

IS ENTERTAINMENT THE KEY? CREATIVITY AND EMOTIONAL ENGAGEMENT AS FACTORS TO BUYING BEHAVIOR

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Abstract

Globe Tattoo, one of the leading sub-brands of Globe Telecom in the Philippines, used Branded Entertainment as an advertising tool to increase its earnings as one of the players in the Philippine telecommunication industry. Using a quasi-experiment that involved 100 residents in Guiginto Town in Bulacan Province in the Philippines, the paper assessed the influence of the creativity and emotional engagement –characteristics of branded entertainment– of a Globe Tattoo TV commercial entitled “Defy Expectation” to the buying behavior of the residents of the town. Using One-Way ANOVA, the researchers have found that there exist significant differences on the relationship between the Globe Tattoo’s recent three-minuter commercial’s creativity and emotional engagement to the buying behavior of its perceived target market. This study also discovered that in the Philippines, if TV commercial creativity and emotional engagement are combined, no significant effect to buying behavior happened. The paper recommends that creative advertising in the Philippines must include cultural dynamics as one of the variables for successful brand engagement to happen.

Keywords: creativity, emotional engagement, buying behavior

Background

Branded Entertainment gives a product the opportunity to talk to its target audience using appeals that go beyond traditional selling. As a form of brand reinforcement, it is not simply concerned about product placement. Since it highlights the fun and the essential in more than 30 seconds, this off-shoot of content marketing has become a trend in the advertising world. From Martin Scorsese's short film for Chanel to Lego's production of a children's magazine to IBM's creation of a computer game, branded entertainment is considered a breath of fresh air, a departure from the traditional brand marketing and advertising strategies.

It is a reflection of the advertiser's brand personality. It argues that the brand has something more to offer more than its agenda to sell. It wants to emotionally reach out, to be engaging. Kohlepp (2012) argued that this type of approach has given the advertising landscape a new dimension to reach out- to be more fun and to be more real. He furthered that since there are a lot of advertising clutters; brands have to be innovative in its war towards standing out. It is a way to distinguish one from the others in order to create not just brand awareness and brand attitude but also to sustain recall. Furthermore, he explains that it is a way to outshine the competitors. After all, branded entertainment is perceived to have an effect on the development of an enduring "direct-to-consumer" relationship (Rose, 2014).

Argenti (2006), too, argued for its effectiveness. He claimed that since there is no direct product information in the ad that is being given to its audience, it sells softly. He seems to impress the point that the effect of branded entertainment rests on the reiteration of the value and content of the commercial and not on the amount of exposure of the brand. Parekh (2010) seemed to agree and asserted that it has impact on viewers, especially since branded entertainment can be a better source than traditional advertising videos in terms of content, story line, and emotional connec-

tion. The effect of the perceived good combination rests on how the products are placed and woven into the content by making emotional connection with the consumers (Hudson and Hudson, 2006). There is, therefore, a claim that branded entertainment combines the goodness of advertising and entertaining an audience.

Branded entertainment, also referred to as advertainment (Chițu and Tecău, 2010), is a form of communication that is designed to overcome the tendency, especially among television viewers, to change channels or mute the audio during standard advertising commercials. With the element of foregrounding in this advertising form, a brand can soften its ultimate intention to sell products by interleaving them into a coherent advertising textual material. Armed with a good story and a creative way of telling such story, advertainment does not force an audience to a marketing call to action by being unobtrusive in terms of visual appearance. The same tendency to become unobtrusive has been earlier found by Terkelsen (2005) among US marketers who claims that branded entertainment has become a top of mind choice because it helps in engaging the target audience in unobtrusive ways. This effect, too, has been found by Savage (2005) in research conducted into Taiwan's branded entertainment tourism ad by Saatchi & Saatchi. Highlighting creativity and emotional engagement, the ad successfully focused on locating the country in Asia while creating a sense of attractiveness amongst the destinations in the State. In the Philippines, there seems to be growing movement to use branded entertainment to create brand awareness and loyalty. Guerrero (2005) claims that the creative agencies and TV networks have noted that the Filipino audiences are no longer satisfied with products being shoved down their throats via traditional tri-media commercials. Moreover, there seems to be an increase in the adherence to humorous advertisements in the Philippines as this becomes a cultural entry point for

the product to penetrate the target. This appears to be a support to Marquez' (2001) claims that some TV Ads in the Philippines do not communicate as they focus more on selling a product that totally goes against the consumer's field of experience. Creativity, therefore, has seemed to be packaged in the Western sense, disregarding the Filipino indigenous experience.

Creativity in Branded Entertainment

Creativity is a forceful characteristic of advertising. In the past, indicators of creativity include uniqueness (MacInnis, et al. 1991), meaningful information (Coade, 1997), relevance (Heckler and Childers, 1992; Matherly and Goldsmith, 1987), novelty, meaningfulness, and acceptability (Marra, 1998; Jewler and Drewniansy, 1998; Ang and Low, 2002). Of course, such indicators must be in tune with context so that it can penetrate well. Moreover, creativity also entails unexpectedness- a value that highlights freshness and meaningfulness that are relevant to the target audience. Pieters and his colleagues (2002) supported that it is in the unexpectedness of an ad that creative works can draw and hold audience attention. El-Murad and West (2004 in Till and Back, 2005) added that creativity is a central figure in the advertising process. This means that the more creative an advertisement is; the better is the degree of acceptance of the product being marketed. The literature argues that creativity entails being divergent while maintaining a sense of novelty and newness, aesthetic representation, and a stand-out difference. Interestingly, Goldenberg and Mazursky (2008) added that creativity allows increased motivation to attend to the message in order to enhance buying behaviour. Creativity, therefore, helps in creating a positive impact of likelihood- as evidenced by a desire to view the commercial over and over again.

Emotional Engagement

Emotional engagement is a positive mental state that arises from cognitive assessment of a communicative source. Bagozzi, Gopinath, and Nyer (1999) noted that this feeling is triggered by unexpected events or happenings. Such occurrence leads to happiness, surprise, serenity, or satisfaction (Royo- Vela, 2005; Kohlepp, 2012). Interestingly, Dobele and his colleagues (2007:10) have highlighted that emotional engagement is "generated when something is unexpected because of amazement and astonishment." Sagayadevan and Jeyaraj (2012) argued that emotional engagements are affective reactions that connect individuals to certain activities. Literature provides that this variable influences other outcomes such as learning (Handelsman, Briggs, Sullivan, & Towler, 2005), knowledge (McLean, 2001), other emotions such as enjoyment (Pekrun, Goetz, Titz, & Perry, 2002; Pekrun, Goetz, Frenzel, Barchfeld and Perry, 2011) and even buying behaviour (Karbasivar and Yarahmadi, 2011).

Buying Behavior as Outcome of Branded Entertainment

Consumer buying behaviour refers to the purchases made either by engaging in a great deal of evaluation or impulse (Burnett, 2008; Karbasivar and Yarahmadi, 2011). It is a routine affair in which an individual, because of satisfaction with a product, repurchases a brand. Because of strong reinforcement from a source such as a television ad, buyers are able to commit to decisions such as purchase (Hawkins and Mothersbaugh, 2009) as triggered by informational reinforcement and product satisfaction.

Literature would argue that gender paves the way for buying behaviour. Ditmar et al. (1995) demonstrated that buying behaviour among women is strongly triggered by emotional reasons such as

sentimental values of products while men's buying behaviour is generated by preference to function and finance. The same sentiments have been reinforced over time as consumers' buying behaviour is related to gender (Giraud, 2011; Tinne, 2011) and age (Mai, et al. 2003).

Context of Current Research, Theory and Hypotheses

Globe Telecom is a leading telecommunications company in the Philippines. One of its products from its Globe Handyphone division, Globe Tattoo, is supposed to be designed to fit the lifestyle of its owners. Aimed at a young Filipino generation, this prepaid broadband product offers trendy packaging and offers additional functionalities like an internet stick for file storage. Based on Globe Telecom's data, Globe Tattoo has 715, 000 subscribers who have embraced the digital life. Velasco (2013) also has mentioned that Globe Tattoo's primary target market is anyone who is part of the Philippine A and B social class. To further strengthen its claim to broadband users in the Philippines, Globe Tattoo has recently released a three-minute commercial that shows Filipinos and Filipinas who have shown "greatness" in their digital lives when they have defied expectations (tattoo.globe.com.ph).

This research anchors its claims on the assertions of the Elaboration Likelihood Model Theory (ELM Theory). ELM Theory, as developed by Richard Petty and John Cacioppo in 1986, is a dual process theory of how attitudes are formed and changed by certain enabling variables. The ELM is based on the idea that attitudes, mixed with persuasion, guide decisions and other behaviours. The model features two routes of persuasive influence: central and peripheral. The key variable in this process is involvement- that extent to which an individual is willing and able to 'think' about the advocated position of the source. When people

are motivated and able to think about the content of the message, elaboration is high. Elaboration involves cognitive processes such as evaluation, recall, critical judgment, and inferential judgment. Moreover, if elaboration is high, the central persuasive route is likely to occur. Conversely, the peripheral route is the likely result of low elaboration. Simply put, the ELM Theory explains that persuasion depends on low and high elaborations of a source.

In this study, the researchers wanted to know whether the variables such as creativity and emotional engagement are effective persuasive tools and elaborators of the Globe Tattoo branded entertainment ad to elicit central effect into one's buying behaviour. If the ad is perceived as effective, it is assumed that it would lead to high buying behaviour. Therefore, the researchers wanted to answer the question: **How do Creativity and Emotional Engagement – Characteristics of the Globe Tattoo TV Branded Entertainment – Influence the Buying Behaviour of Globe Tattoo consumers?** In this study, perceptions before and after exposure to the three-minute "Defy Expectations" ad was used to identify if creativity in branded entertainment is a factor to be considered in buying Globe Tattoo products. Residents were asked if the commercial is considered new, unique, different, relevant, and aesthetically pleasant.

H1. The more creative the Tattoo TV commercial is; the better is the influence to buying behaviour of Globe Tattoo consumers.

In this study, the researchers wanted to identify the subjective knowledge of a select group of individuals on their emotional engagement about Globe Tattoo via its commercial. The research assessed feelings of happiness, satisfaction, surprise, calmness, and a sense of encouragement that are perceived to be indicators of emotional engagement.

H2. The more emotionally engaging the Tattoo TV commercial is; the better is the influence to buying behaviour of Globe Tattoo consumers.

In this study, the respondents' perceived buying behaviours included purchase intention, actual purchase, and repurchases. Moreover, the respondents' socio-economic profiles such as age, gender, educational attainment, and monthly incomes were also considered as mediators for buying behaviour.

H3. The more creative and emotionally engaging the Tattoo TV commercial is; the better is its influence to the buying behaviour of Globe Tattoo consumers.

H4. There is difference on the perceived combination of creativity and emotional engagement and buying behaviour of the consumers when grouped according to demographic profile.

Methods

Sample and Locale

This research has been conducted in Guiginto Town, Bulacan Province, the Philippines. One hundred randomly selected residents took part in the study. As a study limitation, this research study has only used one subdivision as a locale for its experiment.

Instrumentation

The instrument used was in a survey format. The questionnaire contained concepts either from previous research or were created by the researchers. The instrument was divided into three sections. The first part wanted to identify the socio-economic demographics of the respondents.

The second part, consisting of five questions, assessed the respondents' notions on the TV commercial's creativity. The last statement assessed buying behaviour. The third part, consisting of five questions, measured the emotional engagement felt and buying behaviour of the respondents. A five-point Likert scale was used in sections two and three. 150 questionnaires were fielded but only 100 took part in the actual survey. Reliability of the questionnaire was established using Cronbach Alpha coefficient. Content validity was established using previous studies. Construct validity was achieved using pre-testing and expert substantiation.

Data Analysis Method

SPSS software was used in identifying the descriptive statistics, data error check, and demographic analysis. Moreover, One-Way ANOVA was used to determine whether there were any significant differences between the means of the variables under study.

Results and Discussion

Descriptive Statistics For Socio-Economic Profiling

This study assessed the subjective knowledge of residents of Guiginto town, Bulacan, Philippines on the creativity and emotional engagement of a branded entertainment "Defy Expectations" commercial of Globe Tattoo. Out of the one hundred respondents, fifty two are female and forty eight are male. Majority of the respondents belong to the 18 to 28 years old age group. Most of the respondents are college graduates. More than half of them earn between P20,001 – P30,000 pesos per month.

Table 1: Creativity and its Influence to Buying Behaviour

Statements	Mean
The Globe Tattoo commercial's concept is novel.	4.27
I find the Globe tattoo commercial unique because it does not directly state the product.	4.26
The commercial is different from the ones I see on television.	4.25
The commercial is aesthetically pleasing because it does not hard sell.	4.34
Since I find the commercial creative, I will buy the product it endorses.	4.26

The table above shows the perceived creativity and its influence on buying behaviour of Globe Tattoo products. As indicated above, the respondents strongly agreed that the TVC is novel, unique, different, and aesthetically pleasing. Moreover, they also noted that because they find the commercial creative, they strongly agreed that they will buy the products of Globe Tattoo. These findings support the claims of Smith, et al. (2007) that if TVCs are perceived as new and refreshing, it would

create a positive tendency for buying behaviour. Results of this paper run parallel with the findings of Ang and Low (2000) that indicated the impact of the creativity of advertising forms to purchase behaviors. Using novelty, creativity is achieved. The branded entertainment becomes even better if there is uniqueness, meaning, and aesthetic representation in the ad (Kover, et al., 1995; Jewler and Drewniany, 1998; El-Murad and West, 2004; Till and Back, 2005).

Table 2: Emotional Engagement and its influence to Buying Behaviour

Statements	Mean
I always feel happy whenever I see the Globe Tattoo commercial.	4.26
I always feel satisfied whenever I see the Globe Tattoo commercial.	3.98
I always feel surprised whenever I see the Globe Tattoo commercial.	4.01
I always feel cool whenever I see the Globe Tattoo commercial.	4.19
The emotions that I felt when I was watching the ad led me to buy the Globe Tattoo product.	4.42

The table above shows that the respondents have shown positive emotional engagement with the Globe Tattoo commercial. The majority of them strongly agreed that they were happy with the commercial. When asked if they were satisfied, surprised, and if they felt cool with the TVC, they also agreed to the statements. Interestingly, they strongly agreed that they were encouraged more into buying Globe Tattoo after seeing the commercial. These findings run parallel with the claims that if

a branded entertainment is positively reinforcing emotions, it will lead to purchase (Dobele, et al. 2007; Burnett, 2008). Furthermore, this study also supports the claims of Royo-Vela(2005) that Branded Entertainment is considered to be emotionally engaging because of the external signs such as happiness, surprise, serenity/calm or satisfaction that are triggered by the ads. In this current study, the Globe Tattoo advertainment has triggered a sense of positive emotions from

the viewers. The agreement that was seen on the results of this study further showed that branded entertainment has the capacity to engage audiences, if done appropriately. The

results of this study also supports the claims that such advertising forms do create amazement and happiness from the audience (Kohlepp, 2012).

Table 3: Relations among the Creativity and Emotional Engagement to Buying Behaviour

Variables	Computed-value	P-Value
Creativity and Buying Behaviour	0.816	.000
Emotional Engagement and Buying Behaviour	0.671	.000
Creativity and Emotional Engagement combined and Buying Behaviour	0.178	.079

*significant at 0.05

Table 3 shows the relations among creativity, emotional engagement and buying behaviour of the respondents. There is high correlation between creativity and buying behaviour. It also states that emotional engagement and buying behaviour has moderate correlation. These relationships are significant. On the other hand, when creativity and emotional engagement are combined, it led to low correlation to buying behaviour. The

relationship is not significant. This study, however, contradicted Burnett (2008) who claimed that if the brand is able to combine creativity and positive emotion, it would eventually lead to purchase intention and repurchasing. In this study, there seems to be adherence to the notion that novelty and feelings of satisfaction are not good combinations of ingredients of advertainment to attain purchase.

Table 4: Significant Differences on the perceived Creativity and Emotional Engagement when grouped according to profile

Variables	Computed-value	P-Value
Gender	30.27	0.00
Age	0.78	.505
Educational Attainment	1.65	.168
Monthly Income	0.25	.910

*significant at 0.05

The table above shows the differences on the perceived creativity and emotional engagement when grouped according to profile. At 0.05 level of significance, the P-value of the t-test on the difference of the perception when grouped according to gender is 0.00. There is, therefore, a

significant difference on the perceived creativity and emotional engagement when grouped according to gender. However, the P-values of the results of ANOVA in terms of age (0.505), educational attainment (0.168) and monthly income (0.910) are all greater than the level of significance. Null by

potheses are all accepted. There is no significant difference on the perceived creativity and emotional engagement when grouped according to age, educational attainment and monthly income. This study also supports Tinne (2011) in her

point that gender has an influence on the buying behaviour of the consumers. In both her study and the results of this current one, females were seen to have better emotional engagement and clearer notions of creativity than the males.

Table 5: Significant differences on the perceived buying behaviour when grouped according to profile

Variables	Computed-value	P-Value
Gender	30.27	0.00
Age	1.84	.144
Educational Attainment	2.15	.08
Monthly Income	.97	.426

*significant at 0.05

Table 5 shows the differences on the perceived buying behaviour of the respondents, when grouped according to profile. At 0.05 level of significance, the P-value of the result of t-test on the difference of the perception when grouped according to gender is 0.00 that is less than the significant level. There is a significant difference on the perceived buying behaviour when grouped according to gender. However, the P-values of the results of ANOVA for age (0.144), educational attainment (0.08) and monthly income (0.426) are all greater than the level of significance. Thus, there is no significant difference on the perceived buying behaviour when grouped according to age, educational attainment and monthly income.

When it comes to the point of whether combining perceived creativity and emotional engagement would lead to buying behaviour, this paper argues otherwise. Perhaps this result adheres to the way Filipinos look at their ads. Maggay (1999) claimed that the way Filipinos react to creativity, particularly that of Western forms, stems from its culture. She stated that Filipinos have “surface westernization that lends a certain facility to interactions with outsiders that misleads

outsiders into thinking that they could operate significantly within the culture without having to cross substantial cultural and linguistic barriers” (p.34). Being an open culture, it is mentioned that the Filipino stretches a positive attitude towards anything that is drenched with positive emotion and beauty.

Filipinos everyday exposure to media forms also account for the results of this study. Since the Globe Tattoo advertainment can be found in YouTube, such exposure to the information, opinion, and facts in Twitter, Instagram, and Facebook, and other online tools, may mean that the Filipino youth would develop a set of positive perceptions on the TVC. Furthermore, the Filipino youth, where the majority of the respondents belong to, is not a passive on-line lurker. The AIJC report claim that the youth “share experiences, express thoughts, write blogs, and provide comments” on posts that concern them and their immediate surroundings.

Implications and Recommendations

This study revealed that the more creative the branded entertainment is, the higher is the influence to the buying behaviour of Globe Tattoo consumer.

Moreover, this study showed that creativity is found in the Globe Tattoo commercial thus there would be higher chance that the consumers would be persuaded to purchase the Globe Tattoo. It also indicated that the more emotionally engaging the branded entertainment is, the higher is the influence to the buying behaviour of Globe Tattoo consumers. It claimed that since emotional engagement is found in the Globe Tattoo commercial, there would be higher chance that the consumers would be persuaded to purchase Globe Tattoo. However, the elements of creativity and emotional engagement, when combined, do not result to a better influence to buying behaviour of Globe Tattoo consumers.

Since the study primarily focuses on any changes in behaviour and attitude towards the buying behaviour among Globe Tattoo's target

audience, the researches recommend that advertisers should consider branded entertainment as an advertising tool. In addition, the researchers recommend that producing a branded entertainment must be emotionally engaging and creatively executed in order to build a connection between the brand and the consumers. The researchers would like to recommend further that Globe Tattoo should consider their target audience's gender since this paper indicated that its one of the mediators of advertaintments' success. Furthermore, despite the fact that Globe has fixed its target market upon social AB class, this research study has clearly substantiated that Globe needs to also include those from the C and D social classes. This would, however, take in a different form of creativity and a different set of emotional engagement.

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