

THE INFLUENCE OF TYPICAL VERSUS ATYPICAL ADS ON SHARING INTENTION

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I have a mantra in my life: we must believe and give our best in everything that we do this dissertation was no exception.

Advertising is an area for which I have a great passion about, so when choosing the theme of this thesis, it was easy for me. The possibility of help advertisers to understand which are the characteristics that in fact matter for consumers is something that I believe this thesis may help and I am very proud of it.

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Abstract

The importance given to the growing levels of consumer's brand engagement (CBE) is outstanding, because it is known that if a brand has a higher level of consumer brand engagement will also have great outcomes.

Nevertheless, although engaging is considered one of the top priorities of the marketers, it still is a hard goal to achieve. Maybe one of the reasons why consumer engagement is still a difficult objective to achieve, is related to the fact that nowadays people are overwhelmed by the number of advertising campaigns. So, it is important for marketers understand what are the main characteristic that may turn a video ad campaign into a source of pleasure for consumers that will lead to a higher sharing intention.

The experience conducted for this dissertation in an adequate laboratory with the use of consumers neuroscience methods, more specifically, eye tracking and Electrodermal activity (EDA), evaluated how typicality and the factor celebrity may influence consumer's attention and Arousal.

After, participants watched 4 scenarios of ad campaigns: Typical without celebrities (T); Typical with celebrities (TC); Atypical without celebrities (A) and Atypical with celebrities (AC), arousal and pleasure were also measured through the Self-Assessment Manikin and the sharing intention through questions on the final questionnaire.

Findings demonstrate that atypical ads generate higher levels of arousal and pleasure, which positively influences sharing intention. Also, the factor celebrity when comparing (TC) with (A), presents lower levels of arousal in TC scenario. This leads to the conclusion that consumers want to be surprised and don't want to feel that the advertising business is taking advantage of him, because if they feel that they are just watching another ad campaign they will not feel interesting to share that ad with others.

Keywords: Consumer brand engagement (CBE); Advertising Campaigns; Typicality; Celebrities; Sharing Intention; Consumer Neuroscience.

JEL Classification System:

M30 Geral

M31 Marketing

M37 Advertising

Resumo

A importância dada ao consumer brand engagement (CBE) é cada vez maior, isto porque se uma marca atingir níveis superiores de Consumer brand engagement (CBE) irá obter mais lucro.

No entanto, apesar do “engaging” ser considerado uma das prioridades dos marketers, este continua a ser uma meta difícil de alcançar. Uma das razões que pode explicar esta dificuldade, deve-se ao facto das pessoas todos os dias serem expostas a um número infundável de campanhas publicitárias. Por esse motivo, é importante que os advertisers percebam quais são as principais características que podem tornar um anúncio numa fonte de prazer, para que os consumidores sintam uma maior vontade de o partilhar.

A experiência conduzida para esta dissertação em laboratório adequado, LAPSO, com o uso de métodos de Consumer Neuroscience, mais especificamente, eye tracking e Electrodermal activity (EDA), avaliou como é que a tipicidade e o fator celebridade podem influenciar a atenção e a excitação do consumidor. Após visualizarem 4 cenários de campanhas publicitárias: Típica sem celebridades (T); Típica com celebridades (TC); Atípica sem celebridades (A) e Atípica com celebridades (AC), a excitação e o prazer dos participantes também foi medido através do Self- Assessment Manikin (SAM), enquanto a “Sharing Intention” foi medida através de questões no questionário final.

Os resultados demonstram que anúncios atípicos tendem a gerar maiores níveis de excitação e de prazer, o que influencia positivamente a Sharing Intention. Além disso, ao comparar (TC) com (A), os valores de excitação são inferiores quando existe uma celebridade presente. Assim, podemos concluir que os consumidores querem ser surpreendidos e não sentir que são apenas mais um alvo a atingir pelo mercado. Isto é, se os consumidores sentirem que estão apenas a ver mais uma de tantas campanhas publicitárias não irão sentir vontade de a partilhar com os outros.

Keywords: Consumer brand engagement (CBE); Campanhas publicitárias; Tipicidade; Celebridades; Sharing Intention; Neurociência do consumidor.

JEL Classification System:

M30 Geral

M31 Marketing

M37 Advertising

Executive Summary

One of the biggest goals of the marketers is to get higher levels of consumer brand engagement (CBE). However, with the growth of the advertising business is now more difficult than ever to achieve that goal, since we are living in a world where every day consumers are exposed to several advertisings.

This research will focus on the third dimension of the consumer brand engagement (CBE), which is the activation dimension, specifically on the sharing intention. The goal is understanding which advertising characteristics may influence positively the sharing intention variable. In focus will be two moderators, namely, typicality and the celebrity factor.

There are some studies about how typicality influences the evaluation of the advertising and others that study if the celebrity factor influences positively the brand recall and even enhance purchase intention. This research however, moves beyond these investigations, because not only will be used two measures of consumer neuroscience, namely eye tracking and Electrodermal activity, but also it will be used not static but video advertising campaigns. Furthermore, this study is evaluating these two moderators – typicality and factor celebrity - in simultaneous, what did not occur in the previous studies and the final dependent variable of the model – sharing intention – is also distinctive.

The final experience occurred in an adequate laboratory, LAPSO, where attention was measured by the eye tracker device and arousal was measured through the Biopac, which is an electro-dermal activity equipment. Participants were exposed to four advertising campaigns, each one correspondent of a specific scenario, that is: Typical without celebrities (T); Typical with celebrities (TC); Atypical without celebrities (A) and Atypical with celebrities (AC). After each ad campaign the participant answered to a questionnaire about it accounting for arousal and pleasure, through the SAM Scale, and also questions evaluating sharing intention.

Along the experiment it was given huge precaution and care in order to allow the maximum efficient of each participation, accounting for specific instructions given to the participant in the beginning of the experience, as not moving the head and the non-dominant hand during the experience in order to guarantee that the results would not be committed. Furthermore, it was also take in consideration the appropriate baseline periods allowing participants emotions to stabilize between each video advertising campaign watched.

There were 6 versions of sequences of advertising campaigns and 8 advertising campaign in total, to each participant was attributed one version out of 6. Each version had 4 advertising campaigns and the guarantee that each participant was submitted to all the scenarios, that is, watching a Typical without celebrities (T), Typical with celebrity (TC), Atypical without celebrities (A) and Atypical with celebrities (AC) video advertising campaign.

Findings demonstrate that attention positively influences arousal, arousal positively influences pleasure and pleasure positively influences Sharing Intention. What it concerns to moderators (Typicality and the factor celebrity) this thesis suggest that atypical advertising campaigns are more likely of generate higher levels of arousal and pleasure, which positively influences sharing intention.

Thus, it may be concluded that consumers want to be surprised through creativity and originality that are basic characteristics of atypical ads. Also, consumers don't want to feel that the business advertising is taking advantage of them, there is way celebrity endorsement could be a risky strategy if the main goal is to achieve higher levels of emotions and consequently higher sharing intention.

As said Scott Cook, an American billionaire businessman, co-founder of Intuit:

***“A Brand is no longer what we tell the consumer it is,
it is what consumers tell each other it is.”***

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1. Introduction

The investment made by brands in global advertising has been continuously growing since 2010 and round up to nearly 548 billion U.S. dollars in 2017 (Statista, 2018a).

In the past, brands used to communicate to consumers with a unilateral one-to-many communication approach (Schultz et al. 2012; Gambetti et al., 2016). Nowadays this kind of approach does not work anymore, since consumers want to be involved and to be heard in what concerns to brand-related contents, that is why co-creation is considered such a successful strategy used by brands (Campbell, 2005; Cova et al., 2011; Merz et al., 2009; Ritzer, 2014; Gambetti et al., 2016). Now, advertising can use practically any form of media to meet its needs, including print, outdoor, radio, TV, cinema, mobile and digital.

With the arrival of internet, groups of consumers moved towards the online environment, consequently, now more than half of the top world-wide brands have an online brand community (Manchanda et al., 2012; Dessart et al., 2015).

Therefore, due to advances in technology and consumer preferences, not all channels are as deeply invested in as others. In 2016, television was still considered the most important vehicle for advertisers, accounting for an estimate of 35.5 percent of entire media spend in 2016.

Statistics indicate that digital advertising spending worldwide, which embraces devices as desktops, mobile devices and laptops, reached an estimate at 194.6 billion U.S dollars in 2016. It is predicted that the forecast will continually increase in the future, reaching a total value of 335.5 billion U.S dollars by 2020 (Statista, 2018a).

Specifically, mobile internet advertising spending is expected to increase more than double, that is, to increase from an estimate of 109 billion U.S dollars in 2016 to over 247 billion U.S dollars in 2020 (Statista, 2018a).

However, nowadays people are overwhelmed by the number of advertising messages available (Shen and Morris, 2016). Several ads appear in magazines, billboards, TV, newspapers, websites, movies, among others (Pieters and Wedel, 2012).

Therefore, if people are continuously exposed to commercials and advertising campaigns in general, it is important to marketers understand what are the main characteristics that may turn a video ad campaign into a source of pleasure for consumers, that will lead to a higher

probability of sharing among brand online communities. Along this thesis the findings are based in two main factors, namely typicality and the factor celebrity.

The first factor, typicality, will help marketers to understand if standing out from other campaigns with creativity and originality may influence sharing intention. This thesis will focus on video advertising campaigns, because on the literature review it was only studied the factor typicality with static advertising campaigns, as it happens on the Pieters and Wedel (2012) study.

Briefly explaining, typical ads instantly convey what they promote, whereas atypical ads are more creative and stand out from regular ad advertising campaigns (Elsen et al., 2015).

This lead towards one of the first research questions that will be discuss along this thesis:

If a consumer is exposed to a video advertising campaign with a lower level of typicality will feel a greater need of sharing that content with others?

The second factor, video advertising campaigns with and without celebrities, will help marketers to understand if celebrity endorsement continues to be a good strategy to use on advertising to engage and delight consumers. It is known that using celebrities continues to be used frequently as a as part of marketing campaigns, since it represents a multi-billion-dollar industry worldwide and can result in more positive advertising responses and product evaluations, resulting in a higher financial return for the brands/companies that use them (Dwivedi et al., 2016; Silvera et al., 2004; Einsend et al., 2010; Bergkvist et al., 2016).

However, consumers are achieving elevated levels of saturation of advertising campaigns. Huang et al. (2013) referred that consumers are defending themselves from advertising campaigns, rejecting all video ads that look like others. Therefore, the perfect strategy, that should be considered by marketers, is to avoid making the video ad looking like an advertising, otherwise consumers will reject it. According to Bergkvist et al. 2016, is mandatory that consumers think that the endorser (celebrity) is not promoting that product only for money, but because actually believes on the product being advertised.

So according to this, the second research question we will study along this thesis is:

If a consumer is exposed to a video advertising campaign with a celebrity will feel a smaller need of sharing that content with others?

Throughout the literature review the importance given to the relevance of growing levels of consumer's brand engagement (CBE) is outstanding.

That can be explained due to evidences that support the idea that if a company has a higher level of consumer brand engagement will also have bigger outcomes, including cost reductions and sales growth. (Bijmolt et al., 2010; Nambisan and Baron 2007; Prahalad 2004; Sawhney et al., 2005; Hollebeek et al., 2014; Brodie et al., 2013). It is also considered indispensable for establishing and sustaining a competitive advantage that will distinguish the brand from all the other competitors (Brodie et al., 2013).

However, besides engaging consumers is one of the top priorities of the marketers, it was proved by experts that is a hard goal to achieve in a practically way (Keller, 2011; Gambetti et al., 2016).

On the Hollebeek et al. (2014) article the consumer brand engagement (CBE) is divided into three major dimensions, namely: (1) cognitive, (2) emotional (affection) and (3) behavioral nature of engagement (Activation).

Furthermore, Dessart et al. (2015) divided the third dimension into: (3.1) **sharing**, the thesis will be focused on this area, (3.2) learning and (3.3) endorsing.

Since then it has been proved that consumer engagement on social media and other online platforms consequences may include increasing commitment, trust, brand usage, self-brand connection, consumer's emotional brand attachment and loyalty (Hollebeek et al., 2014; Brodie et al., 2013). So, the goal of engaging consumers is now reaching new areas.

If a company has a bigger involvement with a customer on social media platforms it will influence positively online advertising success (Yang et al., 2016). On the Brettel et al. (2015) study it was referred that consumers who are exposed to ads on social media have higher awareness, recall and purchase intention towards that brand.

Also, if an element of a community thinks that a certain video is amusement the probability to share that video online with other elements of the community will be higher (Berger and Milkman, 2012; Southgate et al., 2010; Chen and Lee, 2014).

Sharing intention is indispensable on the process of turning a video into a viral one. That is, statistics positions the fastest viral videos based on the number of visualizations generated in

24h hours. For instance, in August 2018, the k-pop band BTS, with their music video “Idol”, broke all the records for the fastest viral music video by causing 45 million views in 24 hours with their new music video "Idol" (Statista, 2018 b).

However, it seems to exist a lack of information about how diverse types of ad campaigns may influence sharing intention. One of the thesis’s goals is to fulfill this gap.

It was already study the effect of typicality and familiarity, on Pieters and Wedel (2012) and Elsen et al. (2015) articles, but only using static advertising campaigns on the influence of consumer in gist perception and their evaluations towards the type of ads depending on a longer or shorter exposure duration.

Also, Eisend and Langner (2010), Silvera and Austad (2004), Dwivedi et al. (2014) and Bergkvist et al. (2016) studies, previously investigated how using celebrities on advertising campaigns may influence the brand consumers evaluation.

However, to the best of our knowledge, no other study has yet used video advertising campaigns and evaluated the typicality and celebrity factor simultaneous, as well the effect those traits may have on Sharing Intention.

Since sharing intention can be considered as a non-paid way to share an ad, companies can take advantage on the process of making an advertising campaign if understanding better the characteristics which are valued by the consumer. The probability of sharing an ad campaign will be higher if the consumer feels positively connected with it. Therefore, the main goal of this thesis is to help marketers to understand how consumers feel about, not only the brand, but also about what is being advertised. If a brand understands what features, presented through an advertising campaign, may lead to positive consumer’s feelings and emotions, consumers may feel that actual have a voice and a leading role, what will be translated in a higher sharing intention of that video ad.

This thesis will suggest some insights to understand how to create a positive bound between the consumer and the advertising campaign, specifically studying the typicality and celebrity factor effect, which may lead to better outputs for companies as higher levels of consumer brand engagement and greater outcomes, including sales growth.

Therefore, the conclusions found on this thesis will be valuable for marketers since it has been proved that the overall increase of the consumer engagement online is the trigger to increase variables as emotional brand attachment, trust, brand usage, among others (Hollebeek et al., 2014; Brodie et al., 2013).

2. Literature Review

2.1 Consumer Brand engagement

The word engagement has been discussed and studied across various academic disciplines, namely, social psychology, political science, organizational behaviour (Hollebeek et al., 2011; Holebeek et al., 2014) and marketing (Barnatt, 2001; Bowden, 2009; Hollebeek et al., 2011).

Namely, Bowden (2009) gave one of the first definitions on this growing concept of customer engagement in the marketing literature as *“a psychological process that models the underlying mechanisms by which customer loyalty forms for new customers of a service brand, as well as the mechanisms by which loyalty may be maintained for repeat purchase customers of a service brand.”* (Bowden, 2009:65). Further, the definitions of engagement in the marketing literature review started to include brands, organizations and or products (Sprott et al., 2009; Hollebeek et al., 2011).

Specifically, Sprott (2009) defined the concept of brand engagement in self-concept (BESC) as a *“generalized view of brands in relation to the self”* (Sprott et al., 2009:92). That is, the consumer profile and characteristics will influence the way they feel about a certain brand. By these terms, the brands more similar to consumers values and believes will be considered their favorite brands. On the other hand, a brand which is the opposite of what the consumer believes will stand on the list of their least favorite brands, from which they will distance themselves (Sprott et al., 2009; Escalas, 2004; Escalas and Bettman 2003, 2005).

It is also interesting to see and conclude that through the literature review there are strong discrepancies among all the engagement definitions (Dessart et al. 2015; Hollebeek et. al 2014). Namely, the first discrepancy identified is related to the fact that some authors define engagement as a psychological process, while others emphasize behavioral factors. For instance, Bowden (2009), as referred before, defines engagement as *“a psychological process models for management the way in which customer loyalty forms for new customers to a service brand (...)”* Bowden (2009:72).

On the other hand, the author Van Doorn et al. (2010) highlight the behavioural factors with the definition of consumer engagement as a sum of “*behavioural manifestations that have a brand or firms focus, beyond purchase, resulting from motivational drivers.*” (Dessart et al. 2015:29).

The second kind of discrepancies recognized along the literature review owns to the fact that some definitions of consumer engagement are unidimensional, for instance (Sprott et. al, 2009; Van Doorn et. al, 2010), while others are multidimensional (Brodie et al. 2013; Hollebeek et al., 2014).

Specifically, towards this dimensional discrepancy, the article of Hollebeek (2014) states a divergence comparing to the conceptual model from Sprott et. al (2009:92) brand engagement in self-concept (BESC), defining consumer brand engagement as a multidimensional variable, including the emotional, cognitive and behavioral dimension.

The first dimension, **(1) cognitive**, integrates the interaction between the consumer and the brand. The second dimension, **(2) affection**, integrates the interaction between the consumer and the brand but with positive feelings from the consumer, that is, the consumer start to create positive emotions towards the brand. Finally, the third dimension, **(3) behavioral nature of engagement or activation**, refers to the energy, time consumed and effort from the consumer towards the brand (Holebeek et al., 2014:154).

As result of the studies and hypothesis tested it was found that consumers brand involvement has a positive impact on Consumers Brand Engagement. That of the three dimensions referred before, affection, i.e. emotional dimension, is the one with a bigger impact on the self-brand connection and brand usage intent (Holebeek et.al, 2014).

According to Dessart et al. 2015, the three dimensions of engagement can be sub divided. Specifically, the behavioral engagement dimension is sub divided in **(1) sharing**, where there is a cooperative and cooperating exchange, motivated by the incentive to provide resources, **(2) learning**, in this dimension consumers seek for ideas, support, information and resources from other consumers or the company, and **(3) endorsing**, when consumers willingly recommend specific brands, companies, products or services (Dessart et al., 2015:36). The current dissertation is focused on the importance of the sharing dimension, since the final goal is to find out why consumers, depending of the type of the video advertising campaign exposed, feel the need to share it with other consumers.

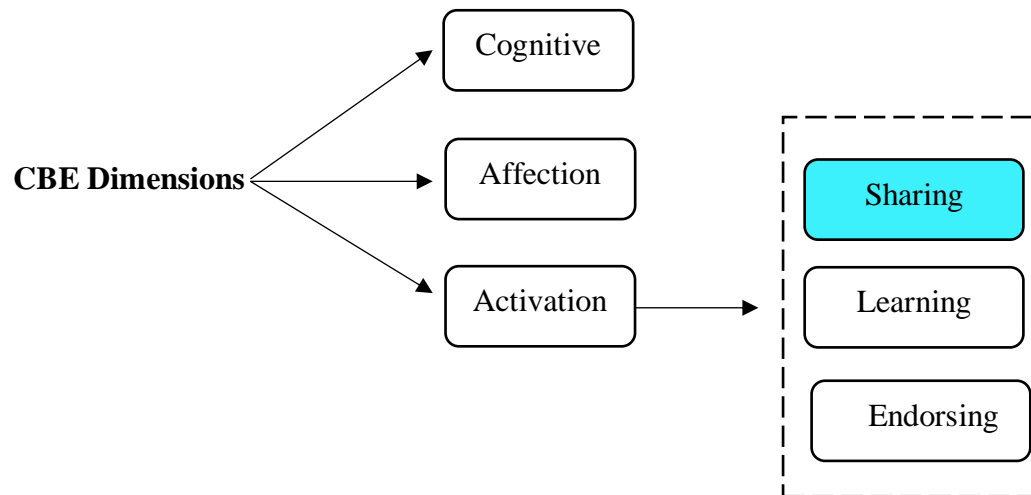


Figure 1- Consumer Brand Engagement Dimensions

Source: Own elaboration

Finally, across all the engagement definitions presented on the literature review, Yang et al. (2016:52) brings a new one, considering not only the offline but also the online contexts as “the customers behavioral manifestation towards a brand – beyond purchase – resulting from motivational drivers, which is captured through the interactive behaviours between consumers and brands”, this leads us to the second point of the literature review, i.e online brand engagement.

Author	Definition	Engagement Dimensionality
Bowden (2009)	<i>A psychological process models for management the way in which customer loyalty forms for new customers to a service brand as well as the mechanisms by which loyalty is maintained for repeat purchase customers of a service brand.</i>	Multidimensional
Sprott (2009)	<i>Individual difference representing consumers 'propensity to include important brands as part of how they view themselves.</i>	Unidimensional
Van Doorn (2010)	<i>Sum of behavioural manifestations that have a brand or firms focus, beyond purchase, resulting from motivational drivers.</i>	Unidimensional

Brodie (2013)	<i>Consumer engagement is a multidimensional concept comprising cognitive, emotional, and/or behavioural dimensions, and plays a central role in the process of relational exchange where other relational concepts are engagement antecedents and/or consequences in interactive engagement processes within the brand community.</i>	Multidimensional
Hollebeek (2014)	<i>A consumer's positively valanced brand-related cognitive, emotional and behavioural activity during or related to focal consumer/brand interactions.</i>	Multidimensional

Table 1 - Engagement definitions and dimensionality

Source: Own elaboration

2.2 Online Brand Engagement

Nowadays the importance of the social media and other platforms of the internet took the concept of brand engagement into a different level.

The concept of consumer engagement in a virtual brand community includes “*specific interactive experiences between consumers and the brand, and/or other members of the community.*” (Brodie et al., 2013:107).

With the arrival of the Internet, groups of consumers moved towards the online environment, consequently, now more than half of the top world-wide brands have an online brand community (Manchanda et al. 2012; Dessart et al. 2015). The beginning of consumer's interest towards brands, in the Internet, began in the 1990s, where people started to share their preferences and opinions about products through bulletin boards on sites as AOL and YouTube (Kozinets, 2001; Shivinski, 2016).

Since then it has been proved that consumer engagement on social media consequences may include increasing commitment, trust, brand usage, self-brand connection, consumer's emotional brand attachment and loyalty (Hollebeek et al., 2014; Brodie et al., 2013).

Nowadays people are overwhelmed with all kind of advertising in all the mediums (Shen and Morris, 2016; Pieters and Wedel, 2012). Specially, on the internet advertising, the amount spending by companies is increasing abruptly. Statistics show that by 2020, mobile internet advertising spending is expected to increase more than double (Statista, 2018 a). Therefore, it is more important than ever to companies use those channels, not only, to communicate with consumers, but also to positioning themselves as a brand on customers minds and create communication elements which may lead consumers to not only incorporate the values and the positioning of the brand, but also to share it with other members of the community. For that reason, brand managers have a deep interest in developing relationships with the consumers, since they can share an opinion or even an advertising campaign from the brand easily on social media platforms, for example on Facebook (Yang et al. 2016).

Also, when a consumer is exposed to an advertisement in social media, such exposure may improve ad recall, awareness and purchase intention. Therefore, the importance of engaging consumers in online social media is increasing to advertisers (Brettel et. al., 2015). Still, to conquer a higher advertising effectiveness is essential to combine it with television and other interactive advertising channels (Baron et al., 2014; Nagy and Midha, 2014; Spotts et al., 2014; Philips et al. 2010; Brettel et al., 2015).

If a company has a bigger involvement with a customer on social media platforms it will influence positively online advertising success (Yang et al., 2016). That is why, the engagement and experiences lived by the consumers can be considered as antecedents to possible reactions to ads. For instance, if a consumer is positively engaged with a website the probability to click on a banner advertisement of the brand is higher (Calder et al., 2009).

With the emerge of social media, brand communities, defined as *“a grouping of individuals sharing a mutual interest in a brand, using electronic mediation to overcome real-life space and time limitations”* have flourished online (Dessart et al., 2015:32).

Although each member has their own opinion and attitudes towards the brand, all of them have a huge importance given that such interaction on social media may result on sharing videos, stories, pictures or even advertising campaigns from the brand (Laroche et al., 2014). Additionally, if an element of a community thinks that a video is funny or entertaining, the probability that such user shares the video online with other elements of the community is superior (Berger and Milkman, 2012; Southgate et al. 2010; Chen and Lee, 2014), because

consumers that belong to an online community always tend to share delightful and positive emotions between them (Phelps et al. 2004; Walsh et al. 2004). According to Dessart et al. (2015), this ultimate need of sharing content with the other elements of the brand community can be explained by the fact that when a consumer belongs to a certain brand community not only do they feel engaged with the brand but also by the other individuals that likewise support and identify themselves with that brand community.

According to Ho and Dempsey (2010) the major motivations for people to share videos are: inclusion, altruism, individualism and enhancement (Huang et al. 2013).

More particularly, Henning-thuarau et al. (2004) specified eight reasons, which take consumers to participate in online communities, namely: (1) venting negative feelings; (2) concern for other consumers; (3) self-enhancement; (4) advice-seeking, (5) social benefits, (6) economic benefits, (7) platform assistance, (8) helping the company. (Brodie et al., 2013:107).

It is a fact that sharing a video ad campaign may drive from different motivations to each consumer. So, when motivations assume a pattern between consumers, a certain video ad can be shared a lot of times in a small period of time, which will transform that ad in a viral advertising campaign.

Example of that is the microfilm advertising (MFA) (Lehu, 2007), also known as net films (Kiley, 2004) which are “*short film-like streaming advertisements produced by marketers with brand messages embedded into storylines*” (Chen Lee, 2014:292), is an appropriated format of distribution by viral advertising (Eckler and Rodgers, 2010; Porter and Golan, 2006). This possibility of a video go viral can be explained by the time spent by people on internet, which transform MFA in a strong marketing tool nowadays.

The act of viewing and sharing by the consumers is voluntary which results in a non-paid way to share a product or a message. With viral marketing campaigns the range of consumers reached is wider and cheaper than traditional media advertising (Hinz et al. 2011). However, the consumers will only share the video if they feel positively connected with it. That is, if the consumer feels emotional connected and identify himself with the actors or other elements that appear on the advertisement (Puto and Wells, 1984; Chen and Lee, 2014).

Taking it towards a deeper level, this deep connection, between the consumer and the video ad, was defined as “*Transportation*” that has been used to refer when the viewer goes and feels like active part of the narrative world (Green and Brock, 2000; Chen and Lee, 2014).

According to Muntinga et al., (2011) there are three main types of interactions with social media content, namely: **(1) consumption**; **(2) contribution** and **(3) creation**. The same topic was deepened latter by the Schivinsky et al. (2016) study with the purpose to develop a scale to measure CEBSC (consumer’s engagement with brand-related social-media content). The term CEBSC can be defined as “*a learning process by which people’s consumption of brand-related content leads to contributions, which in turn lead to creation*” (Schivinsky et al., 2016: 71). Those three dimensions, referred before, have different levels of engagements and can be stablished by hierarchy (Shivinsky et al., 2016). First, (1) consumption, has the lowest level of engagement but is the most common type of “*online brand-related activity*” between consumers. This dimension refers to consumers that only consume brand-related media without participating (Muntinga et al., 2011; Shao, 2009; Shivinsky et al., 2016). The second dimension, (2) contribution, concerns to consumers that not only consume the brand online content but also participate it with likes, comments and sharing. It can also be described as the mediator between the consumption and creation dimensions. (Shivinsky et al., 2016).

Finally, the dimension with a higher level of online brand-related engagement is (3) creation. Involves consumers that create their own content/publications based on previous brand-related activity (Muntinga et al.2011; Shivinsky et al., 2016).

Through this scale it is possible to evaluate consumer’s behaviors on social media and identify how they influence important final variables as brand extension, purchase intention or price premium. Also, each dimension is related with other and because of that the three of them should be implemented at the same time by managers (Schivinski et al., 2016).

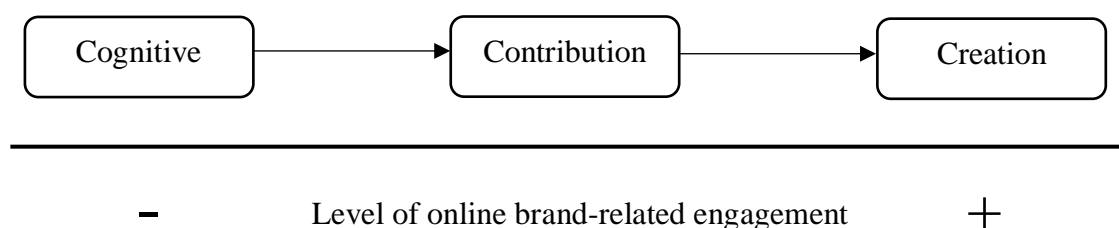


Figure 2 - CEBSC dimensions and level of engagement

Source: Own elaboration

More broadly, is the concept e-WOM which refers to “*any positive or negative statement made by potential, actual or former customers about a product or company, which is made available to a multitude of people and institutions via the internet*” (Henning-Thurau et al., 2004:39; Yang et al. 2016). Due to the high velocity that a message/opinion can be spread among virtual brand communities the effects of e-WOM can be notable within those online environments (Valck et. al., 2009; Brodie et al., 2013).

The concept of e-WOM is not only about social media since it can take place in other online channels such as: e-mails, instant messaging, forum and product review sites (Yang et al. 2016). Besides, “buzz marketing” and viral advertising, that is advertising messages shared via online can also be defined as “*unpaid peer-to-peer communication of provocative content originating from an identified sponsor using the internet to persuade or influence an audience to pass along the content to others*” (Porter and Golan, 2006; Chen and Lee, 2014:294).

Engagement in online platforms can be considered a new strategy to gain consumers attention and moreover obtain a response (Chen and Lee; 2016). To obtain this attention and volunteer sharing, creativity has been pointed as crucial, more than the product category or even the brand itself (Southgate et al., 2010). Also, an interesting story or plot where a consumer can be “transported” and feel those emotions related through the video is also essential to construct a positive opinion towards the ad which will lead to a greater share. (Slater and Rouner, 2002; Chen and Lee; 2016).

2.3 Typical and Atypical Advertising effects on sharing intention

It is now more difficult than ever to a brand reach a consumer through mass media advertising using traditional channels (Hackley and Tiwsakul, 2016). Such saturation of advertising campaigns shows a vigorously avoidance from consumers towards traditional marketing instruments (Hann et al., 2008; Hinz et. al 2011). For instance, one study stated that average exposure durations to outdoors ads are reported to be often even less than one second (Decker et al. 2015).

According to Pieters and Wedel (2012) and Elsen et al. (2015) advertising campaigns might be divided in the following two major groups:

1) Typical ads – Also known as *upfront ads*, which instantly convey what they promote, that is, the objects are presented in a similar way. One example for this kind of ads is a typical

advertising campaign of a car, which normally shows the car moving alone on a road with a relaxing view, of the city or countryside, background.

2) Atypical ads – Concerning to advertising campaigns that are creative and stand out. Atypical ads can be divided into *mystery ads*, which suspend conveying what they promote and *false front ads*, which initially convey another identity than what they promote.



Figure 3 - Typical and Atypical Ads (Mystery and False Front Ads)

Source: Images from Elsen et al., 2015

Pieters and Wedel (2012) showed that typicality of an advertising positively influences the consumer's attention in a brief exposure and carry a higher gist perception, i.e., a process of advertising comprehension that takes place rapidly and automatically, than the atypical ones (Pieters and Wedel, 2012).

On the other hand, atypical ads are more distinctive, contain unusual ways to expose the message, and ads with those type of features can lead to a more positive ad and brand attitudes (Lee and Mason 1999; McQuarrie and Mick 2003; Smith et al., 2007). Furthermore, when talking about the disadvantages of typical\upfront ads it is quoted: *"That are simple and one-dimensional are less likely to be sources of pleasure"* (McQuarrie and Mick 1999: 40).

As referred before, once consumers are exposed to several advertising campaigns daily, most of the ads are forgotten and the majority are not even seen, that is, most of the ads not even receive a single eye fixation (Pieters and Wedel, 2012). A single eye fixation has two stages, in the first stage all the information extracted from a scene quickly accumulates (Harris et al., 1988) and then in a second stage of an eye fixation, the rate of information accumulated reduces and a saccade to the next fixation location is being planned (Rayner and Castelano, 2007; Pieters and Wedel, 2012).

In the previous point it was taken in consideration advertising campaigns in brief exposures, nevertheless the prolonged exposure durations on memory for ads has been a relevant topic on marketing research. For example, with a brief exposure such as a single eye fixation, consumers may have already the feeling and knowledge about a certain ad (Pieters and Wedel, 2012). Then, after a longer period of exposure towards the ad campaign, the feeling of knowing, for sure, what is being advertised helps to confirm the first impression, created on the brief exposure. So, taking in consideration the several types of ads before divided into major groups, typical and atypical ones, other studies confirmed that typical or upfront ads provide to the consumer a high feeling of knowing and be certain of what is being promoted on the ad, not only in brief exposures but also after a prolonged exposure (Elsen et al. 2015).

Moreover, Elsen et al. (2015) defends that even though it is easier and faster to understand what is being promoted on typical ads, the consumer can also understand what is being promoted on atypical ads but will take more time to do it. Specifically, when a consumer is confronted with a mystery ad, i.e. an ad which purposely suspend what is the product or service promoted, cannot understand what is being promoted after a brief exposure duration, only after a longer exposure will be able to fully understand the content of the ad.

The other type of atypical ads are the false front ads, i.e. an ad that trick consumers' minds, because it leads the consumer to first think wrongly the product that is actually being promoted. Therefore, false front ads induce consumers to fail when concluding what is being advertised in first place and only after a longer exposure the content of the advertising will be fully understood by them (Elsen et al. 2015). What it concerns to how advertising evaluation depends on exposure duration; the results are not the same for atypical (Mystery and false front ads) and typical ads.

Regarding to typical ads it is important to say that usually people prefer certain to uncertainty (Campbell and Goodstein, 2001; Kunda and Spencer, 2003). So, usually people feel more safety when confronted with typical ads, because they don't like to feel trick or unsafe. There is why whether after a brief exposure whether after a longer exposure people tend to evaluate typical ads positively (Elsen et al., 2015).

What it concerns to mystery ads, the uncertainty about what is being promoted on the advertising campaign gives to the consumers a negative feeling about it and consequently the advertising evaluation after a brief exposure towards the ad will be negative (Elsen et al., 2015). However, when the consumer finally understands the ad, will experiment the surprise effect and a certain satisfaction regarding to the feeling of discovering the "mystery" (Topolinsky and Reber, 2010). So, the negative evaluation will be transformed in a positive one after a longer exposure.

Finally, what it concerns to False Front ads exposure, the feeling of knowing what is being advertised on the ad, after a brief exposure, is replaced with the feeling of doubt after a longer exposure, when the viewers are not sure anymore about what is being advertised on that ad campaign. As people tend to dislike this feeling of disconfirmation (Gawronski, 2009; Elsen et al., 2015) the evaluation towards false front ads tend to be negative, either in brief or longer exposures.

Still, there are other perspectives like the one from Berger and Milkman (2012) that defends that false front ads stand out from all the others and for that reason are more likely to activate positive emotions towards the brand.

Nevertheless, when evaluating in general advertising campaigns it is mandatory to talk about emotions. *"Brands are anchored in emotion, and emotional is essential to learning, problem solving and decision making"* (Gordon; 2006). Advertising campaigns can also be divided into emotional and factual advertisements with clear messages (Wood, 2012) and several studies confirmed that advertising without an emotional shock is useless (Shen and Morris, 2016). Therefore, as a marketer whether choosing between typical or atypical advertisings emotions should always be present otherwise consumers will not have any response towards it.

Next, on the literature review, the factor celebrity is taken in consideration. That is, nowadays is important for marketers to understand if the strategy of celebrity endorsement is still a good

path to choose, when the purpose is to enhance engagement among consumers, specially increase sharing intention between them.

2.4 How celebrities may influence advertising responses in sharing intention

Celebrity endorsement continue to be used frequently as part of marketing campaigns, since it represents a multi-billion-dollar industry worldwide and can result in more positive advertising responses and product evaluations, resulting in a higher financial return for the brands/companies that use them (Dwivedi et al., 2016; Silvera et al., 2004; Einsend et al., 2010; Bergkvist et al, 2016).

Once celebrity endorsers may transfer their characteristics towards the brands endorsed, consumers may feel those levels of aspirational associations, generating higher levels of advertisement brand recall and even enhance purchase intention (Escalas, 2004; Stafford et al., 2002, Amos et al., 2008; Dwivedi et al., 2016).

However, in order to feel this level of engagement with the endorser and consequently in what is being advertised, the presence of credibility associated with the endorser is fundamental (Amos et al., 2008; Dwivedi et al., 2016). If an endorser is perceived as credible, the consumer will associate to him/her positive characteristics as being honest, attractive and expert on the use of the product that is being advertised, so those characteristics will be, transported towards the endorsed brand, which can be explained by the McCracken (1989) meaning transfer model.

The McCracken (1989) model defends that society tend to attribute meanings to celebrities, that is way brands tend to choose those meanings attributed to celebrities according to the values of the brands that should be transferred for the product that is being advertised. Attractiveness and competence are characteristics often attributed to celebrities, that can be available for the brand and consequently for the product used by the consumer. Here, is important to refer the conclusions of Eisend and Langner (2010) study. According to those characteristics attractiveness was considered the main crucial factor when measured immediately the advertising effects, while expertise (competence) showed a greater importance on delayed situations of measured advertising effects. Finally, on the ultimate phase, when consumer buys the product will feel that those meanings attributed to the celebrity endorser are now incorporate into their self.

Along the literature review the importance given to the perfect match between the brand and the endorser is exalted. Only in the cases that the features showed by the celebrities will be efficiently transferred towards the brand, will lead to a strength relationship between the consumer and the brand endorsed (Pringle, 2012; Thompson, 2010; Dwivedi et al., 2016).

Therefore, if the consumer believes that the celebrity only endorsed that brand for negative reasons, for instance only accept to endorse that brand for monetary motives, this will be reflected on negative opinions from the consumers towards the brand endorsed. So, it is imperative that consumers think that the endorser believes in the product being advertised (Bergkvist et al., 2016).

Also, Huang et al. (2013) referred that consumers are defending themselves from advertising campaigns, rejecting all video ads that look like others. That is, if the consumer considers the video as an advertising he/she will reject the content that is being promoted.

So, there are two sensible topics that may influence negatively the celebrity endorsement strategy. First, if the consumer feels that the celebrity is endorsing a brand just for money reasons and second if the consumer feels that is a forced and similar strategy, among all the existent video ad campaigns. (Huang et al. 2013; Bergkvist et al., 2016; Silvera and Austad, 2004).

3. Conceptual Model

The current dissertation studies how typical and atypical video ads and how the factor celebrity, may influence consumer sharing intention.

Meharabian and Russel's (1974) referred that organismic responses, act over consumer's emotional conditions, through three dimensions namely: pleasure, arousal and dominance and throughout cognitive perceptions, for instance attention (Lam 2001; Guerreiro et al., 2015). The conceptual model of this thesis is based on this finding, since the attention, arousal and pleasure dimensions will be studied according de influence of the typicality and the factor celebrity on the video advertising campaigns chosen.

Therefore, it will be applied the Mehrabian and Russel's (1974) Stimuli-Organism-Response (S-O-R) theory through the conceptual model.

Through the conceptual model and respective hypothesis, attention may be the first crucial step leading to a higher sharing intention towards an advertising campaign.

3.1 Attention

Attention is a critical element in the process of decision making of consumers. However, given the limited processing resources of the brain there is a phenomenon called selective attention, where consumers choose to give that “limited attention” to what actually matters in their minds (Pieters and Warlop, 1999; Kastner and Ungerleider, 2001; Guerreiro et al., 2015). This attention, which is an organism response, second stage of the Mehrabian and Russel’s (1974) model, will be studied after the video advertising campaign run as a stimulus.

Nowadays, most ads in practice receive no more than a single eye fixation (Pieters and Wedel, 2012). A single eye fixation has two stages, in the first stage all the information extracted from a scene quickly accumulates (Harris et al., 1988) and then in a second stage of an eye fixation, the rate of information accumulated reduces and a saccade to the next fixation location is being planned (Rayner and Castelhana, 2007; Pieters and Wedel, 2012). For that reason, it may be imperative getting the consumer attention to obtain a response from him, that is, to feel the need of sharing an advertising campaign.

According to Kastner and Ungerleider (2001) attention is point out as an essential element in decision-making, due to the restricted processing resources of the human brain. Also, it is evidenced that competition inside the visual cortex areas of the brain can be influenced by selective attention to a specified object (Guerreiro et al., 2015).

Trough Pieters and Wedel (2012) study, it was proved that the typicality of an advertising positively influences the consumer’s attention in a brief exposure and carry a higher gist perception, i.e. a process of advertising comprehension that takes place rapidly and automatically, than atypical ones. Actually, the gist perception of typical ads was perceived in much less than a single eye fixation, but atypical ads required multiple eye fixations to achieve the same performance.

Plus, Elsen et al. (2015) proved that typical ads provide a high feeling of knowing but also a high accuracy of knowing not only in brief exposures but also after a prolonged exposure.

According to this, attention to typical ads should be higher than to atypical ads.

However, it may not be that linear. By Huang et al. (2013) study, people tend to give more attention if the video ad is based on interesting and provocative content, which is related to the atypical ad definition. In general, defends that people will have higher advertising content involvement and lower advertising message involvement, that is “if the content is provocative enough, the product does not have to provide exceptional value” (Porter and Golan, 2006:33). Consequently, Huang et al. (2013), suggests that attention to atypical advertising campaigns may be higher than typical ones.

Nevertheless, focusing on Pieters and Wedel (2012) and Elsen et al. (2015) article, the following hypothesis is defined:

H1a. Attention to typical video ads is **higher** than to atypical video ads.

Nowadays people are continuously exposed to several advertising campaigns which took the advertising to a saturation area, where the majority are forgotten or not seen at all (Pieters and Wedel, 2012). Therefore, the physical appeal of a celebrity (endorser), which is a person that the consumer knows, facilitates the process of getting the consumer attention to the arguments promoted (Dwivedi et al., 2016), leading to a better attitude towards the advertising campaign. Therefore, the following hypothesis is defined:

H2a. Attention to video ads with celebrities included is **higher** than to video ads without celebrities.

Finally, on the Anderson and Phelps (2001) study it was concluded that there is a link between attention and emotions. Specifically, on the Phelps et al. (2006) study experience, they chose to use awful faces as a stimulus to manipulate emotions and they conclude that emotions accelerate perception and increase attention. Therefore, in this dissertation the advertising campaigns will function as a stimulus.

Once attention allows people to select a priority segment of the information for processing (Phelps et al., 2006), the higher the attention given to the advertising campaign the bigger the arousal will be, since arousal englobe all the positive and negative emotions the participant may feel. Consequently, the following hypothesis is defined:

H3a, b. Visual attention is **positively related** to arousal.

3.2 Arousal

Previous studies, as the Shen and Morris (2016), defended that advertising without emotion as no point at all. Through emotions advertising campaigns can create significant and involving messages that will be transferred to brands.

Some parts of the brain are induced by actual and/or recalled stimulus, consequently the human body answers with a complex response, which leads us to the arousal dimension. (Guerreiro et al., 2015). Emotional responses can be activated by two brain structures. First, the amygdala is responsible for a “basic effective reaction”, that is, the somatic states are result from immediate stimuli (primary inducers). Second, the ventromedial prefrontal cortex originates a “subjective experience”, since in this case the somatic states derivate from memories of an experience or event (secondary inducers) (Damasio, 1994; Bechara and Damasio, 2005; Guerreiro et al., 2015:1731).

On Shen and Morris (2016) study it was found that advertising campaigns with higher engagement are influenced by advertising campaigns with a higher index of involvement, whether they are related with the experience of strong involvement feelings as happiness and cheerful or with the experience of intense negative feelings as angry, anxious and irritated. One of the main conclusions upon this study is that besides positive or negative feelings, both situations share a high-level of engagement which is translated in a strong index of arousal.

Sometimes this response is visible from an observer outside the situation, that is if there is a higher or lower level of arousal. Nevertheless, to be certain is better to be measured by certain types of methodologies, for instance heartbeat and skin conductance. Actually, the skin conductance method is with no doubt reliable to evaluate emotional arousal, however it is not efficient to distinguish if the consumer is feeling positive or negative emotions. Methods as the self-assessment manikin (SAM) are used to complement the measurement of this type of psychophysiological dimensions.

In the case of viral advertising, where the sharing intention is higher, the information is based on an extraordinary content rather than on product information. Also, it was point out, that video ads with a higher index of creativity and distinctive content result on a meaningfully higher online viral viewing. Finally, viral advertising in most of the cases are related to strong, rough and provocative scenarios of sex, violence and nudity, which reflects in strong emotions and feelings (Huang et al. 2013; Porter and Golan 2006).

Since typical ads are more common and have a lower index of creativity, that is the objects are presented in similar ways and instantly convey what they promote (Elsen et al., 2015), the level of arousal should be lower when compared with atypical ads that stand out from the others through their creativity that leads to a different and not so similar way to present what is being promoted towards the audience.

Also, atypical videos ads may be associated with stronger feelings than typical video ads, since in the first scenario the probability of the viewer being surprised and excited is higher than on the second scenario, where the information content is like other ads that promote comparable products/services.

As referred before the arousal dimension is more significant when there are strong emotions and elevated levels of engagement associated (Shen and Morris, 2016), so it should be higher towards atypical video ads. Therefore, the following hypothesis is defined:

H1b. Emotional arousal to typical video ads is lower than to atypical video ads.

After watching an advertising campaign, viewers may find themselves in two situations:

- 1) The viewer feels that the celebrity fits with the product that is being advertised, besides the money that received to endorse the brand, which will lead to positive feelings as excitement and trust.**

Silvera and Austad (2004) article suggests that is important that a brand choose endorsers that match with the products that are promoting and in producing strong explanations and valuable arguments on why a certain celebrity like the product that is endorsing. The idea is that a celebrity should be congruent with the product that is promoting, for instance, a football player should promote sportive articles instead of makeup products to be effective (Einsend and Langner, 2010; Kamins and Gupta, 1994; Kahle and Homer, 1985).

Also, once society tends to transfer meanings to celebrities, according to McCracken's (1989) meaning transfer model, those meanings will also be transferred to the products being advertised (Einsend and Langner, 2010). For instance, if an endorser is perceived as credible this perception will be transferred to the endorsed brand (Dwivedi et al., 2014; McCracken, 1989).

Besides, attractiveness, expertise and trustworthiness are examples of traits that significantly improve advertising effective, because consumers will feel that by buying these products advertised by celebrities with these qualities, will incorporate themselves those characteristics (Einsend and Langner, 2010; Amos et al., 2008). So, participants immediately will evaluate the product more favorable because they like the celebrity and have the expectation that by buying that product can be, in certain, part like him/her (Einsend and Langner, 2010). This engagement between the endorser (celebrity) and the brand may result in a long-term relationship that will not only expand brand awareness but also to engage with the consumers on a deeper self-concept level (Dwivedi et al., 2016).

For that reason, the participant will feel positive and strong feelings, for instance excitement, towards the ad, what will contribute to a higher positive level of arousal.

2) The viewer feels that the celebrity is only endorsing that ad campaign for the money she/he received, which will lead to negative feelings as deception and betrayal.

If consumers feel that the celebrity is only endorsing that ad campaign for the money, may feel betrayed and used by the brand, which can result to higher negative levels of arousal.

On Silvera and Austad (2004) study, the conclusion on both experiments realized were that in both cases participants believe that endorsers liked the products less than most people, either they received or not a fee to do it, just because they were celebrities promoting a product.

Once, celebrity's endorsements on previous studies have shown to increase consumer's emotional engagement (Dwivedi et al., 2012) and involvement with the advertising campaign, the levels of arousal are expected to be higher, whether they are related with positive or negative feelings (Shen and Morris, 2016). Hence:

H2b. Emotional arousal to video ads with celebrities is **higher** than to video ads without celebrities.

Finally, as defended on the Shen and Morris (2016) study, the arousal dimension is more significant when there are strong emotions associated, whether they are very positive, for instance happiness, or very negative, for example angry.

According to Chebat and Michon (2003) article emotions include the arousal and pleasure dimension, and it is supported in the study, that arousal influences pleasure, either in a positive

or negative way. So, if there are higher levels of arousal, based on positive feelings, there will be higher levels of pleasure.

Therefore, it may be established that arousal is higher when strong emotions are associated with it and the pleasure dimension will also achieve higher levels. Hence, the following hypothesis is established:

H4. Emotional arousal positively influences pleasure.

3.3 Pleasure

Finally, when the participant is confronted with the video ad campaign will formulate an opinion about it. Arousal may come from cortical and subcortical areas of the brain, however in this phase is important to differentiate positive emotions from the negative ones, in order to understand the opinion each participant formulated towards the video ad. Positive emotions responses arise in the majority of cases from the subcortical network structures, that are divided into three main areas, namely *the nucleus accumbens shell*, the *ventral pallidum* and the *brainstem parabrachial nucleus* responsible for positive affective reactions of pleasure (Berridge, 2003; Guerreiro et al., 2015:1731).

With the pleasure dimension, it will be understood if the feelings from the participant towards the ad campaign are positive or negative, since the arousal dimension is not sufficient to distinguish those feelings, and how the level of pleasure felt can be related to the need of sharing online the ad campaign.

As referred before on the literature review atypical ads, that stand out from other ads, contain unusual ways to expose the message, and ads with those types of features may lead to a more positive ad and brand attitudes (Lee and Mason, 1999; McQuarrie and Mick, 2003; Smith et al., 2007).

Additionally, when talking about the weaknesses of typical ads were pointed out as simple and one-dimensional and with lower probability of constitute sources of pleasure (McQuarrie and Mick, 1999).

Moreover, people are more aware than ever to how advertising can be exposed in so many ways in their daily lives, overloading in an unpleasant way for consumers that may feel used by the marketers. For that reason, people developed, subconsciously, a defensive mechanism

against all the video ads that are very similar with other advertising campaigns of the same kind (Huang et al., 2013).

As typical ads are much like others, once instantly convey what they promote (Elsen et al., 2015), the viewers will understand right away that are exposed to other of many equal advertising campaigns and may form a negative opinion towards the ad. For that reason, the following hypothesis is established:

H1c. Pleasure to typical video ads is **lower** than to atypical video ads.

Due to the level of advertising campaigns saturation, people built a barrier towards ads and only a few can pass that wall (Pieters and Wedel, 2012). If the viewers, consider the video to be an advertising they will automatically became apprehensive and run away from it. The perfect strategy to take in consideration by marketers and advertisers is to avoid making the video ad looking like an advertising campaign, in a way that consumers don't feel that the business advertising took advantage of them (Huang et al., 2013; Dobeles et al., 2005).

Due to this information, if a video ad campaign contains a celebrity this may be the trigger to viewers understand immediately that they are being "used" by a certain advertising campaign which may result into an unpleasant source of feelings.

According to Bergkvist et al. (2016) study, if consumers perceived that celebrities did a certain ad not only for money, but also because they believe in the product quality or want to contribute positively to society, this will lead to a positive effect on attitude's consumers towards the brand. However, if a celebrity seems to be motivated only by monetary incentives, that is, don't believe in the product associated, this may have a negative impact on consumer's opinion about the ad and consequently the brand.

This conduct us to the hypothesis that the pleasure to video ads with celebrities included is lower than to video ads without celebrities, where the content will probably feel much more real for consumers. Consequently, the following hypothesis is defined:

H2c. Pleasure to video ads with celebrities included is **lower** than to video ads without celebrities.

On Ladhari (2007) and Kim et al. (2016) articles, it is proved that pleasure significantly influence behavioral responses, for instance word of mouth. Therefore, in this thesis's

experience if the participant manifests a positive evaluation towards the video advertising campaign will feel more intention to share it. Thus, the following hypothesis is defined:

H5. Pleasure is positively related to sharing intention.

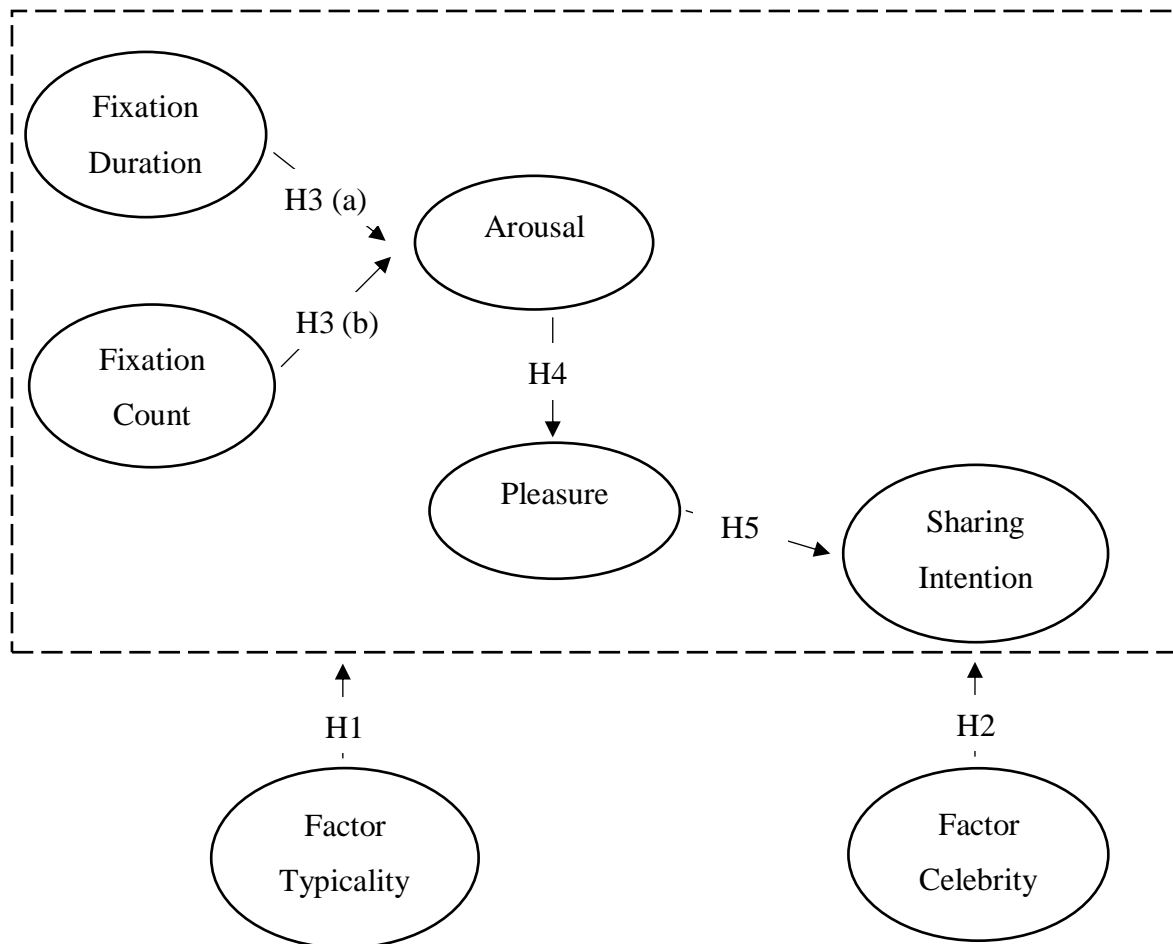


Figure 4 - Conceptual Model

Source: Own elaboration

4. Methodology

The methodology used along this dissertation is based on a factorial design 2x2, because each participant will be exposed to 4 scenarios (Typical video ad campaign without celebrities (**T**); Typical video ad campaign with celebrities (**TC**); Atypical video ad without celebrities (**A**); Atypical video ad with celebrities (**AC**)).

The video advertising campaigns will role as Stimuli. For that, the two moderators referred before will be taken in consideration, namely if the ad is typical or atypical and if contains a celebrity or not.

After the exposure of the participant towards all the possible scenarios, the consumer will have an inner response to each one of them, that is, the consumer is on the second stage of the S-O-R model theory (Organism).

Then, it will be evaluated the response of each participant, that is, the third stage of the S-O-R model theory (Organism), that is, how different advertising campaigns (stimulus) may influence the sharing intention (response).

Visual attention and emotion arousal are organismic responses that may result from the cognitive rationale but also as automatic responses towards environmental stimuli (Shupp et al., 2006; Guerreiro et al., 2015).

In this study two autonomic measures will be used to measure attention and arousal respectively: eye tracking and Electrodermal activity.

First when evaluating the attention given from consumers to the video advertising campaigns collected according to the type of ad and factor celebrity, an observation method can be used to measure how many fixations (fixation count) and for how long (fixation duration) the participant looks to a certain advertising campaign, by the eye tracker device, Tobbi T60. The method described is the non- invasive technique of eye-tracking (Guerreiro et al., 2015).

Through this method it will be possible to understand how participants react according different scenarios, that is, if exposed to a typical and atypical ad with and without celebrities how this may influence fixation count and fixation duration measures. On the Pieters et al. (2002) study, this method was used to understand how subtle changes in originality and familiarity on advertising campaigns can influence the effectiveness of those ads.

What it concerns to measure the emotional arousal a second autonomic measure will be used, Electrodermal activity (EDA), measured by the EDA machine, called Biopac, and its measuring software, which is a well-established measure of emotional arousal (Kroeber-Riel, 1979). It has been proved that when individuals are exposed to a stressful or emotional

condition, their skin becomes more conductive because of changes in the sympathetic nervous system (Wang and Minor, 2008; Guerreiro et al., 2015).

Nevertheless, although skin conductance response can evaluate if there is emotional arousal, it is not enough to understand if the existence of it is because of a positive or negative emotional (Guerreiro et al., 2015).

Due to this the scale self-assessment manikin (SAM), constructed by Lang et al. (1985) and Lang (1980), will be used to understand the scale of pleasure felt by the participants (Guerreiro et al., 2015).

As seen in Bradley & Lang (1994) study, SAM, based on a picture-oriented scale is a three-dimensional measurement (arousal, pleasure and dominance) associated in response to an object or event. In this study the SAM scale will be applied but only in a two-dimensional measurement, that is, arousal and pleasure which are responsible for most of discrepancy in emotional judgement. Therefore, SAM is used on the experiment to let participants register their level of arousal and pleasure level based on the advertising campaigns they were exposed and relate that to the need of sharing a certain advertising campaign.

This experience will take place on the social and organizational Psychology Lab (**LAPSO**), that is a laboratory used for psychology research, discovery, and learning within ISCTE-IUL facilities, with suitable equipment and environment.

In fact, Guerreiro et al., (2015) referred that is important that experiences are conducted within controlled environments, when leading autonomic physiologic measurements, otherwise it can influence the skin conductance response (SCR). Because of that, this experiment will be conducted under the safe environment of LAPSO.

4.1 Experimental Design

4.1.1 Pre-test

In order to assure maximum efficiency and viability of the advertising campaigns used on the experience, a pre-testing was conducted on 40 participants, which will not then be participating in the final experiment.

The participants were submitted to a questionnaire online where the main goal was to identify if the typicality of the ads chosen for the final experience were well perceived. Since this

characteristic, typicality, may be subjective, it was important to assure that on the final experience the majority of participants could understand if the ad was typical or atypical.

On this questionnaire, each participant was submitted to all the advertising campaigns, 8 in total, that will be used on final experience, that is: 2 typical without celebrities, 2 typical with celebrities, 2 atypical without celebrities and 2 atypical with celebrities.

Beginning the questionnaire, the participant was confronted with a briefly description of the main goal of the survey and a short explanation of what represents a typical and an atypical ad, described on Appendix 1. Then, after the participant visualized the first advertising campaign a question to evaluate the typicality of the ad appeared: “In your opinion the advertising campaign you just watched is typical or atypical?”. After answered this question, the second advertising campaign would appear and so on until the last advertising campaign. All the questions and questionnaires graph’s results may be found on the appendix I.

The results were good and for that reason all of those campaigns were adopted on the final experience.

More specifically, **(1)** the first advertising campaign from Bayer promotes the product Flanax for back pain. The ad shows a man watching a woman changing the tire, apparently ignoring the situation. Only in the end of the ad we may understand that he has back pain and that is the reason why he is not helping her. Almost all the participants (36 out of 40) answered the right answer: the ad campaign is atypical.

(2) The second ad campaign from Sketchers with the celebrity Demi Lovato, has the major focus on the product and it is obviously what is being promoted since the beginning of the ad, carrying a high level of typicality. In this case, the results were even more clear, since 95% of the 40 participants considered the ad as a typical one.

(3) In third ad campaign from LG it’s not obviously what is being promoted since the beginning, only in the end of the ad the participant understands that the product promoted is a smartphone. Therefore, is an atypical ad. Although, the answers did not achieve the clearly showed on the first two scenarios more than 80% of the participants choose the correct option.

(4) The fourth campaign from Pantene shampoo was a typical ad with Selena Gomez. Here the results were more than clear, all the participants (100%) chose the right answer.

(5) The fifth campaign from Honda shows a lot of celebrities with a high motivational discourse, but only in the end of the ad it is possible to understand that in fact is a car that is being promoted. Here, 39 of 40 participants, chose the right answer and identified the ad as an atypical one.

(6) The sixth campaign from Maybelline, shows a typical ad of lipsticks. The results were again clear, 100% of the participants chose the right option.

(7) The seventh campaign from Lexus, shows a typical ad of a car on the streets with an amusement song on the background. Once more, all the participants gave the right answer.

Finally, (8) the last ad campaign with the celebrity Liam Neeson is atypical, since all over the ad the viewer gets mix signals and can only understand by the end of the commercial that what is being promoted is a Television. Not all, but a great percentage – 85% - chose the right option.

Type of ad campaign	Ad campaign's name	Ad campaign's brand
Atypical without celeb.	Flanax back pain reliever	Bayer
Typical with celeb.	Demi Lovato - Sketchers	Sketchers
Atypical without celeb.	LG G6: Life with big solutions	LG
Typical with celeb.	Selena Gomez: Strong is beautiful	Pantene
Atypical with celeb.	Yearbooks	Honda
Typical without celebrities	New superstay 24 HR Lipstick	Maybelline
Typical without celebrities	Lexus CT 200h 2016	Lexus
Atypical with celebrities	Super Bowl 2016 LG OLED	LG

Table 2 - Advertising campaigns used on pre-test and final experience

Source: Own elaboration

In this stage it was concluded that all the advertising campaigns were acceptable to be used on the final experience. Also, it is interesting to notice that atypical ads lead to a more confusion perception towards the viewers, since only on typical ads were achieved results on the level of 100% clear. This may be explained, to the fact that in atypical ads is not so obvious what is being promoted and the creativity and originality may confuse the participants, as Elsen et al. (2015) study suggests, typical ads provide a high feeling of knowing but also a high accuracy of knowing not only in brief exposures but also after a prolonged exposure, but that question will be taken forward on the thesis.

The video advertising campaigns chosen for the pre-test and final experience followed the following requirements: attend to the typicality and celebrity factor; are from brands recognized worldwide, and the entire duration is bellow 1 minute.

4.1.2 Pre-test II

A second pre-test was conducted, before the final experience, on one participant, which also will not therefore be participating in the real and final testing. The subject was a male, aged 44.

An appropriate setting of laboratory was prepared for the experiment. First, the usage of the equipment was explained to the researcher before the beginning of the experiment.

After the participant signed a consent report approving the participation on the experiment, which shortly explained the methods used, eye tracking and EDA.

All the guidelines and a general explanation of the different phases that contribute to the all experiment is explained.

When the participant seemed to understand clearly all the instructions, after the calibration of the eye tracking, and both machines, EDA and Eye tracking, started to register activity, the experiment showed on the figure 5 was ready to start.

Conducting the second pre-test was extremely relevant as to first explain the equipment to the participant and also put in practice the real experience, in order to understand if the all the method was clear or if some procedures needed to be modified.

4.1.3 Participants

A total of 67 valid participants were gathered through social media and the doodle app was used for scheduling the voluntaries to participate in the experiment. The sample of 36 males

and 31 females, is highly amplified in terms of age since, 4 were aged from 16-20, 44 from 21-30, 11 from 31-40, 7 from 41-50 and 1 was aged from 51-60, which give us a good represent of the general opinion, though more than 50% are between 21 and 30 years old as shows table 1.

Moreover, 97% are Portuguese and only 2 were from different countries: 1 Norwegian and 1 from São Tomé. Also 13 completed Middle School and/or High School, 30 participants had a bachelor and 24 were post graduated.

Sample characteristics N = 67

	Characteristics	Frequency	Percent
Gender	Male	36	53.7%
	Female	31	46.3%
Age	16-20	4	6%
	21-30	44	65.7%
	31-40	11	16.4%
	41-50	7	10.4%
	51-60	1	1.5%
Education	Middle School and/or High School	13	19.4%
	Bachelor	30	44.8%
	Postgraduate (Master/ PhD)	24	35.8%
Nationality	Portuguese	65	97%
	Others	2	3%

Table 3 - Demographic information

Source: Own elaboration

4.1.4 Design and procedure

For the realization of this experiment, light was maintained constant and the temperature was controlled and set to nearly 23 degrees, number which is referenced by Boucsein (1992), and comprehended in Guerreiro et al., (2015), as a factor that may influence skin conductance response (SCR).

When the participants arrived, they were asked to sit in a chair, where the experiment occurred, and asked to fill a consent form. Then, the equipment used in the experiment, eye tracking and Biopac, was explained.

Participants were seated approximately at 60-65 cm of distance from the eye tracker tobii T60, which included the all experiment, that is, the advertising campaigns and the 5 questionnaires each participant answered, while the eyes movements of participants were measured. So, a non-intrusive eye tracking equipment was used to monitor the binocular response using infrared corneal reflection at 60 Hz. (Guerreiro et al., 2015).

For the appropriate measure of SCR, an isotonic NaCl gel solution was placed on the Electrodermal electrodes to ensure a good measurement.

Like the experiment conducted by Guerreiro et al. (2015), two electrodes were placed in the middle finger of the non-dominant hand and the skin conductance was captured at 2000 Hz rate and a low pass of 1,000 Hz was used, in order to remove artefacts that may result from mechanical interferences of natural body movements, which otherwise affect with skin conductance level results.

For the reason mentioned above, participants were instructed to control the movements of the non-dominant hand, in order to minimize the effect of noise in the signal.

A 9-point calibration procedure was conducted in order to guarantee that the participant was aligned with the eye tracker machine. From this moment on, was asked to the participant to try not to move his head until the experience end.

At this point the experience began, the first slide with the instructions, already passed to the participant, appeared. After the first slide, a black screen appeared with a relaxing music and a loud clap was given in order to scare the participant, in order to appropriate measure, the peaks

of emotion as advised by Lykken & Venables (1971) article. The measure attention was synchronized with the arousal, through the Acqknowledge software.

After, the relaxing music with nature sounds continued for more 3 minutes, completing 4 minutes of baseline measurement, then the first advertising campaign appeared. A marker was used in order to reference the beginning and the end of the ad campaign.

Immediately, after the first video ad campaign finished, an online questionnaire appeared to the participant filled with questions about the advertising campaign just watched.

Then, after the participant finished the questionnaire a black screen appeared for more 20 seconds in order to reestablish the baseline and to make sure that all physiologic measures were free from previous content and return to the base level (Boucsein, 1992; Guerreiro et al., 2015).

The second advertising campaign appeared, then the second online questionnaire with the same questions of the first one, but now the responses were given according to the second advertising campaign.

The same procedure was repeated to the third and the fourth advertising campaign. Finally, at the end of the experiment a general questionnaire with demographic questions appeared, data referenced on table 3.

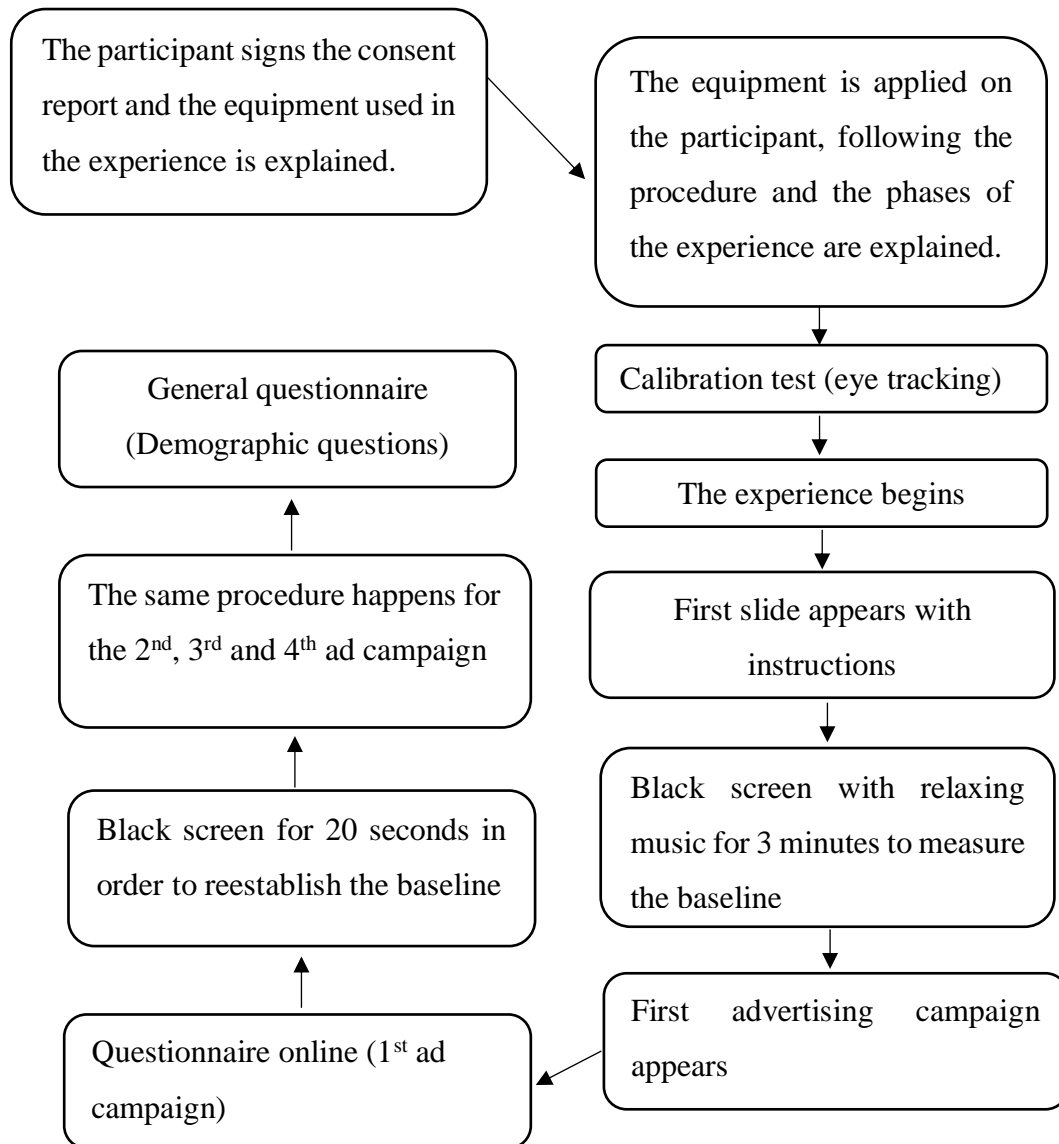


Figure 5 - Timeline of events

Source: Own elaboration

Table 4 shows how the advertisements were randomized. There were two blocks of 3 different randomized versions. Each version contained 4 advertising campaigns. The first block contained 4 advertising campaigns: Lexus (T); Sketchers (TC); Honda (AC) and Bayer (A). On the other hand, the second block contained the remaining video ad campaigns: Maybelline (T); Pantene (TC); LG OLED TV (AC) and LG G6: Smart Phone (A).

To make sure that the sequence of the advertising campaigns could not impact the final results, block 1 had 3 different sequences of the same 4 advertising campaigns. The same happened for the block 2. For instance, participants with the version 1 and 3 saw the same video ad

campaigns but with a different order. The participant with the version 1 saw the ad Lexus (T) in first place, while the participant with the version 3 saw the ad Lexus (T) in third place.

Also, it was assured that each one of the 67 participants – table 4 - were submitted to all the scenarios studied on the thesis's experience, that is, 1 typical video ad without celebrities (T), 1 typical video ad with celebrities (TC), 1 atypical video ad without celebrities (A) and 1 atypical video ad with celebrities (AC). Therefore, each one of the 6 versions, had all the scenarios described before.

Block	Version	Sequence of the video advertising campaigns			
1	1	Lexus (T)	Sketchers (TC)	Honda (AC)	Bayer (A)
	2	Honda (AC)	Sketchers (TC)	Lexus (T)	Bayer (A)
	3	Bayer (A)	Sketchers (TC)	Lexus (T)	Honda (AC)
2	1	Maybelline (T)	Pantene (TC)	LG TV (AC)	LG phone (A)
	2	LG TV (AC)	Pantene (TC)	Maybelline (T)	LG phone (A)
	3	LG phone (A)	Pantene (TC)	Maybelline (T)	LG TV (AC)

Note: (T) – Typical Ad campaign without celebrities; (TC) – Typical Ad campaign with celebrities (A) – Atypical Ad campaign without celebrities; (AC) – Atypical Ad campaign with celebrities.

Table 4 - Advertising campaigns scenarios

Source: Own elaboration

The first objective with the creation of different blocks and versions of ad campaigns, was to assure that the results were independent from the ad itself, since not all the participants saw the same video ad campaigns (Block 1 vs Block 2).

The second objective was to assure that the sequence of the type of ad would have no influence on the final results, 3 different versions of sequences per block.

The questionnaire, on appendix II, was the same for all the 6 versions and for all advertising campaigns (4 per participant), permitting an evaluation and comparison of the different experimental scenarios.

First question used the SAM – Arousal scale, which was rated through a nine-point pictorial scale varying from (1) – stimulated, excited, tense – to (9) – relaxed, calm, indifferent.

Following the question with the SAM – Pleasure scale, which was also rated with a pictorial scale ranging from (1) – pleased, positive, satisfied - to (9) – displeased, negative, unsatisfied.

Then, participants evaluated sharing intention by rating its four items through a seven-point scale ranging from totally disagree to totally agree, this question was based on the Huang et al. (2013) and Chen and Lee (2014) articles, namely: **(1)** This advertising campaign is worth sharing with others; **(2)** I will recommend this advertising campaign with others; **(3)** I wish my friends and relatives would watch this advertising campaign; **(4)** In the future I will probably talk about this advertising campaign;

As measures of control of the experience is measured: **(1)** attitude towards the celebrity, **(2)** celebrity brand fit, **(3)** celebrity expertise, **(4)** celebrity motive, **(5)** attitude towards the brand, **(6)** Certainty of knowing what and which brand is being advertised, **(7)** Contribution of the ad to the brand attitude, **(8)** brand familiarity, **(9)** ad recognition and **(10)** quality of the ad.

Specifically, based on the Bergkvist et al. (2016) article, the following questionnaire's questions were made:

1. What do you think about the protagonist of the ad campaign? – In order to understand if the attitude towards an ad with and without a celebrity is different and how may affect the results.

2. How well do you think the protagonist fits with the brand? – To evaluate if the celebrity brand fit may influence the results.

3. How great knowledge do you think the protagonist has about the category? - To understand if the celebrity expertise could be important and influence the sharing intention variable.

4. Why do you think the protagonist appears in the ad for the brand? - To evaluate if there is a difference between ads with and without celebrities.

5. Thinking about the brand, which of the following statements best describes it. – To understand if by having a celebrity the perception of the brand changed.

According to Elsen et al. (2015) article, there were questions on the questionnaire to evaluate how certainty of what is being promoted and advertised and how the ad itself may influence the sharing intention:

- 1. I am sure about what was promoted on the ad.**
- 2. I am sure about the brand that was promoted on the ad.**
- 3. After seeing this ad, my evaluation towards the brand became more:**

Other factors that may influence the depending variables according to Allen & Kent (1994) article is brand familiarity and ad recognition, therefore on the questionnaire the following questions were made:

- 1. I am familiarized with the brand of this ad campaign.**
- 2. I have already experiment this brand before.**
- 3. Have you ever seen this ad before?**

Finally, according to Escalas (2004) article the quality of the ad was also considered a control variable in the questionnaire, the questions used were the following:

- 1. This ad can be considered from a professional level.**
- 2. This ad campaign has a high quality.**
- 3. The ad was realistic.**

To close the questionnaire the participants were asked if they recognized a celebrity in the video ad and asked to classify if the video ad was typical or atypical.

It was decided that would be always considered what participants answered, even if that was not the answer expected in first place. That is, if a participant is exposed to a video ad campaign with a celebrity, but he does not recognize her, it will be assumed, in the results, that he actually saw an advertising campaign without a celebrity. Otherwise we would be considering that the participant saw a video ad with the presence of the factor celebrity, when for him the ad contained no celebrities at all. The same procedure was taken in consideration with the moderator typicality. That is, if the participant is exposed to an atypical video ad campaign but

in reality, he feels and classify it as a typical ad, it will be considered that in fact he was exposed to a typical ad. Since creativity and originality are characteristics that may be considered subjective, it's normal that for some people atypical ads are considered typical ones. The same happens on the case of celebrities, even if most of the people know a celebrity, some may not know or heard about her, so for them that celebrity is just an ordinary person.

Therefore, this decision was made in order to not compromise the thesis's findings about how typicality and the celebrity factor may influence the sharing intention.

The other questionnaire, responsible to close the experience, with only demographic questions can also be found on the appendix III.

5. Results

Results were obtained through questionnaires answered by the participants, after the visualization of each video ad, across the mean of fixation duration and by the mean of fixation count, measured by the eye tracker and finally, throughout the EDA mean measured with the Biopac equipment. Along the questionnaires, more general questions were asked about the advertising campaigns as control variables.

From the total of 268 responses, 67 participants answered to 4 questionnaires about each advertising campaign. The majority of the participants liked the protagonist of the video ad, with 52,9% of responses and thought that the protagonist fitted well with the brand, 58,6% of answers. When confronted with the question if the protagonist had knowledge about what was being advertised the results were not that obvious, the popular response was 3 in a scale ranging from (1) very limited knowledge to (5) very embracing knowledge, that is, 36,9% from all the answers. What it concerns to the reasons why protagonists accepted to do the video ad campaign, the majority of the participants believed that money was at least one of the reasons, with 92,5% of the answers. So, only 7,5% of the participants believed that the protagonist was doing the ad only because of the quality of the products and the brand promoted on the ad campaign.

Also, the majority of the participants showed a good opinion about the brand advertised on the video ad, 71,6% of all the responses, and were certain about the theme and brand that was promoted on the ad, with 85,4 % of responses.

The evaluation towards the brand after watching the advertising campaign seemed to remain neutral. Since on a scale ranging from (1) negative to (7) positive, the trend response was 4 with 50,7% of all the answers.

The majority of the participants were familiarized and had knowledge about the brands advertised on the video, more than 60% of the total of responses. However, the responses were divide when the question “Did you tried this brand before?” was made, nevertheless the trend answer was “Never tried” with 35,4% of all the responses.

According to the results the majority of the participants did not see those advertising campaigns before, 75,7% of responses were “No, definitely”.

Finally, the majority of the responses lead to conclude that participants thought that the video ad was made professionally and had high quality, more than 70% of all responses. On the other hand, when asked about the real character of the ad there were no popular answer.

The results graphics of this control questions, mentioned before, can be found on Appendix II.

Moreover, in order to test the model, the analysis uses a partial least square structural equation modelling (PLS-SEM) with smartPLS3. Structure equation model (SEM) discriminates two measurement models, namely, reflective and formative (Edwards and Bagozzi, 2000) models. In the present study the model can be considered as a reflective one, since all the latent variables are considered as the common explanation of the constructs.

It is considered that PLS-SEM provides the best way to analyze and understand not only the individual constructs of the conceptual model, but also the cause-effect relations among all the hypothesis established, when the study has a predictive research goal and a relatively compound model (Wu et al., 2016). In the case of experimental studies, in which usually there is a smaller number of participants than using survey methods, PLS-SEM is also fit, due to the small sample sizes that it requires (Henseler, Ringle, Sinkovics, 2009; Johanson and Yip, 1994).

According to Hair et al. (2016) article, the sample size must be at least 10 times higher than the maximum number of inner model path relationships orientated at a specific construct.

Since this study has a maximum of two path relationships for each construct and a total of 67 participants, that answered to 4 questionnaires of each advertising campaign, it is a fact that the final experiment satisfies the 1:10 ratio for PLS path analysis.

Once, each participant was submitted to the 4 scenarios of ad campaigns – T; TC; A; AC – the minimum value of 20 participants is fulfilled for this experiment.

5.1 Outer Model Results

5.1.1 Goodness of Model Fit

According to Henseler et al. (2016) study, at the beginning of model assessment the goodness of fit assessment must be done before verifying the structural and measurement model.

A value less than 0,10 for standardize mean square residual - SRMR - is considered acceptable (Henseler et al., 2009, 2014) to say that a model has a good fit. Though, Hu and Bentler (1999) assume that the value should be less than 0,08, which corresponds to a more conservative theory. Therefore, looking towards the standardized root mean square residual (SRMR), appropriate measure of model fit, it is right to say that the model has an acceptable fit with a value of 0,084 (less than 0,10).

What regards the normed fit index (NFI), Lohmöller (1989) defends that values above 0,9 generally represent acceptable fit of the model, even so the closer the value of NFI to 1 the better (Bentler and Bonnet, 1980). The NFI – Normed Fit Index – on this study is 0,933, which is higher than 0,9 and for that reason enough to consider that the reflective model as having an acceptable fit.

5.1.2 Reflective measurement model evaluation

The study considers three main aspects to evaluate the reflective measurement models, namely: (1) convergent validity; (2) Internal Consistency and (3) Discriminant validity.

Table 4 shows the specific results. The indicator Arousal Media EDA was deleted from the original model because of their outer loadings. According to Bagozzi et al (1991) and Hair et al (2011) indicators with very low outer loadings (below 0.40) should always be eliminated from the construct. In this case the value of the indicator Arousal Media EDA was -0,280 and for that reason was eliminated. Nevertheless, the indicator of SAM Arousal, present on the questionnaires of the final experience, remained. The remain outer loadings in the 4 reflective measurement models are superior to 0.70 and therefore statistically significantly.

According to Hair et al. (2010) the average variances extracted (AVEs) should be higher than 0,5 for all the constructs. This requirement is fulfilled in the present study, since the value AVE of the construct Sharing Intention is 0,819. In the case of Attention, Pleasure and Arousal this is not an appropriate measure, because they are single item constructs, therefore the indicator's outer loading is fixed at 1.00.

What concerns to the internal consistency reliability, Cronbach's alphas and composite reliabilities for all the constructs are higher than the required 0,70 (Hair et al., 2010). These results show that the models are internally reliable.

The Heterotrait-Monotrait (HTMT) ratios table 6 are all lower than 0,85 and the upper confidence bounds (97,5%) are less than one. Therefore, these HTMT results indicate satisfactory discriminant validity within the data (Wu et al., 2016).

Constructs	Indicators	Outer loadings	α	CR	AVE
Attention	Fixation Count	–	–	–	–
	Fixation Duration	–	–	–	–
Pleasure	Pleasure SAM scale	–	–	–	–
Sharing Intention	SI_1: This ad is worth sharing with others.	0.915	0.946	0.947	0,819
	SI_2: I will recommend this ad campaign to others.	0.924			
	SI_3: I Wish my friends and relatives would watch this ad.	0.954			
	SI_4: In the future I will probably talk about this ad.	0.821			
Arousal	Arousal SAM scale	–	–	–	–

Note: Fixation count, fixation duration, pleasure and arousal are single measures constructs, therefore the measures are not appropriated since all the values are fixed at 1.00.

Table 5 - Reliability and validity for the complete data

Source: Own elaboration

	Arousal	FC*	FD**	Pleasure	SI
Arousal	1.00				
FC	0.168(.168)	1.00			
FD	0.130(.130)	-0.210(0.210)	1.00		
Pleasure	0.657(.657)	0.143(.0143)	0.097(.097)	1.00	
SI	0.535(.537)	0.273(.274)	0.103(.102)	0.569(.569)	0.905

Note: HTMT ratios are in parentheses. The diagonal elements (in bold) are the square roots of the variance between the constructs and their measures (AVE). * FC represents fixation count and **FD represents fixation duration.

Table 6 - Fornell – Larcker criterion analysis and HTMT ratios

Source: Own elaboration

Then, it is important to analyze if the indicators loadings are higher in all cases compared to all of its cross loadings with other constructs. As stated by Hair et al. (2014) article all the loadings are higher than the respective cross loadings and all of them are above the minimum value of 0,5. Thereby, this theory is verified as shows table 7.

	Arousal	FC	FD	Pleasure	SI
FC	0,168	1,000	0, 210	0, 143	0,266
FD	0, 130	-0,210	1,000	0,097	0,100
Pleasure	0, 657	0, 143	0,097	1,000	0,555
SI_1	0,482	0, 262	0,064	0,527	0,924
SI_2	0,490	0, 243	0,110	0,531	0,965
SI_3	0,497	0, 245	0,129	0,556	0,960
SI_4	0,467	0, 237	0, 064	0,437	0,861
Arousal	1,000	0, 168	0, 130	0,657	0,521

Table 7 - Cross loadings

Source: Own elaboration

Finally, this study relies on the variance inflation factors (VIFs) to identify the multicollinearity in the indicators of Sharing Intention that range from 4.488 to 9.252, which are in what is considerable a range without potential for multicollinearity (less than 10).

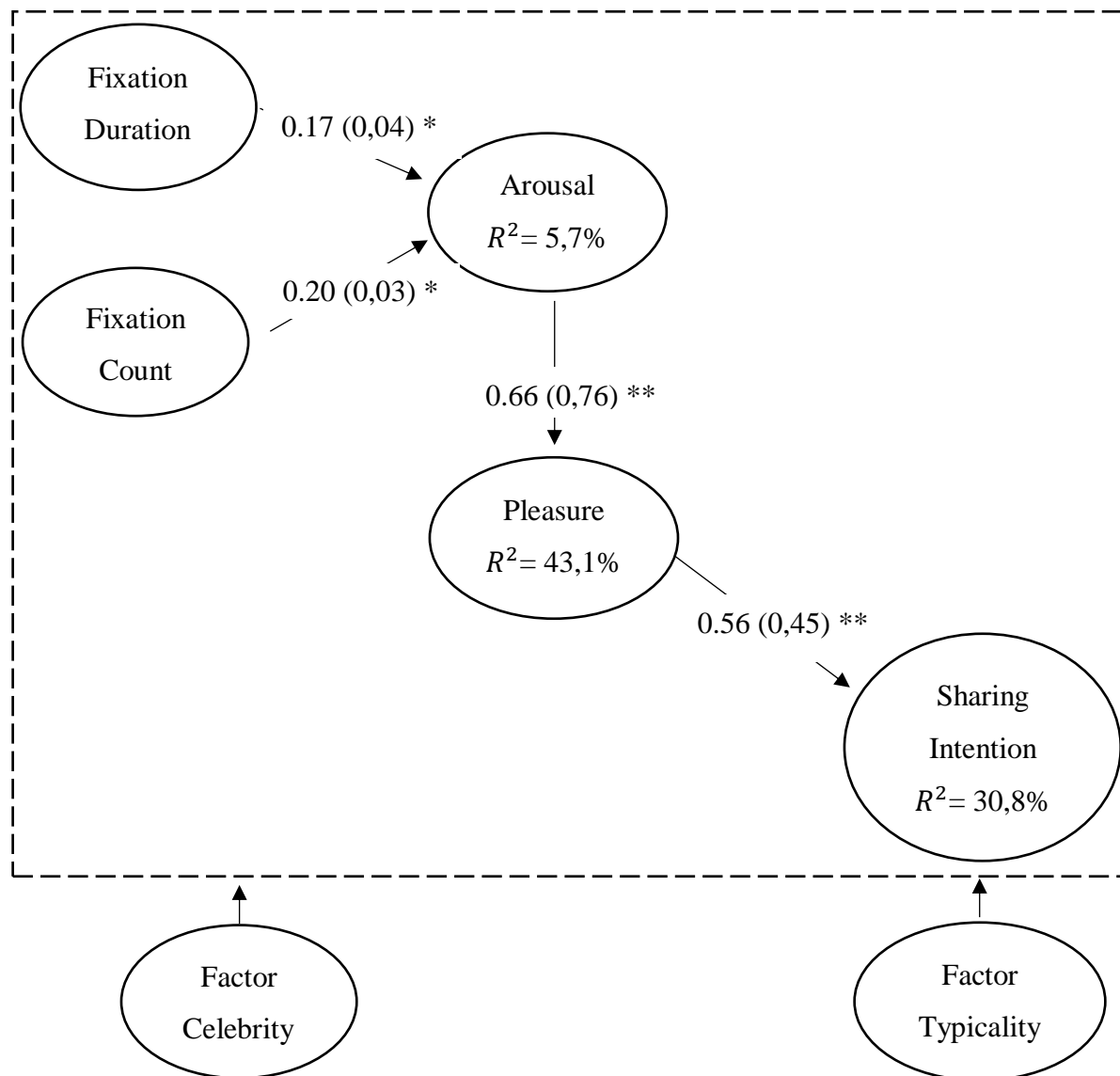
5.2 Inner model results

To test the main hypothesis was used a bootstrapping analysis with 1000 subsamples and a significance level of 5%. Figure 6 shows the results of the SEM analysis by using the training sample. The standardized Root Mean Square Residual (SRMR) of the model is 0,084 which represents a good model fit.

The evaluations of the structural model examine the R^2 estimates, standardized path coefficients (β) and p-values.

The indicators of attention – Fixation duration and Fixation count – predict a 5,7% (R^2) variance in arousal that indicates a weak prediction (Chin, 1998). On the other hand, in this model, pleasure is explained by arousal in 43,1%, and the model predicts a 30,8% (R^2) variance in the intention to sharing. Both R^2 s of pleasure and sharing intention are larger than the cutoff value of 0.10 (Falk and Miller, 1992). Also, according to Chin (1998:323) R^2 values of 0.67, 0.33, or 0.19 for endogenous latent variables in the inner path model are described as substantial, moderate or week, therefore pleasure and sharing intention indicate a moderate effect.

In addition, table 8 shows that all the hypotheses are supported with high path coefficients and P-values.



Note: The * and ** indicates values less than 0.01 and 0.001 respectively. The figure presents the effect sizes (f^2) in the parentheses next to each path coefficient.

Figure 6 - SEM results of the complete data.

Source: Own elaboration

Hypothesis	Path	Path coefficient	Standard error	P-value	Decision
H3 (a) (b)	Attent. -> Arousal	(a) 0.17 (b) 0.20	(a) 0.062 (b) 0.063	(a) 0,005 (b) 0,002	Supported
H4	Arousal -> Pleasure	0.66	0.044	0.000	Supported
H5	Pleasure -> SI	0.56	0,050	0.000	Supported

Note: (a) Fixation Duration and (b) Fixation Count. **P-value < 0.01.**

Table 8 - Hypothesis testing (Direct Effect)

Source: Own elaboration

5.3 Multi-group analysis results

Here PLS-MGA is applied via using the percentile bootstrapping method to find out the differences among different advertising campaigns, namely: typical and atypical with and without celebrities.

IN PLS-MGA the percentages smaller than 0,05 and higher than 0,95 express a significant difference of a specific PLS path coefficient between groups. Also, according to Henseler et al. (2009) only p-values bellow 0,05 and higher than 0,95 can be considered as significant values.

Path	Path coefficients Differences					
	AC vs A	AC vs TC	AC vs T	A vs TC	A vs T	TC vs T
FC -> Arousal	0.084	0.005	0.237	0.079	0.152	0.231
FD -> Arousal	0.055	0.190	0.161	0.135	0.106	0.029
Arousal-> Pleasure	0.079	0.259	0.107	0.180	0.028	0.152
Pleasure-> SI	0.209	0.031	0.061	0.241	0.270	0.030

Table 9 - Structural relationship and hypothesis testing the impact of typicality and celebrity effect on Attention (FC & FD); Arousal and pleasure (Examining H1a., H1b., H1c., H2 a., H2 b., H2c., through PLS- MGA)

Source: Own elaboration

Path	P-Values Differences					
	AC vs A	AC vs TC	AC vs T	A vs TC	A vs T	TC vs T
FC -> Arousal	0.661	0.513	0.893	0.372	0.807	0.857
FD -> Arousal	0.402	0.194	0.180	0.288	0.298	0.549
Arousal -> Pleasure	0.261	0.023*	0.193	0.080	0.407	0.887
Pleasure-> SI	0.903	0.433	0.366	0.026*	0.011*	0.418

Note: * represents P-values bellow 0.05 which indicates significant values (Henseler et al., 2009) and indicates that the groups are significantly different.

Table 10 - (continuation of table 9)

Source: Own elaboration

Path	Path coefficients				P- values			
	A	AC	T	TC	A	AC	T	TC
FC -> Arousal	-0,021	-0,105	0,132	-0,100	0,882	0,514	0,217	0,602
FD -> Arousal	0, 172	0,226	0,065	0,037	0,291	0,074	0,578	0,838
Arousal -> Pleasure	0,644	0,723	0,616	0,464	0,000*	0,000*	0,000*	0,000*
Pleasure -> SI	0,683	0,473	0,413	0,442	0,000*	0,001*	0,000*	0,000*

Note: * represents P-values bellow 0.05 which indicates significant values (Henseler et al., 2009).

Table 11 - Path coefficients and P-values of each type of video ad campaign (A; AC; T and TC).

Source: Own elaboration

According to the tables before presented – table 9, 10 and 11- when comparing Atypical ads (with and without celebrities) with typical ads (with and without celebrities), the results indicate that the path coefficient Arousal -> Pleasure is stronger for atypical ads with celebrities ($\beta = 0,723$, $p=0,000$) than for typical ads with celebrities ($\beta = 0,464$, $p=0,000$). Moreover, the path coefficient Pleasure -> SI is stronger for atypical ads without celebrities ($\beta = 0,683$, $p=0,000$) than typical ads with celebrities ($\beta = 0,442$, $p=0,000$) and also to typical ads without celebrities ($\beta = 0,413$, $p=0,000$). The remain results are insignificant.

Therefore, reminding our hypothesis we may conclude that H1b is partially supported, once emotional arousal to typical ads is lower than to atypical ads, though this only occurs when the factor celebrity is present in both cases, i.e comparing AC vs TC.

Moreover, the hypothesis H1c. is fully supported, that is, pleasure to typical video ads is lower than to atypical video ads and H2c is partially supported, once pleasure to video ads with celebrities included ($\beta=0,683$, $p=0,000$) is lower than to video ads without celebrities ($\beta=0,442$, $p=0,000$), however this happens only if comparing A (atypical ads) vs TC (Typical ads with celebrities).

Finally, the experience's results conclude that the others hypothesis, H1a., H2a, H2b., are not supported, as referred on table 12.

Hypothesis	Results
H1a. Attention to typical video ads is higher than to atypical video ads.	Not Supported
H1b. Emotional arousal to typical video ads is lower than to atypical video ads.	Partially Supported
H1c. Pleasure to typical video ads is lower than to atypical video ads.	Supported
H2a. Attention to video ads with celebrities included is higher than to video ads without celebrities.	Not Supported
H2b. Emotional arousal to video ads with celebrities is higher than to video ads without celebrities.	Not Supported.
H2c. Pleasure to video ads with celebrities included is lower than to video ads without celebrities.	Partially supported.

Table 12 - Hypothesis results (moderators)

Source: Own elaboration

5.4 Discussion – How different types of advertising campaigns may influence sharing intention?

Nowadays people are exposed to several ad campaigns and most of them don't receive even a single look (Pieters and Wedel, 2012), that is way is now more difficult than ever to a brand reach a consumer through a mass media advertising traditional channels (Hackley and Tiwasakul, 2016).

Therefore, engagement in online platforms can be considered a new strategy to gain consumers attention and obtain response (Chen and Lee, 2016), namely to get volunteer sharing intention. Thus, it is important to marketers understand which are the main characteristics of a video ad campaign that may lead to a higher sharing intention.

Theoretically, this study confirms that visual attention is positively related with arousal, as referred on Anderson and Phelps (2001) study, which suggests that there is a link between attention and emotions. From here a good insight for advertisers may be established, that is, the higher the attention given from a consumer to an advertising campaign the bigger the arousal index will be.

Moreover, thesis findings support that arousal positively influences pleasure. On the Shen and Morris (2016) article it was already defended that advertising campaigns without emotion as no point at all. So, marketers should take in consideration that consumers want to feel surprised and experiment strong emotions when watching a video ad campaign.

Finally, the thesis's results also recognized that pleasure is positively related to sharing intention. On the Ladhari (2007) and Kim et al. (2016) studies it was already proved that pleasure significantly influence behavioral responses, in this case the sharing intention of an ad campaign with others. Thus, if the participant manifests a positive opinion towards the ad will feel a higher intention to share it.

This study also finds that when companies are considering between an atypical video ad with celebrities (AC) and a typical video ad with celebrities (TC), in order to conquer higher levels of arousal, should select an atypical video ad. This confirms what was pointed out by the Elsen et al. (2015) article, where typical ads are considered more common and with lower index of creativity which will be translated in lower levels of arousal. According to the hypothesis supported and presented before it was already proved that emotional arousal positively

influences pleasure, so marketers should choose atypical ads over typical ads when the goal is to achieve higher levels of arousal which consequently will be translated in higher levels of pleasure felt by the consumers.

Moreover, to obtain higher levels of pleasure from consumers, companies should choose atypical video (A) ads when compared to typical ads (T), which confirms what was referred on the literature: atypical ads, that stand out from other ads, may lead to a more positive and brand attitudes (Lee and Mason, 1999; McQuarrie and Mick, 2003; Smith et al, .2007). Supporting this learning for marketers on the McQuarrie and Mick (1999) article, typical ads are considered as simple, one dimensional and with lower probability of constitute sources of pleasure. Additionally, supported by Huang et al. (2013) and Porter and Golan (2006), it is important for marketers understand that video ads with a high index of creativity and distinctive content will result on a meaningfully higher viral viewing. On the previous findings was established that pleasure positively influences sharing intention, so if the goal is to achieve more online brand engagement amplification – sharing intention – marketers should choose atypical ads over typical ads and keep in mind that consumers are more aware than ever to how advertising are continuously exposed on their daily lives. Thus, if they understand that are being used from the business of advertising they will not experience pleasure and therefore they will not want to share that video ad.

Finally, when studying the factor celebrity, companies should consider video ads without celebrities to achieve greater levels of pleasure and consequently higher need of sharing intention, at least when deciding between an atypical ad without a celebrity (A) and a typical ad with a celebrity (TC). This is explained by Huang et al. (2013) article, which suggests that once people felt that are being submitted to an advertising they will automatically became apprehensive and get away from it. Therefore, if a video ad contains a celebrity this may be the trigger for the viewers feel that are being used for a certain ad campaign which may result into an unpleasant source of feelings.

Also, on the other questions of control that were asked to participants on the questionnaire, almost 50% of the participants considered that the protagonists of the video advertising campaigns (including celebrities) did the ad just for monetary incentives. According to Bergkvist et al. (2016) study if a celebrity seems to be motivated only by monetary incentives, that is, don't believe in the product associated, this may have a negative impact on consumer's opinion about the ad and consequently the brand. So, based on the findings, advertisers should

choose atypical ads without celebrities to achieve higher levels of pleasure that may influence positively the sharing intention.

6. Conclusions, limitations and future research

After the thesis's results there are great outputs that marketers should take in consideration when thinking about doing an advertising campaign.

First, as supported by Dobeles et al. (2015) and Huang et al. (2013) articles, it is important for advertisers understand that the "perfect strategy" to take in consideration is in fact avoid making advertising campaigns that look like one. That is, consumers are overwhelmed with advertising every day (Pieters and Wedel, 2012), along the years they got a different perspective and they feel the saturation of the advertising business. So, if consumers feel that advertisers are taking advantage of them, they will not be persuaded by that ad campaign.

Looking towards thesis's hypothesis (H1b., H1c., H2c.), atypical advertising campaigns seem to be the answer to achieve higher levels of arousal and pleasure than typical ads, which will be translated in a great sharing intention of that ad. This goes in the same direction as the articles mentioned above, once atypical ads are more creative and stand out from the other advertising campaigns, they are not similar to others "typical" ad campaigns (Elsen et al., 2015).

This thesis suggests that consumers want in fact feel the surprise effect (Topolinsky and Reber, 2010), and the lower the typicality the bigger the surprise effect, which will lead to higher levels of pleasure as it is defended on the Milkman (2012) study and on the thesis's results.

So even if choosing atypical advertising campaigns may seem a risky decision for companies, once in atypical ads is not so obvious what is being promoted and the originality and creativity may create confusion in participants (Elsen et al., 2015), which was clearly obvious on the pre-test I results, after analyzing the hypothesis's results, this thesis suggests that it's the best option in order to elevate the sharing intention.

Also, the factor celebrity tends to be a sensitive topic that companies should be taken in consideration, because if typicality may be considered a turn off for consumers also using celebrities can be. As defended by Bergkvist et al. (2016) article, if one believes that the celebrity only endorsed a certain brand for monetary motives, this will be reflected in a negative opinion from the consumers towards the brand endorsed. This thought is supported

by the H2c. hypothesis, where pleasure is higher in ads without celebrities than with that factor included.

The fact that some of the results included participants that misunderstood the evaluation of the advertising campaign, that is, did not answered right to the typicality and celebrity questions, can be considered a limitation. Nevertheless, the following limitations should be considered as suggestions for future research, aggregating more opportunities to improve the literature that exists until now.

First, when using neuroscience methods, the bigger the sample size the better. Therefore, in the future this experience could be replicated with more participants and would be possible to eliminate in an easier way all the subjects that did not enrich the experience, specifically, we could eliminate all the participants that did not get it the right answer towards the typicality and the factor celebrity question.

Second, in the literature review on the Elsen et al. (2015) article, atypical ads are divided into mysterious and false front advertising campaigns. However, on the final experience atypical advertising campaigns were seen as a whole, so it was not possible to take conclusions for these subgroups. On the future this would be interesting to study, using video advertising campaign.

Third, other interesting possibility would be study the factor celebrity and/or typicality comparing specific sectors as food, beauty, clothes business, cars, among others. In order to understand if the impact of those characteristics is different according to the sectors, since on the final experience the selection criteria for the video advertising campaigns did not took that in consideration.

Fourth, along the literature review the emotional factor was defended as an indispensable characteristic on advertising (Gordon, 2006; Shen and Morris, 2016). Therefore, on future researches, the emotional feature can be study as a moderator to understand if it is in fact an indispensable factor for all the advertisings recipes, despite the audience or the sector. As occurs along this study, the researcher may choose video advertising campaigns that have the emotion factor included and video ad campaigns more rationale that do not contain this feature. Therefore, it would be test if the emotion is in fact a feature that contributes to a higher satisfaction towards the brand and consequently the ad.

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Appendix

Appendix 1 - Pre-test

Pre-test I – Introduction (Briefly description of the main goal of the survey and a short explanation of what represents a typical and an atypical ad):

“Abaixo estão 8 breves campanhas publicitárias. Após o participante visualizar cada uma é pedido que lhe atribua uma das seguintes classificações:

Campanha publicitária típica

- Caracterizadas por ser óbvio e imediato, o produto/serviço, que promovem. Isto é, os objetos são apresentados de forma semelhante relativamente a outras campanhas publicitárias do mesmo género. Por este motivo, são frequentemente consideradas mais comuns e menos dotadas de criatividade e originalidade.

Campanha publicitária atípica

- Dizem respeito a anúncios criativos, que se destacam de todos os outros. Incluem as campanhas publicitárias que só revelam o que promovem no final do anúncio, criando um tempo de suspense, e também as que inicialmente parecem promover um produto/serviço que se descobre ser na realidade outro no final da campanha publicitária.

Pre-test I – Questions and Graph's results

1. A seguinte campanha publicitária é, para si, típica ou atípica?



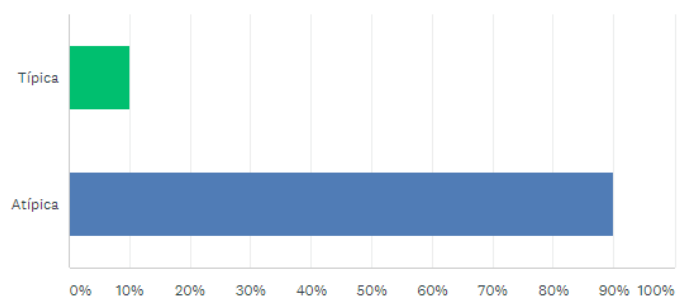
- ☐ Típica
- ☐ Atípica

P1



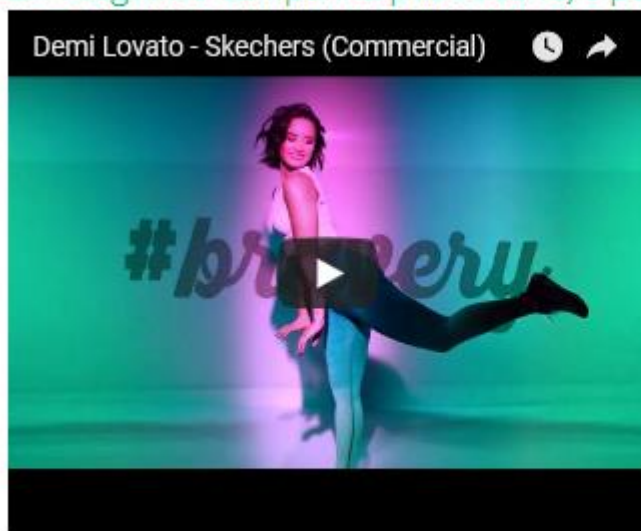
A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	10.00%	4
Atípica	90.00%	36
TOTAL		40

2. A seguinte campanha publicitária, é para si, típica ou atípica?



☐ Típica

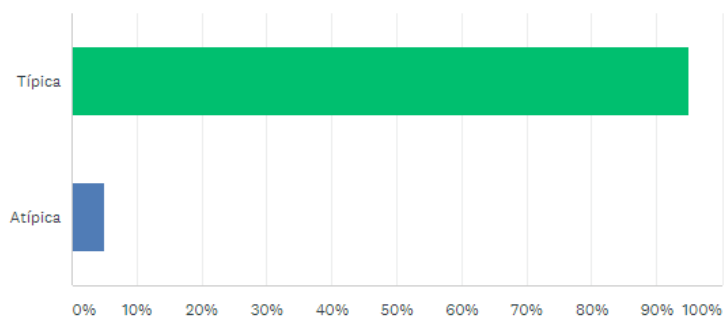
☐ Atípica

P2



A seguinte campanha publicitária, é para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	95.00%	38
Atípica	5.00%	2
TOTAL		40

3. A seguinte campanha publicitária é, para si, típica ou atípica?



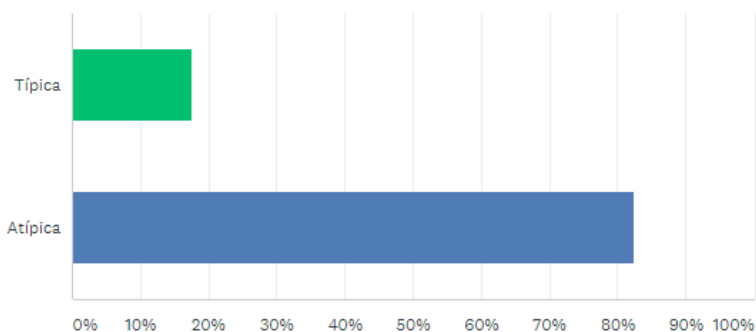
- ☐ Típica
- ☐ Atípica

P3



A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	17.50%	7
Atípica	82.50%	33
TOTAL		40

4. A seguinte campanha publicitária é, para si, típica ou atípica?



☐ Típica

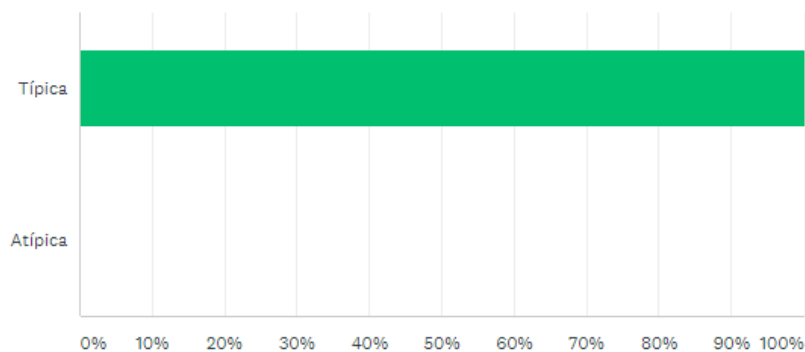
☐ Atípica

P4



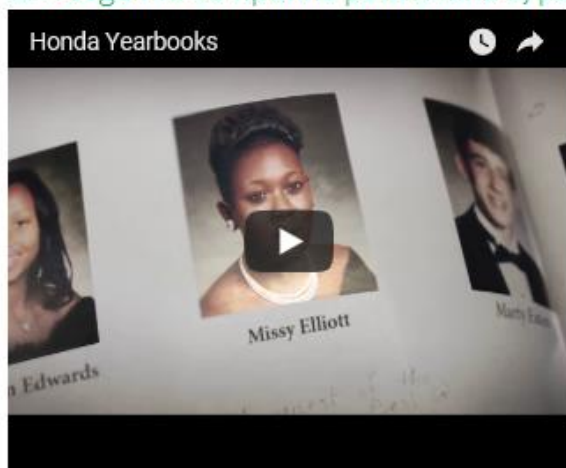
A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	100.00%	40
Atípica	0.00%	0
TOTAL		40

5. A seguinte campanha publicitária é, para si, típica ou atípica?



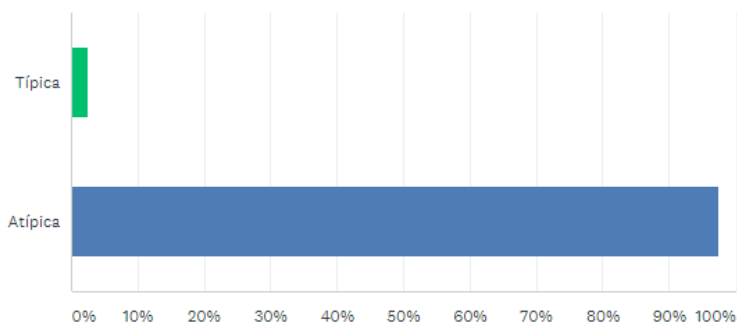
- ☐ Típica
- ☐ Atípica

P5



A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	2.50%	1
Atípica	97.50%	39
TOTAL		40

6. A seguinte campanha publicitária é, para si, típica ou atípica?



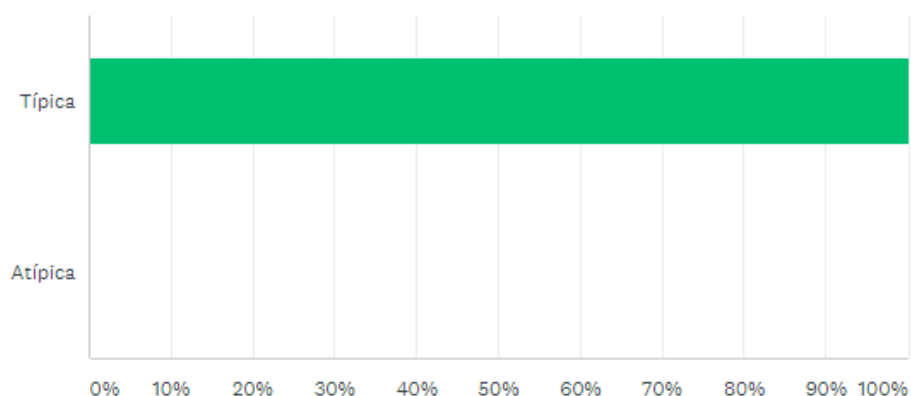
- ☐ Típica
- ☐ Atípica

P6



A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	100.00%	40
Atípica	0.00%	0
TOTAL		40

7. A seguinte campanha publicitária é, para si, típica ou atípica?



☐ Típica

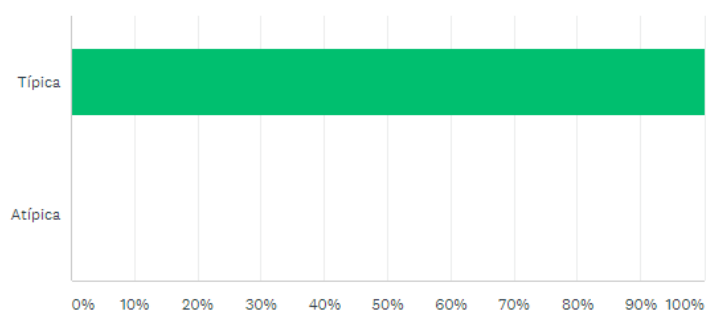
☐ Atípica

P7



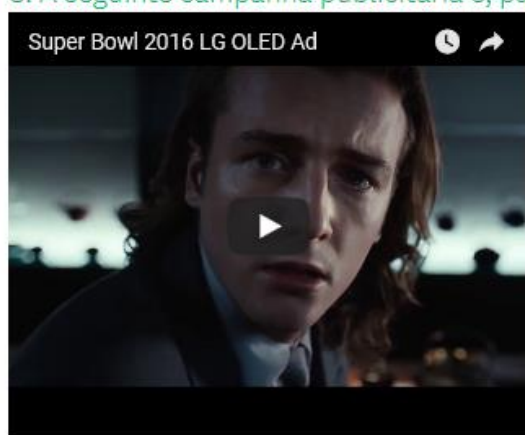
A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0



OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	100.00%	40
Atípica	0.00%	0
TOTAL		40

8. A seguinte campanha publicitária é, para si, típica ou atípica?



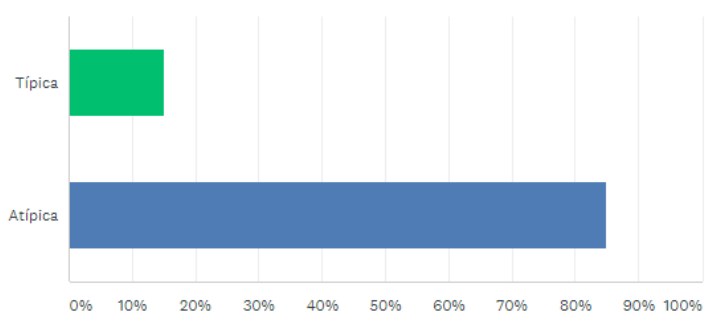
- ☐ Típica
- ☐ Atípica

P8



A seguinte campanha publicitária é, para si, típica ou atípica?

Responderam: 40 Ignoraram: 0

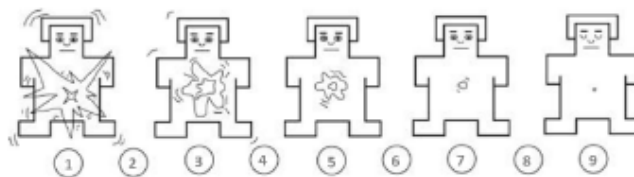


OPÇÕES DE RESPOSTA	RESPOSTAS	
Típica	15.00%	6
Atípica	85.00%	34
TOTAL		40

Como é que diferentes tipos de campanhas publicitárias podem influenciar o online brand engagement?

As perguntas que se seguem dizem respeito à campanha publicitária que acabou de visualizar:

Na escala apresentada abaixo, por favor, selecione a figura que melhor descreve o nível de intensidade dos sentimentos que esta campanha publicitária lhe despertou:



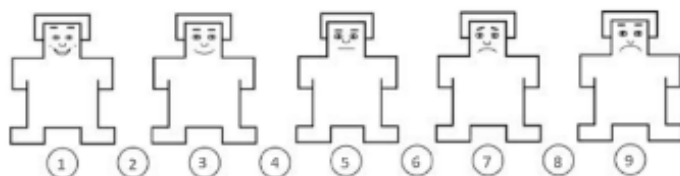
1 2 3 4 5 6 7 8 9

Muito excitado

☐☐☐☐☐☐☐☐☐

Pouco excitado

Na escala apresentada abaixo, por favor, selecione a figura que melhor descreve como se sente, após visualizar esta campanha publicitária: *



	1	2	3	4	5	6	7	8	9	
Muito prazer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Pouco prazer

Numa escala de 1 a 7, sendo (1) discordo totalmente e (7) concordo totalmente, indique o seu nível de concordância nas seguintes afirmações:

Descrição (opcional)

Este anúncio merece ser partilhado com outra(s) pessoa(s). *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

Recomendaria a outra(s) pessoa(s) a visualização deste anúncio. *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

Gostava que os meus amigos e família vissem este anúncio. *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

É provável que venha a falar deste anúncio. *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

...

Selecione a opção que melhor expressa a sua opinião perante as seguintes questões:

Descrição (opcional)

O que pensa acerca do(s) protagonista(s) deste anúncio? *

	1	2	3	4	5	
Não gosto muito	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Gosto muito

Quão bem considera que este(s) protagonista(s) se adapta à marca promovida no anúncio? *

	1	2	3	4	5	
Não se adapta de todo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Adapta-se muito bem

Qual o conhecimento que pensa que o(s) protagonista(s) tem relativamente à marca? *

	1	2	3	4	5	
Conhecimento muito limitado	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Conhecimento muito abrangente

Porque acha que este(s) protagonista(s) aparece no anúncio? *

- ☐ Porque a marca tem bons produtos
- ☐ Para obter dinheiro
- ☐ Ambas as respostas

...

Ao pensar na marca referida no anúncio qual a melhor opção que descreve a sua opinião dela? *

	1	2	3	4	5	6	7	
Extremamente má	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremamente boa

Tenho a certeza do tema que foi promovido no anúncio: *

	1	2	3	4	5	6	7	
Não tenho certeza nenhuma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tenho toda a certeza

Tenho a certeza da marca que foi promovida no anúncio: *

	1	2	3	4	5	6	7	
Não tenho certeza nenhuma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tenho toda a certeza

Devido a este anúncio, a minha avaliação perante a marca tornou-se mais: *

	1	2	3	4	5	6	7	
negativa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	positiva

Estou familiarizado com a marca promovida no anúncio: *

	1	2	3	4	5	6	7	
Pouco familiarizado	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito familiarizado

Já experimentei a marca promovida no anúncio: *

	1	2	3	4	5	6	7	
Nunca experimentei	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Experimentei várias vezes

Tenho conhecimento na marca promovida no anúncio: *

	1	2	3	4	5	6	7	
Não, definitivamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Sim, definitivamente

Alguma vez viu este anúncio anteriormente? *

	1	2	3	4	5	
Não, definitivamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Sim, definitivamente

Este anúncio pode ser considerado de nível profissional. *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

...

Este anúncio tem alta qualidade. *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

Este anúncio é de carácter realista. *

	1	2	3	4	5	6	7	
Discordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente

Reconheceu alguma(s) celebridade(s) no anúncio? *

☐ Sim.

☐ Não.

Considere as seguintes breves definições de campanhas publicitárias:

Típica: Caracterizadas por ser óbvio e imediato, o produto/serviço, que promovem. Isto é, os objetos são apresentados de forma semelhante relativamente a outras campanhas publicitárias do mesmo género. Por este motivo, são frequentemente consideradas mais comuns e menos dotadas de criatividade e originalidade.

Atípica: Dizem respeito a anúncios criativos, que se destacam de todos os outros. Incluem as campanhas publicitárias que só revelam o que promovem no final do anúncio, criando um tempo de suspense, e também as que inicialmente parecem promover um produto/serviço que se descobre ser outro no final da campanha publicitária.

**Perante as definições explicadas acima, atribua por favor a classificação que *
melhor caracteriza a campanha publicitária que acabou de visualizar:**

☐ Típica

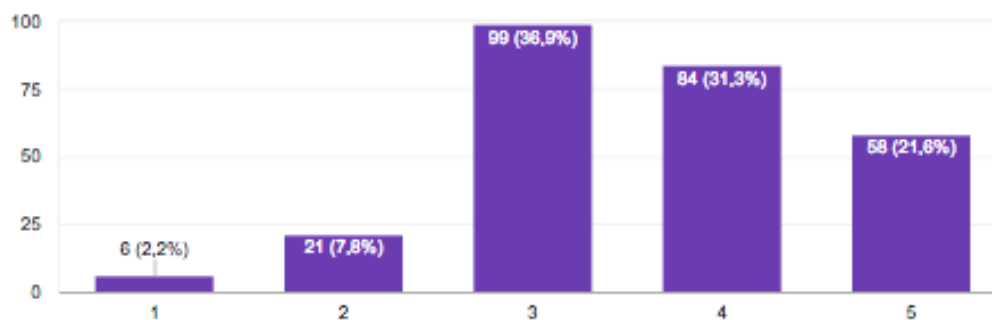
☐ Atípica

Graphic Results

Selecione a opção que melhor expressa a sua opinião perante as seguintes questões:

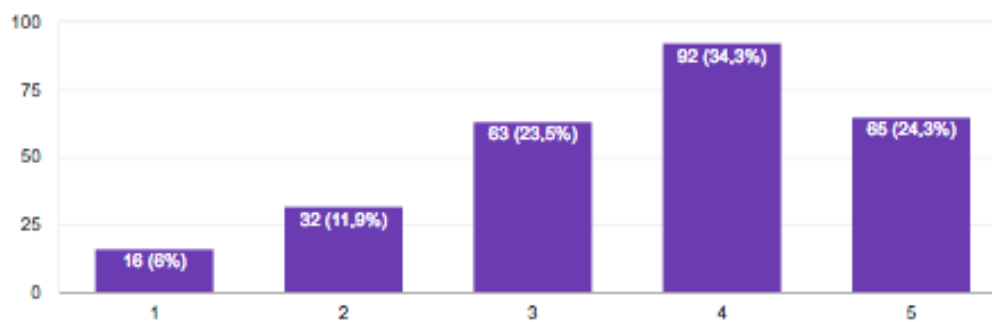
O que pensa acerca do(s) protagonista(s) deste anúncio?

268 respostas



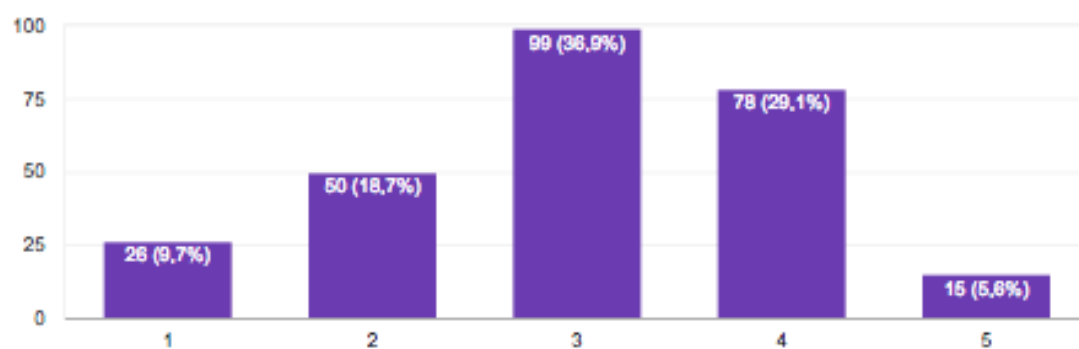
Quão bem considera que este(s) protagonista(s) se adapta à marca promovida no anúncio?

268 respostas



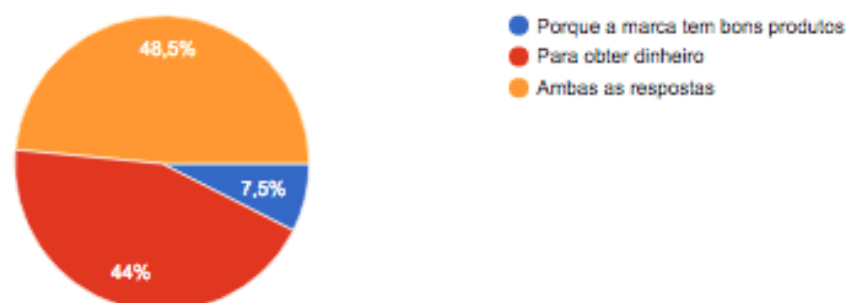
Qual o conhecimento que pensa que o(s) protagonista(s) tem relativamente à marca?

268 respostas



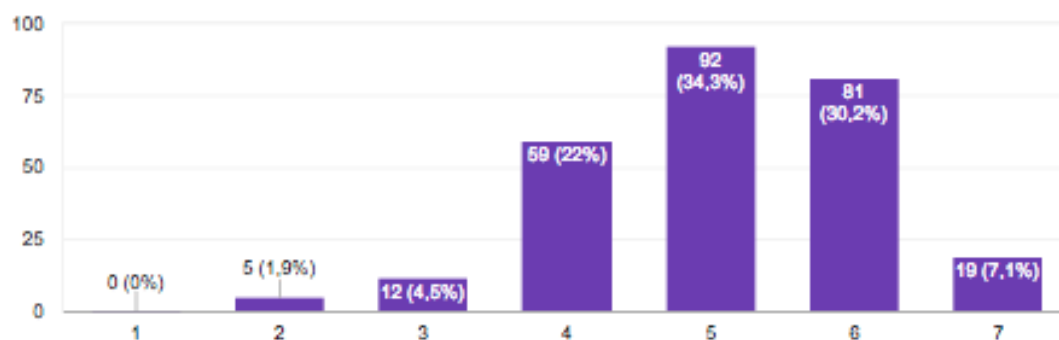
Porque acha que este(s) protagonista(s) aparece no anúncio?

268 respostas



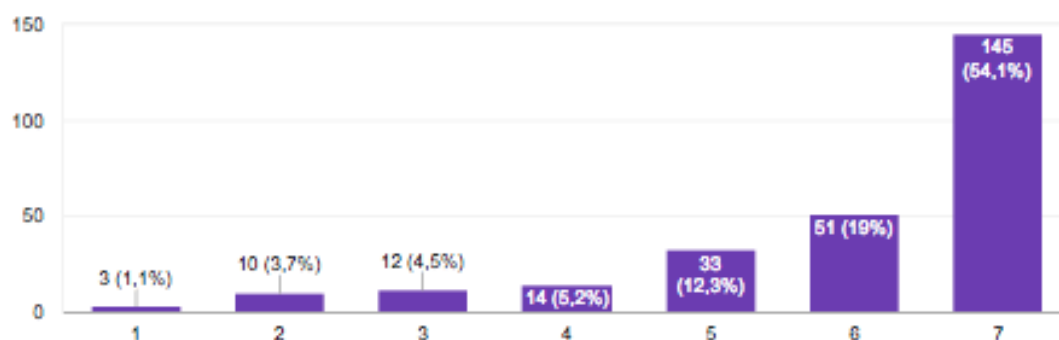
Ao pensar na marca referida no anúncio qual a melhor opção que descreve a sua opinião dela?

268 respostas



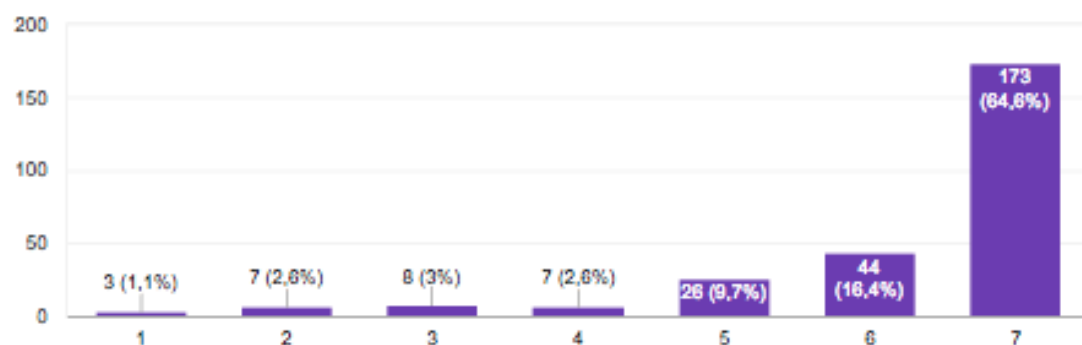
Tenho a certeza do tema que foi promovido no anúncio:

268 respostas



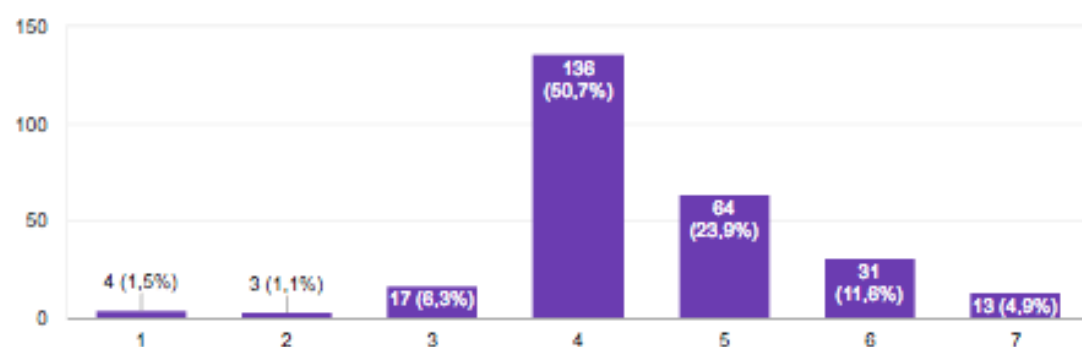
Tenho a certeza da marca que foi promovida no anúncio:

268 respostas



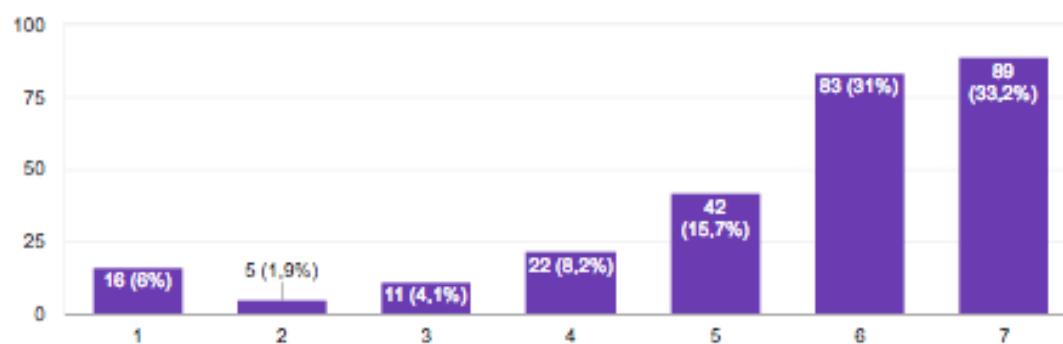
Devido a este anúncio, a minha avaliação perante a marca tornou-se mais:

268 respostas



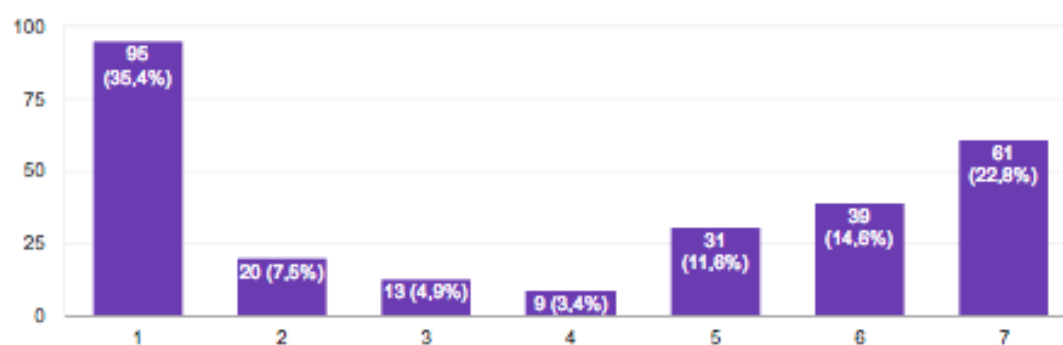
Estou familiarizado com a marca promovida no anúncio:

268 respostas



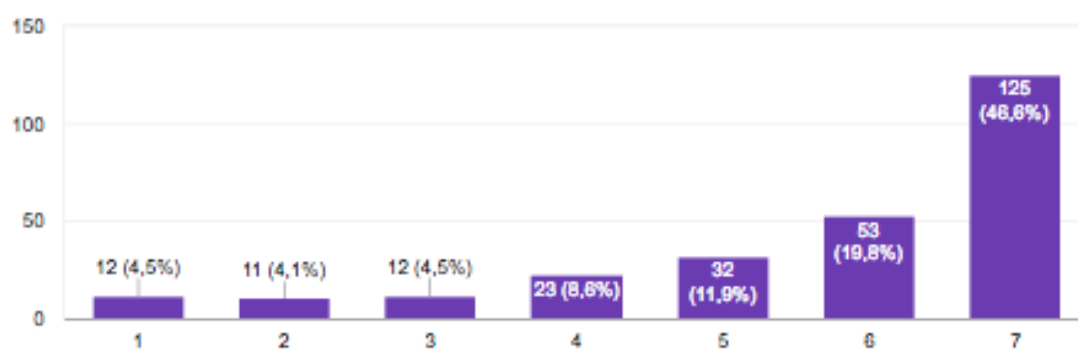
Já experimentei a marca promovida no anúncio:

268 respostas



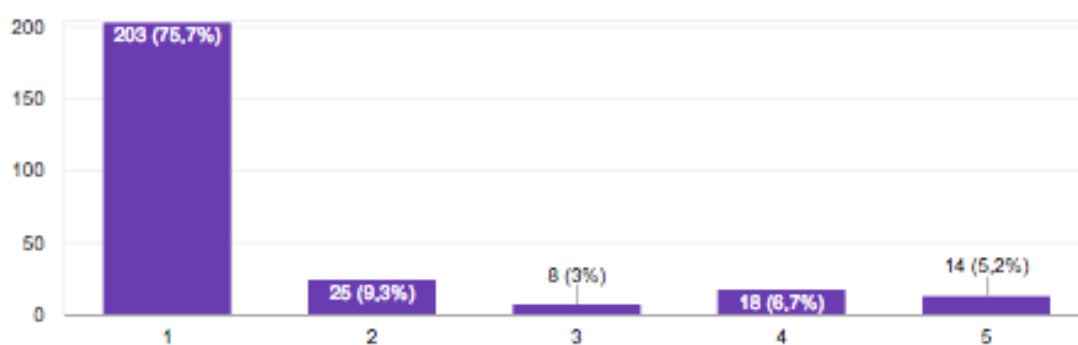
Tenho conhecimento na marca promovida no anúncio:

268 respostas



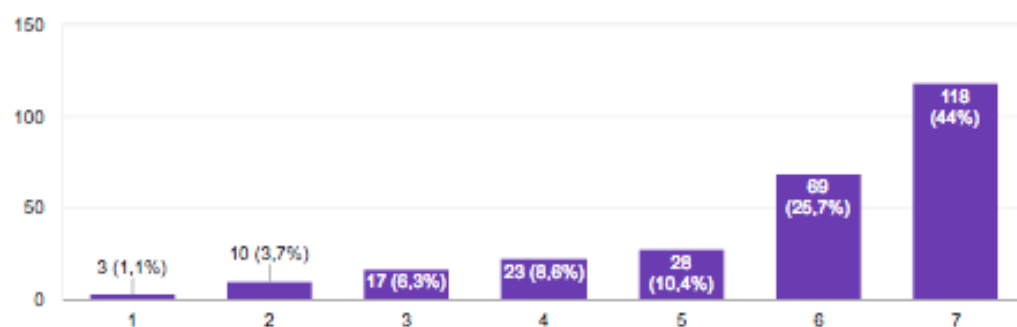
Alguma vez viu este anúncio anteriormente?

268 respostas



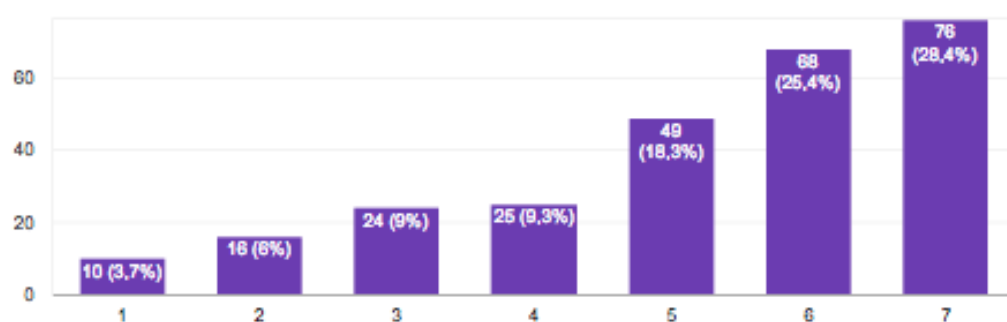
Este anúncio pode ser considerado de nível profissional.

268 respostas



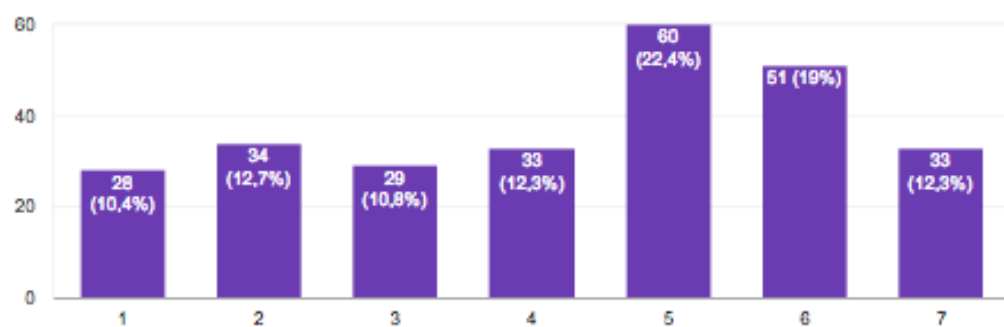
Este anúncio tem alta qualidade.

268 respostas



Este anúncio é de carácter realista.

268 respostas



Informação do participante

Esta informação não será divulgada e contará apenas para fins estatísticos.

Género

- ☐ Masculino
- ☐ Feminino

Idade

- ☐ 16-20 anos
- ☐ 21-30 anos
- ☐ 31 a 40 anos
- ☐ 41 a 50 anos
- ☐ 51 a 60 anos
- ☐ Mais de 60 anos
-

Nível de escolaridade

- ☐ Ensino básico e/ou secundário
- ☐ Ensino superior (Licenciatura)
- ☐ Pós-graduação (Mestrado/PhD)
- ☐ Outra opção...

Nacionalidade *

Texto de resposta curta

.....
