

**High on Emotion:  
The emotional intensity of cinema ads**

HEY, WAIT A SECOND...

# Cinema and intensity? Haven't we covered this recently?

Yes, that's true. However, we focused on the attentiveness of the audience. In 2019, we investigated this with the help of **eye-tracking** glasses that record what you are really looking at.<sup>1</sup>

**The findings:** In the cinema, 95% of all advertising seconds are watched attentively, on TV only 55%, and in online videos just about 25%.

This is quite a remarkable difference, which not least puts the **price levels** of advertising seconds per medium (**CPM**) in a different light.

To complete the picture, we would now like to know more precisely whether this high level of attention in the cinema also involves a **particularly intense perception and «experience»** of what the cinemagoer sees when looking at a cinema commercial.

<sup>1</sup> see Annalect & Weischer.Cinema 2019 «How much does real attentiveness cost?»





# Now we are going one step further: We are measuring emotions.

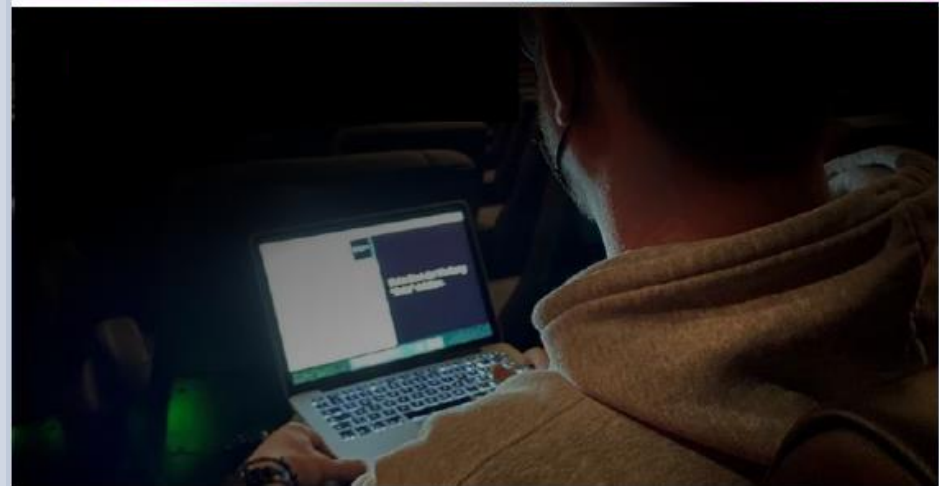
To discover the emotions prompted by cinema commercials, we equipped cinemagoers with inconspicuous measuring devices and sent them to regular cinema screenings accompanied by a professional analysis team. .

Various sensors recorded the following data in a similar way to a fitness tracker

- heartbeat
- pulse volume
- the electrical resistance of the skin and, of course,
- facial expressions

Based on scientifically researched and proven correlations, these continuously recorded physiological reactions to cinema ads allow us to deduce the emotions that they prompt in cinemagoers.

So, we can say: We are measuring emotions. Directly and on location.





**Why emotions?  
Because they  
predetermine  
how we assess  
and respond to  
stimuli. Also,  
how we respond  
to advertising.**





**And because  
our emotional  
system  
subconsciously  
filters what we  
perceive in the  
first place.**

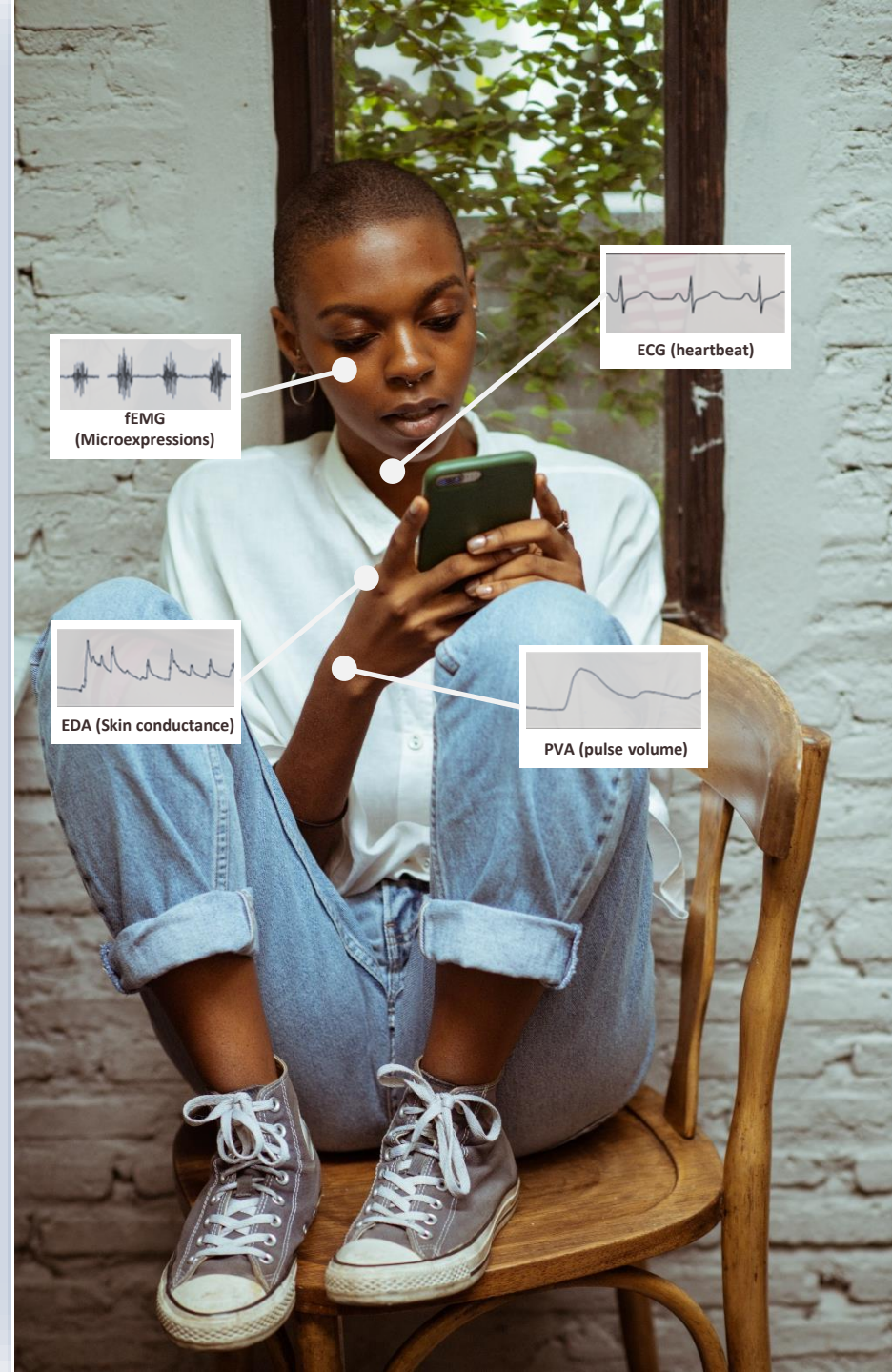




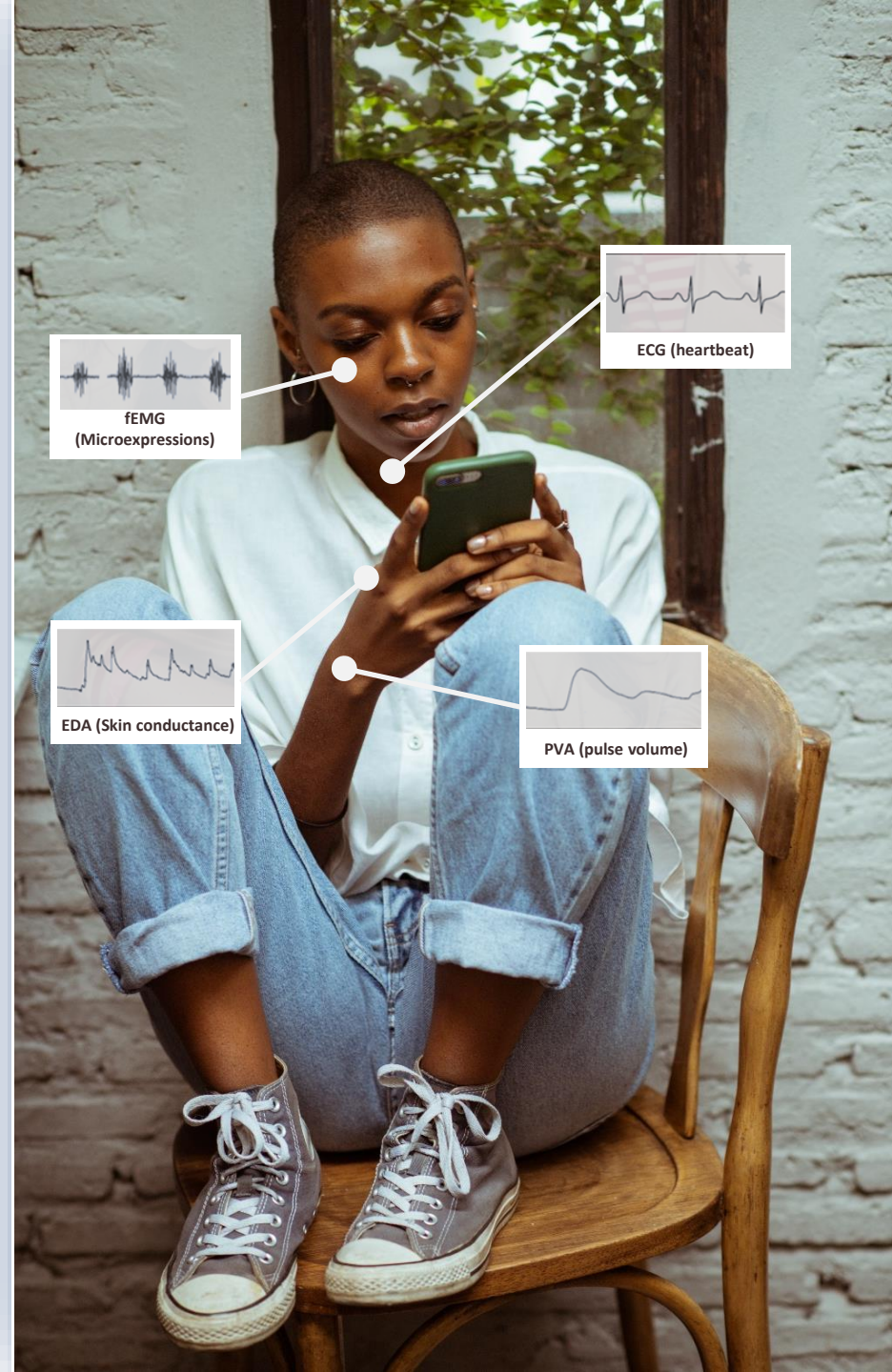
# Emotions have a preparatory effect on our actions. They are always one step ahead of a purchase decision.

Conscious thought and decision-making are right and proper. But also comparatively slow – too slow in evolutionarily important decision-making situations such as fight or flight in the face of a dangerous predator. Evolution solves this problem with emotions:

- Emotions are the result of an automatic, instantaneous assessment of a situation and stimulus
- Emotions already affect us before our consciousness comes into play – unconsciously
- In this way, emotions also influence every decisions that are perceived as rational and thought-through



**An emotionally effective approach is therefore an important prerequisite for communicative success. Especially for advertising.**





**OK, got it. So, we  
measure the emotions  
of people watching the  
pre-show before the  
feature film.  
Anything else?**





# Well, yes! We also discuss it. So that we understand it even better.

In order to **substantiate the results** and to expand our understanding of the effect of advertising, psychologically trained experts conducted **in-depth psychological interviews** with 12 of the participants after the measurements were taken in the cinema.

This way we ensured that we interpret the readings correctly. And we learn more about what actually makes a visit to the **cinema such an extraordinary experience**, where the perception of the pre-show entertainment and the feature film is experienced particularly intensely.



# Our research design in a nutshell



**In focus: 34 cinema ads and cinema-going itself**



**Sample: n=40 people**  
Adults 16-59 years, m/f 50%, affinity for cinema, TV and online media



**Methodology: Measurement and benchmarking**  
patterns from over 20 psychophysiological data streams (including facial microexpressions).  
Field work: 23. and 24.11.2021



**Additions psychological in-depth interviews**  
n=12 of the cinemagoers are interviewed for 120 minutes



**17 industries, 34 ads, 789 measurements.**

- **Aggregation of all measurements to generic insights on cinema**
- **Benchmarking with results for TV and Online (database from institute)**



# The 4 relevant emotions for advertising

## Relevance

Thematic involvement and importance of what is seen/heard

- » How involved are you in what you see and hear?
- » **Without occasional relevance**, you tend to be distracted

## Reflection

Perceived need to reflect on something in terms of content

- » Shows the degree of unconscious effort, which increases with the complexity of statements and messages
- » Indicates unconscious "**stumbling blocks**"

## Attraction

Current feeling of being attracted: wanting to see & hear how it goes on

- » A feeling of being "carried along": can have many causes, from sexual attraction, greed, or even wanting something that solves a problem

## Liking

Without consequences, perceiving it as good or nice on a superficial level

- » **Superficially finding something good or likeable** without necessarily wanting that something right away





**The results:  
Exemplary measurement and overall view**

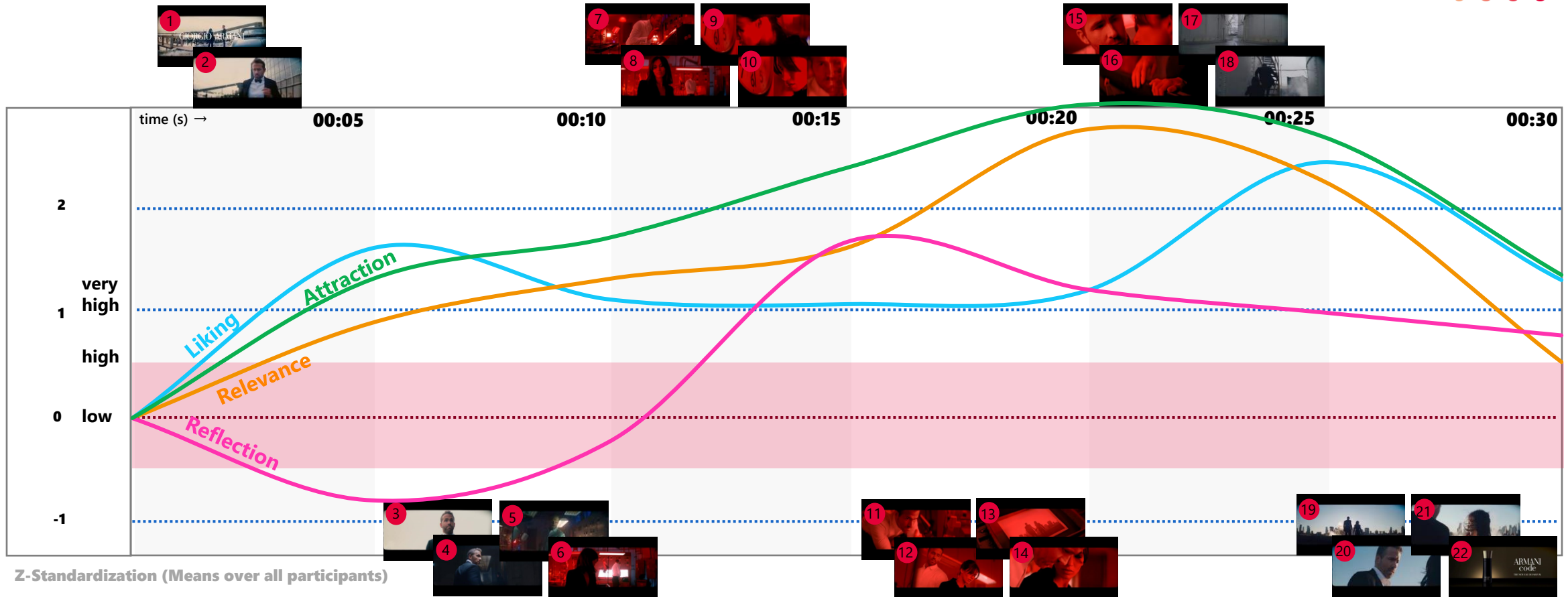


A fashion advertisement for Giorgio Armani. The scene is set on a wooden pier by a body of water during a soft, golden-hour light. A woman in a dark, elegant dress is walking away from the camera towards the left. A man in a dark suit stands facing her, looking towards the water. In the foreground on the right, the rear of a classic dark-colored car is visible, showing its distinctive round taillights and a license plate with the number '561'. The background shows a city skyline across the water under a pale sky. The brand name 'GIORGIO ARMANI' is overlaid in large, white, serif capital letters across the center of the image.

# GIORGIO ARMANI



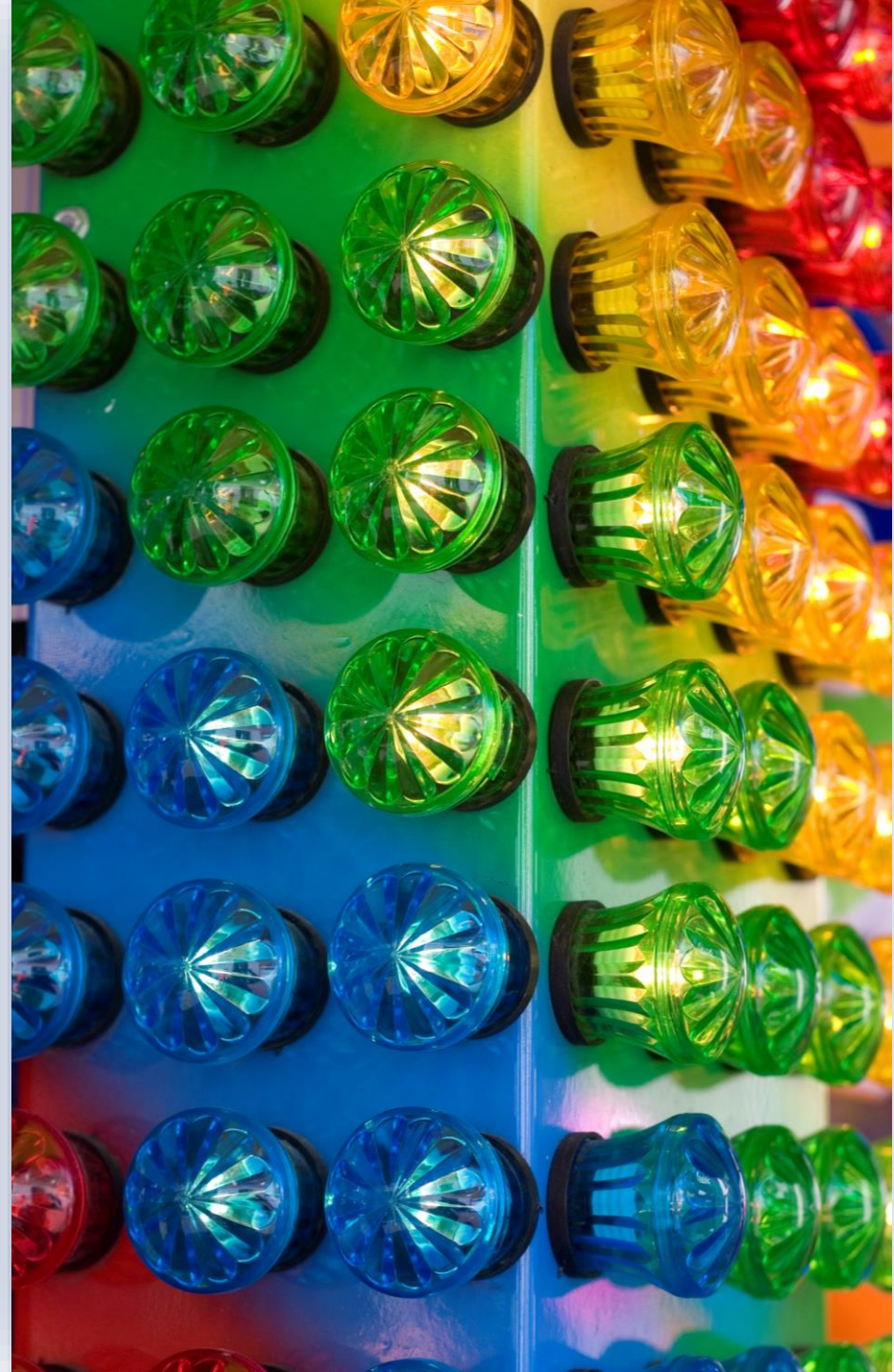
# GIORGIO ARMANI – IT DOESN'T GET MUCH BETTER THAN THIS



## The ad from Giorgio Armani: A creative can hardly have a greater emotional impact.

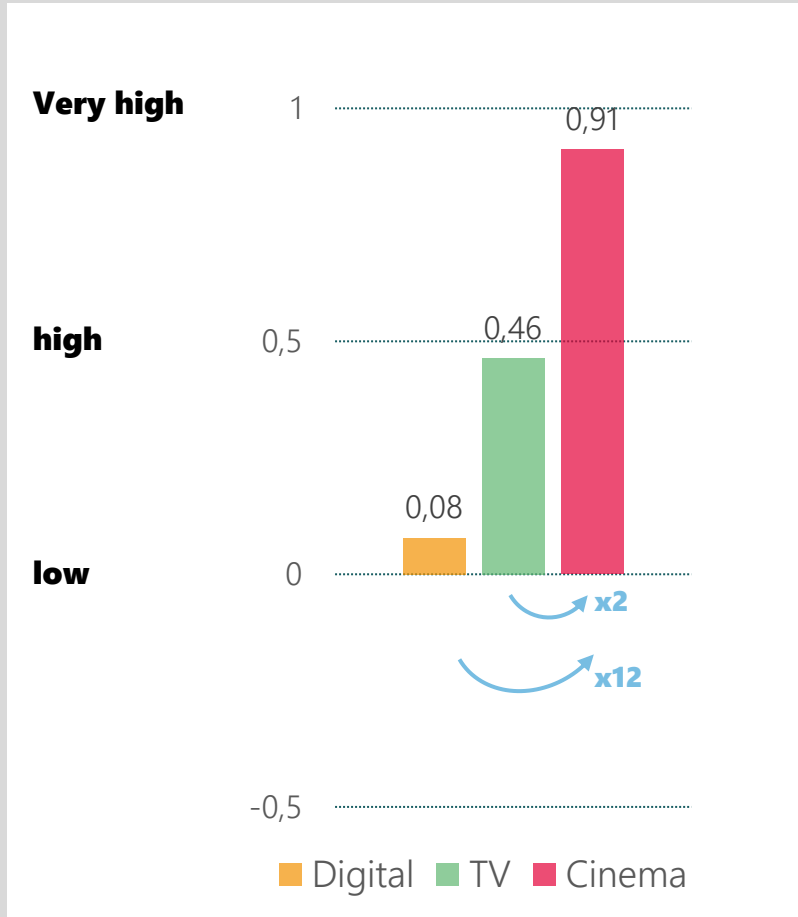
- You instantly understand the ad because of its cineastic appeal inspired by «James Bond» → low reflection level in the beginning, little cognitive efforts necessary. The reflection level rises as tension builds up.
- Ryan Reynolds as charming, likeable, however non-perfect protagonist triggers liking from the beginning as does the cineastic appeal in general. So does Elodie Yung as Reynolds' energetic, clever counterpart and their interaction. This ad simply suits cinema.
- Relevance and attraction are triggered simultaneously and reach their maxima at the content punch line (at about 0:22). In short: A spot doesn't get much better than this.

**OK, this clearly shows that cinema plays in a different league. Cool! But what does that look like in general? And how does it compare to other video channels like TV or Online?**





# Reflection



## OVERALL FINDINGS

In cinema, reflection, i.e. mental examination of what is seen, is exceptionally high. You literally search for what is exciting, interesting and new. This provides the **best conditions for the emotional impact** of the spots.

The creatifs are viewed **much more consciously**, as we already know from the eye tracking study.<sup>1</sup>

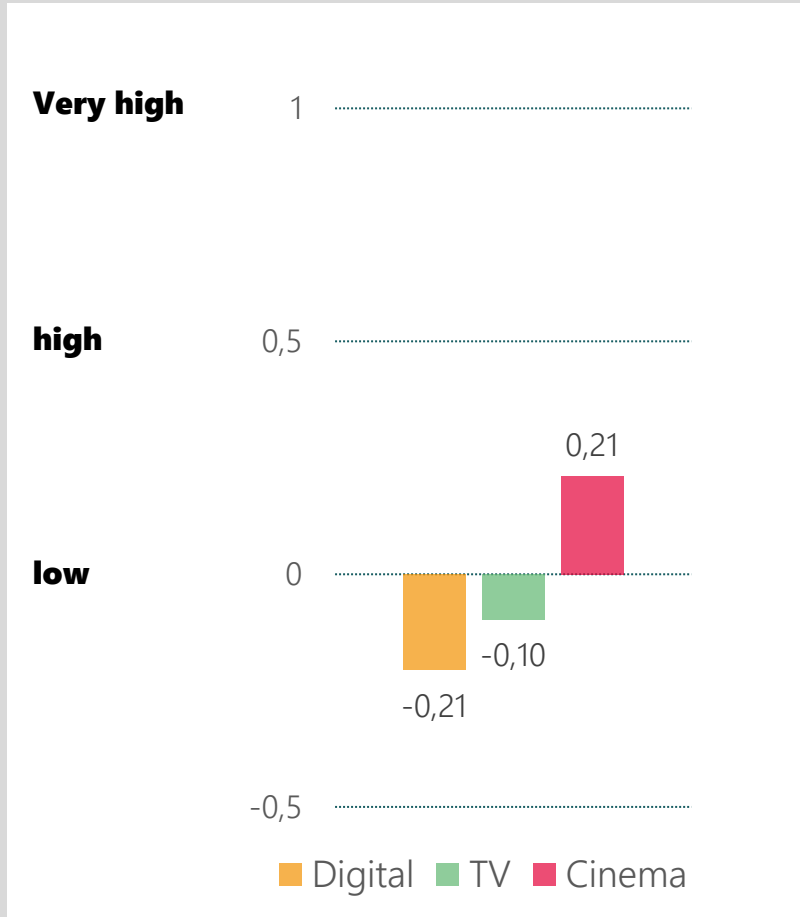
This is how brands can **showcase themselves effectively**. And also show themselves in a new light, because in such cases the audience is also susceptible to looking at brands in a "new" way.

Of course, as with everything, the spot has to be right. After all, appearing on the big screen also creates a certain **level of expectation**.



<sup>1</sup> see Annalect & Weischer.Cinema 2019 «How much does real attentiveness cost?»

# Liking



## OVERALL FINDINGS

In our analysis, sympathy describes a rather general feeling of “niceness” or attraction, without necessarily having to own what is being advertised.

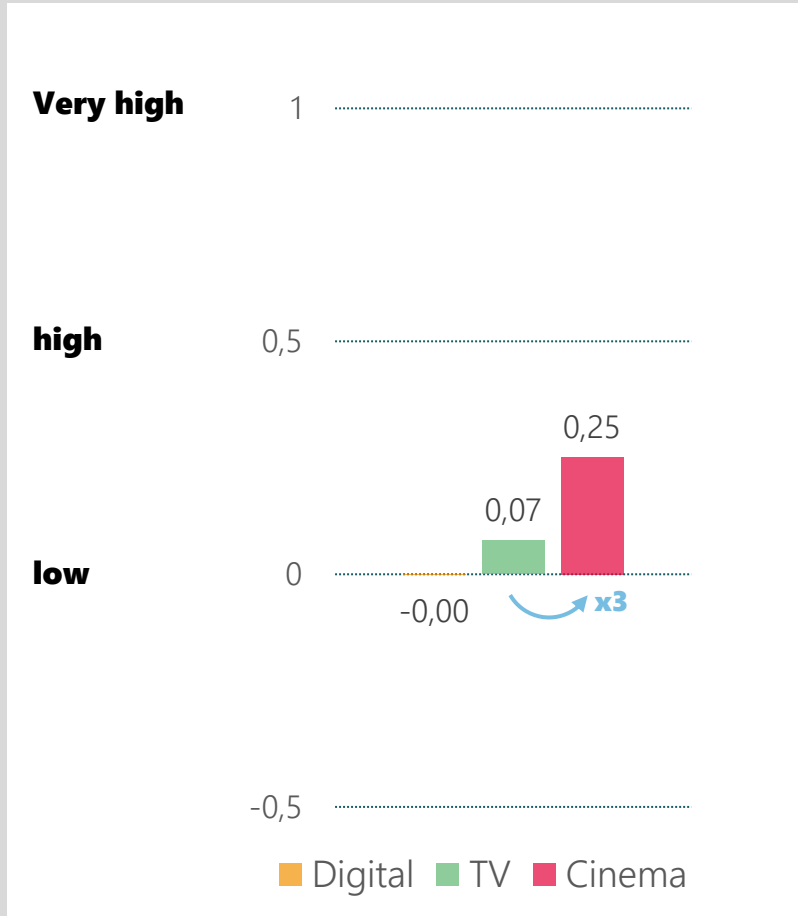
In the advertising context, sympathy depends very much on how annoying the advertising is perceived to be during the media presentation because it interrupts or delays the film experience, for example.

It is a good thing that screen commercials are accepted as **part of the cinema experience**, whereas it is a different story for television or online use.





# Relevance



## OVERALL FINDINGS

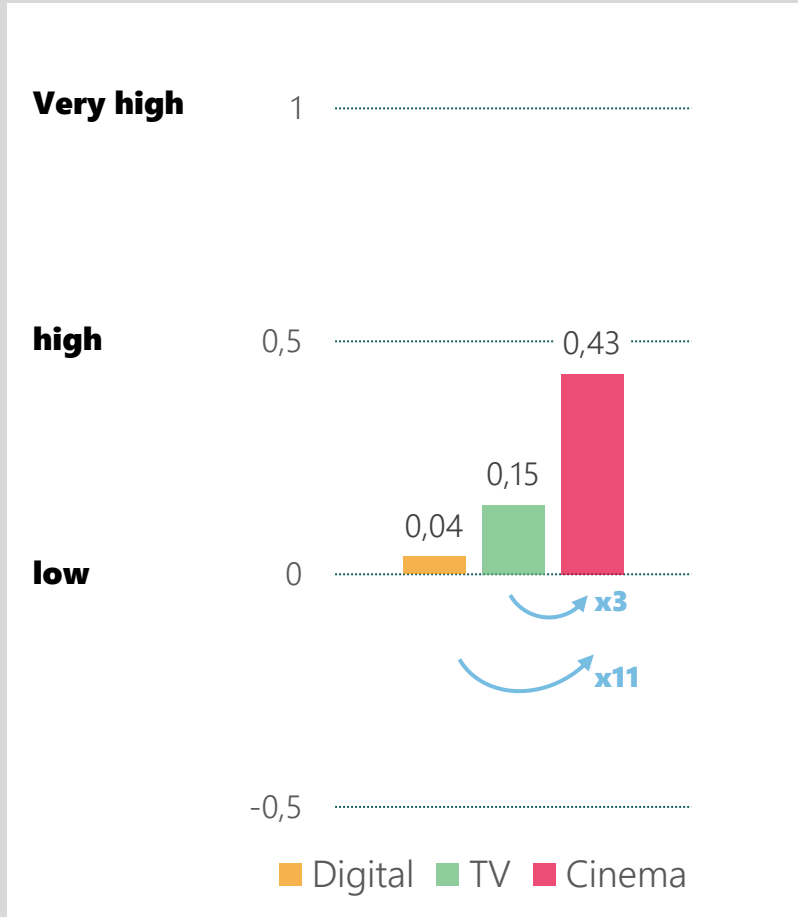


Relevance sums up how **involved** the viewer is in what he or she sees and hears when coming into contact with video ads. Without occasional relevance, the audience is vulnerable to distraction.

Here, cinema in itself has an advantage as it subconsciously creates a **greater emotional relevance** in the audience, also for advertising content. The audience expects a cinematic experience and is ready to engage with what is being shown. This is how brand messages are effectively imprinted.

The cozy feel-good atmosphere in the cinema, **shielded from outside influences**, helps to enhance this effect.

# Attraction



## OVERALL FINDINGS



Concerning ads, attraction summarises the emotional reactions that relate to **feeling drawn to and wanting to have** what is being shown. Ultimately, therefore, it is the prerequisite for arousing a definite interest in **actually buying and owning the products** that are advertised. For all intents and purposes, you want to see and hear what happens next.

The extraordinary character of the experience of visiting the cinema offers all the conditions for the appeal to the **emotional attraction to be particularly effective**. Cinemagoers have a special attitude of expectation that goes hand in hand with increased openness and a willingness to engage intensively with what is being shown.

All in all, these are the **best conditions** for brands to present themselves impressively and communicate effectively.



## CONCLUSION

**Cinema commercials appeal to the audience much more intensively in emotional terms than TV or online video advertising. OK, we already suspected that. But now we can also clearly demonstrate it.**



# Hang on a second. What does this mean in monetary terms?

- The actual CPM of a medium does not address the impact of the medium
- **Idea:** If the advertising impact is offset against the media costs, this has a clear impact on the media CPM
- A medium becomes more expensive if the impact of the advertising material is less intense, e.g. in terms of triggering an emotional attraction

# So, what does emotional product interest cost per medium?







# Voilà: the price for “wanting to have” – the emotional attraction effect.

	Cinema	TV	Online Video*
Gross CPM (list price)	105,00 €	49,72 €	78,13 €
Index for impact (Attraction)	100	35	9
effective CPM for 30 seconds	105,00 €	143,49 €	882,30 € →

Q: Prices for tv and online: Annalect (see appendix); Cinema CPM: Geofokus; TV CPM: Adults 16-59 yrs + movies (10-18:00 + 20-23:00): 40,69 € (ARD, ZDF, RTL, RTL2, SuperRTL, VOX, Kabel1, Pro7, Sat.1)  
 Index for impact: Emotional impact for cinema and attraction = 100, TV and Online Video in relation  
 \*Note: Benchmarks for Online Video also include results for Online non-video;  
 Rounding effects may occur



**C I R C U S**

**Appendix**





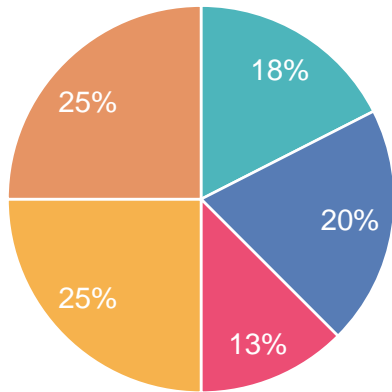
# Methodology

Measuring method	<ul style="list-style-type: none"><li>▪ Sensor-based capturing of psychophysiological patterns of n=40 cinema-goers while watching regular cinema pre-shows followed by in-depth psychological interviews with n=12 of the participants</li></ul>
Target group	<ul style="list-style-type: none"><li>▪ Cinemagoers with affinity for TV and online media</li></ul>
Sample	<ul style="list-style-type: none"><li>▪ n=40 recruited test persons 14-60 yrs. (emotion tracking), of which n=12 took part in interviews afterwards</li></ul>
Location	<ul style="list-style-type: none"><li>▪ Cinedom (Multiplex), Cologne</li></ul>
Field work	<ul style="list-style-type: none"><li>▪ 23.11. and 24.11.2021</li></ul>
Institute	<ul style="list-style-type: none"><li>▪ september Strategie &amp; Forschung GmbH, Cologne</li></ul>



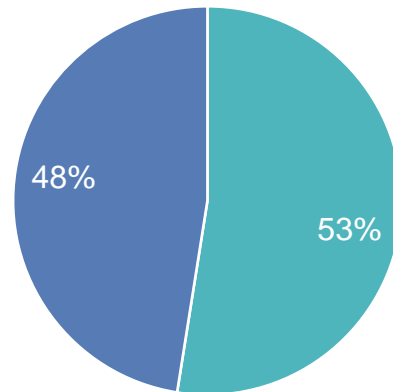
Cinema sample  
(n=40)

Age



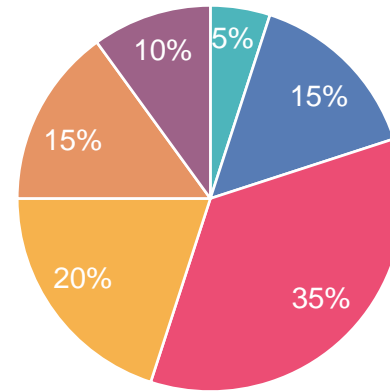
- 14-19 yrs.
- 20-29 yrs.
- 30-39 yrs.
- 40-49 yrs.
- 50-60 yrs.

Gender



- Men
- Women

Gross household income



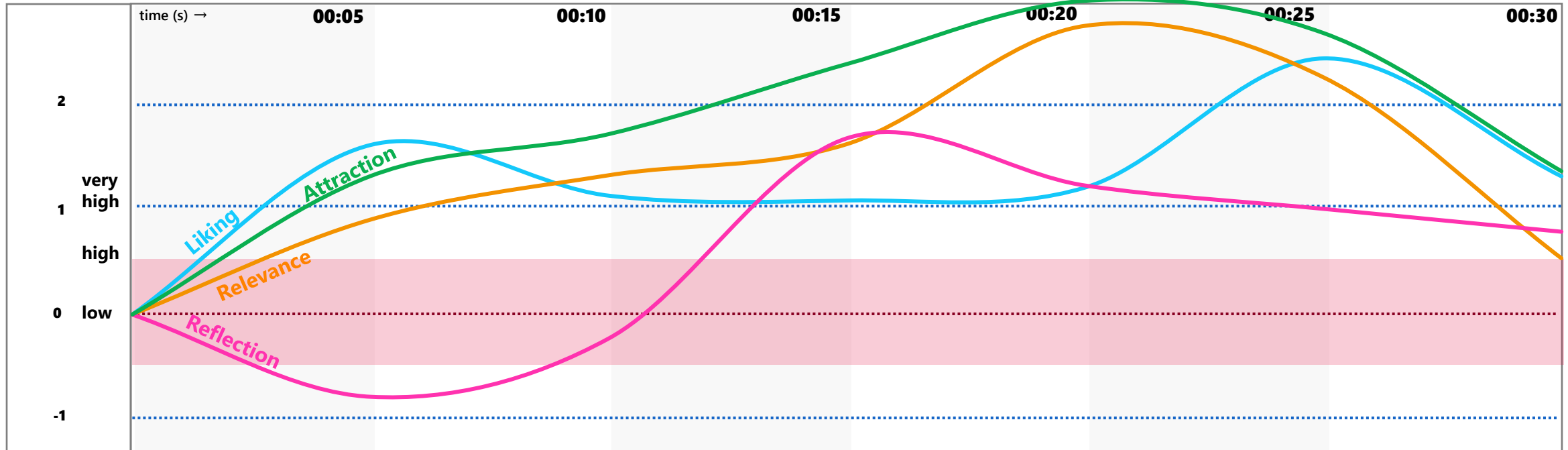
- up to 1.000 €
- 1.001 - 2.000 €
- 2.001 - 3.000 €
- 3.001 - 4.000 €
- 4.001 - 5.000 €
- more than 5.000 €

Filter on media usage

- Cinema at least quarterly
- TV and Youtube at least 1-3 times a week
- Affinity for social media like Facebook, Instagram, Tiktok etc. (list)



## HOW TO READ THE DIAGRAM (CREATIVE OF 30 SECONDS)



Z-Standardization (Means over all participants)

- A brief aid to interpreting the diagrams:
- The curves show the emotional reactions of the viewers when watching the cinema spot in relation to the four KPIs relevant to advertising impact over time.
- The broken base (zero) line marks the mean value per KPI for all persons/measurements. If the curve rises significantly above "zero", the reaction is therefore above-average. If the curve drops significantly below zero, the reaction is below-average – but not negative or dismissive.
- "Significantly", by the way, means a rise or fall outside the red zone in which normal, non-significant fluctuations are found.
- So, the cinema spot measured has an extremely high impact overall. Its content is immediately understood, so reflection is low at the beginning. Sympathy and relevance rise sharply from the outset and the perceived attraction reaches its maximum at the content punch line (at 0:22). A spot doesn't get much better than this.

## ONLINE: AVERAGE CPM (GROSS) 2021/2022



	Ad Alliance	SevenOne Media	Ströer	Media Impact	Average CPM
Pre- or MidRoll	60 € (RoN) 85 € (RoS)	65 € (Max Reach) 85 € (Format, Site, Brand)	75 € (Price group 1, 30 seconds) 115 € (Price group 3, Premium)	60 € (ROP) 80 € (Environment)	<b>78 €</b>

**Calculation of average CPM:** Average of all marketers and lowest and highest price category (excluding targeting / specials etc.).

$$( 60 \text{ €} + 85 \text{ € [Ad Alliance]} + 65 \text{ €} + 85 \text{ € [71Media]} + 75 \text{ €} + 115 \text{ € [Ströer]} + 60 \text{ €} + 80 \text{ € [MI]} ) / 8 = 78,13 \text{ €}$$

### Sources:

<https://www.ad-alliance.de/cms/portfolio/digital/preise.html>

<https://www.sevenonemedia.de/digital/mediadaten>

<https://www.gujmedia.de/digital/preise/tkp-2021/>

<https://www.stroeer.de/planen-buchen/onlinewerbung/preisliste-digital/>

<https://www.mediaimpact.de/de/preisliste/digitale-tpk-preisliste-2022>

Note: Prices without targeting (+5-10€), specials etc.



CONTACT

**Frank Senger**

Elbberg 7  
22767 Hamburg

T +49 40 80 90 58-2285

M +49 171 769 11 24

[frank.senger@weischer.net](mailto:frank.senger@weischer.net)