

Exploring Dance in Advertising and its Influence on Consumption and Culture Using an Online Survey Method

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Abstract

The purpose of this exploratory research was to inquire into the effects of dance in television advertisements on consumer behavior, and to provide and advance a seminal study on the topic. Respondents (n=101) were surveyed in the United States and France in two separate phases. The study was built upon prior accepted research survey methods using interpretive dance theory, and conducted using proprietary web-based software. Respondents prefer television ads with dance in them, and the highly significant preference may influence behavior. Our contributions extend the literature on attitude toward the ad, conditioned responses and motor reflex, as dance provided entertainment, a favorable distraction, and hedonic feelings. We submit that dance theory may be an alternative way of understanding consumer behavior. Moreover, associating dance with brands could be an important factor.

Key words: Dance in television commercials; dance theory; attitude toward the ad

The history of dance is as old as man. Any disbeliever in the power of rhythm should try waltzing when the band plays a march. Dunbar 1990, 198

INTRODUCTION

We have two overarching and inter-related questions that we pose in this exploratory research: Why is dance used in television ads? Does dance in a television advertisement have an effect on consumers? While the direct study of dance in consumer studies *vis a vis* advertising is wanting, scholars have danced around the topic when they discussed peripheral cues, attitude formation and likability of advertisements, images, body, music, cultural interpretations and the anthropology of consumption. Part of the reason this dance may have been going on for so long has to do with it being non verbal; that is to say dance had long been considered to be feminine in nature, so that the absence of dance as a mode of analysis was based on a masculine view of the value of dance. However, many contemporary dance theorists demonstrated that such a reading of dance was incorrect, that dance does not belong to the realm of silence; rather it belongs to the realm of discourse, culture, and rhetorical theory (Desmond 1997, 1999).

This contemporary view of dance emerged strongly in its own right as a separate subject worthy of study in the 1960s (Hanna 1987); until then, dance had been considered as something to be analyzed or critiqued, but not an academic subject that could provide hermeneutical or epistemic and axiological value or ontological structure. Such a notion has been proven wrong, particularly in theoretical applications of dance used with television ads (Huntington 2007, 2008; Walter et al 2009). In terms of dance being absent from consumer behavior research, it is likely due a lack of researcher's attention to and perspective on the matter (Stern 1992; Bristor and Fischer 1993; Joy and Venkatesh 1994). Regardless of the reason for dance theory's absence from consumer research, there is considerable literature available about the consuming body, and bodies are the sites where dance is produced (Pasi 1994; Hepworth et al 1991; Shilling 1993).

Therefore, we introduce and build upon dance theory, contributing to the consumer research literature “an alternative way of seeking knowledge” (Hudson and Ozanne 1988) to further understand consumers. As such, the research here looked form a preliminary and exploratory basis for future research. We are calling for consumer researchers to embrace dance theory and give attention to dance in advertising on consumer behavior. We aver that experimental as well as theoretical approaches to the study of dance in advertising and the effects on consumers are ripe for such research streams.

Nowadays, it is considered a human universal (Brown 2004; Hanna 1987) in that, cultures everywhere on the globe dance and have danced since the beginning of time. Within the myriad of discourses on this topic from different academic quarters, dance is situated in a high versus low aesthetic synchronic post structuralist dichotomy (Charters 2006), wherein dance that was performed in non folk or popular contexts were considered consumable and worthy of aesthetic articulation and analysis (Cohen-Stratyner 2001). Low or popular or sometimes referred to as social dance forms, were considered to be base and non-aesthetic. Many of these arguments have been challenged elsewhere and continue to be hotly debated. For purposes of this paper, we structure our study on the interpretation that all dance forms are aesthetic and anthropologic in form and do not reside in a good/bad evaluative realm.

In exploring what dance is, we draw on the work of Smyth (1984), Hanna (1987) and Francis (1996). In her work on kinetic communication in dance, Smyth (1984) stated that dance is organized and beautiful to watch and when this is accomplished, dance prompts a response from the viewer. Though all dance does not provoke this response in every viewer, this means that dance is both a visual and kinesthetic communication vehicle such that “there is a special sense for which dance can provide aesthetic satisfaction (Smyth, 1984, 19).” The communication creates moods and situations Hanna argued (1987), wherein the cognitive, sensory and motor systems are intertwined with emotions. And while we agree with Hanna’s definition, we posit that it is incomplete and suggest that an aesthetic response need not be the result of beauty; it can be the result of grotesqueness as well. The point is that it elicits an emotion (Charters 2006) and provides value to the viewer (Walter 2009, forthcoming). Francis (1996) defined dance as having a purposed movement motif, such as entertainment or artistic expression that is executed with expressiveness, which necessarily occurs in a particular context. We suggest that the totality of these characterizations of dance circulate in commercials that contain dance, and consumers receive nonverbal communications from it.

There are countless studies that have come before this one on understanding consumers and the effects of advertising on them. We have narrowed the field to draw from some of those which are germane to music and motor effects and their influence on consumers’ attitudes because no studies that are directed at consumers evaluating dance are available at this point in time. We seek to use them to argue comparatively the notion that dance is a viable aspect of persuasion in television advertising—that is not there by accident. To this end, there has been much discussion and research into the effects of television advertising on consumers, ranging from cognitive to affective to cultural explorations and studies, within low and high levels of involvement. Living inside this body of literature is a subset of published research on the effects of music and body movement on consumers through television advertising. Outside of the field of consumer studies *vis a vis* television advertising and consumption culture, there exist theories of dance in terms of aesthetics, and learning, within a broader framework of dance studies. However, as Joy and Sherry (2003) stated, the consumer research literature is wanting in terms of the gestalt that dance in television advertising has on consumers. This research begins to fill that void with such an exploration. We frame it this way mainly as a starting point, as there was a point in time when dance was thought to be music (Hanna 1987), and when music was not highly theorized in its effect on consumers in ads.

We propose the following contributions from this research:

1. Contribution 1 – Building on Holbrook and Schindler (1994), we suggest dance as such an “other realm” and posit that aesthetic appreciation for dance in advertisings falls in the sensitive-period effect.
2. Contribution 2 – Visual rhetoric theory examines advertising through a text-interpretive and reader-response approach (McQuarrie and Mick 1999). We suggest that dance in TV ads functions as a hedonic and rhetorical figure.
3. Contribution 3 – Extend the work of Macinnis and Park (1991) showing that indexicality is relevant for dance even though it may be unrelated to the message.

4. Contribution 4 – Extend the work of Bulmer and Buchanan-Oliver (2006) that dance is part of the visual complexity in television ads, but show rather that it is used effectively cross culturally as a communication tool in two countries.
5. Contribution 5 – Dance is entertaining and therefore makes the television ads likable (Fam 2008)
6. Contribution 6 – Propose a preliminary theory, building upon a processual model (Hanna 1987) for the use of dance in television advertising.

The literature review contains what we consider relevant consumer research that we can draw parallels from in terms of cultural meaning, music, and advertising. Next we supply some references to movement and motor processes, and dance-relevant kinesthetic communication. Finally, selected dance research is presented that we believe can be used to focus on the consumer. Research method and findings; implications and future research are addressed.

LITERATURE REVIEW

Dance must be thought of as an expression of communal activity, and its constructive social influence on the individual must be realized and promoted. The possibilities of dance as a mental therapy must be explored just as, until now, its uses in physical training have been emphasized. The psychological implications of dance, and the methods of using it as a broadening educative medium on par with other arts must be widely understood and propagandized. Franz Boas 1944, 2

Cultural Meaning and Dance in Television Ads

“A great limitation of present approaches to the study of cultural meaning of consumer goods is the failure to observe that this meaning is constantly in transit” (McCracken, 1986, 71). Advertisements are aesthetic events that are to be enjoyed as much as the cues that are used in them (Hirschman and Thompson 1997 after Randazzo 1993; Sherry 1987). Post-structuralist, post modern and feminist hermeneutical scholars of consumer behavior research (Proctor et al. 2002) and the body (Stern 1992, Thompson and Hirschman 1995; Joy and Venkatesh 1994 for examples) are well aware that shifting cultural meanings are transferred through advertising and fashion systems onto consumer goods drawn from a culturally constituted world (McCracken 1986), where consumers are supposedly free to chose an identity. This transfer is partially executed by “body postures and affective states displayed” (75), and iterative reform of cultural meanings.

While the culturally constituted world moves into consumers minds through goods placed in populists worlds (Holt 2004), the marketplace has evolved into imagined theatrical locations conducted on prosceniums to sell *experiences* to consumers bodily with products and services (Joy and Sherry 2003 referencing Pine and Gilmore 1999), a decidedly “corporeal basis for marketing” and embodiment (259). Further, because consumers’ feelings are now seen as playing a central role in their behavior (259), the conscious and unconscious mind *and* the body create consumer phenomenological experiences. Indeed the body plays a role in the ways we think about aesthetic experiences.

Mick and Buhl (1992) suggested that advertising is the communication method by which we mediate reality and meaning through life themes and life projects. Through a hybridized theoretical methodological framework employing existential phenomenology, text reception and aesthetics, and semiotics and anthropology, they demonstrated how consumers understand and interpret their lives though advertising. Similarly, consumer culture theory has emerged as a full fledged discipline to capture “culturally oriented consumer research” within a wide range of inquiry and theoretical constructs (Arnould and Thompson 2005). Dance and its influence on consumers and their behaviors would be situated in the symbolic, experiential and embodied aspects of the consumption cycle informing the consumer’s identity. What we will evaluate are the emotional, affective, aesthetic and hedonic dimensions of dance relative to television advertising in a consumer culture theory frame.

To wit, dance provides a basis for “the culture of origin [to be] socially reconstructed as something consumable” (874) through interpretive dance strategies reflected in or portrayed in advertising. Sherry (1987) has argued that “... advertising as a system of symbols synthesized from the entire range of culturally determined ways of knowing that is accessible through ritual and oriented toward both secular and sacred dimensions of transcendental experience in a hyperindustrialized society” (443 – 444). Dance is used as one such symbol which is itself a culturally determined way of knowing. The theory of visual rhetoric was used to examine advertising through a text-interpretive and reader-response approach (McQuarrie and Mick 1999).

In this construct, a rhetorical figure is artful, such as rhyme, or metaphor, or a figure of speech. These add interest to the advertisement and such that it “increase[s] elaboration and ... [provides] a greater degree of pleasure” (39). We posit that dance can be construed as a rhetorical figure. Moving from cultural implications to interpretive ones, Phillips (1997) pulling from Scott’s (1994) conception of visual rhetorical theory and the ideology of implicature established by Sperber and Wilson (1986) situated consumer’s interpretations of complex advertising. Phillips (1997) suggested that information is conveyed implicitly through the visual either as a strong or weak meaning carrier. In a weak implicature, consumers have to draw their own conclusions, and the opposite is true for strong implicatures. Dance could be construed as an implicature in an advertisement (Walter et al. 2009). Brumbaugh (2002) has demonstrated the activation of cultural knowledge through source and non source cues in television advertising. In this research we suggest that dance can be used as both a source and non source cue as it activates cultural models and shared knowledge depending on context and target market. Drawing on Scott’s 1994 work, Bulmer and Buchanan-Oliver (2006) defined television ads as visually complex using “fantastic imagery and other special effects... (57)” as persuasive devices other than language which can be interpreted differently depending on the culture of the reader. We consider dance as one such special effect in complex ads.

Music and advertising

The discussion of music in television commercials builds on the work of Park and Young (1986), where the authors state that music is a peripheral cue capable of impacting attitude toward the ad and therefore the brand under different levels of involvement—both central and peripheral route processing depending on the situation the consumer is in. In addition “attitude can be formed through pairing of a conditioned stimulus, (e.g. a brand in a commercial) and an unconditioned stimulus such as a visual aspect of the commercial or emotionally charged music (13).” More, visual components are processed faster, and generate feelings. For purposes of our research at this juncture, we assume dance in television advertising to be just such a visual, regardless of how the dance is being executed in the commercial.

Alpert and Alpert (1990) examined music and consumers moods, attitudes and behaviors and found that musical structure in advertising influences emotional responses and behavioral intentions towards products. Dunbar (1990) pointed out that use of music in television commercials was more random than planned. In his view, Dunbar asserted that music is a language that communicates on three levels: The sensual at the levels of both mind and body; the emotional as in meanings associated with moods and feelings which cannot be stated verbally; and the intellectual in terms of structure. Because of these aspects of music and influence on human beings, it influences ones interpretation and response to the ad. Scott’s (1990) contribution advanced a rhetorical theoretical reader-response framework, applying it specifically to studying music in advertising. At that time few non simplistic studies existed that evaluated the impact that music had on consumers watching television ads with music. These studies supposed a low involvement, affective, and classical conditioning placement on consumer behavior (Gorn 1982; Kellaris and Cox 1989; Pitt and Abratt 1988; Haley, Richardson, and Baldwin 1984; Mitchell 1988; Park and Young 1986). Based on the work of Dowling and Harwood (1986), processing symbolic components of ads such as music, and in our case dance, consumers have to retrieve cultural information.

The premise is that “ads use a variety of symbolic forms to effect persuasion among culturally constructed beings Music ... contributes to the rhetorical task in ways as various as language (Scott 1990, 223).” In so doing, music is used to execute cognitive and affective tasks related to the message and content by shared cultural meaning. These views are not unlike that set forth by dance theorists Sklar (2001) and Hanna (1987), who claimed that transmission and absorption of dance knowledge is culturally informative somatically, cognitively and affectively. Macinnis and Park (1991) demonstrated that some executional elements in a television advertisement may affect both levels of involvement and attitude formation through indexicality such that connections with music forms a conditioned response (Dowling and Hardwood 1986), which negated studies that suggested that music was merely an influence on low involvement message processing (Petty et al. 1983).

Scott (1994) addressed visual imagery in print ads as a carrier of rhetoric. Hung (2000) extended the signified and signed rhetorical framework by working with both the musical and visual executional elements of television ads demonstrating that viewers read and create contextual and non contextual cultural meanings from music and other visual cues in television ads. Drawing from this work, we consider dance to be a semiotic “other visual” signed and signified executional cue in ads (Zakia and Nadin 1987).

Allan (2006) studied the significance, that is, the degree of emotional meaning that popular music in radio advertising had on consumers with an eye toward expanding our understanding of how attention, memory and popular music affect. He found that ads containing popular music with vocals were more effective than music alone. His hypotheses were supported particularly when there was high personal significance for the consumer with the music. Oakes (2007) one of several researchers evaluating the technical aspects of ad effectiveness and music use, provides a detailed literature review and validates its use, pointing out that artful and incongruous music may have more influence on ad effectiveness.

Movement and Motor Processes

What makes a television advertisement likable in many different cultures and countries, are six dimensions, which include ads that are entertaining, energetic, relevant, empathetic, irritating, and familiar, depending on the product category (Fam 2008). Advertising effectiveness can be evaluated through studying involvement and attitude formation and change, through central and peripheral routes to persuasion (Petty et al. 1983). The central route relies on a cognitive model of attitude formation (Petty et al. 1983). In the peripheral route, attitudes are changed within consumers not by extensive thought, but rather by associating an object with a particular positive or negative cue, or because of an inference, in the context of the advertisement (Petty et al. 1983). Music and body perception has been shown to fall within the category of peripheral cues.

Somatovisceral explanations for attitudes have been set forth by several scholars (Cacciopo et al. 1993; Strack et al. 1988; Wells and Petty 1980) demonstrating positive affective relationships (Wells and Petty 1980) within a self-validating process (Petty et al. 2002; Brinol and Petty 2003). Dance may provide consumers with predominately positive thoughts and self validation which in turn may increase positive attitude formations. Priester et al. (1996) showed that the positive relationship of attitude change was favorably associated with nonsensical words such that movement connects to veridical evaluations of the world (445) along a peripheral route to persuasion. These are physiologically manifested by human beings to make life easier “from the burden of considering the details of all relevant information each time a stimulus is encountered or a choice is required (445).” People change their attitudes in this way without conscious evaluation of centrally processed information. Stated differently dance, i.e., “motion affects attitudes (446).” This finding waltzes well with Loewenstein’s (1996) findings that visceral factors influence consumption behavior in the present and within the self. Again dance being a present moment and self involved cultural phenomenon works well with the idea of attitudes, nonvolitional behavior, and classical conditioning. Strack and Neuman (1996) further postulate that whether volitional or not, information processing is cognitive, which includes feelings. Moreover, “pleasant feelings may trigger approach behavior, whereas unpleasant feelings may lead to avoidance (302).” Associating a pleasant feeling with a movement toward the brand would likely benefit the advertiser.

However, Forester (2004), found that “rather than merely reading attitudes from an internal meter, individuals’ judgments can be influenced by subtle environmental and affective cues (424).” In the whole, the study was intended to study more deeply the mechanisms behind the results of body feedback and consumer approach and avoidance. The significant finding for dance in advertising can be summed up in the following paraphrase:

Given that people use their subjective bodily reactions for judgment formation, one might speculate that the conditioned reactions to body feedback and the reactions stimulus features have additive effects. If this were true, evaluations of a positively valenced stimulus should be increased by body feedback that signifies approach, whereas evaluations of a negatively valenced stimulus should be diminished by feedback that signifies avoidance (Forester 2004, 419).

Kinesthetic Communication and Dance

There are two main levels of awareness for consumers: the conscious and unconscious (Joy and Sherry 2003). At both levels there is of course affective and cognitive. In terms of communication with them, we have verbal and non verbal. Consumers perceiving dance is a sensory non verbal experience that occurs on both levels of consciousness, as well as on the corporeal level. In trying to isolate the neurological effects of dance on observers, one study found that in watching dance, a consumer may have his or her memory, extero-, intero- and proprioceptors systems activated (Calvo-Merino et al. 2005). At the same time, the excitement of dance sends communication directly to the neuro-muscular system. In this way, “[D]ance can have extremely powerful effects on those who watch it (Smyth 1984, 22).” However, the effect of the communication relies upon a feedback system of shared cultural knowledge that is stored in memory (Hanna 1987).

Figure 1 depicts a communication model of dance.

Dance Theory

The story of dance and its theories have various geographic periodicities, such as antiquity, middle ages, renaissance, pre-modern, high-modern, modern, post-modern, and post post-modern (Langer 1953; Lange 1976; Synnott 1993, Joy and Venkatesh 1994; Goulding et al 2002). Within modernity and post modernity, dance can also be bifurcated into pre-television and pre-electronic or pre-digital segments. Historically dance began with religious practices (Lange 1976; Foster 1995), transcending from that to include secular dance as the social environment changed with time (H'Doubler 1940). Along the way, attitudes towards dance have ranged back and forth across a continuum in social acceptance, from aesthetic to diabolic (H'Doubler 1940; Synnott 1993). The political, economic, and social structure identifying social class of the dancers and audiences. In each of these cultural environments social class, economic structure, and political influence was communicated and behaviors were reinforced through dancing (H'Doubler 1940).

Our work is specifically concerned with dances. Therefore no arguments will be made for distinguishing dance and movement and what constitutes one or the other. Rather we rely on the work of Francis (1996) who found that dance is one type of patterned human action identifiable through context and purpose of the movement. We assume dance is an aesthetic communication device, yielding a particular use and sign value that elicits an emotional response that simultaneously provides cultural knowledge. In this construct, the viewer does not need to know how to dance (Joy and Sherry 2003, Charter 2006). The purpose for narrowing the analysis in this way is to arrive at a focus on dance as it is currently used in American television advertising (Francis 1996), and to theorize its value and power in conveying information to consumers. Dance whether religious or entertainingly secular, aesthetic or diabolic, historical or current in form, has been theorized and criticized as a creative art, as an anthropological phenomenon, evaluated as a social construct, and as a semiotic text to be read (Kappeler 1972). H'Doubler (1940) suggested that dance can be a source of multiple meanings, as well as serving as a “medium for expressing and communicating” (H'Doubler 1940, xxv) meaning.

Langer (1953) put forth a theory of dance as artistic illusion and expression pointing out that “there are numberless misleading theories about what dancers do and what the doing signifies...(169)”. What Langer argued was that different historical theoretical notions of dance were merely the clay with which dance might be developed because “dance itself is something else (173). ... Then [dance] becomes a free symbolic form, which may be used to convey *ideas* of emotion, of awareness and premonition, or may be combined with or incorporated in other virtual gestures to express other physical and mental tensions (175, italics original).” Dance, theorized in this way, gives the viewer agency while also influencing their sense of power through imagination.

Not only is dance the representation of imagined feeling that represents worlds, as an art form it uses the elements and symbols of culture to appeal to imagination, and to reflexively “create a semblance of self-expression (Langer 1953, 180).” The illusion created by dance encroaches on the spiritual, even in secular observations of dance, in that dance involves an illusory feeling built upon aesthetics that points to “some natural or supernatural power expressing itself (183)” in dance. Langer’s is the theory of dance as artistic illusion and expression, providing a sort of escape from reality that perhaps benefits consumers.

Building from Langer’s work, and that of Husserl, Sheets-Johnstone (1966) contributed a phenomenological approach. Phenomenologically, dance is descriptive as it is lived through time and space; dance is experienced and therefore must be not only understood symbolically in time and space (after Sartre (1956) and Merleau-Ponty (1945), respectively, Sheets-Johnstone, 1966, 15, footnotes 1 and 2), but understood existentially as well. Dance understood with the basis of time allows that it does not occur in isolation, but rather has multiple layers of meanings that relate to a whole, and includes past, present and future. Such a referential time signature resides individually within each viewer’s consciousness and awareness of self (Kleine et al. 1993). On the basis of space, we determine existence “in the midst of the world,” the world as we have established understanding of it, or a “being hereness” (22 – 23). Lange used the term “choreology” to refer to dance and its theoretical value. Dance imitates something “which would evoke in the spectator the impression of ‘movement,’ ‘affect,’ ‘agitation’ (Lange 1976, 9).” Dance is concerned with inner attitudes, creating abstract expressions, and these become “connected with the accumulation of inner experience of a person[s]” (Lange 1976, 45) manifestations in the practice of life, and further, can be read and communicated.

Dance is biological in that it has positive physiological results associated with pleasure, happiness, and a sense of relief (Lange 1976, 55). It is also a means of communication “which cannot be interchanged with verbal description. Movement conveys sophisticated meanings in a more compact and rapid manner than speech. In this way, it is closer to the biological existence of man than language with its code system already verbally externalised (Lange 1976, 54).” It transmits ideas. “The content may be very sophisticated, but it is instantly communicated to the receiver (Lange 1976, 63).” Spiritually, dance appeals to human creativity that can only be explained by dance (Lange 1976, 56).

Dance has been defined and explored as a human nonverbal communication device in several ways (Hanna 1987). It is cognitive and sensory; dance and language are substitutes for each other; dance provides healthy outlets; and dance communication is affective. Moreover, the cognitive and affective aspects of dance are intertwined:

The power of dance lies in its cognitive-sensori motor and aesthetic capability to create moods and a sense of situation for performer and spectator alike (65)... What matters is not whether language or gesture is antecedent, but that both are conceptual vehicles and can reinforce and often substitute for each other (65) ... In dance, affective and cognitive communication are intertwined ... and may be elicited for pleasure or coping with problematic aspects of social involvement (67) ...”

For adults, dancing may return them to childhood memories, while dance providing the excitement and experience of chaos without danger; it provides healthy outlets and distractions, reduces rage, crisis and “thus allows more enduring personality patterns to regain ascendancy” (Hanna 1987, 68) in reality and illusion. Therefore, communication through dance semiotics can be conceptualized in a processual model, which we can apply to dance in television ads, as shown in Figure 1.

For purposes of reading dance it is important that

During the course of the dance, the viewer repeatedly enacts, at the ever-increasing level of organization, the reciprocal process of interpreting how the dance represents the world in relation to how it is organized. The larger issues of the dance as a meaningful commentary of the world and its relation to other such commentaries begin to emerge as the various conventions in the dance inform and resonate against each other (Foster 1986, 98).

McFee (1992) aimed at proving the value of dance and the contribution it makes to human life and emotional education. Along with critical analysis of the theories of dance he brings us to “the point of dance.” To define one’s needs, wants, goals, and to assess the outcome, one has to have the capacity to discriminate when change occurs and change occurs through emotion. Dance provides this “capacity to experience finely discriminated feelings” and so broaches consumers and their behaviors (McFee 1992, 168 – 169).

Between the textual and conceptual, dance also resides in the cognitive anthropological realm in that dance is a mechanism through which we learn culturally specific information and we as human beings are able to differentiate between “dance” and other types of movement. As such, ballet is the prototype of dance, with hip hop positioned very closely to it. In terms of purpose of dance, its function is to entertain, via expressive and aesthetically pleasing actions (Francis 1996; Burrill 2006). In television advertising, it has been conjectured that dance is used to sell products (Dodds 2004; Dunagan 2007). We take dance in television advertising as the performance and the viewer as the audience (Dodds 2004), along with the theories of dance covered here, and explore its affects on consumers in television advertisements.

METHOD

Video communication can be thought of as having a structure that reflects a complex dance between a commercial director and a consumer viewer—one partner might lead but the other must follow. Young and Robinson 1989, 22

We followed a mixed approach with investigational methods and experimental designs to uncover affects of dance in television ads on consumers. The research was based on interpretive methods (ethnosemantic, content/lexical, reader-response) and experimental design survey designs (Francis 1996; McQuarrie and Mick 1999; Hung 2000; Bulmer and Buchanan-Oliver 2006, Gao 2009).

The materials used in the study included three visually complex advertisements (Bulmer and Buchanan-Oliver 2006) of different products and procedurally borrowed from the work of Phillips (1997) and Bulmer and Buchanan-Oliver (2006) with the exception that the research was conducted online (Roztocki and Lahri, 2003). This study employed the web survey method to gather data (Schmidt 1997; Wyatt, 2000; Roztocki and Lahri, 2003; Wright, 2005), making it possible to deliver various content including video clips which were particularly pivotal for this study (Baulac et al., 2000; Conrad et al., 2003; Ganassali 2008; Poppelaars, 2009). In terms of the survey itself, it contained open ended questions modeled after Mick and Politi (1989).

The study involved two separate surveys which were developed and conducted in two separate rounds in France and the United States. The first round findings have been presented elsewhere (Walter et al. 2009), which demonstrated consumers knowledge of dance in cultural contexts, as well as the existential aspects that operate in dance in television ads. The two surveys were available to respondents in two versions (English and French) and each respondent was able to choose the survey in the language of preference. The total of 101 students participated in the first round included thirty-five undergraduate students from a university in northern France and sixty six undergraduate students from a university in the southern American Midwest (Table A). Meanwhile, thirty-four out of the thirty-five and sixty-three out of the sixty-six (Table B) participated in the second round survey. The two research pools were selected in order to analyze what these two particular dances communicated across and within Franco-American cultures, and what effect the dance had on consumers.

In the first round, respondents were asked to watch three television commercials that had dance in the foreground, and were intended for audiences inside and outside the US. The dancers in the commercials do not speak, and there is only voice over in the Master Card commercial. In Clip A: <http://uk.youtube.com/watch?v=06ooGrzi0KU> Nike is the brand and the viewer sees two women dancing, one hip hop, one ballet. The dance takes place in a dance studio. This commercial pairs ballet and hip hop as competitive with both dances becoming equally important. In Clip B: <http://uk.youtube.com/watch?v=bn-t9BgV9Pg> Isenbeck Beer is the brand. The viewer sees women dancing in ballet class and a man making fun of the dancers while they are in class. This commercial has sexual overtones. And in Clip C: <http://www.youtube.com/watch?v=1cNDSPutas8> Master Card is the brand and the viewer sees three school aged boys dancing hip hop. This commercial links the dance to the social connection the boys feel by being understood. These commercials were chosen because they used two different prototypical representational forms of dance, classical ballet and hip-hop, which had been identified as prototypical forms regarding the visual aspect of dance (Francis 1996; Orlando 2003). The choice was also based upon a semiotic approach (Fontanille 2004). That is to say ballet is dance with a function of the reproduction of the social codes while hip hop could be seen as contemporary dance serving a critical function (Laplantine 2004, Walter and Altamimi 2010). The survey in this round included 22 questions in total, divided into five groups and six screens.

Several types of computer-supported data analysis were performed on the data (*Sphinxonline* (<http://www.sphinxonline.com> Sphinx Plus² - Edition Lexica-V5). The analysis comprised also lexical and content analysis of readers' responses to the ads based on their answers to the open-ended questions. Lexical analysis changes the focus from the reading of the text to the reading of its lexical substitutes and thus speeds up the knowledge process (Moscarola and Bolden, 1998; Moscarola, 2002). In content analysis, answers were codified and analyzed according to theoretical categories (Bryman 2001).

In round one, respondents' understood representations of hip hop and ballet as prototypical dances in France and the US. Further, we found that non verbal cultural messages and meanings were communicated through dance. This allowed us to affirm that the framework of the interpretive dance premises applied to this pool of respondents (Walter et al. 2009). With this data in hand, we moved on to survey the respondents about other aspects of the commercials, in regards to dance, such as motivation to purchase and why; what the dance reminded them of, what it means to them, preference for the ads, and why it dance was being used in the ads. Respondents were presented with the same three clips as in the first round. Also, they were reminded of their respective preferred video clips, either A, B or C, chosen in the first round, and shown the total number of persons who chose each clip in that round. Following that, respondents were asked, if they would like to see other respondents' reasons for choosing a certain video clip. Then, they were given the chance to change their first choice or otherwise confirm it. The survey comprised five screens including a welcome screen and nine questions. This survey is also included in the Appendix. The next section covers our statistical data analysis of round two.

DATA ANALYSIS

To be effective in the study of [dance or any art], semiotics must move beyond the consideration of signs as a means of communication, code to be deciphered, to a consideration of them as modes of thought, idiom to be interpreted. Clifford Geertz 1983, 120

In Table 1, we show that 69% of respondents preferred television ads with dance in them. Tables 1.1 and 1.2 reveal the women in both countries preferred dance, while US respondents as a whole preferred ads with dance more so than those in France. Women preferred ads with dance more than men, and men did not prefer ads with dance more than women.

Ninety-nine percent of the respondents confirmed their choice of ad preference and why when then entered the second round (Tables 2, 2.0, 2.1, 2.2, 2.3, 2.4). Ad choice for the surveyed group as a whole was significantly dependent on the notion of dance providing entertainment, then distraction, then feeling good, and then finally surprise. All respondents suggested that each of the three ads were entertaining. The dance in the Isenbeck Beer ad was a distraction; the dance in the Nike and MasterCard ads provided good feelings. Table 2.1 gives the percentages of respondents and their agreement or disagreement with the affective descriptions of the dance in the ads. Respondents strongly agreed that the ads were dynamic and entertaining, while *strongly disagreeing* that the ads were rude or boring. Table 2.2 provides a graphical representation of the means of the affective descriptions and these are further represented in Table 2.3. What we see in this Table are very significant perceptions of the ads in the categories of beautiful, sensual, catchy, entertaining, and not rude. Other interesting data analysis suggests that the ads are warm and persuasive. Dynamic, boring and young did not show any significance. Table 2.4 examines the categories by gender and country. Looking at the data that suggests a significant relationship between the ads and the affective description, respondents in France see them as less warm, catchy and less rude than those in the US. Women in both countries suggest the ads are more entertaining than men in both countries.

Respondents believed that advertisers are using dance in the advertisement to gain their attention, give the product a particular image, and to connect with the social and performance aspects of dance (Tables 3, 3.1, 3.2). Sixty-four percent reasoned that dance was used by advertisers because it makes the ad more interesting to watch. Forty-percent suggested that dance connected with the social and performance aspects of dance, while 53% believed that the advertiser wanted to give a certain image to the product. There are differences between countries and gender. In terms of differences in countries, Table 3.1 shows respondents in the US suggested that it makes the commercial more interesting, reminds them of dancing abilities; and “other reasons” which they did not disclose. France respondents suggest more strongly that viewers are imagining themselves dancing. Respondents in both countries equally suggest that dance gives the product a certain image, and connects with the social aspects of dance. In terms of males versus females in the two countries, in Table 3.2 we see that men and women in all cases except “Other reasons” are aligned in their view of why they believe the dance is being used in the ad. In Table 3.3 we see that the reasons for the use of the ads are significantly related to the ad. Clip A (Nike) dance is connected to product image, social and performance aspects of dance, and imagining dancing. Clip B (Isenbeck Beer) is more interesting to watch and there are “other reasons” for using the dance in the ad; Clip C (MasterCard) reminds the viewer of their dance acumen, and makes the commercial more interesting.

In Table 4, the reader will recall that 69% of the respondents preferred ads with dance. In Table 4.1, we show the overall reason for this preference as related to entertainment, feeling good, and distraction. Significantly, the entertainment aspect is US-based; distraction is France-based as is the inability to state why. These results are given in Table 4.2. Women find the ads more entertaining and makes them feel good than men while men are more favorably distracted by the ads and like the surprise more than women.

However, shown in Table 5, many respondents said the ad did not entice them to buy the product; however between 21% and 26% indicated it would. Because of this we analyzed the data in several ways to determine why we received this result, shown in Tables 5.1, 5.2, and 5.3. For the most part, it was because the respondents do not use the products advertised. However, in Tables 5.4a, 5.4b, 5.5 and 5.6 we see more detail. For those not being persuaded to buy the product, it is mainly due to their belief that the dance has nothing to do with the product, and “other reasons”, shown in Table 5.4a.. Table 5.5 depicts the reasons respondents cite for believing the ads will entice purchase. These include it makes the product interesting, the ad is humorous, and again “other reasons.” Table 5.6 demonstrates that even though the dance in these ads overall do not entice purchase there is still a preference for ads with dance in them.

Significantly (Table 6), the dance reminded them of past school experiences and fond memories for all three ads, which could make the case for using dance as an element in a conditioned response framework. This will require future study. Finally, the effect the dance was having on the respondent is given in Tables 7, 7.1 and 7.2. The effect that the dance is having on the respondents shown through creating of atmosphere, seeing oneself in the ad, pushing consumers to act, and giving a good image to the brand. This is true for all three ads, but significance levels are inconclusive; The data shows means that are strongly in agreement, with a Cronbach's Alpha of .66. However, there is an effect coming from the music in the ad.

FINDINGS AND IMPLICATIONS

A multitude of imaginary characters dance through situations ranging from sensual to playful, from threatening to mundane. Scott, 1994, 252

We set out to explore why dance is used in television ads and its effect if any on consumers. Our approach centered on cultural, musical, and kinetic communications processes based on theories of dance that were routed in imagination, emotion, phenomenology, and inner attitudes. What we have found is that semiotically dance plays a significant role in consumers' preferences for television ads; that dance connects to memories; it provides entertainment and excitement for the viewer. Having dance in the advertisement reduced boredom, and made the commercial more interesting to watch. At the same time, using dance in the ad gave the product a positive image, and connected with the social and performance aspects of dance. Moreover, gendered and non gendered responses aligned in both countries, providing the basis for cross cultural understanding of messages portrayed in dance. Importantly, consumers suggested that dance in the advertisement would increase their purchase intentions for the products.

Our first contribution has been shown, that dance preference was related to a positive and nostalgic attitude toward the past, allowing for it to possibly be a source of classical conditioning (Holbrook and Schindler 1994) through an aesthetic arrangement. As Charter (2006) stated "The importance of aesthetics for marketers seeking to establish product differentiation is now crucial in a world where performance and quality are assumed... (Charter 2006, 241). Second, we have shown dance as a rhetorical figure (McQuarrie and Mick 1999), by having respondents read the dance. Third, we suggest, as Macinnis and Park did (1991) that indexicality is relevant for dance even though it may be unrelated to the message. Fourth, dance is part of the visual complexity in television ads, however in this research it is used effectively cross culturally in the United States and France as a communication tool. Fifth, dance is entertaining and therefore makes the television ads likable (Fam 2008). The products advertised increased some respondents' intention to purchase the product, and all were able to develop implicatures about the ad message. The dance in the ad likely operated as a source clue. At the same time, dance contributed to the affective and cognitive tasks in the ad through shared cultural meanings. Whether the effects are through one or the other routes of persuasion needs further analysis.

In terms of movement and motor processes, it can be said that dance provided positive thoughts in a nonverbal and perhaps unconscious (Joy and Sherry 2003) communication mechanism, possibly triggering approach behavior and giving a positive attitude toward the ads. What this research suggests is that advertisers who may be using dance in their television ads as an after thought would benefit from being strategic in its use. These are findings that have implications for marketers in that once a dance is connected to a product or brand; it may have the association for a consumer that is based on a positive attitude toward the ad and the brand.

Finally, building from dance theory (Hanna 1987, Sklar 2001) we propose the following Theory of the Affects of Dance on Consumers in Television Advertising:

1. Dance knowledge and related aesthetics are cultural human universals communicating in advertising media.
2. Communicating and understanding of dance in commercials occurs in human beings through cognitive, emotional, as well as kinesthetic systems. Dance communicates through corporeal and non verbal experience.
3. Dance is intertwined with other kinds of cultural knowledge and memory.
4. Meanings in dance are not necessarily immediately evident.

The implications are that we have introduced a new way of understanding consumers and what dance communicates nonverbally to them.

CONCLUSIONS AND FUTURE RESEARCH

Our results suggest that the mirror system [in the brain] is also sensitive to much more abstract levels of action organization, such as those that differentiate dance styles. Calvo-Merino et al., 2004, 1246

This exploratory study has shown that dance is used in television ads because it favorably affects consumers. However, our study was a limited first step. A larger sample is needed, and multiple tests are required. A more detailed and consistent experimental design using neuro-scientific approaches may benefit the field. There is a need to isolate the effects of dance in television advertisements with and without dance, and different types of dance, as well as ads that use dance and with and without music. Importantly, conditioned stimulus under low/high involvement and attitude formation will benefit from further research, as will attitude toward the ad via somatovisceral processes. Consumer researchers are in the position to execute such study, and brand managers will benefit from the results. At the same time, asking whether the silence of the dance in television ads is beneficial to consumers would be a needed study.

TABLES AND GRAPHS

Table A: Survey participants / 1st Round

FR – 1 st Round				USA – 1 st Round			
	Male	Female	total		Male	Female	total
18-24	13	17	30	18-24	26	26	52
More than 24	1	4	5	More than 24	9	5	14
total	14	21	35	total	35	31	66

Table B: Survey participants / 2nd Round

FR – 2 nd Round				USA – 2 nd Round			
	Male	Female	total		Male	Female	total
18-24	13	16	29	18-24	24	25	49
More than 24	1	4	5	More than 24	9	5	14
total	14	20	34	total	33	30	63

Table 1: Do you prefer television or online advertisements with dance in them?

	No.	%
Non Response	4	4%
Yes	70	69%
No	27	27%
Total	101	100%

<p>TABLE 1.1 Do you prefer television or online advertisements with dance in them? / Country</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th rowspan="2"></th> <th colspan="2">Yes</th> <th colspan="2">No</th> <th colspan="2">Total</th> </tr> <tr> <th>N</th> <th>%</th> <th>N</th> <th>%</th> <th>N</th> <th>%</th> </tr> </thead> <tbody> <tr> <td>(US)</td> <td style="text-align: center;">49</td> <td style="text-align: center;">78%</td> <td style="text-align: center;">14</td> <td style="text-align: center;">22%</td> <td style="text-align: center;">63</td> <td style="text-align: center;">100%</td> </tr> <tr> <td>(FR)</td> <td style="text-align: center;">21</td> <td style="text-align: center;">62%</td> <td style="text-align: center;">13</td> <td style="text-align: center;">38%</td> <td style="text-align: center;">34</td> <td style="text-align: center;">100%</td> </tr> <tr> <td>Total</td> <td style="text-align: center;">70</td> <td style="text-align: center;">72%</td> <td style="text-align: center;">27</td> <td style="text-align: center;">28%</td> <td style="text-align: center;">97</td> <td></td> </tr> </tbody> </table>		Yes		No		Total		N	%	N	%	N	%	(US)	49	78%	14	22%	63	100%	(FR)	21	62%	13	38%	34	100%	Total	70	72%	27	28%	97		<p>TABLE 1.2 Do you prefer television or online advertisements with dance in them? / Gender</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th rowspan="2"></th> <th colspan="2">Yes</th> <th colspan="2">No</th> <th colspan="2">Total</th> </tr> <tr> <th>N</th> <th>%</th> <th>N</th> <th>%</th> <th>N</th> <th>%</th> </tr> </thead> <tbody> <tr> <td>Female</td> <td style="text-align: center;">43</td> <td style="text-align: center;">86%</td> <td style="text-align: center;">7</td> <td style="text-align: center;">14%</td> <td style="text-align: center;">50</td> <td style="text-align: center;">100%</td> </tr> <tr> <td>Male</td> <td style="text-align: center;">27</td> <td style="text-align: center;">57%</td> <td style="text-align: center;">20</td> <td style="text-align: center;">43%</td> <td style="text-align: center;">47</td> <td style="text-align: center;">100%</td> </tr> <tr> <td>Total</td> <td style="text-align: center;">70</td> <td style="text-align: center;">72%</td> <td style="text-align: center;">27</td> <td style="text-align: center;">28%</td> <td style="text-align: center;">97</td> <td></td> </tr> </tbody> </table>		Yes		No		Total		N	%	N	%	N	%	Female	43	86%	7	14%	50	100%	Male	27	57%	20	43%	47	100%	Total	70	72%	27	28%	97	
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TABLE 2
Choice Confirmation

	No.	%
No, I confirm my first choice	96	99%
Yes, I want to change my first choice	1	1%
Total	97	100%

TABLE 2.0

Why?
Which of these commercial videos do you prefer?

	I like the surprise		Distraction		Entertainment		Makes me feel good		Can't say why		Total	
	N	% cit.	N	% cit.	N	% cit.	N	% cit.	N	% cit.	N	% cit.
Video A	2	8%	1	4%	16	64%	4	16%	2	8%	25	100%
Video B	1	5%	7	35%	10	50%	2	10%	0	0%	20	100%
Video C	1	5%	0	0%	16	80%	1	5%	2	10%	20	100%
Total	4	6%	8	12%	42	65%	7	11%	4	6%	65	

Dependence is significant.

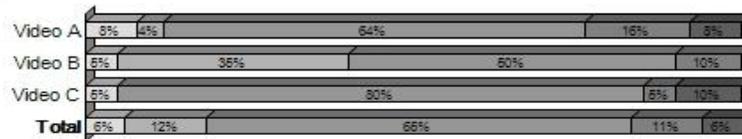


TABLE 2.1

Perception of selected video

	Strongly disagree	Disagree	Agree	Strongly agree	Neither agree nor disagree
Beautiful	4%	20%	28%	35%	13%
Dynamic	1%	6%	33%	52%	8%
Persuasive	0%	18%	47%	22%	13%
Sensual	13%	24%	31%	25%	7%
Warm	13%	25%	34%	18%	10%
Rude	52%	32%	7%	3%	6%
Catchy	18%	16%	21%	35%	10%
Entertaining	2%	4%	23%	65%	6%
Boring	65%	27%	3%	1%	4%
Young	2%	7%	44%	41%	5%

TABLE 2.2: Perception of selected video

	Mean
Entertaining	3.69
Dynamic	3.60
Young	3.40
Beautiful	3.34
Persuasive	3.31
Catchy	3.04
Sensual	2.89
Warm	2.87
Rude	1.80
Boring	1.53
Total	2.95

Cronbach' Alpha = .57

Evaluation of scale modalities: from 1 (Strongly disagree) to 5 (Neither agree nor disagree)

Map: principal components analysis of table of observations

TABLE 2.3: Perception of selected video / selected video

	Video A	Video B	Video C	Total
Beautiful	3.67	2.87	3.38	3.34
Dynamic	3.69	3.52	3.54	3.60
Persuasive	3.14	3.61	3.21	3.31
Sensual	3.24	2.90	2.25	2.89
Warm	2.88	2.52	3.29	2.87
Rude	1.60	2.55	1.21	1.80
Catchy	2.55	3.42	3.42	3.04
Entertaining	3.36	3.97	3.92	3.69
Boring	1.69	1.35	1.46	1.53
Young	3.38	3.55	3.25	3.40
Total	2.92	3.03	2.89	2.95

Spot preferred / Beautiful p = <1% ; F = 5.41 (VS)

Spot preferred / Dynamic p = 59% ; F = .53 (NS)

Spot preferred / Persuasive p = 8% ; F = 2.62 (LS)

Spot preferred / Sensual p = <1% ; F = 6.33 (VS)

Spot preferred / Warm p = 5% ; F = 3.11 (S)

Spot preferred / Rude p = <1% ; F = 14.10 (VS)

Spot preferred / Catchy p = <1% ; F = 6.07 (VS)

Spot preferred / Entertaining p = <1% ; F = 8.75 (VS)

Spot preferred / Boring p = 30% ; F = 1.23 (NS)

Spot preferred / Young p = 37% ; F = 1.00 (NS)

Evaluation of scale modalities: from 1 (Strongly disagree) to 5 (Neither agree nor disagree)

Map: principal components analysis of table of means

TABLE 2.4
Perception of selected video / Country & Gender

	Female/ (FR)	Female/ (US)	Male/ (FR)	Male/ (US)	Total
Beautiful	3.65	3.43	3.29	3.09	3.34
Dynamic	3.70	3.63	3.71	3.45	3.60
Persuasive	3.20	3.20	3.64	3.33	3.31
Sensual	3.05	2.90	2.57	2.91	2.89
Warm	<u>2.20</u>	<u>3.30</u>	2.50	3.03	2.87
Rude	1.50	<u>1.43</u>	1.79	<u>2.33</u>	1.80
Catchy	<u>1.90</u>	<u>3.77</u>	<u>2.00</u>	<u>3.52</u>	3.04
Entertaining	3.45	3.93	3.36	3.76	3.69
Boring	1.35	1.43	1.36	1.79	1.53
Young	3.45	3.60	3.29	3.24	3.40
Total	2.75	3.06	2.75	3.05	2.95

Gender, Country / Beautiful p = 29% ; F = 1.26 (NS)
 Gender, Country / Dynamic p = 61% ; F = .61 (NS)
 Gender, Country / Persuasive p = 47% ; F = .86 (NS)
 Gender, Country / Sensual p = 70% ; F = .49 (NS)
 Gender, Country / Warm p = <1% ; F = 4.70 (VS)
 Gender, Country / Rude p = <1% ; F = 4.53 (VS)
 Gender, Country / Catchy p = <1% ; F = 21.38 (VS)
 Gender, Country / Entertaining p = 3% ; F = 2.98 (S)
 Gender, Country / Boring p = 26% ; F = 1.36 (NS)
 Gender, Country / Young p = 31% ; F = 1.22 (NS)

Evaluation of scale modalities: from 1 (Strongly disagree) to 5 (Neither agree nor disagree) Map: principal components analysis of table of means

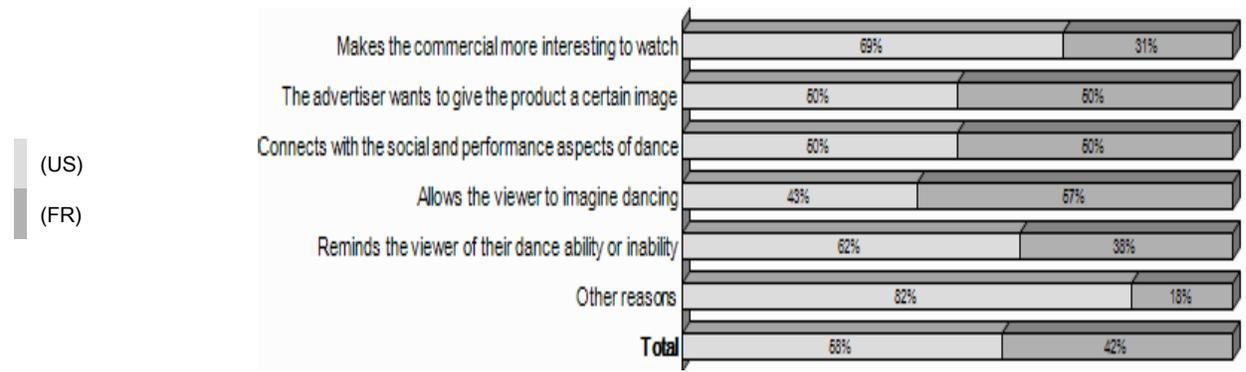
TABLE 3

For what reasons do you believe the advertiser is using dance in the clip you chose?

	No.	%
Non response	4	4%
Makes the commercial more interesting to watch	65	64%
Connects with the social and performance aspects of dance	40	40%
Reminds the viewer of their dance ability or inability	13	13%
Allows the viewer to imagine dancing	14	14%
The advertiser wants to give the product a certain image	54	53%
Other reasons	11	11%
Total	101	

TABLE 3.1

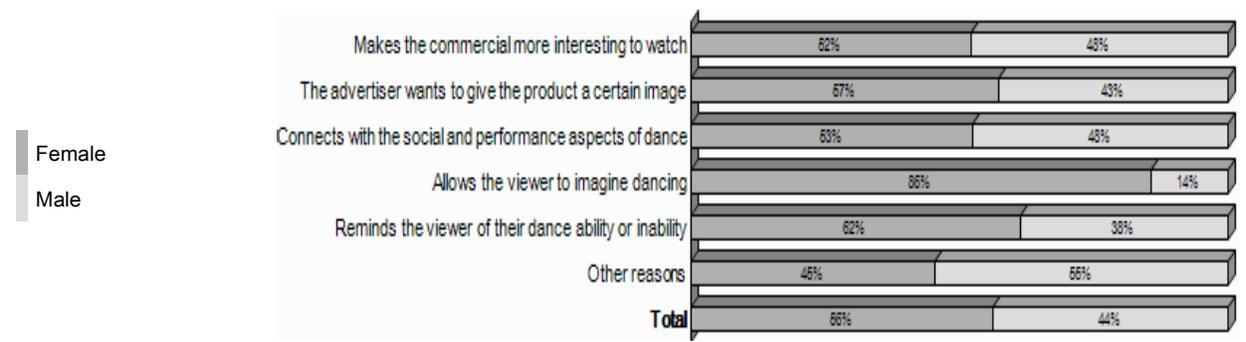
For what reasons do you believe the advertiser is using dance in the clip you chose? / Country



Dependence is significant.

TABLE 3.2

For what reasons do you believe the advertiser is using dance in the clip you chose /Gender

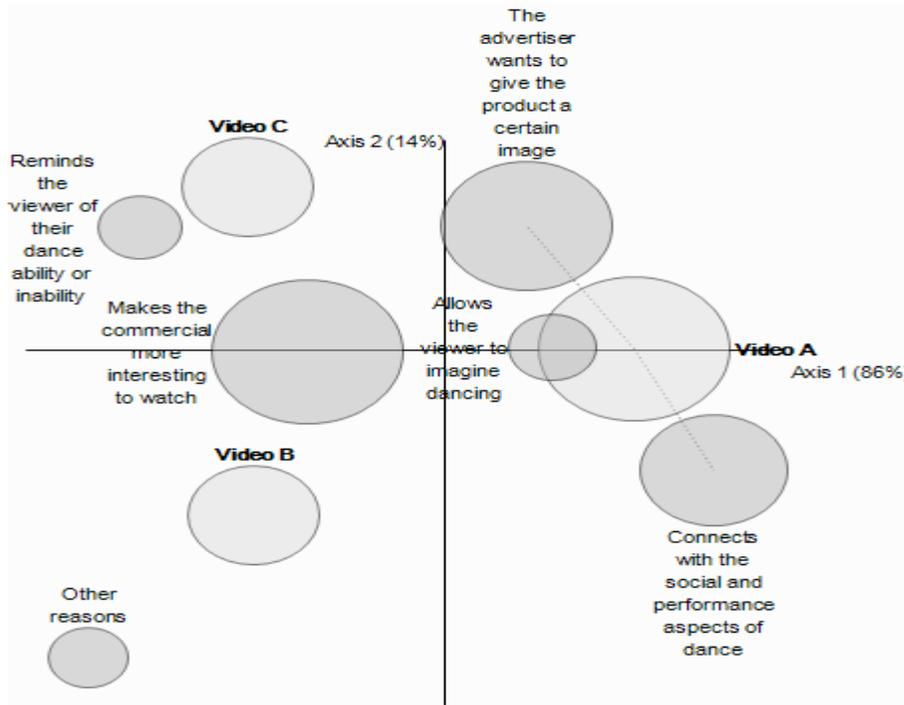


Dependence is not significant.

TABLE 3.3

Which of these commercial videos do you prefer?

For what reasons do you believe the advertiser is using dance in the clip you chose?



Dependence is significant.

Map: principal components analysis of cross tabulation

TABLE 4

Do you prefer television or online ads with dance in them?

	No.	%
Non response	4	4%
Yes	70	69%
No	27	27%
Total	101	100%

TABLE 4.1

Why prefer Ads with dance/Yes

	No.	%
Entertainment	43	61%
Makes me feel good	8	11%
Distraction	8	11%
Can't say why	7	10%
I like the surprise	4	6%
Total	70	100%

TABLE 4.2
Why prefer Ads with dance/Country

	Entertainment		Distraction		Makes me feel good		Can't say why		I like the surprise		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
(US)	35	71%	4	8%	5	10%	2	4%	3	6%	49	100%
(FR)	8	38%	4	19%	3	14%	5	24%	1	5%	21	100%
Total	43	61%	8	11%	8	11%	7	10%	4	6%	70	

TABLE 4.3
Why prefer Ads with dance/Gender

	Entertainment		Distraction		Makes me feel good		Can't say why		I like the surprise		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
Female	27	63%	3	7%	7	16%	5	12%	1	2%	43	100%
Male	16	59%	5	19%	1	4%	2	7%	3	11%	27	100%
Total	43	61%	8	11%	8	11%	7	10%	4	6%	70	

TABLE 5
Does the dance in the advertisement clip you chose make you want to buy the product being advertised?

Percentage of responses: 96%

	No.	%
Non response	4	4%
Yes	23	23%
No	74	73%
Total	101	100%

TABLE 5.1

Does the dance in the advertisement clip you chose make you want to buy the product being advertised?
Which of these commercial videos do you prefer?

	No		Yes		Total	
	N	%	N	%	N	%
Video A	32	76%	10	24%	42	100%
Video B	23	74%	8	26%	31	100%
Video C	19	79%	5	21%	24	100%
Total	74	76%	23	24%	97	

TABLE 5.2

Does the dance in the advertisement clip you chose make you want to buy the product being advertised? /
Country

	No		Yes		Total	
	N	%	N	%	N	%
(US)	51	81%	12	19%	63	100%
(FR)	23	68%	11	32%	34	100%
Total	74	76%	23	24%	97	

TABLE 5.3

Does the dance in the advertisement clip you chose make you want to buy the product being advertised? /
Gender

	No		Yes		Total	
	N	%	N	%	N	%
Female	40	80%	10	20%	50	100%
Male	34	72%	13	28%	47	100%
Total	74	76%	23	24%	97	

Table 5.4a

No. It doesn't make me buy product
Which of these commercial videos do you prefer?

	Men don't dance		I do not drink		I don't like credit cards		I already have credit cards		Product identity is too late		has nothing to do with the product		Other		Total	
	N	% of	N	% of	N	% of	N	% of	N	% of	N	% of	N	% of	N	% of
Video A	3	9%	0	0%	0	0%	0	0%	2	6%	5	15%	24	71%	34	100%
Video B	0	0%	3	12%	0	0%	0	0%	1	4%	6	24%	15	60%	25	100%
Video C	0	0%	0	0%	10	50%	6	30%	0	0%	2	10%	2	10%	20	100%
Total	3	4%	3	4%	10	13%	6	8%	3	4%	13	16%	41	52%	79	

Dependence is highly significant

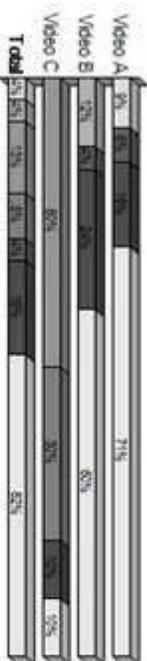


TABLE 5.4b

**Does the dance in the advertisement clip you chose make you want to buy the product being advertised?
Which of these commercial videos do you prefer?**

	Yes		No		Total	
	N	% cit.	N	% cit.	N	% cit.
Video A	10	24%	32	76%	42	100%
Video B	8	26%	23	74%	31	100%
Video C	5	21%	19	79%	24	100%
Total	23	24%	74	76%	97	

Dependence is not significant.

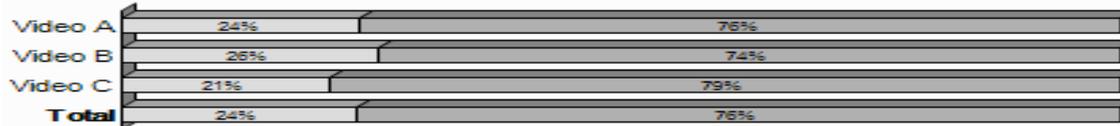


Table 5.5

**Yes, it does make me buy product
Do you prefer television or online advertisements with dance in them?**

	I like dancing		Humor		Helps me remember the product		Makes the product interesting		I feel like a dancer		I could be a dancer		Other		Total	
	N	% cit.	N	% cit.	N	% cit.	N	% cit.	N	% cit.	N	% cit.	N	% cit.	N	% cit.
Yes	3	10%	5	17%	2	7%	4	14%	1	3%	0	0%	14	48%	29	100%
No	2	29%	2	29%	0	0%	1	14%	1	14%	0	0%	1	14%	7	100%
Total	5	14%	7	19%	2	6%	5	14%	2	6%	0	0%	15	42%	36	

Dependence is not significant.

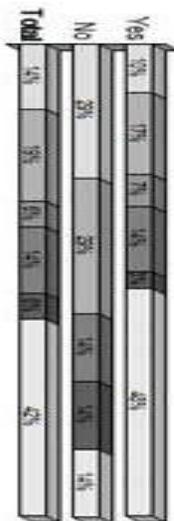


TABLE 5.6

Does the dance in the advertisement clip you chose make you want to buy the product being advertised?
Do you prefer television or online advertisements with dance in them?

	Yes		No		Total	
	N	% cit.	N	% cit.	N	% cit.
Does the dance in the advertisement clip you chose make you want to buy the product being advertised?	23	24%	74	76%	97	100%
Do you prefer television or online advertisements with dance in them?	65	67%	32	33%	97	100%
Total	88	45%	106	55%	194	

Does the dance in the advertisement clip you chose make you want to buy the product being advertised?

Do you prefer television or online advertisements with dance in them?

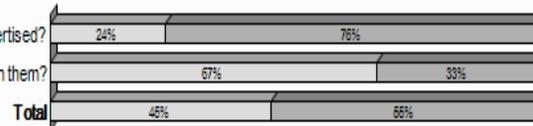


Table 6

What the clip remind
Which of these commercial videos do you prefer?

	Past event	Some one else	Dancing	Fitting in or Not Fitting in	Social Event	Fun	Movies	College	School	Self Expression	Fashion	Physical fitness	Life Today	Car/Free	Vacation	Other	Total
Video A	6	10	20	1	7	2	3	1	17	5	3	6	2	0	1	8	92
Video B	3	6	6	0	10	4	1	6	14	0	0	7	3	1	0	3	64
Video C	1	4	5	4	6	8	0	0	15	1	0	1	4	6	0	2	57
Total	10	20	31	5	23	14	4	7	46	6	3	14	9	7	1	13	213

Dependence is highly significant

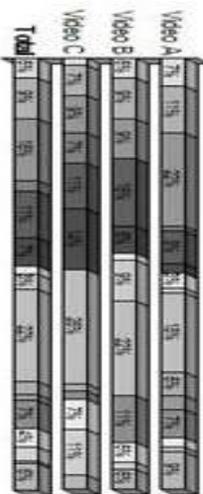


TABLE 7
Effect of dance

	Mean
Music is inviting	3.43
gives a good image of the brand	3.28
makes the product attractive	3.27
leads to action	3.10
euphoric atmosphere	3.09
shows people like me	3.00
Total	3.20

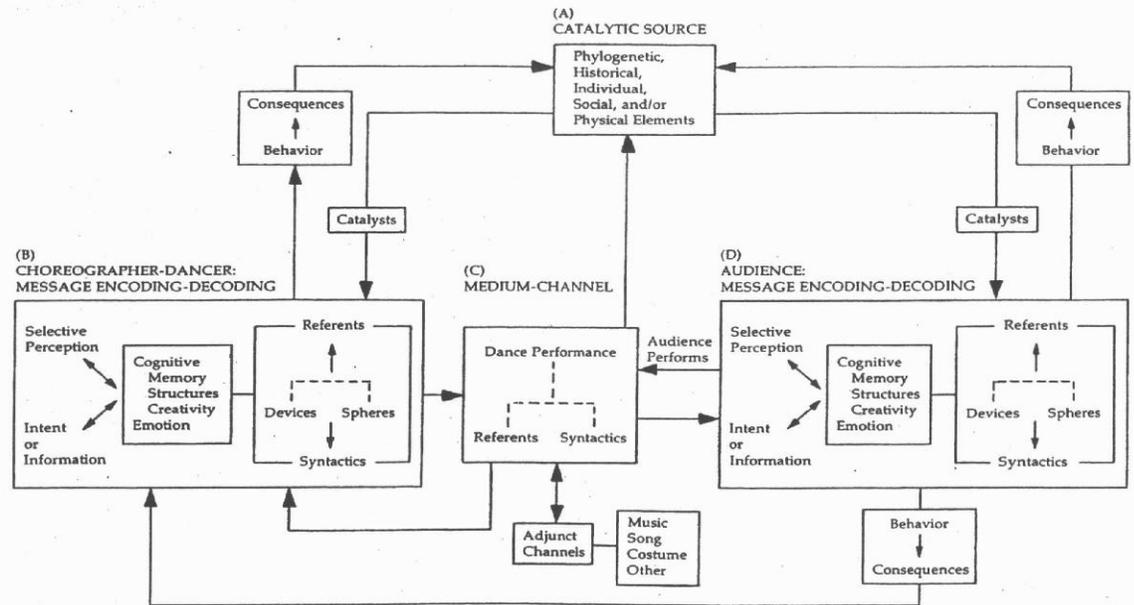
TABLE 7.1
Effect of dance / Video

	Video A	Video B	Video C	Total
euphoric atmosphere	3.31	2.97	2.88	3.09
leads to action	3.24	3.23	2.71	3.10
shows people like me	2.95	3.03	3.04	3.00
makes the product attractive	3.40	3.19	3.13	3.27
gives a good image of the brand	3.48	3.23	3.00	3.28
Music is inviting	3.52	3.39	3.33	3.43
Total	3.32	3.17	3.01	3.20

TABLE 7.2
Effect of dance / Gender & Country

	Female/ (FR)	Male/ (FR)	Female/ (US)	Male/ (US)	Total
euphoric atmosphere	3.25	3.14	3.10	2.97	3.09
leads to action	3.55	2.86	3.10	2.94	3.10
shows people like me	3.00	3.00	3.03	2.97	3.00
makes the product attractive	3.35	3.07	3.37	3.21	3.27
gives a good image of the brand	3.35	3.21	3.27	3.27	3.28
Music is inviting	3.65	3.29	3.43	3.36	3.43
Total	3.36	3.10	3.22	3.12	3.20

Figure 1



Dance as a communication model (adapted from Hanna 1987 and used with permission)

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