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The influence of typical versus atypical ads on sharing intention

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Abstract: Consumers are overwhelmed with advertising messages which makes some of them unable to break the clutter to be viewed and shared. The purpose of the current paper is to study how visual attention, arousal, and pleasure may lead to advertising sharing intention. This study followed an experimental design using consumer neuroscience methods, more specifically, eye tracking and electro dermal activity, evaluating how typicality and the celebrity factor can influence consumers' visual attention and arousal. Participants watched four ad campaign scenarios: a typical ad without celebrities (T), a typical ad with celebrities (TC), an atypical ad without celebrities (A), and an atypical ad with celebrities (AC), with arousal and pleasure being measured through the self-assessment manikin and their sharing intention through a questionnaire. Findings showed that atypical ads generate higher levels of arousal and pleasure, which positively influences sharing intention. Also, when comparing (TC) with (AC), the celebrity factor presents lower arousal levels in the TC scenario.

Keywords: consumer brand engagement; CBE; advertising campaigns; typicality; celebrities; sharing intention; consumer neuroscience.

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1 Introduction

The investment made by brands in global advertising has been growing exponentially since 2010 and is expected to reach 850 billion US dollars in 2024 (Statista, 2022a). In the past, brands communicated with consumers using a unilateral one-to-many communication approach (Gambetti et al., 2016; Schultz et al., 2012). However, this kind of approach does not work anymore since consumers want to be involved and heard regarding brand-related content. That is why brands consider co-creation a successful strategy (Borges-Tiago et al., 2021; Campbell, 2005; Cova et al., 2011; Merz et al., 2009; Ritzer, 2014). Nowadays, 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 the Internet, groups of consumers moved towards the online environment, and consequently, now, more than half of the top worldwide brands have an online brand community (Dessart et al., 2015; Manchanda and Onishi, 2012; Santos et al., 2021, 2022). Therefore, due to technological advances and consumer preferences, not all channels are as deeply invested in as others. In 2024, television is expected to account for only 21.2% of all advertising spending worldwide versus 65.1% for digital ads (Statista, 2022b). However, people are overwhelmed by the number of advertising messages available (Jung and Heo, 2021). Several ads appear in magazines, billboards, TV, newspapers, websites, and movies, among others (Pieters and Wedel, 2012). Thus, if people are continuously exposed to commercials and advertising campaigns in general, it is important for marketers to study what are the main characteristics which can turn a video ad campaign into a source of pleasure for consumers, and that will consequently lead to a higher probability of sharing the ads among online brand communities. In the

current paper, two main factors that can affect such outcomes are explored, namely the typicality of the ads and the celebrity factor.

The first factor, typicality, assists marketers in studying if standing out from other campaigns with creativity and originality can influence sharing intention. Typical ads instantly convey what they promote, whereas atypical ads are more creative and stand out from regular advertising campaigns (Elsen et al., 2015). This scenario leads to the first research question that this paper discusses: If a consumer is exposed to a video advertising campaign with a lower level of typicality, will (s)he feel a *greater need to share that content with others*? Since the existing literature is focused on static ad campaigns (e.g., Pieters and Wedel, 2012; Elsen et al., 2015), our research focuses on video advertising campaigns.

The second factor, video advertising campaigns with or without celebrities, assists marketers in studying if celebrity endorsement continues to be a good strategy to use in advertising to engage and delight consumers. It is known that using celebrities in ads is still used frequently as part of marketing campaigns since it represents a multi-billion-dollar industry worldwide and can lead to more positive advertising responses and product evaluations, resulting in a higher financial return for the brands/companies that use them (Dwivedi et al., 2016; Eisend and Langner, 2010; Lee et al., 2021; Silvera and Austad, 2004). Nevertheless, consumers are achieving elevated levels of saturation of advertising campaigns. Huang et al. (2013) showed that consumers are defending themselves from advertising campaigns, rejecting all video ads that look like others. Therefore, the perfect strategy that marketers should consider is to avoid making their video ads appear as advertisements; otherwise, consumers will reject them. According to Bergkvist et al. (2016), it is mandatory that consumers think that the endorser (celebrity) is not only promoting the product or service for financial gain but because (s)he believes in the product or service being advertised. Therefore, the second research question studied in this investigation was: *will a consumer exposed to a video advertising campaign with a celebrity feel less need to share that content with others?*

Sharing intention is essential to the process of turning videos into viral ones. That is, statistics position the fastest viral videos based on the number of visualisations generated in 24 hours. For instance, in August 2018, the k-pop band BTS broke all the records for the fastest viral music video generating 45 million views in 24 hours with their new music video 'Idol' (Suggitt, 2018). However, there seems to be a lack of information about how diverse types of ad campaigns can influence sharing intention. One of the goals of our research is to fill this gap.

Although the effect of typicality was studied by Pieters and Wedel (2012) and Elsen et al. (2015), these authors only used static advertising campaigns on the influence of consumers in gist perception and their evaluations of the type of ads depending on a longer or shorter exposure duration. Also, Pieters et al. (2002) showed how subtle changes in originality and familiarity with ad campaigns influence the effectiveness of those ads. Regarding the celebrity factor, many articles have studied the impact of celebrity endorsement strategy on brand-consumer evaluation (e.g., Bergkvist et al., 2016; Dwivedi et al., 2016; Eisend and Langner, 2010; Schouten et al., 2020; Silvera and Austad, 2004). However, to the best of the authors' knowledge, the current paper is the first to use video advertising campaigns to simultaneously evaluate typicality and celebrity factors as well as the effect those traits may have on sharing intention.

Since sharing intention can be considered a non-paid way to share an ad, companies can take advantage of the process of making an advertising campaign more aligned with what is 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 paper is to investigate how visual attention, arousal, and pleasure may lead to sharing intention. Visual attention refers to how much time a person dedicates to a specific stimulus in their environment, measured by eye fixations. Arousal and pleasure are low-order emotions (Poels and Dewitte, 2006) that can be measured via autonomic reactions such as electrodermal activity (EDA) or heartbeat. Autonomic reactions are controlled by the autonomic nervous system and are very hard to control (Guerreiro et al., 2015; Lockshin and Corsi, 2012; Rita et al., 2021). EDA detects small changes in the skin's moisture level and is directly connected to the brain responses (Boucsein, 1992; Kumar, 2015; Sequeira and Roy, 1993).

2 Literature review

2.1 Typical and atypical advertising effects on sharing intention

It is now more difficult than ever for a brand to reach a consumer through mass media advertising using traditional channels (Hackley and Tiwsakul, 2006). Such saturation of advertising campaigns shows an active avoidance from consumers of traditional marketing instruments (Hann et al., 2008; Hinz et al., 2011; McDonald, 2018). For instance, Decker et al. (2015) stated that average exposure durations to outdoor ads are reported to be often less than one second. According to Pieters and Wedel (2012) and Elsen et al. (2015), advertising campaigns might be divided into the following two major groups (Figure 1):

- 1 *Typical ads*: also known as *upfront ads*, which instantly convey what they promote; i.e., the advertised goods are presented in similar ways. One example of this kind of ad is typical car advertising campaigns, which generally show the vehicle traveling alone on an empty road with a relaxing city or countryside view in the background.
- 2 *Atypical ads*: concern advertising campaigns that are creative and stand out from more mundane publicity. Atypical ads can be divided into mystery ads, which suspend conveying what they are promoting, and *false front ads*, which initially convey another identity than what they promote.

Advertising typicality positively influences the consumer's visual attention in a brief exposure and carries a higher gist perception, i.e., a process of advertising comprehension that takes place rapidly and automatically compared to the atypical ones (Pieters and Wedel, 2012). Moreover, atypical ads are more distinctive, contain unusual ways to expose the message, and ads with those types of features can lead to 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: "*Texts that are simple and one-dimensional are less likely to be sources of pleasure*" [McQuarrie and Mick, (1999), p.40].

Once consumers are exposed to several advertising campaigns daily, most ads are forgotten, and the majority are not even seen; in other words, most ads do 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); in the second stage of eye fixation, the rate of information accumulated reduces, and a saccade to the following fixation location is being planned (Rayner and Castelano, 2007; Pieters and Wedel, 2012).

Figure 1 Typical and atypical ads (mystery and false front ads) (see online version for colours)



Source: Images from Elsen et al. (2015)

The previous point considered advertising campaigns in brief exposures; nevertheless, the prolonged exposure durations on memory for ads has been a relevant topic in marketing research. For example, with brief exposure, such as a single eye fixation, consumers may already have the feeling and knowledge about a particular ad (Pieters and Wedel, 2012). Then, after a longer period of exposure toward 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 into account the several types of ads before being divided into major groups, namely typical and atypical ones, other studies confirmed that typical or upfront ads provide the consumer a high feeling of knowing and being certain of what is being promoted in the ad. This scenario occurs not only in brief exposures but also after prolonged exposure (Elsen et al., 2015).

Moreover, even though it is easier and faster to study what is being promoted in typical ads, the consumer can also understand what is being promoted in atypical ads but will take more time to grasp. Specifically, when a consumer is confronted with a mystery ad, i.e., an ad purposely suspending the product or service being promoted. (S)he cannot understand what is being promoted after a brief exposure duration; instead, only after a more prolonged exposure is will (s)he be able to understand the content of the ad entirely. Additionally, there are false front ads, i.e., ads that trick consumers' minds, because they at first lead the consumer to deduce the product that is actually being promoted wrongly. Therefore, these types of ads induce consumers to fail when concluding what is being advertised in the first place, and only after a longer exposure will the advertising content be fully understood by them (Elsen et al. 2015). Concerning how advertising evaluation

depends on exposure duration, the results are different for atypical and typical ads. With respect to typical ads, it is important to say that people usually prefer certainty to uncertainty (Campbell and Goodstein, 2001; Kunda and Spencer, 2003).

Regarding mystery ads, first, the uncertainty about what is being promoted gives consumers a negative feeling. Consequently, the advertising evaluation will be negative after a brief exposure to the ad (Elsen et al., 2015). However, when the consumer finally understands the ad (s)he will experience the surprise effect and a certain satisfaction with the feeling of discovering the ‘mystery’ (Topolinski and Reber, 2010). So, the negative evaluation will be transformed into a positive one after lengthier exposure. Finally, regarding false front ad exposure, the feeling of knowing after a brief exposure is replaced with the feeling of doubt after longer exposure. People tend to dislike this feeling of disconfirmation (Gawronski, 2009). Therefore, the evaluation of the ad will be negative, either through brief or longer exposures. Still, there are other perspectives like the one from Berger and Milkman (2012), who argue that false front ads stand out from all the others and are therefore more likely to activate positive emotions towards the brand.

Nevertheless, when evaluating general advertising campaigns, it is mandatory to talk about emotions: “brands are anchored in emotion, and emotion 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 impact is largely useless” (Shen and Morris, 2016). Thus, when choosing between typical or atypical advertising, emotions should always be present; otherwise, consumers will not have any response towards them.

2.2 *How celebrities may influence advertising responses on sharing intention*

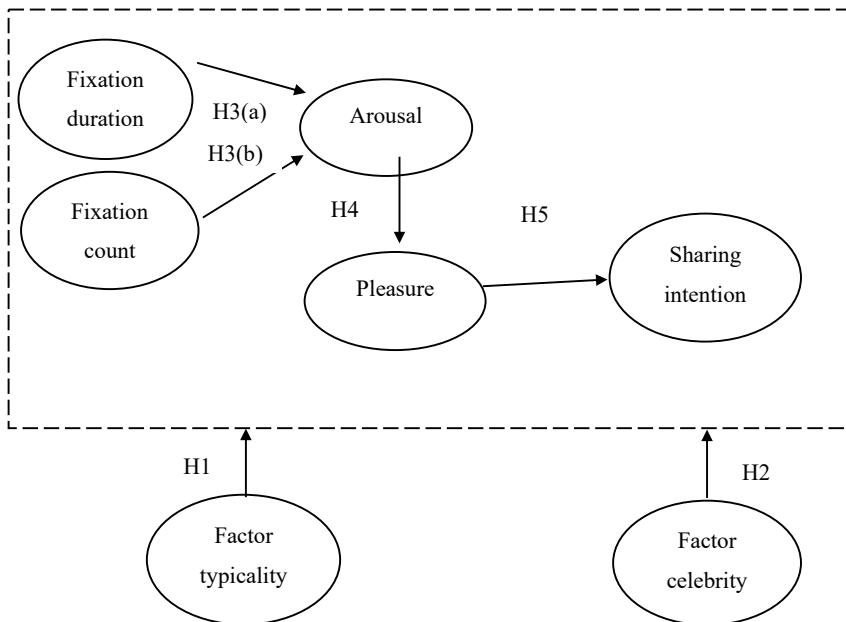
Celebrity endorsement continues to be used frequently as part of marketing campaigns since it represents a multi-billion-dollar industry worldwide and can result in more positive advertising responses and product evaluations, leading to higher financial returns for the brands/companies that use them (Bergkvist et al., 2016; Einsend and Langner, 2010; Kolo and Haumer, 2018; Silvera and Austad, 2004). Since celebrity endorsers may transfer their characteristics towards the endorsed brands, consumers may feel those levels of aspirational associations, generating higher levels of advertisement brand recall and even enhancing purchase intention (Amos et al., 2008; Dwivedi et al., 2016; Escalas, 2004; Stafford et al., 2002). Nevertheless, 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 positive characteristics with him/her as being honest, attractive, and an expert on the use of the product that is being advertised. The traits will be transported towards the endorsed brand, which can be explained by the McCracken (1989) meaning transfer model.

McCracken (1989) argues that society tends to attribute meanings to celebrities; that is the way brands tend to choose those meanings attributed to celebrities according to the brand values that should be transferred for the product or service 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. According to those characteristics, attractiveness is considered the main crucial factor

when the advertising effects are measured immediately; while expertise (competence) shows greater importance in delayed situations of measured advertising effects. Finally, in the ultimate phase, when consumers buy the product, they will feel that those meanings attributed to the celebrity endorser are now incorporated into themselves (Eisend and Langner, 2010).

Across the scientific literature, the importance given to the perfect match between the brand and the endorser is exalted. Only in cases when the features shown by the celebrities will be efficiently transferred towards the brand will this lead to a strong relationship between the consumer and the endorsed brand (Dwivedi et al., 2016; Pringle, 2012; Thompson, 2010). Hence, if the consumer believes that the celebrity only endorsed that brand for negative reasons, for instance, purely accepted endorsing that brand for monetary motives, this will be reflected in negative opinions from the consumers towards the endorsed brand. So, it is imperative that consumers think that the endorser believes in the product being advertised (Bergkvist et al., 2016). Also, consumers are defending themselves from advertising campaigns, rejecting all video ads that look like others (Huang et al., 2013). That is, if the consumer considers the video as an advert (s)he will reject the content that is being promoted. Thus, two sensible topics may negatively influence the celebrity endorsement strategy. First, if the consumer feels that the celebrity is endorsing a brand just for personal financial gain, and second if the consumer feels that it is a forced and similar strategy among all the existent video ad campaigns (Bergkvist et al., 2016; Huang et al., 2013; Silvera and Austad, 2004).

Figure 2 Conceptual model



3 Conceptual model

The current paper reports how typical and atypical video ads and the celebrity factor may influence consumer sharing intention. Mehrabian and Russel's (1974) referred organismic responses act over consumer's emotional conditions through three dimensions, namely pleasure, arousal, and dominance, and throughout cognitive perceptions, for instance, visual attention (Guerreiro et al., 2015; Lam, 2001). The conceptual model of this paper (Figure 2) is based on this finding since the visual attention, arousal, and pleasure dimensions are studied according to the influence of the typicality and the celebrity factor on the chosen video advertising campaigns. Therefore, Mehrabian and Russel's (1974) stimuli-organism-response (S-O-R) theory is applied in the conceptual model. Through the conceptual model and respective research hypotheses, visual attention may be the first crucial step leading to a higher sharing intention towards an advertising campaign.

3.1 *Visual attention*

Visual attention can be defined as "a window or spotlight that locally improves the speed and reduces the threshold for processing events" (Pieters and Warlop, 1999). In particular, the spotlight of visual attention follows the stimuli in the environment, consisting of fixations (when the eye fixes on a given object and gathers information) and saccades (when the eye moves from one location to another in the vision scope and in which the vision is mainly suppressed).

Visual attention is a critical element in the process of consumer decision-making. However, given the limited processing resources of the brain, there is a phenomenon called selective visual attention, where consumers choose to give that 'limited visual attention' to what matters in their minds (Guerreiro et al., 2015; Kastner and Ungerleider, 2001; Pieters and Warlop, 1999; Rita et al., 2021). This visual attention, which is an organism response, and the second stage of Mehrabian and Russel's (1974) model, is studied after the video advertising campaign runs as a stimulus. 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). Then, in the second stage of eye fixation, the accumulated information rate reduces, and a saccade to the following fixation location is planned (Pieters and Wedel, 2012; Rayner and Castelhana, 2007). Therefore, it may be imperative to obtain the consumer's visual attention to obtain a response from him/her, that is, whether to feel the need to share an advertising campaign.

Visual attention is recognised as an essential element in decision-making due to the restricted processing resources of the human brain (Kastner and Ungerleider, 2001). Moreover, the competition inside the visual cortex areas of the brain can be influenced by selective visual attention to a specified object (Guerreiro et al., 2015). The typicality of an advertising spot positively influences the consumer's visual attention in a brief exposure and carries higher gist perception, i.e., a process of advertising comprehension that takes place rapidly and automatically, than atypical ones (Pieters and Wedel, 2012). The gist perception of typical ads is perceived in much less than a single eye fixation, but atypical ads require multiple eye fixations to achieve the same performance. In addition, typical ads provide a high feeling of knowing but also a high accuracy of knowing not

only in brief exposures but also after prolonged exposure (Elsen et al., 2015). Accordingly, visual attention to typical ads should be higher than atypical ads.

Notwithstanding, there are some conflicting findings in the literature. For instance, Huang et al. (2013) discerned that people tend to give more visual attention if the video ad is based on interesting and provocative content related to the atypical ad definition. In general, it is argued that people will have higher advertising content involvement and lower advertising message involvement, i.e., “if the content is provocative enough, the product does not have to provide exceptional value” [Porter and Golan, (2006), p.33]. Consequently, Huang et al. (2013) suggest that visual attention to atypical advertising campaigns may be higher than typical ones. Therefore, the following hypothesis is defined:

H1a Visual attention to atypical video ads is higher than to typical video ads.

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

H2a Visual attention to video ads with celebrities included is higher than to video ads without celebrities.

Finally, Anderson and Phelps (2001) concluded that there is a link between visual attention and emotions. In addition, Phelps et al. (2006) chose to use awful faces as a stimulus to manipulate emotions and concluded that emotions accelerate perception and increase visual attention. Therefore, in our investigation, the advertising campaigns function as a stimulus. Since visual attention allows people to select a priority segment of the information for processing (Phelps et al. 2006), the higher the visual attention given to the advertising campaign, the bigger the arousal will be since arousal involves all the positive and negative emotions the participants may feel. Consequently, the following hypothesis is put forward:

H3 Visual attention is positively related to arousal.

3.2 Arousal

Emotional arousal is a ‘*complex response of the human body triggered by some parts of the brain as a response to actual or recalled stimuli*’ [Guerreiro et al., (2015), pp.1731]. Previous studies (e.g., Shen and Morris, 2016) defended that advertising without emotion is pointless. Advertising campaigns can create significant and involving messages through emotions that will be transferred to brands. Some parts of the brain are induced by actual and/or recalled stimuli; as a result, the human body answers with a complex response, which leads us to the arousal dimension (Guerreiro et al., 2015; Rita et al., 2021). Two brain structures can activate emotional responses. First, the amygdala is responsible for a ‘basic effective reaction’, namely, the somatic states resulting from immediate stimuli (primary inducers). Second, the ventromedial prefrontal cortex originates from a ‘subjective experience’ since, in this case, the somatic states derivate

from memories of an experience or event (secondary inducers) (Bechara and Damasio, 2005; Damasio, 1994; Guerreiro et al., 2015).

Shen and Morris (2016) observed that advertising campaigns with higher engagement are influenced by advertising campaigns with a higher index of involvement, whether they are related to the experience of strong involvement emotions (e.g., happiness and cheerfulness) or with the experience of intense negative emotions (e.g., being angry, anxious, and irritated). One of the main conclusions of this study is that besides positive or negative emotions, both situations share a high level of engagement translated into a strong arousal index. Sometimes this response is visible to an observer outside the situation if there is a higher or lower level of arousal. Nevertheless, to be categorical, it is better to measure by applying certain methodologies, for instance, heartbeat and skin conductance. The skin conductance method is reliable for evaluating emotional arousal. However, it is not efficient to distinguish if the consumer is feeling positive or negative emotions. Methods such as the self-assessment manikin (SAM) are used to complement the measurement of this type of psycho physiological dimensions.

In the case of viral advertising, where sharing intention is higher, information is based on extraordinary content rather than product information. Also, video ads with a higher creativity index and unique content result in a meaningfully higher online viral viewing. Finally, viral advertising, in most cases, is related to strong, rough, and provocative scenarios of sex, violence, and nudity, which reflect strong emotions (Huang et al., 2013; Porter and Golan, 2006). Since typical ads are more common and have a lower index of creativity, in other words, 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 leading to a different and not so similar way to present what is being promoted towards the audience. Moreover, atypical video ads may be associated with stronger emotions than typical video ads since, in the first scenario, the probability of the viewer being surprised and excited is higher than in the second scenario, where the information content is like other ads that promote comparable products/services. The arousal dimension is more significant when there are strong emotions and associated elevated levels of engagement (Shen and Morris, 2016), so it should be higher in atypical video ads. Therefore, the following hypothesis is formulated:

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 received to endorse the brand, which will lead to positive emotions such as excitement and trust.

Silvera and Austad (2004) suggest that it is crucial for a brand to choose endorsers who match the products they are promoting and to produce solid explanations and valuable arguments on why a particular celebrity likes the product that (s)he is endorsing. The idea is that a celebrity should be congruent with the product they are promoting; for instance, a soccer player should promote sportive items instead of makeup products to be effective (Einsend and Langner, 2010; Kahle and Homer, 1985; Kamins and Gupta, 1994). Furthermore, since 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 example, if an endorser

is perceived as credible, this perception will be transferred to the endorsed brand (Dwivedi et al., 2016; McCracken, 1989).

Besides, attractiveness, expertise, and trustworthiness are examples of traits that significantly improve advertising effectiveness because consumers will feel that by buying products advertised by celebrities with these qualities, they themselves will incorporate those characteristics (Amos et al., 2008; Einsend and Langner, 2010). So, participants will immediately evaluate the product more favourably because they like the celebrity and expect that by buying that product, they can be, in a certain way, partly like the celebrity (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 engage with the consumers on a deeper self-concept level (Dwivedi et al., 2016). For that reason, the participant will feel positive and strong emotions towards the ad, such as excitement, which 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 (s)he received, which will lead to negative emotions such as deception and betrayal.

Suppose consumers feel that the celebrity is only endorsing that ad campaign for the money. In that case, they may feel betrayed and used by the brand, which can result in higher negative arousal levels. In both cases, participants believe that endorsers liked the products less than most people, whether they received a fee to do it or not, just because they were celebrities promoting a product (Silvera and Austad, 2004). Since celebrity endorsements in previous studies have shown to increase consumer's emotional engagement (Dwivedi et al., 2016) and involvement with the advertising campaign, the arousal levels are expected to be higher, whether they are related to positive or negative emotions (Shen and Morris, 2016). Hence:

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

Finally, the arousal dimension is more significant when strong emotions are associated, whether they are very positive, for instance, happiness, or very negative, e.g., anger (Shen and Morris, 2016). Emotions include the arousal and pleasure dimension, and arousal influences pleasure, either positively or negatively (Chebat and Michon, 2003). Consequently, higher arousal levels based on positive emotions will result in higher levels of pleasure. Therefore, it may be stated 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 Positive emotional arousal positively influences pleasure.

3.3 *Pleasure*

Pleasure refers to '*the degree to which a person feels good, joyful, or happy with a given situation*' [Bigné et al., (2005), p.834]. When the participant is confronted with a video ad campaign (s)he will formulate an opinion about it. Arousal may come from cortical and subcortical areas of the brain. However, in this phase, it is essential to differentiate positive emotions from negative ones to study each participant's formulated opinion towards the video ad. In most cases, positive emotional responses arise from the

subcortical network structures, 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 (Guerreiro et al., 2015).

With the pleasure dimension, it will be understood if the participant's emotions toward the ad campaign are positive or negative since the arousal dimension is not sufficient to distinguish those emotions, and how the level of pleasure felt can be related to the need to share the ad campaign online. Atypical ads, which stand out from other ads, contain unusual ways to expose the message, and ads with those types of features may lead to more positive ad and brand attitudes (Lee and Mason, 1999; McQuarrie and Mick, 2003; Smith et al., 2007). Additionally, the weaknesses of typical ads were pointed out as simple and one-dimensional and with a lower probability of constituting sources of pleasure (McQuarrie and Mick, 1999). Moreover, people are more aware than ever of how advertising can be exposed in so many ways in their daily lives, overloading in an unpleasant way for consumers who may feel used by marketers. For that reason, people have subconsciously developed a defensive mechanism against all the video ads that are very similar to other advertising campaigns of the same kind (Huang et al., 2013). As typical ads are much like others, as they instantly convey what they promote (Elsen et al., 2015), the viewers will understand that they are exposed to many other equal advertising campaigns right away and may form a negative opinion towards the ad. Thus, the following hypothesis is established:

H1c Pleasure toward typical video ads is lower than those in atypical video ads.

Due to the level of advertising campaign saturation, consumers have built a barrier toward ads, and only a few can pass that wall (Pieters and Wedel, 2012). Viewers who consider the video to be advertising will automatically become apprehensive and run away from it. The perfect strategy for marketers and advertisers to consider is to avoid making the video ad look like an advertising campaign in a way that consumers do not feel that the business advertising took advantage of them (Dobele et al., 2005; Huang et al., 2013). Due to this information, if a video ad campaign contains a celebrity, it may trigger viewers to immediately understand that they are being 'used' by a certain advertising campaign, which may result in an unpleasant source of emotions. According to Bergkvist et al. (2016), if consumers perceive that the celebrities not only participated in a certain ad for payment but also because they believe in the product quality or want to contribute positively to society, this will lead to a positive effect on consumer attitude towards the brand. However, if a celebrity only seems to be motivated by monetary incentives, that is, does not believe in the associated product, this may harm consumers' opinions about the ad and consequently the brand. This scenario leads to the hypothesis that the pleasure toward video ads with celebrities included is lower than in video ads without celebrities, where the content will probably feel more authentic to consumers. Consequently, the following hypothesis is defined:

H2c Pleasure toward video ads with celebrities is lower than those without celebrities.

Ladhari (2007) and Kim et al. (2016) show that pleasure significantly influences behavioural responses, for instance, word of mouth. Hence, in our research experience, if the participant manifests a positive evaluation of the video advertising campaign (s)he will feel a higher intention to share it. Thus, the following hypothesis is defined:

H5 Pleasure is positively related to sharing intention.

4 Methodology

A factorial design 2×2 was used whereby each participant was exposed to four 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 took the role of stimuli. The two conditions previously referred to were considered: whether the ad is typical or atypical and if it contains a celebrity. After the participant's exposure to all the possible scenarios, the consumer had an inner response to each one of them, i.e., the consumer was in the second stage of the S-O-R model theory (organism). Then the response of each participant was evaluated, i.e., the third stage of the S-O-R model theory (response), being how different advertising campaigns (stimulus) may influence the sharing intention (response). Visual attention and emotional arousal are organismic responses that may result from the cognitive rationale and also automatic responses toward environmental stimuli (Guerreiro et al., 2015; Schupp et al., 2006).

This study used two instruments to measure visual attention and arousal: eye-tracking and EDA, respectively. First, when evaluating the visual attention given by consumers to the video advertising campaigns collected according to the type of ad and celebrity factor, an observation method can be used to measure how many fixations (fixation count) and how long (fixation duration) the participant looks at a certain advertising campaign, by the Tobii T60 eye tracker device. The described method is known as the non-invasive eye-tracking technique (Guerreiro et al., 2015). It is possible to study how participants react according to different scenarios through this method. That is to say, if exposed to a typical and atypical ad with and without celebrities, how the circumstances may influence fixation count and fixation duration measures. This method was used by Pieters et al. (2002) to show how subtle changes in originality and familiarity in advertising campaigns can influence the effectiveness of those ads.

Regarding the measurement of emotional arousal, a second instrument, EDA, was used, measured by the Biopac EDA machine and its software. This method is a well-established way to measure EDA, a measure that correlates with emotional arousal (Kroeber-Riel, 1979). 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). Nevertheless, although skin conductance response (SCR) can evaluate if there is emotional arousal, it is not enough to study if it exists because of positive or negative emotion (Guerreiro et al., 2015). Due to this, the self-assessment manikin (SAM) scale (Lang, 2019) was used to explore the valence of pleasure felt by participants (Guerreiro et al., 2015).

As seen in Bradley and Lang (1994), 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 our study, the SAM scale was applied but only in a two-dimensional measurement, viz., arousal and pleasure, which are responsible for most discrepancies in emotional judgment. Therefore, SAM was used in the experiment to let participants register their arousal and pleasure levels based on the advertising campaigns they were exposed to and relate that to the need to share a certain advertising campaign. It is important that experiences are conducted within controlled environments, when dealing with autonomic physiologic measurements, otherwise it can influence the SCR,

thus this experiment was conducted under the safe environment of the laboratory (Guerreiro et al., (2015).

4.1 *Experimental design*

4.1.1 *Pre-test of the survey*

A pre-test was conducted on 40 participants, who did not later participate in the final experiment to assure maximum efficiency and viability of the advertising campaigns used in the experiment. The participants were submitted to a questionnaire online with the main goal of identifying if the typicality of the chosen ads for the final experience were well perceived. Since typicality may be subjective it was important to assure that on the final experience most participants could understand if the ad was typical or atypical.

In this questionnaire, each participant was submitted to all the advertising campaigns, eight in total (Table 1), that were later used in the final experience, that is: two typical ads without celebrities, two typical ads with celebrities, two atypical ads without celebrities and two atypical ads with celebrities. In the beginning of the questionnaire, each 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. A typical ad was referred as one that instantly conveys what it promotes, while an atypical ad was presented as a provocative video which suspends what they promote until the end of the ad. Then, after the participant visualised 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 campaigns were adopted for 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 the viewer understands that he has back pain and that is the reason why he is not helping her. Almost all the participants (90% of the 40 participants) 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 is not obvious 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, it is an atypical ad. Most participants (80%) selected the correct option.
- 4 The fourth campaign from Pantene shampoo was a typical ad with Selena Gomez. Here the results were clear, all the participants (100%) selected 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 a car is what is being promoted. Here, 97.5% 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 the viewer gets mix signals throughout the ad and can only understand that what is being promoted is a Television in the end of the advertisement. 85% of the participants identified it as an atypical ad.

Table 1 Advertising campaigns used on pre-test and final experience

<i>Type of ad campaign</i>	<i>Ad campaign's name</i>	<i>Ad campaign's brand</i>
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

Atypical ads lead to more confusion in viewers perception, since only typical ads achieved results on the level of 100%. This may be explained by the fact that in atypical ads it is not so obvious what is being promoted and the creativity and originality may confuse the participants (see Elsen et al., 2015). The video advertising campaigns chosen for the pre-test and final experience were selected because they had the typicality and celebrity factor, were from brands recognised worldwide and had a total duration below one minute.

4.1.2 Test for laboratory setting

A second pre-test was conducted, before the final experience, on one participant, who did not participate in the real and final test. The subject was a male, aged 44. An appropriate laboratory setting was prepared for the experiment. First, the usage of the equipment was explained by the researcher before the beginning of the experiment. After the participant signed a consent form accepting his participation in the experiment, which briefly explained the methods used, eye tracking and EDA. All the guidelines and a general explanation of the different phases that contribute to the whole experiment was explained. When the participant seemed to understand clearly all the instructions, after the calibration of the eye tracking, and both devices (EDA and Eye tracking) started to register activity, the experiment showed in the Figure 3 was ready to start. Conducting the second pre-test was extremely relevant as to first explain the equipment to the participant, and to put in practice the real experience, to explore if the whole method was clear or if some procedures needed to be modified.

Figure 3 Timeline of events

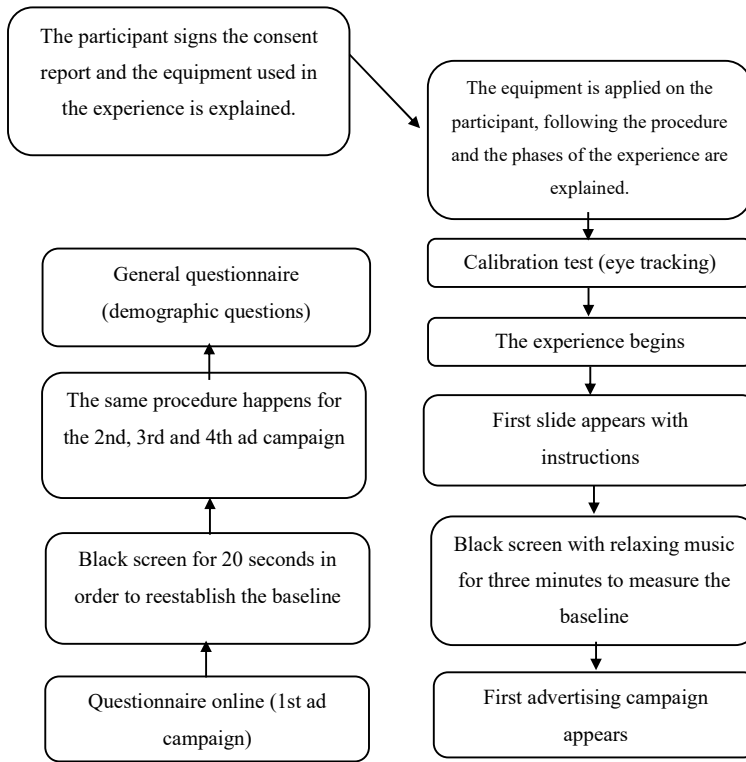


Table 2 Demographic information

	<i>Characteristics</i>	<i>Frequency</i>	<i>Percent</i>
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%

Note: Sample characteristics N = 67.

4.1.3 Participants

A total of 67 valid participants were gathered using a convenience sample through social media, and the doodle app was used for scheduling the volunteers to participate in the experiment. The study was conducted in July 2018. The sample of 36 males and 31 females, was 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. Overall, more than 50% were between 21 and 30 years old. Moreover, 97% were Portuguese and only two were from other countries: one Norwegian and one from São Tomé. Also, 13 completed middle school and/or high school, 30 participants had a bachelor and 24 were post graduated. Table 2 shows the socio-demographic information about the sample.

4.1.4 Design and procedure

For conducting this experiment, light was maintained constant, and the temperature was controlled and set to nearly 23 degrees Celsius, since this is a factor that may influence SCR (see Boucsein, 1992; Guerreiro et al., 2015). 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 whole experiment, that is, the advertising campaigns and the five questionnaires each participant answered, while the eye 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.

Following 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 2,000 Hz rate and a low pass of 1,000 Hz was used, to remove artifacts that may result from mechanical interferences of natural body movements, which otherwise affect skin conductance level results. Hence, participants were instructed to control the movements of the non-dominant hand, to minimise the effect of noise in the signal.

A nine-point calibration procedure was conducted to guarantee that the participant was aligned with the eye tracker machine. From this moment on, each subject was asked to try not to move his/her 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 to scare the participant, to appropriate measure the peaks of emotion as advised by Lykken and Venables (1971). The measure visual attention was synchronised with the arousal, through the acknowledge software.

After, the relaxing music with nature sounds continued for more three minutes, completing four minutes of baseline measurement, then the first advertising campaign appeared. A marker was used 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 to re-establish the baseline and to make sure that all physiologic measures were

free from previous content and returned 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 in Table 2.

There were six versions from the total of advertising campaigns that were selected, eight in total. Each version contained 4 advertising campaigns. As seen in Table 3, there were two main blocks of video ads. The first block contained four advertising campaigns:

- Lexus (T)
- Sketchers (TC)
- Honda (AC)
- Bayer (A).

In addition, the second block contained the remaining video ad campaigns:

- Maybelline (T)
- Pantene (TC)
- LG OLED TV (AC)
- LG G6: Smart Phone (A).

To make sure that the sequence of the advertising campaigns could not impact the final results block 1 had three different sequences of the same four advertising campaigns. The same happened for block 2. For instance, participants with versions 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. Furthermore, it was assured that each one of the 67 participants (table 3) were submitted to all the scenarios studied on this research experiment, that is, one typical video ad without celebrities (T), one typical video ad with celebrities (TC), one atypical video ad without celebrities (A) and one atypical video ad with celebrities (AC). Therefore, each one of the six versions had all the scenarios described above.

Table 3 Advertising campaigns scenarios

<i>Block</i>	<i>Version</i>	<i>Sequence of the video advertising campaigns</i>			
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)

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

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 ad type would have no influence on the final results, three different versions of sequences per block.

The questionnaire was the same for all the six versions and for all advertising campaigns (four per participant), allowing for an evaluation and comparison of the different experimental scenarios. First question used the SAM – arousal scale – rated in a nine-point pictorial scale varying from (1) – stimulated, excited, tense – to (9) – relaxed, calm, indifferent. The second was the Pleasure scale, which was also rated with a pictorial scale ranging from (1) – pleased, positive, satisfied – to (9) – displeased, negative, unsatisfied. Then, participants evaluated their sharing intention by rating its four items through a seven-point scale ranging from totally disagree to totally agree. These questions were based on Chen and Lee (2014) and Huang et al. (2013), 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.

Control measures were also conducted such as:

- 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
- 10 quality of the ad.

Specifically, based on Bergkvist et al. (2016), the following questions were considered:

- 1 What do you think about the protagonist of the ad campaign? – In order to study 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 knowledgeable do you think the protagonist is about the category? – To explore 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 study the perception of the participant about the brand.

Following Elsen et al. (2015), there were questions in the questionnaire to evaluate the 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 in the ad.
- 2 I am sure about the brand that was promoted in the ad.
- 3 After seeing this ad, my evaluation towards the brand became more:

Other factors that may influence the dependent variables according to Allen and Kent (1994) are brand familiarity and ad recognition, thus the following questions were included:

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

Finally, according to Escalas (2004) the quality of the ad was also considered a control variable in the questionnaire, hence 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 recognised a celebrity in the video ad and asked to classify if the video ad was typical or atypical.

5 Results

Results were obtained:

- 1 Through questionnaires answered by the participants after the visualisation of the video ads.
- 2 By the mean of fixation duration.
- 3 Through the EDA mean measured with the Biopac.

From a total of 268 responses, 67 participants who answered to four questionnaires about each advertising campaign, most of the participants liked the protagonist of the video ad (52.9%) and think that the protagonist fits well with the brand (58.6%). Regarding the believe that the protagonist has knowledge about what is being advertised the results are not that obvious, the popular response was three in a scale ranging from (1) very limited knowledge and (5) very embracing knowledge (36.9%). With respect to the reasons why protagonists accepted to do the video ad campaign, participants believed that money was

at least one of the reasons (92.5%). Also, most of the participants had a good opinion about the brand advertised on the video ad, (71.6%), and were certain about the theme and brand that was promoted in the ad (80%).

The evaluation towards the brand after watching the advertising campaign seemed to remain neutral. Since on a scale ranging from (1) negative and (7) positive, the trend response was 4 (50.7%). Most participants were familiarised and had knowledge about the brands advertised in the video (60%). Most participants had not seen those advertising campaigns before (75.7%). Finally, over 70% of respondents answered that the video ad was made professionally and had high quality. When asked about the real character of the ad there were no popular answer. Furthermore, the analysis used partial least square structural equation modelling (PLS-SEM) with SmartPLS3 to test the model. PLS-SEM provides the best way to analyse and explore not only the individual constructs of the conceptual model, but also the cause-effect relations among all the established hypotheses, when the study has a predictive research goal and a relatively compound model (Wu et al., 2016). Regarding sample size, there should be a minimum threshold of ten times the maximum number of arrowheads pointing at a latent variable in the path model (Cohen, 1992; Hair et al., 2014). In the current study we had a maximum of four items pointing to a construct. Therefore, the minimum sample size required was 40 participants for each condition. Given that we had a within-subjects design with a total of 268 responses, the minimum sample size required for PLS-SEM was attained.

5.1 Outer model results

5.1.1 Goodness of model fit

The goodness of fit assessment should be done at the beginning of model assessment before examining the measurement and structural model (Henseler et al., 2016). A value less than 0.10 for standardised root mean squared residual (SRMR) is considered acceptable (Henseler et al., 2009, 2014) to say that a model has a good fit. Nevertheless, there are more conservative theories assuming that the value should be less than 0.08, as argued by Hu and Bentler (1999). Therefore, looking towards the standardised root mean squared residual (SRMR), appropriate measure of model fit, it can be stated that the model has a good fit with a value of 0.084 (less than 0, 10). Regarding the normed fit index (NFI), values above 0.9 usually represent acceptable fit of the model (Lohmöller, 1989). The closer the NFI to one, the better (Bentler and Bonett, 1980). The NFI in this study is 0.933, hence higher than 0.9. Therefore, the reflective model has a good fit (Table 4).

Table 4 Goodness of fit measures

<i>Goodness of fit measure</i>	<i>Value</i>
SRMR	0.084
NFI	0.933

5.1.2 Reflective measurement model evaluation

Our study considers three main aspects to evaluate the reflective measurement models, namely:

- 1 convergent validity
- 2 internal consistency
- 3 discriminant validity.

Table 5 shows the specific results. The indicator arousal EDA was deleted from the original model because of its loadings. All outer loadings in the four reflective measurement models are at least 0.821 and are statistically significant (p -value < 0.05), except fixation duration that has a p -value of exactly 0.05. Average variances extracted (AVE) is higher than 0.5 for all the constructs. In the case of Visual 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. With respect to internal consistency, reliability, Cronbach's alpha, and composite reliabilities for all the constructs are higher than the required 0.70. These results show that the models are internally reliable. The Heterotrait-Monotrait (HTMT) ratios as seen in Table 5 are all lower than 0.85 and the upper confidence bounds (97.5%) are less than one. Thus, these HTMT results indicate satisfactory discriminant validity within the data (Wu et al., 2016).

Table 5 Reliability and validity for the complete data

<i>Constructs</i>	<i>Indicators</i>	<i>Mean(SD)</i>	<i>Outer loadings</i>	α	<i>CR</i>	<i>AVE</i>
Visual attention	Fixation count	15.8 (36.8)	–	–	–	–
	Fixation duration	30.6 (41.3)	–	–	–	–
Pleasure	Pleasure SAM scale	4.4 (1.9)	–	–	–	–
Sharing intention	SI_1: This ad is worth sharing with others.	4.2 (1.8)	0.915	0.946	0.947	0.819
	SI_2: I will recommend this ad campaign to others.	3.8 (1.9)	0.924			
	SI_3: I Wish my friends and relatives would watch this ad.	3.7 (1.8)	0.954			
	SI_4: In the future I will probably talk about this ad.	3.6 (2.0)	0.821			
Arousal	Arousal SAM scale	5.3 (2.2)	–	–	–	–

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.

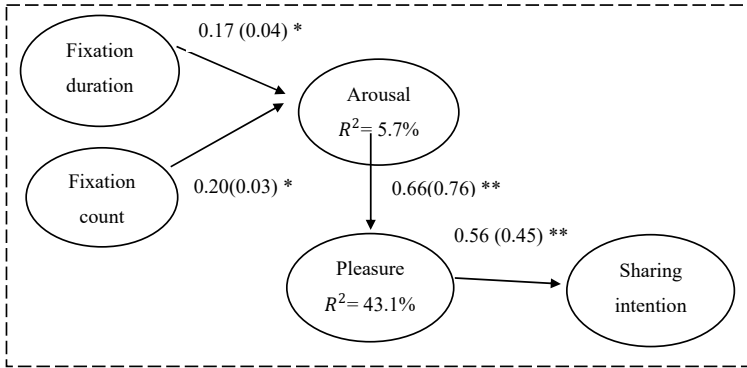
All the variance inflation factors (VIFs) ranged from 4.488 to 9.252, which are in what is considered a range without potential for multicollinearity (less than ten).

5.2 Inner model results

Figure 4 shows the results of the SEM model. The evaluations of the structural model examine the R^2 estimates, standardised path coefficients (β) and p -values. The indicators of visual attention – fixation duration and fixation count – predict a 5.7% (R^2) variance in arousal that indicates a weak prediction (Chin, 1998). Moreover, in this model pleasure is explained by arousal in 43.1%, and the model predicts a 30.8% (R^2) variance in sharing

intention. Both R^2 s of pleasure and sharing intention are larger than the cut-off value of 0.10 (Falk and Miller, 1992). In addition, Table 6 shows that all the hypotheses are supported with high path coefficients and T-values.

Figure 4 SEM results of the complete data



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

Table 6 Fornell – Larcker criterion analysis and HTMT ratios

	<i>Arousal</i>	<i>FC*</i>	<i>FD**</i>	<i>Pleasure</i>	<i>SI</i>
Arousal	1.00				
FC	0.168 (0.168)	1.00			
FD	0.130 (0.130)	-0.210 (0.210)	1.00		
Pleasure	0.657 (0.657)	0.143 (0.0143)	0.097 (0.097)	1.00	
SI	0.535 (0.537)	0.273 (0.274)	0.103 (0.102)	0.569 (0.569)	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.

5.3 Multi group analysis results

Here PLS-MGA is applied via using the percentile bootstrapping method to find out the differences among several advertising campaigns, namely typical and atypical with and without celebrities. In PLS-MGA, based on the guidelines that are outlined, the percentages smaller than 0.05 and higher than 0.95 indicate a significant difference of a specific PLS path coefficient among groups. Only p-values below 0.05 and higher than 0.95 indicate significant values (Henseler et al., 2009).

When comparing atypical ads (with and without celebrities) with typical ads (with and without celebrities), results indicate that the path coefficient arousal → pleasure is stronger for atypical ads with celebrities and the path coefficient pleasure → sharing intention is stronger for atypical ads (see Tables 7, 8, 9). The remain results are insignificant (see also Table 10). Therefore, 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. Pleasure to typical video ads is lower than to atypical video

ads and pleasure to video ads with celebrities included is lower than to video ads without celebrities: However, this happens only if comparing A (atypical ads) vs. TC (typical ads with celebrities).

Table 7 Hypotheses testing (direct effect)

<i>Hypotheses</i>	<i>Path</i>	<i>Path coefficient</i>	<i>Standard error</i>	<i>T-value</i>	<i>Decision</i>
H3 (a) (b)	Visual attention → arousal	0.17 (a) 0.20 (b)	0.062 (a) 0.063 (b)	2.786 (a) 3.235 (b)	Supported
H4	Arousal → pleasure	0.66	0.044	14.913	Supported
H5	Pleasure → sharing intention	0.56	0,050	11.044	Supported

Table 8 Structural relationship and hypotheses testing the impact of typicality and celebrity effect on visual attention (FC and FD); arousal and pleasure

<i>Path</i>	<i>Path coefficients differences</i>					
	<i>AC vs. A</i>	<i>AC vs. TC</i>	<i>AC vs. T</i>	<i>A vs. TC</i>	<i>A vs. T</i>	<i>TC vs. T</i>
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 Continuation of Table 8

<i>Path</i>	<i>P-values</i>					
	<i>AC vs. A</i>	<i>AC vs. TC</i>	<i>AC vs. T</i>	<i>A vs. TC</i>	<i>A vs. T</i>	<i>TC vs. T</i>
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.

Source: Henseler et al. (2009)

Table 10 Hypotheses results

<i>Hypotheses</i>	<i>Results</i>
H1a. Visual attention to atypical video ads is higher than to typical 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. Visual 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.

5.4 Discussion

5.4.1 How different types of advertising campaigns may influence sharing intention?

People are exposed to several ad campaigns and most of them do not receive even a single look (Pieters and Wedel, 2012), that is why is now more difficult than ever for a brand to reach a consumer through mass media advertising traditional channels (Hackley and Tiwasakul, 2006). Hence, engagement in online platforms can be considered a new strategy to gain consumers visual attention and obtain response (Chen and Lee, 2014) namely to get volunteer sharing intention. Thus, it is important for marketers to study which are the main characteristics of a video ad campaign that may lead to a higher sharing intention.

Theoretically, our study confirms that visual attention is positively related with arousal, as referred by Anderson and Phelps (2001), who suggest that there is a link between visual attention and emotions. From here a good insight for advertisers may be established, that is, the higher the visual attention given from a consumer to an advertising campaign the bigger will be the arousal index. Furthermore, our findings support that arousal positively influences pleasure. Shen and Morris (2016) already argued that advertising campaigns without emotion have 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, results also recognised that pleasure is positively related to sharing intention. Ladhari (2007) and Kim et al. (2016) already showed that pleasure significantly influence behavioural responses, in this case the sharing intention of an ad campaign with others. Thus, if the participant manifests a positive opinion towards the ad (s)he will have higher intention to share it.

Our study also finds that when companies are considering between an atypical video ad with celebrities (AC) and a typical video ad with celebrities (TC), to conquer higher levels of arousal, an atypical video ad should be selected. This confirms what was pointed out by the Elsen et al. (2015), who stated that typical ads are considered more common and with lower index of creativity which will be translated in lower levels of arousal. According to the hypotheses supported and presented before it was already shown that emotional arousal positively influences pleasure, so marketers should choose A 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 in the literature: A, that stand out from other ads, may lead to more positive brand attitudes (Lee and Mason, 1999; McQuarrie and Mick, 2003; Smith et al., 2007). Typical ads are considered as simple, one dimensional and with lower probability of constituting sources of pleasure (McQuarrie and Mick, 1999). Additionally, it is important for marketers to explore that video ads with a high index of creativity and distinctive content will result on a meaningfully higher viral viewing (Huang et al., 2013; Porter and Golan, 2006). In previous findings it 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 A 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) who suggest that once people feel that they are being submitted to an ad, they will automatically become apprehensive and get away from it. Therefore, if a video ad contains a celebrity this may be the trigger for the viewers to feel being used for a certain ad campaign which may result into an unpleasant source of emotions. Also, on the other questions of control that were asked to participants in the questionnaire, almost 50% of the participants considered that the protagonists of the video advertising campaign (including celebrities) did the ad just for monetary incentives. According to Bergkvist et al. (2016), if a celebrity seems to be motivated only by monetary incentives, that is, does not believe in the associated product, this may have a negative impact on consumer's opinion about the ad and consequently the brand. So, based on these findings, advertisers should choose A without celebrities to achieve higher levels of pleasure that may influence positively the sharing intention.

6 Conclusions, limitations, and future research

Following our results there are great outputs that marketers should take in consideration when thinking about doing an advertising campaign. First, as supported by Dobele et al. (2005) and Huang et al. (2013), it is important for advertisers to explore that the 'perfect strategy' to take in account is in fact avoiding 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. Hence, if consumers feel that advertisers are taking advantage of them, they will not be persuaded by that ad campaign. An atypical advertising campaign seem to be the answer to achieve higher levels of arousal and pleasure, which will be translated in a great sharing intention of that ad. This goes in the same direction as the studies mentioned above. Since A are more creative and stand out from the other advertising campaigns, they are not similar to other 'typical' ad campaigns (Elsen et al., 2015).

Our study also suggests that consumers want in fact feeling the surprise effect (Topolinski and Reber, 2010), and the lower the typicality the bigger the surprise effect, which will lead to higher levels of pleasure as it is argued by Berger and Milkman (2012) and seen in our results. So even if choosing atypical advertising campaigns may seem a risky decision for companies, once in A 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 in the pre-test I results, after analysing the tested hypotheses, our investigation suggests that it is the best option to elevate the sharing intention. Also, the factor celebrity tends to be a sensitive topic that companies should take in consideration because if typicality may be considered a turn off for consumers also using celebrities can be as well. As argued by Bergkvist et al. (2016), if one believes that the celebrity only endorsed a certain brand for monetary motives, this will be reflected on negative opinion from the consumers towards the endorsed brand.

The fact that some of the results included participants who misunderstood the evaluation of the advertising campaign, that is, did not answer right to the typicality and celebrity questions, can be considered a limitation since there are no uniform criteria among the participants to evaluate the typicality of the ads. Nevertheless, the following limitations should be considered as suggestions for future research, aggregating more opportunities to improve the literature that existed until now. 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 who did not enrich the experience, specifically, one could eliminate all the participants who did not get the right answer towards the typicality and the factor celebrity question. While the sample size was low due to the laboratory conditions that restricted a large sample collection, the number of participants was in line with other studies using laboratory conditions (Mobasher et al., 2009; Posada-Quintero et al., 2016).

The sample size was also very heterogeneous in terms of age. Such heterogeneity, although a good representation of the potential advertising consumers, thus increasing the external validity of the data, can also represent consumers with different visual attention, arousal, and pleasure levels towards advertising. Future research can try to study if the same hypotheses hold for different age groups. Future studies can also test with different types of celebrities – those that elicit positive emotions and those that elicit negative emotions in the participants - to see if such different types of celebrities can affect attention, arousal, and pleasure in the same way.

Second, in Elsen et al. (2015) A are divided into mysterious and false front advertising campaigns. However, in our final experience atypical advertising campaigns were seen as a whole, so it was not possible to take conclusions for these subgroups. In the future this would be interesting to study, using video advertising campaigns. Other limitations of the current study include the fact that some R^2 values, and coefficients were found to be low. Such effect can be explained by the fact that visual attention and psychometric measurements such as arousal and pleasure are only a fraction of the variables that explain sharing intention. Future research can complement the current findings with other correlated constructs.

Third, other interesting possibility would be studying the factor celebrity and/or typicality comparing specific sectors as food, beauty, clothes, cars, among others. To study if the impact of those characteristics is different depending on sectors, since in 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 a crucial characteristic in advertising (Gordon, 2006; Shen and Morris, 2016). Therefore, in future research the emotional feature can be study as a moderator to study if it is in fact an essential factor for all the advertisings recipes, despite the audience or the sector.

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