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EMOTIONAL ARTIFICIAL INTELLIGENCE (AI) IN CULTURAL MARKETING – CREATIVE METHODS IN STUDYING CONSUMER BEHAVIOR

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Abstract: *This article introduces a research framework for studying emotional artificial intelligence (AI) used to create marketing content and the behaviour of cultural events consumers. The research we propose would assess consumer responses to AI-generated content, employing models such as the Six Emotional Dimension and the Technology Acceptance Model. We propose a mixed-methods approach: interviews, eye-tracking, experimental exposure, and social media analysis. Key objectives would include comparing perceptions of AI- and human-generated content and examining generational responses in cultural contexts. The findings aim to provide insights for cultural organizations to improve promotional effectiveness by integrating Emotional AI into marketing strategies.*

Key words: *Emotional AI, generative AI, cultural marketing*

1. Introduction

Looking at Google Scholar, Scopus and Web of Science databases, we observed an increasing level of interest in researching the artificial intelligence (AI) phenomenon in connection with emotions. The 184,000 results on Google Scholar for "Emotional AI" in 2019 alone stand as proof. However, these results include articles addressing emotions and artificial intelligence in various connected contexts rather than as a standalone phenomenon. Some examples of relevant titles are *"Emotion AI-driven sentiment analysis: A survey, future research directions, and open issues"* (Chakriswaran et al., 2019); *"AI-enabled emotion communication"* (Li et al., 2019); *"Emotional machines: The next revolution"* (Franzoni et al., 2019) and *"Feeling our way to machine minds: People's emotions when perceiving mind in artificial intelligence"* (Shank et al., 2019).

Narrowing the search to "Emotional AI" alone, without specifying a time range (under the *Any time* option), we obtained 3850 results on Google Scholar (in May 2025). Conducting the same search between 2022 (the year ChatGPT was launched) and 2025 yielded 2660 results, with 1160 results in 2023 alone. Delving even deeper, a search for

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"Emotional AI" AND marketing across all years produced 2500 results in May 2025. We conducted a similar search in Scopus and Web of Science databases, using the keywords Emotional AI, affective computing, and emotional artificial intelligence. The results showed that between 2015 and 2025 there were 1805 published articles in Scopus (in English) and 1868 in Web of Science (also in English). All these studies, however, covered a variety of domains from Computer Sciences, Business, Psychology to Medicine, Engineering or Humanities.

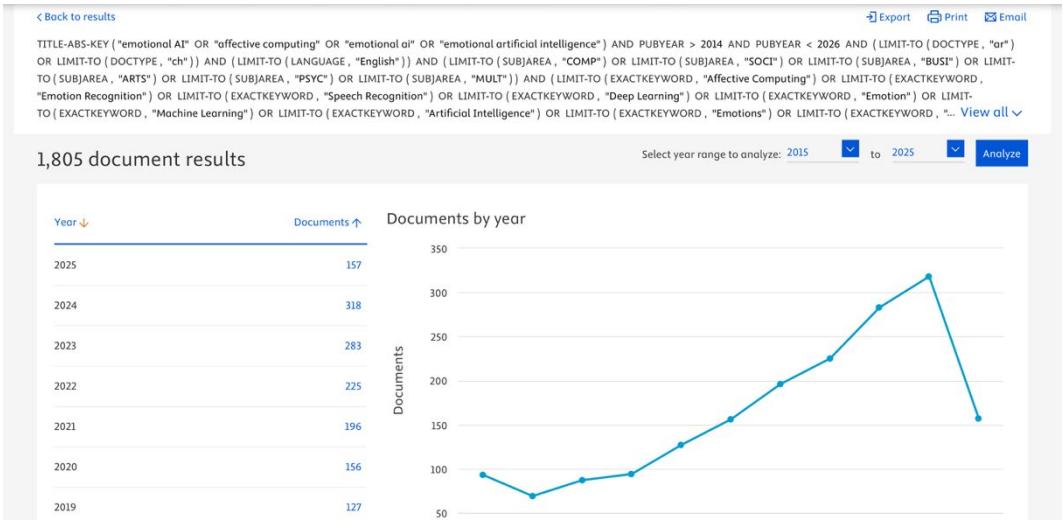

Fig. 1. *Evolution of published articles on "emotional AI". Source: Scopus, May 2025*

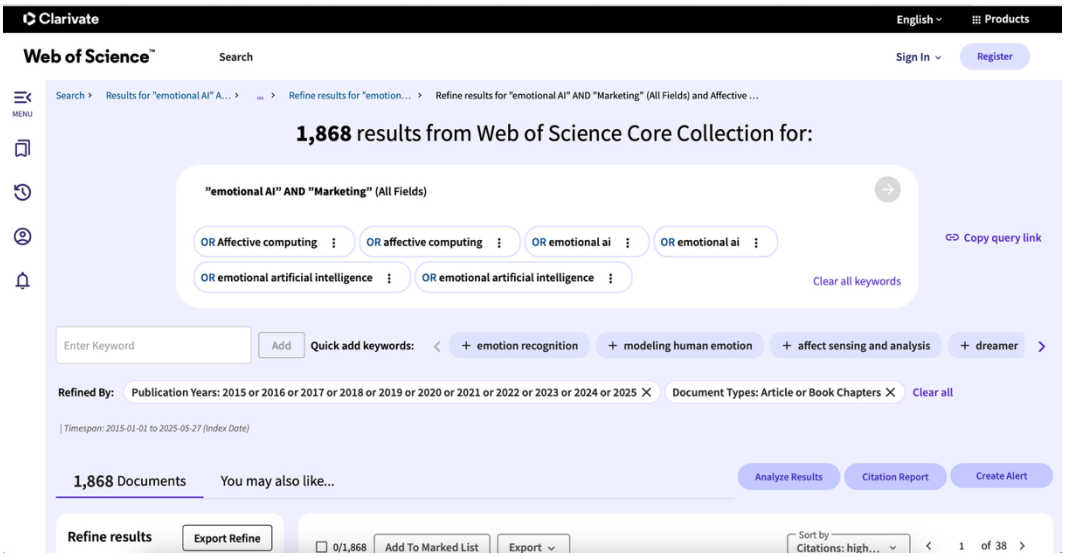

Fig. 2. *Screen capture of search results in Web of Science database, May 2025*

Based on these findings and by screening the articles related to the keywords "Emotional AI" AND "marketing", we concluded that the interest in studying the emotional component of AI technology in marketing is on the rise, yet not sufficiently covered, especially in marketing content. It represents a relatively new and still underexplored field. Thus, it offers opportunities for numerous studies and research projects to understand the impact this young technology may have on consumers, particularly when used to create marketing content.

2. Emotional AI and Cultural Marketing

When it comes to defining "Emotional AI", there is no universally accepted definition. The foundations of what is today known as the emotional component of artificial intelligence were laid in the 1990's by Rosalind Picard. In her research at the MIT Media Lab, she advanced the concept of "affective computing" (Picard, 1997). Picard described affective computing as the ability of machines (computers) to recognize, understand, even possess, and express emotions. Today, Emotional AI, although not a standalone technology, is researched as a multidisciplinary concept that merges computer science, engineering, psychology, biology, philosophy, and neuroscience to create algorithms capable of identifying, recognizing, monitoring, and classifying human emotional states, as well as generating responses to them (Ho et al., 2023).

In the cultural sector, a simple retrospect of recent cultural events in Romania (excluding entertainment-focused events) reveals limited promotional efforts. This shortfall is primarily due to insufficient resources and underfunded budgets. For instance, in 2023, the Iași County Council allocated approximately €204,000 (calculated at BNR exchange rate for January 30th 2023, date of the County Council meeting) each for two international festivals: the Iași International Festival of Literature and Translation (FILIT) and the Iași International Theater Festival for Young Audiences (FITPTI) ('Bugetul județului Iași, cel mai mare din ultimii 30 de ani', 2023). By comparison, in 2023, the UK government allocated approximately €1.82 million for the Edinburgh Festival Fringe (*UK Budget Allocation to the Edinburgh Fringe 2023-An Update from the Board of the Fringe Society*, 2023). In these examples, to facilitate comparison, we converted all budget to Euros. The budgets were originally reported in the national currencies (Romanian Leu for the Iași budget and British Pound for the Edinburgh Fringe), and the conversions were based on the official exchange rates closest to the dates when the budgets were published. In both cases, these amounts only partially cover necessary expenses, forcing organizers to seek sponsorships, donations, and other funding sources. This suggests that AI tools could help generate promotional materials at lower creation costs and within significantly shorter timeframes.

As for how Romanians consume cultural products and events, the "Cultural Consumption Barometer 2023: Consumption Communities in the Context of Societal Changes (Ceobanu et al., 2024) presents a rather precarious interest for cultural events amongst the Romanian audiences (Theodoru, 2025). The study referred to in the "Cultural Consumption Barometer 2023" was conducted on a sample of 1035 people over 18-years old. The research revealed that theatre plays, or classical music concerts were attended at least once in 2023 by almost a quarter of the population. Regarding festivals,

approximately 20% of the young population between 18 and 35-years old attended a literature, film or theatre festival in 2023. There was, however, an increase of 15% in the interest in museums, exhibitions, and art galleries amongst the entire studied population, in 2023 compared to 2022 (Theodoru, 2025). As a conclusion of the study, researchers observed that a quarter of the population in Romanian cultural consumption communities is receptive to culture in public spaces. At the same time, half of the participants in the study have no direct contact with what cultural or artistic product consumption entails.

Based on what we know about cultural acts and from our own experiences, we believe that a distinctive feature of culture consumption is the role of emotional appeal in participation decisions (Theodoru, 2025). In other words, culture and art are "consumed" through the lens of the audience's emotions. We thus hypothesize that the emotional impact of communicated messages (through text and images) influences the participation decision more strongly than in the case of other products and services. Further research is needed to determine how this impact manifests. We need to explore what other factors influence it, and to what extent the consumer's own relationship with AI tools shapes their perception and decision-making.

3. Research Problem and Questions

In marketing, various AI tools are increasingly used for data collection, analysis, segmentation, and content generation. Based on its functions, researchers Huang and Rust (Huang and Rust, 2021) classified AI into three types: Mechanical AI, Thinking AI, and Feeling AI (corresponding to Emotional AI in this paper) (Postolachi and Theodoru, 2025). Until a few years ago, marketing primarily relied on Mechanical and Thinking AI for data collection, market analysis, segmentation, targeting, standardization, and personalization. Meanwhile, Feeling AI was mainly used for engagement purposes (such as chatbots). However, with rapid technological advancements, Feeling AI is now also applied in content creation (Huang and Rust, 2021).

As for efficiency (speed, cost, volume), AI tools hold an undeniable advantage. However, when it comes to emotions and empathy, it remains unclear how effectively AI-generated materials trigger positive reactions among consumers (Luo et al., 2019), (Mende et al., 2019), particularly concerning consumer behaviour and brand relationships.

The research framework we propose in this paper aims to explore the relationship between consumers' cognitive, emotional, and behavioural factors in the context of exposure to promotional materials created through Emotional AI. We thus aim to contribute to a better understanding of both the utility and limitations of this type of technology in cultural marketing.

The research questions we introduce are:

1. How does awareness of AI use in communication materials influence consumers' perceptions of cultural events?
2. What types of emotions are stimulated by an AI generated text among consumers of cultural events?
3. What is the relationship between consumers' acceptance of AI technology and their decision to participate in cultural events promoted with AI technology?

4. How do consumers' emotions differ depending on the type of communication content (AI, human, or hybrid)?
5. How does consumers' perception of creativity influence their attitude towards cultural events that use AI in their marketing?
6. What ethical concerns arise from the use of AI in communication for cultural events?
7. How do consumers perceive the compatibility between AI usage and the concept of culture as representing human creativity ?

4. Research models

Current artificial intelligence algorithms that are used to analyse and predict consumer emotions rely on advanced natural language processing, facial recognition, and voice analysis technologies. However, these systems still have significant limitations (Huang and Rust, 2021). Huang and Rust show that while Emotional AI can detect certain emotional cues, such as tone of voice or facial expressions, their ability to authentically understand the complexity and nuances of human emotions remains limited. AI algorithms often lack cultural or personal context. This shortfall can lead to misinterpretations or reactions that are not always appropriate. They also face challenges in interpreting complex or contradictory emotions, such as the simultaneous feeling of sadness and joy. These limitations present challenges for using Emotional AI in marketing, where a deep and accurate understanding of consumer emotions is essential for creating effective campaigns and building authentic relationships with clients.

In this context, we aim to shed more light on the factors influencing consumers' emotional reactions, and how emotional and cognitive responses can be understood and measured. Another factor we consider is the consumer's relationship with artificial intelligence, as well as with the media used in promotion. To achieve this, we have selected three theoretical models that address emotions, relationships with technology, and media interaction.

4.1. The 6 Emotional Dimension Model (6DE)

The 6DE model (Ratican and Hutson, 2023) offers a structured framework for analysing human emotions through six distinct dimensions: Arousal, Valence, Dominance, Agency, Fidelity, and Novelty, which enable a nuanced understanding of emotional experiences. This model serves as a basis for analysing consumer interactions with AI-generated promotional materials, measuring the intensity of the emotions on the 6 dimensions. Following the measurements, we seek correlations and causality between specific emotional dimensions and consumer attitudes toward AI involvement in cultural marketing. We also aim to identify a new dimension of the emotions associated with exposure to Emotional AI.

Here is how we consider that the Six Dimensions Model can be used to analyse emotional responses to AI-generated content:

1. Arousal refers to the intensity of the emotional response. Researchers could measure this by analysing physiological indicators like heart rate or skin conductance, or by using self-reported scales.
2. Valence refers to the positive or negative nature of the emotion. This could be measured by analysing facial expressions or using sentiment analysis techniques on text responses.
3. Dominance refers to the sense of control or influence over the situation. This could be assessed through behavioural measures, such as observing engagement levels with interactive content, or through self-reported feelings of agency.
4. Agency reflects the sense of being in control or being acted upon. Surveys could be used to gauge individuals' perceived agency in their interactions with AI-driven content.
5. Fidelity assesses the authenticity or genuineness of the emotion experienced. This could be explored through qualitative interviews, where participants describe their perceptions of the AI's emotional intelligence and the perceived authenticity of the interaction.
6. Novelty represents the degree of surprise or unexpectedness associated with emotional experience. This could be measured by analysing reactions to unexpected elements within AI-generated content or by asking participants to rate the novelty of the experience.

By measuring and analysing these dimensions in the context of consumer interactions with AI-generated content, researchers can gain a nuanced understanding of the emotional impact of this technology on cultural marketing efforts. This analysis can then be used to develop guidelines for creating AI-driven content that evokes desired emotional responses while avoiding potential ethical pitfalls.

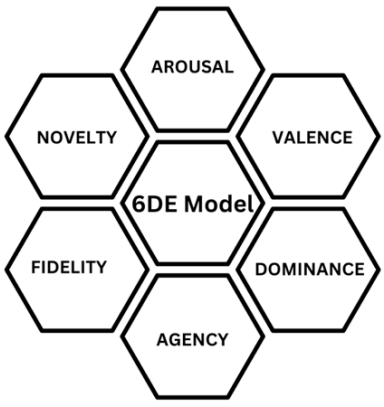

Fig. 3. *Graphic representation of the* 6 Emotional Dimension Model, *Source: Canva*

4.2. Technology Acceptance Models (TAM and extended TAM)

Developed by Fred Davis (Davis, 1989), TAM is a widely recognized model for predicting technology acceptance, focusing on perceived usefulness and ease of use. In 2000 it was extended by Viswanath Venkatesh (Venkatesh and Davis, 2000) in a longitudinal study,

introducing social and cognitive factors. The study we propose incorporates factors from both TAM models, particularly "perceived usefulness", "social influence", and "quality of outcomes", to assess consumer acceptance of AI-generated content in cultural marketing. We consider that cultural events consumers also use AI tools, be it in their particular professions or in everyday activities. The degree of acceptance of AI technology in other aspects of their lives may influence their perception of marketing content generated with the help of Emotional AI.

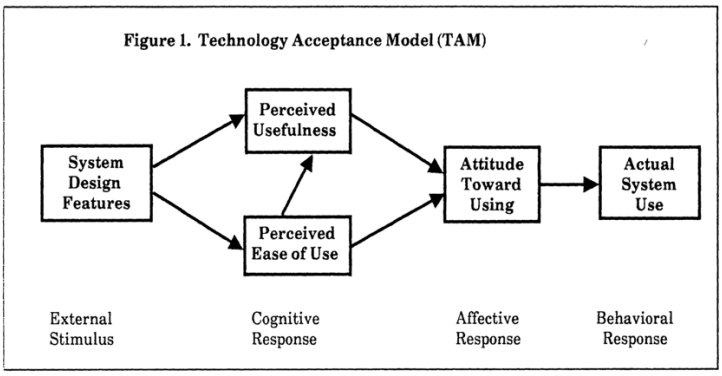

Fig. 4. *Graphic representation of the Technology Acceptance Model (TAM) (Davis, 1987)*

5. Uses and Gratifications Theory (UGT)

UGT (Katz et al., 1973) analyses media interactions based on user needs and preferences. The authors found five categories of needs for media consumption: information and education, personal identity, integration and social interaction, entertainment, and escapism. This model guides our exploration of cognitive, affective, and decision-making responses to AI-generated marketing. It helps us examine the relationship (if any) between the motives behind spending time on certain media channels and the consumers' reactions to AI-generated promotional content for cultural events.

6. Proposed Methodology

We recommend the use of a mixed-methods approach, combining qualitative and quantitative analyses. We propose classical interviews with experts in cultural marketing and a survey on cultural events consumers, mixed with one or more creative research methods. Such creative methods, described in this section, include comparative experiments with AI and human generated content, eye-tracking analysis, elicitation interviews, implicit association test (IAT), or journaling.

6.1. Creative methods

Comparative experiment

This experiment can measure by comparison the reaction of consumers exposed to promotional content for a cultural event. The content is created in three different ways:

exclusively by AI, exclusively by humans, and hybrid – AI and humans. The experiment takes place under laboratory conditions, in order to isolate the influence of other factors that may affect the attention and perception of the audience. Participants are exposed, in turn, to one type of material. Each exposure is followed by a mini-survey in which participants will rate the emotions experienced and their intensity. In the survey creation and, then, the analysis, we rely on the Technology Acceptance Model (TAM / Extended TAM) to evaluate perceived usefulness, ease of use, and acceptance of AI-generated content (Davis, 1989), (Venkatesh and Davis, 2000). To frame consumers' motivations and gratifications derived from interacting with different types of content, we can appeal to the Uses and Gratifications Theory (UGT) (Katz et al., 1973). The 6DE Model (Ratican and Hutson, 2023) helps to further evaluate the emotional dimensions elicited by the different variations of content. This type of experiment was also conducted by Chen, Wang, Hill, and Li, but with only two types of content (AI-generated and human-generated) (Chen et al., 2024). A similar study, but using Instagram accounts (influencers, AI and public) in the experiment, was conducted by Park, Oh and Kim (Park et al., 2024).

Eye-tracking analysis

The previous comparative experiment can also be conducted by measuring participants' reactions through eye-tracking. This method allows a more accurate analysis than the self-report survey in understanding how participants perceive and interact with AI-generated versus human-generated promotional materials. Recent studies show that this technology can effectively identify differences in attention and preference depending on the type of visual content in a marketing context (Wedel and Pieters, 2017). Wedel and Pieters even explored the use of eye-tracking in advertising (Wedel and Pieters, 2000), highlighting how visual attention influences consumer decisions. The TAM and 6DE models mentioned above also stand as theoretical basis for the assessment of reactions to content (Davis, 1989), (Venkatesh and Davis, 2000), (Ratican and Hutson, 2023).

Implicit Association Test

This test allows the researcher to assess what the consumers are not aware of, namely the unconscious attitudes that cultural event consumers have towards AI technology. Such a test can track associations between concepts such as "authenticity", "creativity", "empathy" or "connection". Serenko and Turel (Serenko and Turel, 2020) used the IAT method in measuring implicit attitudes in information systems research and provided a methodological framework for applying this method in various fields. The extended Technology Acceptance Model (Venkatesh and Davis, 2000) can be used to assess the behavioural intention and implicit attitude alignment, while the 6DE model (Ratican and Hutson, 2023) can help framing the emotional bias dimensions.

Elicitation Interview

The qualitative research consisting of interviews with experts can be replicated by applying interviews to consumers of cultural events. Elicitation interviews involve a visualization method in which participants evoke emotional states and behaviours at a certain point in the past when they were exposed to visual stimuli (images, videos) (Hogan

et al., 2015). This method has been confirmed to be effective in capturing authentic emotional and cognitive reactions associated with human creations (Harper, 2002). As part of this research, we could expose respondents to emotionally charged pieces of promotional content generated with the help of AI, and then ask them to interpret, annotate, or even draw them (Bagnoli, 2009). This method makes use of the constructivist worldview proposed by Creswell (Creswell, 2009), putting an emphasis on meaning-making and the subjective experience.

Journaling

This method would allow us to monitor over time how consumers interact with AI-based cultural marketing campaigns and how they perceive them. We could send participants weekly newsletters promoting cultural events, with content that was generated with the help of emotional AI. We would ask study participants to keep a diary of how they relate to this campaign, over the course of several weeks, assessing their emotions, thoughts, and intention to participate in those events. The Uses and Gratifications Theory (UGT) (Katz et al., 1973) would help examine what needs or motivations are fulfilled (or unfulfilled) when consumers are exposed to AI content over time. The 6DE Model (Ratican and Hutson, 2023) can offer a structured view to code the emotional responses expressed in the journals. Emotional AI can be used even in generating journal prompts that would be suggested to participants, based on an intermediate analysis of the journal content submitted by participants. Depending on the emotions detected in the journal entries, emotional AI can create specific, personalized questions to encourage further reflection in the following newsletters. Such reflective questions serve both as a contemplative incentive and as a meta-commentary on the emotional design of the communication. This extension to the journaling method may also test how emotional AI can play dual roles: as communicator and reflective partner.

Incorporating one or more of these creative research methods allows us to triangulate our findings with more traditional methods, such as interviews and surveys. In this way, we shed light on how consumers react to Emotional AI-generated content. We also examine the characteristics of human-created marketing content that significantly influence consumers' emotions, perceptions, and behaviours.

6.2. Target Population

Participants would include educated individuals from Generation X, Millennials, and Generation Z who regularly use digital platforms to discover cultural events. Each group's unique characteristics will be considered, recognizing generational differences in cultural engagement. We will further develop their characteristics including some particularities of Romanian consumers, a population we have observed and known closely.

Generation X. In this research proposal we refer to Generation X as people born between 1965 and 1980. The target audience from this generation tends to enjoy reading. Speaking of Romanian consumers, when they were growing up the primary forms of cultural entertainment were going to the theatre, opera, and philharmonic performances. The diversification of cultural forms after 1990 sparked and sustained their interest in

cultural events. They continue to attend such performances, which addresses their need for relaxation, maintaining familiarity or tradition, and reinforcing their social status. Their developmental years under communism were marked by restrictions and a lack of cultural variety. As a consequence, they currently have a greater appreciation for such events compared to younger generations. At the same time, they maintain a preference for "classic" or "traditional" styles.

Millennials, or Gen Y. In our context, we consider the individuals born between 1981 and 1996 who experienced the transition from analogue to digital, from physical reality to online reality. They are a complex generation, divided between two worlds (analogue and virtual). They understand the value of the "classical" and are drawn to the modern, at the same time. Currently, Millennials are at an age where they have some financial stability, allowing them to invest in culture. They are active on social media and use the internet for information, but, like Generation X, they prefer in-person interactions in a physical setting.

Generation Z, also known as Gen Z or Zoomers. We include, in this segment, people born between 1997 and 2012. Individuals from this generation are also referred to as "digital natives", as they have been accustomed to the internet and digital devices from a young age. This early exposure to the online environment makes them much more receptive to communication via social media and other virtual channels. However, this exposure also negatively impacts their social skills. Generally speaking, they are less open to face-to-face interactions, less attracted to reading (Ferguson, 2020), and have more mental health issues than previous generations (*Mental Health Issues Increased Significantly in Young Adults over Last Decade*, 2019). The older members of Generation Z are currently at a stage in life where they begin to define their careers and are becoming more concerned with financial stability. Alongside the teenagers of this generation, they are interested in cultural events, with a focus on relaxation, fun, and escaping reality.

We acknowledge that, beyond generational affiliation, there are other factors that can influence perceptions of AI. The study may consider the potential impact of demographics such as gender, ethnicity, socioeconomic status, and geographic location. These variables should be carefully considered during participant recruitment and data analysis. This way, we can ensure a comprehensive understanding of the interplay between demographic characteristics and responses to AI-generated marketing content.

7. Ethical Considerations

The use of Emotional AI in cultural marketing requires a more in-depth discussion. We need to consider possible biases, issues concerning manipulation of consumer emotions, as well as transparency and disclosure matters.

Regarding potential biases, we need to be aware that AI algorithms are trained on data introduced by humans. If that data reflects existing societal biases, the algorithms will inherit and perpetuate those biases (Buolamwini and Gebru, 2018). This can lead to discriminatory outcomes, particularly when targeting diverse cultural groups. For instance, an AI system trained on predominantly Western cultural data might misinterpret

emotional expressions or preferences in non-Western cultures. This, in turn, may lead to ineffective or even offensive marketing campaigns.

There is also a considerable risk of manipulation and exploitation of consumer emotions for profit. By understanding and targeting specific emotions, marketers could influence consumer behaviour in ways that are not in the consumer's best interest (Ienca, 2023). This raises concerns about autonomy and consent. For example, AI could be used to create a sense of urgency or scarcity, pushing consumers to make impulsive purchases they might later regret.

As for transparency and disclosure, consumers have, undoubtably, the right to know when they are interacting with AI and how their data is being used to target them (Larsson and Heintz, 2020). Lack of transparency erodes trust and can lead to feelings of manipulation. It is crucial to clearly disclose the use of AI in marketing materials and provide consumers with options to opt out of emotionally targeted campaigns.

8. Limitations

The limitations refer to both the framework, and the actual use of Emotional AI in creating marketing content for cultural events.

For the research limitations, the main obstacle relies on the accurate measurement and interpretation of human emotions, more specifically the lack of accuracy. Existing studies rely on self-assessment questions regarding how respondents feel in a given situation. The accuracy of the answers depends heavily on the level of the person's self-awareness. Mediating factors such as existing emotional state due to previous events or unconscious triggers may influence respondents' answers. Physiological measurements may prove more accurate, but they can only identify basic emotions, missing in-depth nuances. Such nuances can be uncovered in the elicitation interviews, but they are also limited to the experience and expertise of the person conducting the interpretation (the researcher or an external expert in psychology, for instance). The journaling method, while appropriate to offer a progressive view over time, can have low response rates. Participants may get tired or bored and drop out of the study or be superficial in their responses.

On the generative side of the study, when appealing to emotional AI in generating marketing content, the AI interpretation of human emotions is also a challenge. While Artificial Intelligence can detect basic emotional cues, accurately measuring and interpreting the full spectrum of human emotions remains a significant challenge (Chaturvedi et al., 2023). Cultural factors, personal experiences, and individual differences further complicate the task of understanding emotional responses. AI algorithms may struggle to capture the subtleties of human emotions, leading to misinterpretations and inaccurate predictions of consumer behaviour. AI algorithms, particularly those trained on limited datasets, may misinterpret cultural nuances, leading to culturally insensitive or inappropriate marketing campaigns (Chaturvedi et al., 2023). Different cultures express and interpret emotions in distinct ways. For instance, gestures, facial expressions, and even colour preferences can vary significantly across cultures. Failure to account for these differences can result in marketing messages that are ineffective or even offensive in certain cultural contexts.

9. Conclusion

To sum up, the research framework we propose aims to determine how consumers of cultural events perceive promotional materials generated by AI technology that is capable to understand and simulate human emotions. More specifically, it investigates the specific emotions evoked by AI-generated promotional content, comparing them to those evoked by human-created content. It also examines consumers' ability to recognize AI-generated content. Additionally, it explores how this awareness influences their perception of authenticity and artistic value, as well as how their attitudes toward AI affect their participation decisions. The framework further investigates how media channel choices relate to perceptions of AI-generated content. It also considers the emotional impact of AI-generated content compared with human-created content, as well as how perceptions of creativity shape attitudes toward Emotional AI.

Given the theoretical gap in emotional generative AI for cultural marketing, the research we propose contributes to the body of knowledge on AI's emotional components in marketing content. The study can add research insight within cultural contexts, an area that remains underexplored. Although the methodology design relies on the specificities of the Romanian consumers of cultural events (a population and market that we have access to and know better), this research approach can also be applied in other areas of the world, adapted to their specificities.

Testing models such as the 6DE, TAM, and UGT within a marketing framework provides valuable insights for both researchers and cultural marketing practitioners. Results will guide cultural event organizers, content creators, and marketers in assessing the use of Emotional AI tools, given the consumers' attitudes, perceptions, emotions, and behaviours.

We also propose a line of study that takes into account the ethical implications of using Emotional AI marketing content creation in a cultural and artistic context. The question we need to ask is how cultural event consumers perceive the use of Emotional AI in relation to the concept of human creativity. This matter alone can represent the subject of a dedicated study on the ethics of the use of Emotional AI in cultural marketing.

The study may also offer content creators the ground base for designing strategies tailored to emotional engagement. As a result, they can maximize the impact and relevance of AI-driven marketing for cultural events.

Moreover, future research could explore the long-term impact of Emotional AI on consumer trust and brand loyalty within the cultural sector.

To conclude, the research we introduce can offer a timely and valuable contribution to understanding the dynamic landscape of AI in cultural marketing. By exploring how technology, emotions, and consumer behaviour come together, we aim to empower cultural organizations to navigate the opportunities and challenges presented by Emotional AI.

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