

An Analysis of Television Commercials directed to Young adults- ELM and Social Identification Perspective

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Abstract: *This study explores the profile of contemporary advertising in India in the wider context of trends in television advertising directed for young adults, the recent changes in the strategy, and issues concerning the perception and attitude of young adults to television advertising in Chennai. There has been a rapid expansion of the television and satellite television in the 1990s, and the most sought after advertising medium is television. The entry of global investors have widen the horizon of Indian economy .Huge increase in global brands and simultaneous increase in investments in advertisements has led a new beginning for advertising sector. The strategies used have undergone significant change in recent years, and there has been increased customization to reach the niche target segment, alongside a major intensification of strategies aimed at targeting youth market, to stimulate their need and purchase intentions. Use of emotional strategy in advertisement seems to be the predominant strategy prevalent today and humour is the predominant concept used in the commercial strategy. The stratified random sampling of television advertising of consumer products and services from different channels were used for the textual analysis. The commercials were also interpreted through Elaboration Likelihood Perspective and through Social Identity Perspective.*

I. Introduction

2.1 Background and context of advertising

Advertising has been defined as ‘any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor’ (American Marketing Association, quoted in Bennet, 2000: 117) and more narrowly as- any human communication intended to persuade or influence buyers in their purchase decisions. (Cheng, 1996: 74).Advertising lies at the juncture where culture and the economy interact: its primary purpose is to sell products and services by stimulating purchasing behaviour and it does this by using strategies that rework culture, creating aspirations and new desires for products. The major environmental factors that impact on advertising are: the economy, demography, socio- culture, the political and legal system (Belch and Belch, 1990). Advertising is itself a cultural product which increasingly affects social attitudes, defines social roles, and influences cultural values. Influenced by these factors advertising evolved and developed a particular profile in western industrialized society in the 20th Century as a means of stimulating the consumption of products generated by new and expanding industries.

2.2 Television and Commercials

In the electronic age, few would disagree that television is a powerful medium. Apart from its ability to reach a large number of people, the persuasive synergy in combining sight and sound has long been acknowledged in both academic and lay arenas. Each day more corporate join the bandwagon of television advertising, in an attempt to increase their visibility and reaching out to the vast majority of Indian consumers. As such, no one can doubt even for a single moment that television advertising in India is set for an unprecedented boom and the next few years will see major flux in the Indian television advertising industry. All this is a confirmation to the fact that India has strongly emerged as the third largest television market in the world. From having one public service broadcaster during the earlier days to over 700 channels available today, the Indian television industry has come a long way and is expected to grow at a very fast pace during the next couple of years with a number of new TV channels slated to launch their operations. Television ads move at the speed of light, stories are told in a heartbeat. Messages are delivered with a new language of iconography. Conceptually messages must be more applicable to the consumer than to the product. Audiences must learn new ways of reading, new ways of interpreting social icons and imagery to adapt to the new advertising.

2.3 Young Adult

Youth like all identities, is a culturally relative manifestation whose meanings and applications are specific to certain times and locales. For those living in present-day Western cultures, the term youth refers to persons who are no longer children and not yet adults. In a strictly legal sense, the term is typically applied to a person from the time of their late teens until a point between the age of 18 and 21, after which time the person is

legally an adult. As an adult, they are endowed privileges such as the right to vote and consume alcohol etc. Used colloquially, however, the term generally refers to a broader, more ambiguous, field of reference – from the physically adolescent to those in their late 20s. The United Nations, for example, defines youth as people between the ages of 15 and 24 years inclusive (UNESCO 2002). Traversing both sides of the legal distinction between childhood and adulthood, the youth identity presents those in their late teens and 20s as participants in a shared social experience that is distinct from that of other age groups.

Psychologically, young adult is the age when the individual becomes integrated into the society of adults. Legally, today the individual is regarded as an adult at age eighteen. Young adults used for the study, is the period between late adolescence [18-19] and early adulthood [27-28]. It is the period of adjustments to new patterns of life and new social expectations. The young adult is expected to play new roles, such as that of career determinator, breadwinner, spouse, and parent and to develop new attitudes, new interests and values in keeping with these new roles. These adjustments make early adulthood a distinctive period in the lifespan and also a difficult one. It is the age of ‘settling down’. That meant settling with the line of work, settling with partner, settling with lot of responsibilities. Once individuals decide upon the pattern of life they believe will meet their needs, they develop patterns of behaviour, attitudes, values which will tend to be characteristically theirs for the remainder of their lives. The new found freedom for the youthful adults, with economic independence and the drive to realize their dream of self-actualisation, makes them the prospective and vulnerable customers to the advertisers.

II. Objectives

Main objective:

To study the content of Television commercial and to analyse the strategy Advertiser employed to influence the young adults

Objectives

- To analyze the text of television commercials targeting young adults, in terms of presentation style and approach
- To study and understand the use of emotional strategy in the television commercial
- To apply elaboration likelihood model and social identification perspective in Understanding the content aimed at young adults

III. Need And Relevance Of The Study

Does advertising influence young adults? Does it affect their needs, wishes, standards and values? What is their perception and attitude to television advertising? Questions of this type are often among those considered most urgently in need of an answer when advertising is discussed. When we spontaneously try to answer these questions we are inclined to take ourselves as the starting point. In many contexts, proponents of the advertising sector have an interest in toning down the influence and possible effects of advertising. They often present it as an ‘innocuous’ aspect of daily life, while at the same time they depend on their clients’ faith in the ability of advertising to attract the attention of potential customers and influence them. Similarly, opponents and critics of advertising often exaggerate the ability of advertising to influence us, while their very existence is evidence of relatively widespread Scepticism and even resistance towards it. So in the debate about the effects of advertising, the arguments used both for and against it are to some extent contradictory and paradoxical. Whatever the scenario, the trend is that commercials on television are increasing day by day and the young adults seem to be the most dominant target segment. This study helps in understanding the content of the television commercial targeting young adults and it provides insights to the advertising executioners as to what strategy is best employed to reach the young adult population.

IV. Methodology

5.1 Textual Analysis

Textual analysis is a way for researchers to gather information about how other human beings make sense of the world. When we perform textual analysis on text, we make educated guess at some of the likely interpretations that might be made of the text.

5.1.2 Commercial as text:

The findings of this analysis was obtained by analyzing and studying the text of television commercials based on various aspects such as content and concept,format,appeal,setting, sound, music, colors, appeal and representation of young adults in the commercial. The study is based on television commercials from 3 selected channels – Sun TV, NDTV and Sahara one, aired during the prime time slot (7.00 pm – 10.00 pm) over a period of three months. Ads aired in a week were taken for the purpose of study as the sample. Advertisements were

randomly selected from the ad pool of over 1000 ads. These commercials were classified under eight category heads – Food & Beverages, Personal Care, Household Durables, Lifestyle/Apparel/Fashion, Automotive, Household Products, Pharmaceutical and Services and their text were deconstructed and analyzed.

5.1.3 Unit of Analysis

- Content/concept
- Presentational style:
- Format
- Appeal
- Jingle/Music
- Setting/Costumes
- Special effects/Animation
- Commercial representation of young adults

5.1.4 Theoretical Perspective

The researcher has chosen two theories to apply on the text for the better understanding of the commercials targeting the young adults, Elaboration Likelihood Model (ELM) and Social Identification Perspective.

These two theories are much related to examine the executional style and processing of the television commercials which are for the young adults. Petty and Cacioppo's (1983) Elaboration Likelihood Model (ELM) is considered to be the most recent and comprehensive model incorporating involvement into the information processing of advertising message.

5.1.4. a Elaboration Likelihood Model

Of all the communication theories available, the present investigator has chosen ELM to apply to commercials for two reasons. First, a television commercial is strictly a persuasive communication, and ELM is strictly a persuasive theory. Second, the two routes to persuasion that this theory postulates (central and peripheral) closely parallel and expand a concept with which many communicators are already familiar: attention and attraction in advertisement.

The proponents of ELM, Petty and Cacioppo, describe their theory as a comprehensive framework for organizing, categorizing, and understanding the basic processes underlying effective persuasive communications. (3) In an attempt to integrate many seemingly conflicting research findings and theoretical orientations under one conceptual umbrella, they decided to view the different findings and theories as emphasizing one of two distinct routes to persuasion. The "central" route results from a person critically considering the merits of issue-relevant information in a persuasive message. To the contrary, the "peripheral" route results from a person paying attention to a simple cue (e.g., an attractive source delivering a message) that influences their attitude without the person ever scrutinizing the merits of the issue-relevant information.

5.1.4b Social Identity Theory

Social Identity Theory was developed by Tajfel and Turner in 1979. The theory was originally developed to understand the psychological basis of intergroup discrimination. Tajfel et al (1971) attempted to identify the minimal conditions that would lead members of one group to discriminate in favour of the in group to which they belonged and against another out group.

In the Social Identity Theory, a person has not one, "personal self", but rather several selves that correspond to widening circles of group membership. Different social contexts may trigger an individual to think, feel and act on basis of his personal, family or national "level of self" (Turner et al, 1987). Apart from the "level of self", an individual has multiple "social identities". Social identity is the individual's self-concept derived from perceived membership of social groups (Hogg & Vaughan, 2002). In other words, it is an individual-based perception of what defines the "us" associated with any internalized group membership.

V. Finding From The Textual Analysis

Textual analysis explores the form that that persuasion takes. It views commercials as televisual texts that have developed particular techniques of persuasion in order to serve the economic needs of the industry. Advertisements always rely on the relation between the text and its context; the one cannot survive without the other. The receiver senses this relationship and decodes the message accordingly. The context of the advertisement determines how the receivers will perceive the message. We know that ads must sell us products in order to survive, but what the television analyst needs to understand is how that selling is accomplished either, directly or indirectly. The following were the findings obtained from the textual analysis of commercials directed toward the young adults, as prospective targets.

Concept/content

In most of the commercials the concept of the commercial dealt with relationship or the lifestyle. The relationships between husband and wife, between mother and daughter/son, between father and daughter/son were depicted in the commercials. (Indigo marina,HSBC,Titan Raga),Or the commercials concentrated on the fun and pleasure life style of the young adults, where the young adults are seen as enjoying their life with the friends at the leisure spots.(Indica xeta,Pepsi,Brylcreem).

Principal values used in the ads

The meanings that the commercial invoke are luxury, leisure and conspicuous consumption, Individualism, sexuality and romance, novelty and progress. All the commercials are conceptualised in and around these principal values. Use of extraordinary and excessive style, graphics and animation, product differentiation and superiority, metaphor, utopian style are the persuasive styles used in the commercials.

The utopian “bliss” that we are to associate with Pepsi-oye bubbly imbues the image/sound style and encourages viewers to join the dance, figuratively speaking. Energy and intensity are embodied in the commercial’s style.

Presentation style

Format:

Slice of life format and celebrity endorsement format was used predominantly in the commercials. In the slice of life format the commercials are presented in a regular household setup, where the product/service is introduced as the solution to the problem stated in the commercial.(HSBC,Nescafe Sunrise, Clinic all clear).In the celebrity endorsement format the celebrity are used as the character in the commercial (Saif Ali khan in Lays commercial),used as playing themselves(Shah Rukh Khan in Pepsi commercial) ,as the role model(Dhoni in Brylcreem),celebrity as expertise (Aishwarya Rai in the Lux beauty soap).

Appeal:

Appeals are the approach or treatment given to the commercial. The ads were dominated with the emotional oriented approach. The commercials predominantly used humorous appeal,(lays commercial),the researcher also noticed that most of the commercial analysed are humorous ads with the sexual over tones.(7 up curvy, clinic all clear(ice cool),Pepsi oye bubbly).The commercial also depicted relational bonds with the love appeal (HSBC,Nescafe sunrise).The commercials invariably used different kinds of emotions like humour, sex, love, pleasure, ecstasy etc and the so called factual-oriented ad also had emotional tone in it.(HSBC).

Jingle/Music:

The commercials used the theme music or the jingle as the mnemonic device to recall commercial. The music used in the commercials were either the subtle romantic tune (Titan raga collection) to convey the romantic mood to the commercial, or the commercials used fast western upbeat music (Nokia N70) to communicate the leisure and luxury and fastness in lifestyle of the young adults. The commercial used the background music to communicate the tone and mood of the commercial. The jingle is the key element used in the commercial to relate to and remember the brand.

Setting/costumes/colour:

The settings in the commercial were either the out of home location or the ideal luxurious indoors. The locations are the places the young adult would long to be, it is the leisure aspect of beach life(Lux, Pepsi commercials),ideal houses in(Titan raga collection),fully furnished upper middle class household(Nescafe sunrise),leisure spot as pub(Brylcreem)in the commercial.

The costumes reflected the leisure, casual and modern life style of the young adults. Mostly the characters or the models are shown to be wearing the western casuals or the formals.

Colours used in the commercials were either the vibrant and dashing colours (vibrant colours in Indica Xeta v2) like yellow, blue, red etc or the subtle colours like beige and browns (browns in Titan raga collections).Colours were selected to suit the mood and tone of the commercial and also to match the colours of the brand or the logo.(red and blue in Pepsi).

Colours, setting and costumes reflected the fun, leisure and luxury aspect of urban young adult’s lifestyle.

Special effects/Animations:

John Caldwell terms “televsuality”-“defined by excessive stylization and visual exhibitionism.

The commercials used the special effects and animation to portray the transition of real to the ideal world. The special effects were used in both the visual and audio aspects of the commercials.Nokia n70 use the

sound and visual effects to communicate the novelty and progress in the world of technology. Lux Aqua sparkle commercial makes effective use of animation in the commercial; it adopted a unique strategy in animating the real life character (Aishwarya Rai). The growths of technology are reflected in the making of the commercials. All exaggerations are possible in the commercials from the makeover of models to the makeover of visual display through the special effects. The animation techniques (Stop Motion technique) make it possible to merge the real life character and the created character together on the screen. The television commercial in itself is a technology and the use of animation or graphic is one of the aspects of technological revolution.

Editing style:

The first thing one notices about the editing of many commercials is the speed. The editing in commercials is typically paced faster than that in soap operas, sitcoms, and prime-time dramas. Rapid editing serves as a hailing device because each shot quickly presents new information for viewers to absorb. Additionally, viewers are constantly adjusting to different framing, composition, and camera angles. Each cut is a potential disruption as we instantaneously move from one camera position to another and new visuals are thrown before our eyes. This visual disorientation is used by commercials to jolt us into gazing at the advertised product.

Significant use of editing in the commercial decides the speed of the commercial. The commercials are dominated with the trend of using fast paced aspect, where they use lot of intercut shots merged together to communicate the fast speed of the commercials. These are called the fast paced ads, most of the commercials use this technique in their commercials. In this fast moving world of young adults, too many things are to be communicated in too little time, and this technique does this. Fast paced commercials (Nokia n 70, Indica xeta v2) communicate the fastness of young adults life and it is also called as music video format which is popular among the urban young adult. Some ads deliberately used the slow motion technique (Titan Raga collection, Nescafe sunrise) to communicate the subtle romantic appeal of the commercial.

Hitchon and Duckler (1994) found commercials with many scenes, in which lot of things happen and are fast moving, received higher arousal scores than their lower counterparts. This finding matches with this study. Most of the commercials are fast paced, with many shots in it to communicate many thoughts. The use of montage technique, use of graphic and animation add to the pace of the commercial communication. Lang (1990) found consumer level of interest increases after a scene change. The processing of television commercials is sensitive for scene changes.

The consumers with significantly more experience (Young adults) with processing of fast visual information have significantly higher score on the comprehension of fast TV commercials. This effect is not pronounced to the slow motion ads. This suggests that if advertiser has to choose the best choice will be a fast paced commercial. (Irene Roozen 2007).

Commercials are presented in a rapid paced, multi-visual mode and often accompanied with upbeat music and other special effects. These commercials are designed in the hope of finding a perfect mix of visuals and advertisement copy that will “cut through the clutter and gain the attention of the television viewing audience” (Tse and Lee, 2001).

The current study finds that the music video style of formatting, with fast paced ad, musical element, too many inter cut shots are in the fashion. Rapid editing serves each shot quickly presented a new meaning for the viewer to absorb. Advertisers seem to intuitively believe that the ‘faster’ the better, which means that a higher speed at which the information is visually presented to the viewer for cognitive processing – the commercial pace – is better.

Commercial Representation

Social Identification perspective (Analysis chart attached)

Commercials represent people and places in ways that aim to persuade young adults to buy product and services. Placing the target product within a related contextual scene encourages relational or semantic analysis (Malaviya, Kisielius and Sternthal 1996). Context, in this instance, concerns the visual material surrounding the product within the confines of an ad (as opposed to visual material surrounding the ad itself such as other ads or articles). It appears that the contextual scene information activates a schema for the theme or gist of an ad prior to product identification. The activated schema in turn creates expectancies about the items depicted in the ad (Shapiro 1999). For example, the scene sparks an assessment of different categories of people who might use the product, objects related to its use, or occasions when it might be used (Malaviya, Kisielius and Sternthal 1996). Both reality and idealised version of reality are offered to young adult into make them believe that buying the product, user access the lifestyle

For example,

Representation of people: as fun loving youth in Indica v2 commercial, as self esteemed person in Indigo Marina car commercial and adventurous individual(Brylcreem commercial, Lux aqua sparkle)

Representation of places: Carefree outdoor locations-Pepsi 'Oye bubbly' commercial. Pub in Brylcreem commercial, palatial bungalow in Titan Raga collection.

Representation of Relationship: Relationship bond between couples in Nescafe Sunrise commercial. Between mother and daughter in HSBC commercial.

Representation of situation: Romantic situation in Clinic all clear commercial, humorous mini drama in 7up curvy.

Commercials are peopled by fair, slim, conventionally attractive individuals, free of blemishes, disabilities or unique distinguishing feature. The commercials are made to make the young adults aspire to this representation and the product is presented to aid them in achieving the goal.

In relation to Maslow's hierarchy of primary needs many products and services which are advertised do not relate to the primary need of food, shelter and clothe. They relate to the higher-order needs such as esteem and self actualisation. (Nokia n70, Titan raga collection, Indigo Marina).When ads draw on the notion of luxury, they imply that the goods advertised go beyond filling basic human needs for food, clothing, and shelter. Luxury items, by definition, are ones that are not necessities, that one could do without and still subsist. In addition to providing material comfort and utility, luxurious cars, jewellery, clothing, and electronics serve a significant social function. Such goods offer a way for the consumer to emulate members of an elevated social class. Conspicuous consumption becomes an emblem, a sign, of their wealth and power. Individuals who are not quite that wealthy, but aspire to be so, emulate the leisure class by consuming conspicuously.

Young adults perception of self or Self as they would wish to be 'Future Self' can be a vital importance in the sales pitch of advertising campaigns. Concepts of individualism, freedom, aspects of escapism, utopian idealistic world are reflected in the commercials.Establishig and belonging to social identity is a vital force for young adults. Gender and peer social identity is the essence of young adulthood'.

Heckler and Childers (1992) and Lee and Mason (1999) define congruency as the expectancy and relevancy of the target product and the ad content. The expectancy and relevancy issues of congruity are important to social identity activation as well. One of the key components of social identity theory is the contrast between the in-group and the out-group (Deaux 1992; Turner 1987). For every in-group there must be an out-group. For example, congruity between the brand and the social identity would mean that members of the in-group (women) would associate the product with their gender group rather than with the out-group (males). If members of the in-group perceived themselves to be more likely to use the brand than members of the out-group and the use occasions more typically involved members of the in-group than the out-group, then brand usage would be both a relevant and expected part of group norms. Activation of a social identity would therefore require congruence between the in-group and the depicted brand. Example, the commercials for fairness cream for men first tries to break the conventional belief of association of fairness and beauty to women. Brands like Emami fair and handsome and Menz active both fought the age old beliefs and the gender social identity criteria to become a successful brand. A gender group identity can be an example of such a category. It may be that if a gender identity (a social category) is activated, then the product depicted in the ad may become linked to the category, thereby triggering the use of category attributes, etc. in the evaluation of the product. For example the commercials for personal care products may invoke the association of women viewers (lux), while the commercials for automobile may invoke the association of men (Indigo Marina car). In this case, the perceiver would be responding to the category level rather than on the basis of the individual attributes of the product (see Sujana 1985). According to Putrevu's review of ad processing differences between men and women, females may be especially adept at processing ads that appeal to a category level rather than individual product attributes (Putrevu 2001).

Textual Analysis Chart –Social Identity Theory

S.NO	BRAND NAME	BRAND CATEGORY	SOCIAL IDENTIFICATION CUES
1	Lux aqua sparkle	Personal care	Ideal leisure life with friends, attraction to opposite sex,gender in group/out group
2	Clinic-all clear(ice cool)	Personal care	Attraction to opposite sex,relational bond
3	Pepsi (oye bubbly)	Food and Beverage	Celebrity whom young adult relate, projection of leisure life.
4	Titan raga	Durable	Feminine,elegance,sophistication,luxurious possession ,utopian set up.
5	Lays wafer style	Food and Beverage	Indian identity with taste,relational values
6	Indica xeta v2	Automobile	Leisure life with friends, attraction to opposite sex,gender in-group/out group
7	Indigo marina	Automobile	Self actualisation, sense of achievement, attraction to opposite sex,ideal life style
8	Brylcreem	Personal care	Style and image, attraction to opposite sex,ideal life style.
9	HSBC	service	Style and image, generation gap, old/young
10	NOKIA N70	durable	Self actualisation, richness, Elite class.
11	Colgate (smile campaign)	Toiletries	Fun life with friends, style and image,
12	Nescafe sunrise	Food and beverages	Ideal settled life, relational bond
13	The Chennai silks	Retail	Association with the Indian culture and tradition, togetherness
14	7 up	Food and beverage	Glamour image, cool attitude, slim image
15	Emami fair and handsome	Personal care	Projection of image, gender in group/out group, attraction to opposite sex

Elaboration likelihood Model (Analysis chart attached)

ELM represents an attempt to integrate many seemingly conflicting finding in the persuasion literature under one conceptual umbrella by specifying a finite number of ways in which source, message, recipient, context and other variables have an impact on attitude change. There are two ways in which the variables can have impact on persuasion.

- 1-Variables serve as a persuasive argument providing information as to the central route of ad persuasion.
2. Variables serve as simple cues allowing favourable or unfavourable attitude formation in the absence of a diligent consideration of the true merit through peripheral route of ad persuasion.

So the variables can serve as a persuasive argument in some situations, act as a peripheral cue in others and affect the intensity of thinking or the direction of processing.

Central cues: The analysis of the text elaborated the point that the advertising used strong argument or factual information, communicated in a peripheral tone and route. The USP, brands functionality and purpose in the commercials are taken in the peripheral route. The HSBC commercial for the insurance company, which is a high involvement category used the peripheral emotional tone to communicate their selling commercial again used the peripheral route to communicate their objective; it used stylistic images and graphics to depict the growth in technology. So these ads used their strong argument or the central point communicated in an emotional or peripheral route. Nokia n70 commercial is product launch commercial and it has the USP of internet in mobile phone, this point in the commercial was communicated in a excessive and stylistic fashion. Here the young adult will likely to be captivated by the upbeat music and stylistic visuals.

Peripheral cues: The commercial used the peripheral cues of Liking, Social proof ,Consistency ,Authority, Scarcity.These cues can be found in the commercial through the source,location,appeal,audio visual element etc.Liking could be of the celebrity, source attraction value through the celebrities like Shah Rukh Khan,Amitabh Bachchan, Aishwarya Rai etc.The Social proof aspect is attached with the individual identity and social identity, to be a part of a group, to be a achiever.(Indigo marina, Indica xeta v2,Nokia n70).Consistency could be with the brand image or with the source image.(Amitabh Bachan as a brand ambassador and Nokia as the brand).Authority can be dictated through the celebrity(when the source credibility is attached to a source, the personality can command attention or the well reputed brand can command respect.(Pepsi,Nokia,Santro).Scarcity is seen when there is a need of urgency, The Chennai silk ad focused on the festive offer to purchase immediately.

Source attractiveness as a variable:

Celebrity endorsement:

The determinant of the match between the celebrity and brand depend on the degree of perceived fit between brand and celebrity image. (Misra and Beatty, 1990) and (Kamins and Gupta, 1994). Celebrity should match the consumer segment that the advertiser is trying to reach. The literature review finding relates to the finding of this study. Shahrukh Khan is the most favourite and most recalled celebrity by both gender. He is known for his youthful image and approach. He is also the style and fashion statement. The young adults have grown seeing his growth in his career, so credibility factor and self actualization factor is attached with him. This image is personified to the product image and the product image matches with the product user image. The same principle is applicable to Aishwariya Rai, Sachin Tendulkar, and Dhoni etc. This reflects the purpose of use of celebrity in the commercial.

Served as a simple peripheral cue when it was irrelevant to evaluating the merits of a consumer product and subjects were not motivated to process the issue-relevant arguments. example, the attractiveness of the Bollywood film personalities namely Bipasha Basu and John Abraham served as a peripheral cue in ad recall. Clinic All Clear Shampoo (40%) is the top recalled ad in the shampoo category. The attractiveness of the pair matched with the product attractiveness and the 'Ice Cool' attribute of the shampoo. Source here is used as a peripheral cue.

Served as a message argument when it was relevant to evaluating the merits of a product and the ELM was high. example, in the commercial Lux Aqua Sparkle, the famous model and actress Aishwarya Rai is the product endorser. Lux as a brand is always associated with beauty, it is called as beauty soap. Thus the brand uses beauty as its strong argument and hence Aishwarya who is accepted worldwide as a synonym for beauty is used in the commercial to communicate the brand's strong argument. Source here is used as a strong argument. The attractiveness of the model serves as a relevant argument for beauty soap and also serves as a credibility factor to the brand.

It seems intuitively appealing that this process may work through the "what is beautiful is good" stereotype (Dion, Berscheid, & Walster, 1972), and thus, that associating a product or message with a physically attractive person will affect attitudes toward the product favorably. After all, placing an attractive endorser next to a product at first seems like a standard case of classical conditioning: the attractiveness that the person conveys will in turn be used when people evaluate the product. That is, the attractiveness may spill over to the product. As a consequence, the attractive person will enhance product evaluations.

Research in the tradition of the so-called "match-up hypothesis" holds that the physical attractive persons are especially influential when they "match-up" with the product they advertise. For example, the match-up hypothesis would predict that an attractive person will be more persuasive when she advertises shampoo (a product that is relevant for attractiveness) than when she advertises a home computer (a product that is not very relevant for attractiveness). This finding opposes John Cacioppo and Richard Petty's model (1981) of ELM. According to them, source cue serve as a peripheral cue. The attractiveness and the glamour aspect of the ad or the source cannot be used as a strong argument. The source attractiveness can be used as the strong argument when it matches with the product and can also trigger recall (possibility) when it doesn't match.

Involvement as a variable:

It primarily refers to cognitive involvement, where the receiver of a message engages in more or less active processing of the message. Motivation and Ability determine the level of involvement high or low.

Viewers are persuaded through peripheral route more often in low involvement category than high involvement category. In analysing the buying behaviour stated, 64.3% of the respondents have purchased most in the FMCG category, which is the low involvement category. This shows that the persuasion level in the low involvement category is huge comparatively.

In high relevance situation, a message recipient thinks more about the argument presented and any attitude change experienced is the result of central route of ad processing, but the peripheral cue can prompt recall. In low relevance situation attitude change is affected by expertise of message source rather than argument quality and peripheral route of attitude change occurs.

Emotion and ELM:

The commercials are dominated by emotional oriented ads than the rational oriented ads. Humour is the dominant appeal used in the ads. It is matching with the finding of Mary Garrett who states Humorous ads will be recalled more often than the non Humorous ads. Fear appeal, health appeal, relationship appeal, sex appeal are the other emotions used in the ads. Emotional tone is the route used by the advertiser to communicate both the strong and weak arguments. Emotion is not just used as a peripheral cue in communicating an ad message; it is also used as central merits to communicate strong arguments. Emotional oriented ads are not just peripheral cues as found by Petty and Cacioppo but as an effective communication model to even communicate vital

information. The finding by Erik du Plessis (2008), how sensory functions get interpreted in the brain by use of emotion, and emotions act as a best means to reach people is very significant to the current study.

More than 70% of the commercials analysed used humour in some form as subtle humour, tropical humour, humour in sexual tone, situational humour. This signifies the importance given to humour in commercials by the advertisers. Lays commercial with Saif Ali Khan used situational humour, the new 7 up commercial with Mallika Sherawat used humour in the sexual tone, tropical humour is used in the Clinic All Clear ice cool commercial, subtle humour is used in the Nescafe Sunrise commercial.

Appeals utilizing overt sexual information are common in mainstream consumer advertising. Sex appeal is pervasive in advertising and is used with increasing frequency. As advertisers seek out ways to break through clutter and draw attention to their messages, the use of sexually oriented appeals have been used as a communication technique (Saunders 1996). Previous research for advertising has documented that sexually oriented appeals are widespread, commonplace, and increasing (Reichert et al. 1999).

The findings question "the assumption in most advertising models that it is the communication of the factual message that gives advertising its persuasive power. It seems to be the case that those who want their advertising to build strong relationships between the consumer and the brand would be well advised to focus more attention on the emotional metacommunication - the creativity - in their advertisements, than they do on the rational message communication." The survey found 94% of the total youth population both male and female prefers emotional oriented ads for rational ads. The study matches with literature review findings which stated emotional ads are more effective in ad recall (Friestad and Thorson 1986), Edwards and Von Hippel (1995). The textual analysis revealed that the commercials predominantly had emotional oriented approach, humour being the dominant emotion used in the commercial strategy.

Emotional approach is the most dominant approach used by the advertisers in their execution strategy. Emotions in the form of humour and other kind of emotions are the appeal the respondents prefer in the Television Commercial. The application of Elaboration Likelihood Model signifies the point that the commercial uses more of Peripheral cues to communicate both the strong and weak arguments. Emotional route or the peripheral route as stated by Petty and Caccioppo is the route most commonly used by the advertisers both for the high involvement product categories (involving Durables, Automotive and Service) and for the low involvement product categories in the FMCG segment.

Textual Analysis Chart -Elm

S.N O	BRAND NAME	BRAND CATEGORY	APPEAL	CENTRAL CUES	PERIPHERAL CUES
1	Lux aqua sparkle	Personal care	Humour and sexual appeal	product launch, gentle cleanser	Use of celebrity, animation technique, beauty personified
2	Clinic-all clear(ice cool)	Personal care	Humour and sexual appeal	Ice cool variant, menthol	Celebrity, fun and sensual image, expression of relationship
3	Pepsi (oye bubbly)	Food and Beverage	Humour and sexual appeal	No evident argument	Celebrity, fun and leisure image, animation, musical
4	Titan raga	Durable	Emotional sensual appeal	Possession as piece of jewellery	Celebrity, slow motion technique, glamour and luxury image
5	Lays wafer style	Food and Beverage	Humour appeal	Taste of traditional home made	Celebrity, expression of relationship bond
6	Indica xeta v2	Automobile	Humour and sexual appeal	Economical and stylish car	Fun and leisure image, sexual overtones, musical, social proof
7	Indigo marina	Automobile	Emotional sensual appeal	Spacious and comfortable car	Luxury and leisure image, scenic location, establishes a relationship, social proof
8	Brylcreem	Personal care	Fun and leisure appeal	Plant extract, conditions the hair	Celebrity, fun and leisure image, social proof
9	HSBC	service	Emotional appeal	Customised solutions	Relationship bond,
10	NOKIA N70	durable	Factual and emotional appeal	Internet in phone	Stylish and fast paced visual and musical element, fun and luxury image
11	Colgate (smile campaign)	Personal care	Humour appeal	No evident argument	Fun and pleasure image, social proof
12	Nescafe sunrise	Food and beverages	Emotional appeal	Original blend of coffee	Fun and pleasure image, relationship bond
13	The Chennai silks	Retail	Emotional appeal	Special offer for festive	Musical, celebrities, fun and leisure image
14	7 up	Food and beverage	Humour and sexual appeal	Relaunch with lemonade flavour	Fidodido character, animation, Celebrity, sensual image
15	Emami fair and handsome	Personal care	Fear appeal	Fairness cream for men	Social proof, fear and vanity image

VI. Conclusion

In the latest decades, considerable progress has been made in the study of emotions. The influential work on emotions by neuroscientists such as Damasio (1994) and LeDoux (1996) has led to the general conception that emotions are not a useless by-product but are essential for rational thinking and behavior. Building on these insights, researchers in various disciplines including marketing and advertising have emphasized the great importance of emotions for human behavior and decision making (Ambler and Burne, 1999; Vu Plessis, 2005; Hall, 2002). According to these views, emotions dominate cognition and need to be considered as the most crucial factor in the advertising process. The textual analysis of commercials revealed irrespective of product category, irrespective of the anticipated involvement, the commercials used aspects of emotion and were emotional. More than 70% of the commercials analysed used humour in some form as subtle humour, tropical humour, humour in sexual tone, situational humour. Emotional reactions function as the gatekeeper for further cognitive and behavioural reactions.

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