> <ul style="list-style-type: none"> • Contains Emotion • No Emotion • Cannot Classify | <p>Definition of headlines and sub-heading: As headline the main head is defined, even if it is split by another element in the ad. Categories utilise the classification scheme of Cutler and Javalgi (1993 and 1994) and Beltramini and Blasko (1986). Emotional headlines contain familiar sayings, a play on words, or an unusual use of common expressions, or create shocks, highlight contrasts, or generate curiosity, use words like “you should know, wait until you see this, here’s how”. Rational or informational headlines provide news and/or information regarding the benefit associated to the product or service or how its use will benefit the buyer.</p> <p>Headlines or sub-headings can be classified as</p> <p>- emotional:</p> <ul style="list-style-type: none"> • Familiar saying – new twist on a familiar phrase, a play on words, an unusual use of a common expression, a frequently recognised sequence of words • Curiosity – how to, you should know, wait until you see this, here’s how, an offer made to arouse the reader’s interest. <p>- rational:</p> <ul style="list-style-type: none"> • News / information – declarative statements announcing or claiming direct benefits of the product or service • Benefit – how the product or its use will benefit the buyer. |
| <p>Category Sub – Headings Emotional, rational, no subheading</p> | <p>Definition: Subheads are indicated by smaller type or a different type face. (See headline classification as emotional or rational)</p> |
| <p>Category of the Style of Visual Representation:</p> <ul style="list-style-type: none"> • Juvenile • Eyes • Erotic • Storytelling • Aesthetics • Association (Nature, sport, science fiction, archetypal representation, business, etc) • Metaphor, analogy etc. • Two or more of the above categories • Cannot identify • Other • No emotional content | <p>Definition: The style of visual representation is the execution of the advertising message in its pictorial form. It represents the creative strategy, referring to how something is said (Wells et al. 2006, p. 334).</p> <p>Coding categories:</p> <p>Juvenile: Children or animals representing the juvenile schema in advertisements automatically attract attention and affectionate feelings. The distinction of juvenile from adult expressions was first introduced by Konrad Lorenz (1943, p. 275). He described a large head compared to the body, big round eyes, full cheeks, altogether a rather round form of the body as juvenile characteristics. Advertising visuals employ the assumption that humans have an innate predisposition to respond to these specific features in nurturing tendency and aim to elicit feelings of affection by visualising children or cute animals.</p> <p>Eyes: Visual contact enhances communication or even demands it, as eye contact signals an open communication channel. This advertising style employs the eye schema and can be executed by either a face with a direct look into the viewer’s eyes or by depicting eyes only. Eye gaze belongs to the strongest as it is a dominating and universal element of body language.</p> <p>Erotic: The explicit use of erotic themes in the creative execution of the advertisement is represented by seductive dressing, semi-nude or nude persons, suggestive looks, suggestive posture, and/ or physical contact between men and women. In addition, the depiction of any kind of erotic or romantic behaviour signifies an erotic style of representation.</p> |

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| | <p>Storytelling: Storytelling about the advertised product or service involves narratives, dramas, or playlets. By addressing each other, advertising characters describe how the product works or should be applied. The aim is to motivate viewers to infer lessons from advertising dramas and finally draw the same conclusion as the advertising characters for their product usage (Wells et al. 2006).</p> <p>Aesthetics: Details of the advertising visual are represented in an artistic way, become art, or a pattern or abstraction in the visual is depicted in an aesthetic manner.</p> <p>Association: Association suggests a transfer of meaning by an image which communicates another meaning, e.g. a certain lifestyle, sport, typical person, or (business) situation, or to elements of nature or a romantic landscape, or associations using a character or celebrity.</p> <p>Creating links by depicting a symbol of something, for instance the “red carpet” of celebrating or honouring a person, represents an associative visual style. A picture of the universe or the earth associate science fiction, landscapes, trees and water signify nature, a diamond represents luxury, status symbols stand for pride and success while images of desks, work and offices signify business.</p> <p>Furthermore, associations are evoked by archetypal representations. Archetypes can be defined as “culturally important prototypical story characters” (Faber and Mayer, 2009, p. 320). Forms of archetypal representation in advertisements are commonly images of recognisable generic characters like, for instance, the innocent, the hero, the creator, the shadow, lovers, or the magician but also images of elements of nature like water or the sky.</p> <p>Metaphor or analogy: Metaphor describes the allegorical use or unexpected substitution based on similarity of some feature (Moriarty 1987). According to McQuarrie and Mick (1999) metaphors equate two things, which are literally different but illuminate the intended meaning</p> <p>By analogy, or in a weaker form by a simile, metaphors convey their meaning by expressing that one thing represents another or is either <i>like</i> or <i>as</i> the other (Berger 2007). An advertising metaphor “suggests the effect or experience of product use through an association of the product with a person or an atmosphere that is neither directly nor literally related to the product” (Graham, Kamins and Oetomo 1993, p. 10).</p> |
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| <p>Category Visual Portraying Person(s):</p> <ul style="list-style-type: none"> • No Person Portrayed • Whole Person(s) • Parts of body • Cannot identify • Other | <p>Specific pictorial elements of the advertisement need to be coded, as this study aims to investigate the emotional components of advertisements, even if they are represented by a single or inferior element in a picture. This procedure enables the researcher to detect the emotional meaning, if they are expressed by visual components. However, not only emotional but also rational themes like the use or demonstration of products involves the depiction of persons. Thus, the following categories aim to discover the visual components of business-to-business advertisements to gain a further understanding of creative strategies of organisational marketers.</p> <p>Categories of visuals portraying person(s): Coding includes one person or several persons, or parts of the body or the face (note: code as whole person if half or more of the body is shown).</p> |
| <p>Category Visual Portraying Nature:</p> <ul style="list-style-type: none"> • No Nature Portrayed • Landscape incl. buildings • Landscape, no buildings • Elements of nature (water, earth, sky , fire) • Earth (as a planet) • Cannot identify • Other | <p>Categories Visual Portraying Nature: These categories identify visuals depicting elements of nature, the earth as a planet, and landscape with or without buildings.</p> |
| <p>Category Visual Portraying Animal(s):</p> <ul style="list-style-type: none"> • No Animal Portrayed • Wild • Domesticated • Anthropomorphic • Cannot identify • Other | <p>Category Visual Portraying Animal(s): These categories identify visuals depicting wild (like eagles or tigers) or domesticated animals (like cats, dogs or chickens). Anthropomorphic refers to the “humanisation” of animals by, for instance, depicting them with human clothing, human facial expressions or facial elements like eyebrows (Spears et al., 1996, p. 91). Anthropomorphism is mainly used to illustrate characteristics of human behaviour.</p> |
| <p>Category Visual Portraying Object(s) (other than product):</p> <ul style="list-style-type: none"> • No Object Portrayed • Object Portrayed • Cannot identify • Other | <p>Category Visual Portraying Object(s): Objects communicate meanings in social interaction and thus symbolise differentiation to others or similarity between social groups. Furthermore, due to a shared knowledge about the meaning of objects in social life, they express, for instance, status, success, business or family life.</p> |
| <p>Category Visual Portraying Product(s):</p> <ul style="list-style-type: none"> • No Product Portrayed for product based advert • Product(s) only • Application, use or demonstration of product(s) • Service being advertised no product shown • Cannot identify • Other | <p>Category Visual Portraying Product(s): Products are depicted either solely without any other visual or, if other visual elements are in the advertisement, without linking the visual elements to each other. Another way to visualise products is to demonstrate their application or use.</p> <p>The category “product only” does not exclude other pictorial elements, but refers to the pure depiction of the product, without demonstrating its use or any other connection to other visual elements.</p> |

Appendix 3: Refined Coding Instructions for the Content Analysis of Emotionality in Business-to-Business Print Advertising

| Name of Column in Coding Frame | Description of Categories |
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| Coder | Coder = person who codes the advertisement (Number assigned to person): |
| Publication | <i>Name of publication (Number assigned to each magazine)</i> |
| Year | Year of publication (e.g. 2008) |
| Issue | Month of publication: issue (e.g. 1 to 12) |
| Page | Number of page in publication (first page is defined as the front cover inside, the first page after the title page) |
| Advert Number | Number of the advertisement in issue of publication (starting with "1") If there are two or more advertisements on one page, they will be coded from left to right, from top to bottom or clockwise from the top. |
| Product / Service | <ul style="list-style-type: none"> • Raw materials • Components • Media/ Advertising • Government • Professional Services • Other Business Services • Manufacturing Equipment • Corporate Entertainment • MRO Supplies • Recruitment • Other B2B Category |
| Size of Advertisement | <ul style="list-style-type: none"> • Full page and larger • Half page and larger • Quarter page and larger, but smaller than half page |
| Position of Advertisement | <ul style="list-style-type: none"> • Front half = any advertisement appearing before the centre spread • Back half = any advertisement appearing after the centre spread • Centre spread = advertisement appearing in the centre of the publication • Premium positions = back cover outside, back cover inside, front cover inside |
| Category Colour Usage of Advertisement | <p>Black and White: Illustration, visual, photo, graphics, type and company logo use no colour.</p> <p>One colour: to three colours: One to three colour(s) is (are) used in any illustration, visual, photo, graphics, type and company logo.</p> <p>Four colours: Advertisement represents the full range of basic colours (yellow, magenta, cyan, black) and any combinations in any illustration, visual, photo, graphics, type and company logo</p> |
| Category Dominant Background Colour of Advertisement | <p>Dominating colour of advertisement background according to the list of colours. Black and White advertisements will be coded as such. A dominant colour is the colour that occupies the largest area in the advertisement/ visual (Clarke and Honeycutt, 2000, p. 258; Huang, 1993, p. 197).</p> <p>List of colours (Huang, 1993; Woll, 1997):</p> <ul style="list-style-type: none"> • Black and White, Blue, Red, Green, Yellow, Gold, Orange, Pink, Brown, Violet, White, Grey, Black, Silver. |

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| Category Size Major Visual | A major visual is the only visual in the advertisement or the most dominant one by size or position. The size in the advertisement will be coded as full-size, medium or small relative to the advertisement, not to the page. |
| Category Position Major Visual | Position of major visual in the “quadrant” of the advertisement: The position is coded as top left, top right, bottom left, bottom right, centre, covers full advertisement, top half of advertisement, bottom half of advertisement, right half of page, left half of page, no major visual. |
| Category Type Major Visual | Visuals can be photographs, illustrations, charts or any other “non-type” graphics excluding the company logo and are coded as: photos, caricatures/ cartoons, realistic artistic drawing, representation of information (charts, tables, graphics, etc.), or no major visual |
| Category Colour Major Visual | Colour of major visual (one, two, three or four colours or use of no colours, code as black and white) |
| Category Dominant Colour Major Visual | Dominating colour of major visual (see list above) |
| Category Emotional Content: <ul style="list-style-type: none"> • Yes • No • Uncertain/Ambiguous | Definition: The presentation of advertising messages (pictures and headlines) is classified according to their factual or emotional content. Informational messages are rational and product-oriented, emphasising key attributes and the associated benefits, while emotional messages are customer-oriented and based upon feelings and emotions (Baines, Fill and Page 2008). Emotional stimuli appeal to positive feelings like humour, fun, friendship, romance, or to negative feelings like guilt and fear.. |
| Category Overall Emotionality: <ul style="list-style-type: none"> • Positive • Negative • Ambiguous • Cannot Classify • No emotional content | Overall assessment of emotional stimuli used in advertisements (pictures and headings): Definition: Du Plessis (2005, pp. 4) suggests a simple distinction of basic emotions, “which might be described as positive (pleasure, or an inclination in favour of something) and negative (fear, or an inclination against something).” In this coding scheme the distinction is adopted to check the first impression of the advertisement in this study: Is the overall emotional impression of the advertisement more positive or negative? <ul style="list-style-type: none"> • Positive: pleasure, humour or an inclination in favour of something (happiness, love, warmth, trust). • Negative: fear, (mild) threat or an inclination against something (sadness, anger, disgust, fear). • Ambiguous: no determination of positive or negative emotional impression or use of both positive and negative emotional appeals. |
| The Use of Emotional Stimuli in the Advertisement Category Emotional Stimuli Used (in Pictures and Headings): <ul style="list-style-type: none"> • Humour • Warmth • Nostalgia • Eroticism • Provocation • Fear/Threat • Trustworthiness/Reliability • Lifestyle and Fun | Emotional stimuli used in the pictorial or verbal (headings or sub-headings) representation of the advertisement (<i>what the advertisement expresses</i> (Wells et al. ,2006, p. 334), in contrast to how it is said). The focus is on the emotional technique in visual and verbal (headline) elements of the advertisement. (De Pelsmacker and Geuens, 1997; Lasogga, 1998; Schierl, 2001; Zeitlin and Westwood, 1986) Emotional stimuli used in advertisements: Code the emotional impression given by the pictorial or verbal (headings or sub-headings) representation of the advertisement: Humour: Emotional stimuli intended to lead to amusement or fun. Technique: Pun, nonsense, sentimental humour, satire, sentimental comedy, full comedy. |

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| <ul style="list-style-type: none"> • Future • Pride/Success • More than one above • Cannot Classify • No emotional content | <p>Warmth: A positive and mild emotion, caused by experiencing love, family affection or a friendly relationship. Type: Core family (man, woman, child(ren)), couple, woman and child, man and child, grandparent(s) and child, children, friends, domesticated animals, other.</p> <p>Nostalgia: Refers to traditions and a desire for the good things of the past. Type: Reference to family events, reference to ‘good old days’, period-oriented symbols, reference to old brands, patriotism, other.</p> <p>Eroticism: Erotic representation or an allusion of eroticism, e.g. play of words, suggestive looks, seductive dressing, nudity, Type: Seductive dressing, semi-nude, nude, suggestive looks, suggestive posture, physical contact between men and women.</p> <p>Provocation: Stimulus is emotionally striking and provokes curiosity, is confusing or irritating. Type: Ambiguity, emotionally striking, transgressing norm or taboo, sexually aggressive, provoking a feeling of disapproval.</p> <p>Fear/Threat: The type of risk the consumer, but also the firm’s product or performance, is exposed to and that is used to create a fear appeal or a (mild) form of threat. Type: Physical, social, time, product or process performance, financial, opportunity loss.</p> <p>Trustworthiness/ Reliability: Trust is expressed in pictures with elements of fairness, friendship, harmony and sympathy, the “trust me” appeal of the advertised product creates joy and social affiliation. Type: Advertisements which depict situations of warmth in a social context, e.g. partnerships in business, shaking hands in business or after sports, gestures of fairness and friendship, (e.g. in business: spokesperson).</p> <p>Lifestyle and Fun: Advertisements represent lifestyle and fun by depicting sympathetic groups of people consuming the advertised product, transforming a feeling of (social) security. Type: Lifestyle-advertisements depict groups of vital, happy, sociable people, often consuming the advertised product.</p> <p>Future: Images of the future, modernity, science fiction, innovation and improvement, and illustrations of fantasy and surrealism. Type: Pictures indicating innovation and modernity, elements of science fiction, e.g. fantasy and surrealism, pictures of the universe, planet earth, symbols of youth, magic or mystery.</p> <p>Pride/ Success: Pride and success refers to status and achievements in business life, to personal performance, e.g. sports, or to product and service performance on a high level. Pride and Success can also refer to a luxurious and prestigious lifestyle, addressing the aim to be high in rank in culture and society. Material objects like expensive cars, impressive buildings, expensive furniture and luxurious personal belongings indicate status and prestige (Belk and Pollay, 1985). In addition, animals, for instance eagles or lions, symbolise pride and success due to their superiority and wildness (Schiel, 2006; Woll, 1997).</p> |
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Category Facial Expression:

- Surprise
- Fear
- Disgust
- Anger
- Happiness
- Sadness
- Neutral
- More than one above
- Cannot Classify
- No facial expression visible

Definition: Facial expressions are regarded as the most important factor for the attribution of emotions and the most influential source of nonverbal information (Hess, Kappas and Scherer 1988). If there is a human being depicted in the advertisement, and the facial expression visible, it can be classified according to the Plutchik (1980) categorisation of basic emotions.

Emotionality expressed by characters in advertisements can be determined by using the Ekman and Friesen (1975) pictures of facial expressions as depicted by Knapp and Hall (2006, pp. 316 to 321):

Facial expression: surprise



Facial expression: anger



Facial expression: disgust



Facial expression: fear



Facial expression: happiness



Facial expression: sadness



Facial expression: neutral (no expression related to feelings)

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| <p>Category Headline and Subheading:</p> <ul style="list-style-type: none"> • Contains Emotion • No Emotion • Cannot Classify | <p>Definition of headlines and sub-heading: As headline the main head is defined, even if it is split by another element in the ad. Categories utilise the classification scheme of Cutler and Javalgi (1993 and 1994) and Beltramini and Blasko (1986). Emotional headlines contain familiar sayings, a play on words, or an unusual use of common expressions, or create shocks, highlight contrasts, or generate curiosity, use words like “you should know, wait until you see this, here’s how”. Rational or informational headlines provide news and/or information regarding the benefit associated to the product or service or how its use will benefit the buyer.</p> <p>Headlines or sub-headings can be classified as</p> <p>- emotional:</p> <ul style="list-style-type: none"> • Familiar saying – new twist on a familiar phrase, a play on words, an unusual use of a common expression, a frequently recognised sequence of words • Curiosity – how to, you should know, wait until you see this, here’s how, an offer made to arouse the reader’s interest. <p>- rational:</p> <ul style="list-style-type: none"> • News / information – declarative statements announcing or claiming direct benefits of the product or service • Benefit – how the product or its use will benefit the buyer. |
| <p>Category of the Style of Visual Representation:</p> <ul style="list-style-type: none"> • Juvenile • Eyes • Erotic • Storytelling • Aesthetics • Association (Nature, sport, science fiction, archetypal representation, business, etc) • Metaphor, analogy etc. • Two or more of the above categories • Cannot identify • Other • No emotional content | <p>Definition: The style of visual representation is the execution of the advertising message in its pictorial form. It represents the creative strategy, referring to how something is said (Wells et al. 2006, p. 334).</p> <p>Coding categories:</p> <p>Juvenile: Children or animals representing the juvenile schema in advertisements automatically attract attention and affectionate feelings. The distinction of juvenile from adult expressions was first introduced by Konrad Lorenz (1943, p. 275). He described a large head compared to the body, big round eyes, full cheeks, altogether a rather round form of the body as juvenile characteristics. Advertising visuals employ the assumption that humans have an innate predisposition to respond to these specific features in nurturing tendency and aim to elicit feelings of affection by visualising children or cute animals.</p> <p>Eyes: Visual contact enhances communication or even demands it, as eye contact signals an open communication channel. This advertising style employs the eye schema and can be executed by either a face with a direct look into the viewer’s eyes or by depicting eyes only. Eye gaze belongs to the strongest, as it is a dominating and universal element of body language.</p> <p>Erotic: The explicit use of erotic themes in the creative execution of the advertisement is represented by seductive dressing, semi-nude or nude persons, suggestive looks, suggestive posture, and/ or physical contact between men and women. In addition, the depiction of any kind of erotic or romantic behaviour signifies an erotic style of representation.</p> <p>Storytelling: Storytelling about the advertised product or service involves narratives, dramas, or playlets. By addressing each other, advertising characters describe how the product works or should be</p> |

applied. The aim is to motivate viewers to infer lessons from advertising dramas and finally draw the same conclusion as the advertising characters for their product usage (Wells et al. 2006).

Aesthetics: Details of the advertising visual are represented in an artistic way, become art, or a pattern or abstraction in the visual is depicted in an aesthetic manner.

Association: Association suggests a transfer of meaning by an image which communicates another meaning, e.g. a certain lifestyle, sport, typical person, or (business) situation, or to elements of nature or a romantic landscape, or associations using a character or celebrity.

Creating links by depicting a symbol of something, for instance the “red carpet” of celebrating or honouring a person, represents an associative visual style. A picture of the universe or the earth associate science fiction, landscapes, trees and water signify nature, a diamond represents luxury, status symbols stand for pride and success while images of desks, work and offices signify business.

Furthermore, associations are evoked by archetypal representations. Archetypes can be defined as “culturally important prototypical story characters” (Faber and Mayer, 2009, p. 320). Forms of archetypal representation in advertisements are commonly images of recognisable generic characters like, for instance, the innocent, the hero, the creator, the shadow, lovers, or the magician but also images of elements of nature like water or the sky.

Metaphor or analogy: Metaphor describes the allegorical use or unexpected substitution based on similarity of some feature (Moriarty 1987). According to McQuarrie and Mick (1999) metaphors equate two things, which are literally different but illuminate the intended meaning

By analogy, or in a weaker form by a simile, metaphors convey their meaning by expressing that one thing represents another or is either *like* or *as* the other (Berger 2007). An advertising metaphor “suggests the effect or experience of product use through an association of the product with a person or an atmosphere that is neither directly nor literally related to the product” (Graham, Kamins and Oetomo 1993, p. 10).

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|---|--|
| <p>Category Visual Portraying Person(s):</p> <ul style="list-style-type: none"> • No Person Portrayed • Whole Person(s) • Parts of body • Cannot identify • Other | <p>Specific pictorial elements of the advertisement need to be coded, as this study aims to investigate the emotional components of advertisements, even if they are represented by a single or inferior element in a picture. This procedure enables the researcher to detect the emotional meaning, if they are expressed by visual components. However, not only emotional but also rational themes like the use or demonstration of products involves the depiction of persons. Thus, the following categories aim to discover the visual components of business-to-business advertisements to gain a further understanding of creative strategies of organisational marketers.</p> <p>Categories of visuals portraying person(s): Coding includes one person or several persons, or parts of the body or the face (note: code as whole person if half or more of the body is shown).</p> |
| <p>Category Visual Portraying Nature:</p> <ul style="list-style-type: none"> • No Nature Portrayed • Landscape incl. buildings • Landscape, no buildings • Elements of nature (water, earth, sky, fire) • Earth (as a planet) • Cannot identify • Other | <p>Categories Visual Portraying Nature: These categories identify visuals depicting elements of nature, the earth as a planet, and landscape with or without buildings.</p> |
| <p>Category Visual Portraying Animal(s):</p> <ul style="list-style-type: none"> • No Animal Portrayed • Wild • Domesticated • Anthropomorphic • Cannot identify • Other | <p>Category Visual Portraying Animal(s): These categories identify visuals depicting wild (like eagles or tigers) or domesticated animals (like cats, dogs or chickens). Anthropomorphic refers to the “humanisation” of animals by, for instance, depicting them with human clothing, human facial expressions or facial elements like eyebrows (Spears et al., 1996, p. 91). Anthropomorphism is mainly used to illustrate characteristics of human behaviour.</p> |
| <p>Category Visual Portraying Object(s) (other than product):</p> <ul style="list-style-type: none"> • No Object Portrayed • Object Portrayed • Cannot identify • Other | <p>Category Visual Portraying Object(s): Objects communicate meanings in social interaction and thus symbolise differentiation to others or similarity between social groups. Furthermore, due to a shared knowledge about the meaning of objects in social life, they express, for instance, status, success, business or family life.</p> |
| <p>Category Visual Portraying Product(s):</p> <ul style="list-style-type: none"> • No Product Portrayed for product based advert • Product(s) only • Application, use or demonstration of product(s) • Service being advertised no product shown • Cannot identify • Other | <p>Category Visual Portraying Product(s): Products are depicted either solely without any other visual or, if other visual elements are in the advertisement, without linking the visual elements to each other. Another way to visualise products is to demonstrate their application or use.</p> <p>The category “product only” does not exclude other pictorial elements, but refers to the pure depiction of the product, without demonstrating its use or any other connection to other visual elements.</p> |

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