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## CONTENT

<b>Title and Author/s</b>	<b>Page</b>
<b>1. A field study on sensory cues and customer revisit intention</b> <i>Gizem Haritaoglu, Alp Tuna Korkmaz, Sebnem Burnaz</i> .....	105 -114
DOI: 10.17261/Pressacademia.2022.1634 JMML-V.9-ISS.3-2022(1)-p.105-114	
<b>2. Exploring digital marketing in entertainment industry: a case of a digital music platform</b> <i>Dogan Basaran, Keti Ventura</i> .....	115 - 126
DOI: 10.17261/Pressacademia.2022.1635 JMML-V.9-ISS.3-2022(2)-p.115-126	
<b>3. Effect of consumer ethnocentrism on purchase intention of consumers in Myanmar</b> <i>Atar Thaung Htet</i> .....	127 - 135
DOI: 10.17261/Pressacademia.2022.1636 JMML-V.9-ISS.3-2022(3)-p.127-135	



## A FIELD STUDY ON SENSORY CUES AND CUSTOMER REVISIT INTENTION

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### ABSTRACT

**Purpose-** Along with the changes in consumers' expectations, marketers have started to trigger the senses in their marketing activities after realizing the effects of senses on consumer decisions. Sensory marketing activities have become a key tool for retailers to keep and gain consumers. Retailers can create store environments where their customers feel comfortable through the use of sensory cues. In this study, the influence of sensory marketing cues on revisit intention of customers is analyzed.

**Methodology-** Restaurant and coffee shop businesses are among the most appropriate examples to offer attractive store atmosphere to persuade consumers for the next visit. The research is conducted with respect to third-generation coffee stores to be able to include sensory cues designed to appeal to all five senses. The data collected via online survey questionnaires are analyzed using SPSS 23 statistical package program.

**Findings-** Multiple sensory cues are found to be effective on revisit intention. It is revealed that the smelling, tasting and touching cues have an effect on customers' revisit intention, while sensory cues of sight and hearing have no effect.

**Conclusion-** This study offers implications to third generation coffee stores by emphasizing tactile, taste and olfactory cues. Retail companies can use sensory cues to increase consumers' shopping duration in the store with an enjoyable experience and make them revisit the same store. Developing a clear positioning strategy can help them to create an emotional connection with their customers and improve customer engagement to the store. Therefore, companies can benefit from the sensory marketing concept as a strategic tool to differentiate them from their competitors.

**Keywords:** Retailing, sensory marketing, sensory cues, store atmosphere, revisit intention

**JEL Codes:** M30, M31, M39

## 1. INTRODUCTION

As marketing primarily deals with influencing consumer purchasing decisions, understanding ever changing consumer needs and adapting accordingly to new conditions of the market have become critical for marketers. The retail sector is one of the most dynamic sectors directing companies to search ways to adapt to the changing market demands. The retail business today has been shaped with the integration of technology, application of new management practices, as well as mergers and acquisitions. Along with intensified competition, it is seen that retail companies put on their focus not only customer attraction, but mostly customer retention and keeping satisfaction of their retained customers.

The advent of e-commerce platforms offering a variety of opportunities has shaped the competition and online companies created new markets and attracted customers through personalized services. In addition, retailers face diversifying demand from consumers about unique products and unique services during shopping. Therefore, as more retailers admit the importance of unique customer experience as a key factor in their survival and growth performance, creating better experiences has become the key to achieve competitive advantage and ensure consumer satisfaction. Customer experience involves peoples' cognitive and

emotional assessments when making purchases (Klaus and Maklan, 2013). It can be observed in a customer's internal and subjective response to any direct or indirect contact with a company (Meyer and Schwager, 2007). As most of the direct contacts realize during the purchase, understanding consumer experiences and knowing how to design them to satisfy consumers can encourage shoppers to spend more time at the store. Better retail environments are critical to engage customers in the shopping process and build relationship with the retail store.

Sensory marketing practices have become salient to design comfortable and unique retail environments. To remain attractive to customers and compete with other firms, traditional retailers need to change and adapt the way they interact with customers. The ones that are successful in engaging consumers' senses into their marketing activities and thereby affect consumers' behavior stand ahead of their rivals. According to Krishna (2010) sensory marketing can be used to create subconscious triggers that define consumers' perceptions of abstract notions of the product or store. In sensory marketing, consumers' emotional and behavioral reactions are studied mainly by sending stimuli to the five senses. When performing sensory marketing activities, it is important to correctly understand the effects of the five senses on consumers while taking into account which senses have impact on which consumer groups. Although the literature covers various research studies focusing on taste, touch, smell, hearing, and vision, sensory marketing is still a growing field and there is much research yet to be done. This paper focus on new generation coffee shops, taking into consideration that such cafés are mostly seen as both social meeting places and expressing themselves for consumers. Therefore, designing appropriate marketing strategies by triggering consumer senses will provide implications on creating unique shopping experiences to be able to attract the attention of customers, satisfy them in their shopping journey, and increase their frequency of visit.

This study aims to investigate the impact of sensory cues in consumer perception to be able to understand how consumers are affected by sensory marketing and analyze how they react to those sensory cues. The paper examines the sensory cues and their impact on consumer revisit intention of third generation coffee stores. First, focusing on the meaning and aims of it, the background of sensory marketing is provided, then the research model is presented and the method and analyses are offered. Finally, the conclusion and further suggestions are included in the last section.

## **2. LITERATURE REVIEW**

Marketing management is related to creating successful customer relationships through satisfying consumer needs and to managing profitable customer relations over time (Kotler, 2010). In retailing, when a customer enters a store, the whole process inside can be considered as a sensory experience; namely visual, auditory, tactile, smell and taste cues have influence on the customers' purchase intention and experience, and even on the impulse of purchasing decision. (Krishna, 2012).

When store atmospherics was defined by Kotler (1974) as a new concept, he underlined the role of human senses in the store environment. Then, researchers started to study about the effects of the senses on consumer behavior in retail marketing. As the cost of reaching consumers through traditional media has increased and new types of media have emerged, competition has also increased. Consequently, companies looked for ways to trigger the five senses to gain comparative advantage.

Although the importance of the human senses has long been recognized, it is relatively new that senses have become an important focus in marketing communications. To explain the importance of involving senses, a chat with a friend can be given as an example. Today it is possible to stay at home and have a conversation with friends online. However, a physical meeting may be preferred in real life due to the lack of sensation in a typical virtual meeting. Senses have a strong influence on the perception of a product or brand and can trigger the emergence of strong sensory responses. It is not possible to draw a line where sensation ends and perception begins. The situation that stays in memory creates a strong link between the brand and the consumer. Memory and emotions affect the positive or negative responses of consumers related with brands. Using tools that affect senses in the store can clearly contribute to the retail sales environment that has its own specific characteristics. Therefore, sensory marketing has been used for selling products in an environment where sensory stimuli are promoted (Krishna, 2012). Sensory marketing puts the human brain with its five senses at the center of marketing (Simha, 2020).

In an increasingly competitive and globalizing environment, companies have to find innovative methods to gain consumers' attention. It is observed that shopping is not solely an act that serves to meet functional requirements, but it is an activity that provides psychological fulfillment and assessment of leisure. Consumers use all their senses in perceiving and feeling not only the product or service, but also the shopping experience. Sensory marketing can be used to create subconscious incentives that affect consumer perceptions by using abstract concepts (Krishna, 2012). On the other hand, to overcome the threat of online shopping on store management, retailers have to adapt effective ways to interact with customers through attractive sensory marketing practices. Gebarowski and Wojcik (2015) assert that usage of sensory marketing strategies will serve to build the experience of

consumers when they are in contact with a product at any time, of which we believe that can also build the bridge between offline and online retailing. Hence, sensory marketing practices might help retailers design the right sensory mix (color, shape, taste, smell, texture, and sound) for products and brands (Simha, 2020). Consumers want to see, touch, hear, smell or taste, in other words, to sense the product before they actually purchase it. This is also related with the desire to minimize the risk level perceived by consumers. As a result, consumers are affected by the stimuli created by the surroundings and they respond to them. With the aim of creating a nice and welcoming environment at stores to make customers feel comfortable in their shopping experience, companies have started to develop new store formats. These stores are seen among the key tools that guide consumers towards particularly pleasant experiences which create a favorable impression in their mind.

The retail atmosphere is created through the use of different senses, hearing and smelling sensations as well as visuality, which have a strong influence on the customer perception. Although sight is critical in contributing to the creation of brand identity, in cases where information containing only visual elements are not enough, other sensory tools are used to affect target market and increase brand awareness. For instance, it is seen that touching can affect product evaluation (Peck and Childers, 2003). Tactile experience can be rewarding as a form of approach behavior as Mehrabian (1981) asserted that approach behavior can stimulate liking, preference, and a positive attitude. In fact, each of the five senses is interconnected and can generate a link between the consumer and the brand. Retail companies have realized that they have to trigger multiple senses if they want to create strong brands and long-lasting consumer bonds (Hussain, 2018). As the number of senses stimulated increases, the stronger attachments are created with the consumer. For instance, the difference can easily be observed when a muted or a screen-off horror movie and a movie with both audio and image is compared (Lindstrom, 2005). Starbucks is one of the successful brands that always stays in consumers' minds by including all five senses in their marketing strategies: the fresh coffee scent, the music, the sensation of the temperature of the coffee, specific aromas and the store design. Today, companies are providing multi-sensory brand experiences because triggering more than one of the five senses contributes more to the effective sensory experience. For example, at Ferrari World in Abu Dhabi, visitors have the opportunity to experience the sight, sound and smell of Ferrari's driving simulation. Another example is that Nissan is planning to launch in-car aromatherapy forest air conditioning, which will spread fragrances that prevent sleeping. These examples show how physical sensations can create deeper emotional connections by the usage of sensory cues.

Consumers face a variety of stimuli triggering their five senses during the shopping journey. The aim of using sensory marketing is to be able to better control the perception of these stimuli. All these cues should not be used at random and it is important that each of the senses should be in harmony with the others in order to create a consistent brand image. While using sensory marketing, companies aspire that the consumer will not only like and buy the product, but also advocate the brand and be part of the brand community. As a result, it is expected that the customer will ensure continuity by keeping on purchasing and encouraging their social circle towards the brand.

The first step in applying sensory marketing in retail settings is always to know the target customer well. Knowing what the target customer feels, wants and needs allows the brand to set a route. This is a dynamic process which requires to pay attention to the reactions of the customers and make the revisions if necessary. Thus, companies should give importance to find out which emotions can mobilize the target audience. Choosing a theme for the store is also important since it reflects representation of the company. Lack of consistency in the theme might lead to an unpleasant experience. Unplanned or inconsistent sensory cues can cause a customer to be confused or lost (Pine and Gilmore, 1998). According to Lindstrom (2005), it is not possible for a brand to achieve success by strategically addressing the senses of sound, smell, image, taste, touch one by one, since the customer must live the full experience. To create a strong impact, the brand must first plan the experience it aims to create, and then design the sensory cues that will make this experience possible. The goal of successful sensory marketing should be to transform the concept on which the brand is based into an experience that will have influence on the consumer. The greater number of senses a brand appeals and more quality synergy between senses are established, the stronger bonds will be created between the brand and the customer (Helmefalk, 2019).

Sensory marketing is used for several purposes in retailing such as affecting consumer perceptions positively, influencing preferences and consumption habits, extending customers' time spent in the store, generating more sales in a pleasant environment, creating brand image and brand identity, increasing revisit intention, creating competitive advantage, and providing customer loyalty. Brand image is simply what consumers feel when they hear about the brand name. It can be strengthened by senses and emotions which provide a better memorization of the brand. Another purpose of businesses to use sensory marketing is to create brand identity. Likewise, since brand identity differentiates the company from its counterparts, sensory cues could be used to generate a unique image for the company. Sensory marketing ultimately aims to reach customer loyalty or store loyalty when a combination of a number of features are offered to consumers. Although customer loyalty is the ultimate goal for

companies, it is not a simple or linear process in real life. Therefore, this study questions consumers' revisit intentions as affected by the usage of sensory cues. Store revisit or product repurchase intentions and customer satisfaction are connected with each other and change according to the customer experience. Repurchase thinking is an attitude that emerges after the purchase is complete, and it shows that customers are satisfied with the product, brand or service they have purchased. Similarly, the customers' decision to engage with a specific retailer in the future is often referred to as revisit intention (Hume et al., 2007). It is argued that consumers will have willingness and intention to return to the store if they have a positive or rewarding store experience generated by the five sensory cues.

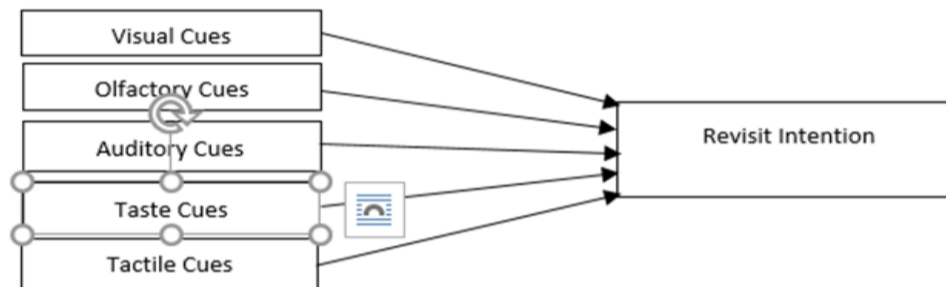
### 3. DATA AND METHODOLOGY

The study adopts an exploratory approach in order to discover consumers' assessments about the sensory cues provided in the new generation coffee stores and their impact on revisit intention. With the support of the literature review, a conceptual model is developed relying on the theoretical framework, a list of hypotheses is proposed and quantitative research was conducted. A total of 384 responses was collected via online survey questionnaires. The research methodology including sampling procedure and data collection tool and analyses are given below after presenting the research model.

#### 3.1. Research Model and Hypotheses

Based on the conceptual background from the domain of environmental psychology (Mehrabian and Russell, 1974), to the contemporary multi-sensory perspective of atmospherics (Spence et al., 2014), the role of the retail company in understanding and designing cues as stimuli affecting consumer behavior in retail atmospheres. It is critical to keep customers coming to the retail store and enable their engagement by analyzing the impact of these sensory cues on consumers' perception and behavior. Therefore, the research model below is offered by including all five senses related retail cues and questioning their impact on consumers' responses in terms of revisit intention.

**Figure 1: Research Model**



According to the research model in Figure 1, the variables related to the store atmosphere form the independent variables and the revisit intention is the dependent variable. The research is conducted with respect to third-generation coffee stores to be able to include sensory cues designed to appeal to all five senses. Based on the above research model, hypotheses are developed to test if customers' revisit intention is affected by the sensory experience.

H<sub>1</sub>: Sensory marketing of sight has a positive influence on customers' revisit intention.

H<sub>2</sub>: Sensory marketing of smell has a positive influence on customers' revisit intention.

H<sub>3</sub>: Sensory marketing of sound has a positive influence on customers' revisit intention.

H<sub>4</sub>: Sensory marketing of taste has a positive influence on customers' revisit intention.

H<sub>5</sub>: Sensory marketing of touch has a positive influence on customers' revisit intention.

H<sub>6</sub>: The revisit intention of the participants differs significantly in terms of gender.

H<sub>7</sub>: The revisit intention of the participants differs significantly in terms of age.

H<sub>8</sub>: The revisit intention of the participants differs significantly in terms of education.



### 3.2 Sampling and Data Collection

The sample was calculated using ratio method at 95% confidence level and with a standard deviation of 0.05. The p and q values were taken as 0,50 since no data were found about the population of third-generation coffee drinkers or a ratio of new generation coffee consumption in the population. The following formula was used while calculating the sample (Nakip and Yaraş, 2016):

where n: sample size, E: sampling error

$$n = \frac{Z^2(pq)}{E^2} = \frac{(1,96)^2(0,5)(0,5)}{(0,05)^2} \cong 384$$

An online questionnaire is used as the data collection tool in this study. The questionnaire form created through Google Forms, online survey preparation program, was accessed by all potential participants through sending a link to collect data. The questionnaire consists of four sections. In the initial section, firstly, the definition of a third-generation coffee store is given in order to be sure that all respondents are on the same ground in terms of their patronage of such retail stores. Then, the participants are asked about their most frequently visited third-generation coffee stores and their visiting habits in terms of their purpose of visit, frequency of visit and the approximate duration of stay in store. In the second section, statements about sensory marketing cues are evaluated by participants based on the Likert type scale. The third section includes questions about the revisit intention and the last part serves to collect data about demographic characteristics.

The expressions related to the senses of sight, touch, hearing, taste and smell are adapted from Hultén (2011), Peck and Childers (2003) for the context of third generation coffee stores. The measurement for revisit intention is adapted from the study of Parasuraman, Zeithaml and Malhotra (2005). The data collected via online survey questionnaires are analyzed using SPSS 23 statistical package program.

### 3.3. Reliability Analysis

As a measure of the consistency of the measurement, reliability analysis shows how accurately a scale measures the property it wants to measure. According to Twycross and Shields (2004), Cronbach's alpha is an appropriate reliability measurement tool for measuring the internal consistency of the scale questions. Cronbach Alpha reliability values of the scales used in the study are shown in Table 1. It is seen that the values 0,70 and over are satisfactory to proceed.

**Table 1: Reliability analysis results**

	Cronbach's Alpha	N of Items
Sensory Experience	0,927	31
Revisit Intention	0,771	2

## 4. FINDINGS AND DISCUSSION

The demographic characteristics of the participants are summarized in Table 2. It is seen that 58,1 % of the participants are female and 41,9 % are male; 41.4% are in the 26-35 age range and the majority of the participants have high level of education.

**Table 2: Demographic Characteristics of the Participants**

Gender	N	%
Female	223	58,1
Male	161	41,9
18-25	92	24,0
26-35	159	41,4
36-45	50	13,0
46-55	35	9,1
56 and above	48	12,5
Elementary School	1	0,3
High School	17	4,4

Bachelor's Degree	238	62,0
Master's Degree	119	31,0
PhD Degree	9	2,3

In addition to demographic characteristics, participants were also asked about their habits of visiting third-generation coffee stores. The respondents are required to declare their favorite coffee store. Table 3 shows that Voi Coffee, MOC and Petra Roasting are top three new generation coffee stores based on the declaration of the most visited coffee stores by respondents. When the complete list is observed, it is seen that although popular and chain retail brands are revealed, nearly 17% of the respondents highlighted various coffee stores from different neighborhoods, mostly in the form of independent specialty retailers. This could be important in terms of presenting the complexity of the competition in the sector and implying that such independent stores have a degree of brand awareness and could improve if they take into account customers' expectations.

Besides top preferred coffee stores, the respondents' habits about third generation coffee stores are explored in terms of their frequency of visit, purpose of visit, and time of stay in store. Table 4 depicts the information relating to these attitudinal characteristics.

**Table 3: Most Frequently Visited Coffee Stores**

Coffee Stores	N	%
Voi Coffe Company	118	30,7
MOC	116	30,2
Petra Roasting Co.	86	22,4
Cup of Joy	70	18,2
Walter's Coffe Roastery	70	18,2
Kronotrop	49	12,8
Coffe Sapiens	42	10,9
Coffee Department	33	8,6
Other third gen. coffee stores	65	16,9

**Table 4: The Descriptive Statistics of Participants' Visit Habits**

Purpose of visit	N	%
Opportunity to taste different coffee beans	128	33,3
Quiet and comfortable working environment	55	14,3
Interesting interior design	56	14,6
Warm and friendly atmosphere	134	34,9
Other	11	2,9
Frequency of visit		
Everyday	14	3,6
Several times a week	135	35,2
Once a week	111	28,9
Every two week	65	16,9
Once a month	56	14,6
Less than once a month	3	0,8
Time of stay		
Less than 1 hour	53	13,8
1-2 hours	236	61,5
3-4 hours	84	21,9
More than 4 hours	11	2,9

It can be seen that the store atmosphere and taste of the coffee were relatively more important in affecting the customer's visit. Nearly 35% of the participants preferred third-generation coffee stores because they create a warm and friendly atmosphere and another 33.3% would go to them to taste different coffee beans.

In order to focus on the main hypotheses of the research, a regression analysis was conducted to find out whether there was any association between sensory experience factors and the revisit intention. With this analysis, it was aimed to find out which sensory cues would affect the participant's intention to revisit the coffee store. Regression analysis results used in the testing of the hypotheses are shown in Table 5.

Table 5 shows that Anova test (F) sig. value is less than 0.05 (and Durbin Watson value is between 1.5-2.5), which means that the regression model developed is appropriate. Also, all VIF values are lower than 10, indicating no multiple linear connection. When the standardized beta coefficients and the p statistical significance values, which show the individual effects of sensory experience factors on customers' revisit intentions, were examined, it was determined that the smelling, tasting and touching cues with p values of less than 0.05 would have an effect on customers' revisit intention.

**Table 5: Regression Analysis Results**

R Square	Adjusted R Square	Std. Error of the Estimate	F	Sig.	Durbin Watson
0,232	0,222	0,639	22,897	0,000	2,042
		Unstandardized Coefficients	Standardized Coefficients		
		B	Std. Error	Beta	Sig.
(Constant)		1,347	0,296		0,000
Sight		0,107	0,075	0,087	0,153
Hearing		0,067	0,066	0,054	0,314
Tasting		0,204	0,082	0,148	0,014
Smelling		0,105	0,053	0,117	0,049
Touching		0,205	0,063	0,202	0,001
					VIF
					1,810
					1,432
					1,758
					1,733
					1,881

Multiple sensory cues were effective on customers' revisit intentions (14,8% for taste, 11,7% for smell, and 20,2% for touch). However, sensory cues of sight and hearing had no effect on customers' revisit intention. Hence, H<sub>2</sub>, H<sub>4</sub> and H<sub>5</sub> hypotheses are accepted, but H<sub>1</sub> and H<sub>3</sub> are rejected.

Comparison tests were conducted to explore how the sensory experience cues and revisit intention levels change according to some demographic characteristics. The independent sample t- test was used if the variable for the difference of mean levels of the scale dimensions was presented with two options. One-way analysis of variance (Anova-F test) was used when there were more than two options. The results show that the revisit intention differed according to gender, hence, the H<sub>6</sub> hypothesis is accepted (Table 6).

**Table 6: Revisit Intention by Gender**

	Gender	N	Mean	Std. Deviation	
Revisit Intention	Female	223	4,146	0,710	
	Male	161	3,972	0,734	
		Levene's Test for Equality of Variances		T Test	
		F	Sig	t	Sig
Revisit Intention	Equal variances assumed	3,450	0,064	2,332	0,020
	Equal variances not assumed			2,320	0,021

Table 7 displays the results of one-way variance analysis test results regarding the difference of the elements of the revisit intention according to age. The revisit intention of participants was significantly different in terms of age, while there was no difference in terms of education levels. Thus, the H<sub>7</sub> hypothesis is accepted, but H<sub>8</sub> hypothesis is rejected.

**Table 7: Revisit Intention by Age Groups**

	Age	N	Mean	Std. Deviation
<b>Revisit Intention</b>	18-25	92	4,038	0,778
	26-35	159	4,142	0,742
	36-45	50	4,150	0,702
	46-55	35	4,129	0,506
	56 and above	48	3,792	0,634
	Total	384	4,073	0,724

			Mean		
Revisit Intention	Sum of Squares	df	Square	F	Sig.
Between Groups	5,062	4	1,266	2,449	0,046
Within Groups	195,896	379	,517		
Total	200,958	383			

This study has examined the relationship between sensory experience and revisit intention. The hypotheses tested within the scope of the study and the results of the hypotheses are given in Table 8. The results in Table 8 indicate that taste, olfactory and tactile cues enable to trigger consumers' revisit intention in a third-generation coffee store, while visual and auditory cues do not seem to exert a significant influence on consumers' revisit intention for the participants of this study. Moreover, the results show that there is a significant difference in revisit intention according to gender and age, while no significant difference is found in revisit intention according to education level.

**Table 8: Overview of Hypotheses Results**

Hypothesis	Evidence	Statement
H <sub>1</sub>	Rejected	Sensory marketing of sight has a positive influence on customer's revisit intention.
H <sub>2</sub>	Accepted	Sensory marketing of smell has a positive influence on customer's revisit intention
H <sub>3</sub>	Rejected	Sensory marketing of sound has a positive influence on customer's revisit intention
H <sub>4</sub>	Accepted	Sensory marketing of taste has a positive influence on customer's revisit intention.
H <sub>5</sub>	Accepted	Sensory marketing of touch has a positive influence on customer's revisit intention
H <sub>6</sub>	Accepted	The revisit intention of the participants differ significantly in terms of gender.
H <sub>7</sub>	Accepted	The revisit intention of the participants differ significantly in terms of age.
H <sub>8</sub>	Rejected	The revisit intention of the participants differ significantly in terms of education level.

## 5. CONCLUSION AND RECOMMENDATIONS

Surrounded with lots of attractive offers, customers today are freer to switch from one store to another, and as active receivers of information from various channels, they are much more knowledgeable. Therefore, retail companies are in search of ways to increase consumers' shopping duration in the store and enhance their purchasing with an enjoyable experience. Sensory marketing is used by retailers to affect consumer decision making, make the customers feel special and gain an edge over competitors. If positive emotions are generated during the store visit as a result of a pleasant atmosphere, consumers tend to come to the same place again in the future.

In this study, the sensory cues and their effects on consumers in terms of revisit intention to third-generation coffee stores are studied. These new generation coffee stores are among the ones where consumers are open to receive stimuli with all of their five senses. These retail settings are important platforms to understand if revisit intention of customers is affected by the influence of sensory cues. It is found that there is significant relationship between taste, olfactory, tactile stimulants and consumers' revisit intention. Tactile stimuli have been determined as the most effective sensory cues in new generation coffee stores. Experiences relating touching induce motivation and consumers deliver more positive response (Peck and Wiggins, 2006). This finding should lead the retailer to care about the comfort of the seating areas, the material of the plates and glasses, the temperature of the environment and even the manners of the service employees. This study revealed two additional sensory cues that affect the customers' revisit intention related to taste and scent. This is not very surprising since the coffee product is mainly at the focus of the consumer experience. This finding is in line with studies of Jacob et al. (2014) and Chebat and Michon (2003) in terms of scent and with Erenkol and Ak (2015) in terms of taste related cues' impact on the consumer purchasing decision. When it is considered that the retail context is about third generation coffees in this study, the flavor and smell should be surely used as sensory cues to differentiate any company in positioning in this competitive sector.

Although Randhir et al. (2016) determined that playing music inside stores provides a sense of comfort for customers and has a positive effect on customers' feelings, the present study does not find a significant impact of auditory cues on revisit intention. In many cases the music as background sound can affect the mood of consumers arousing positive or negative feelings, but it might not be as powerful in affecting their coffee store visits. Likewise, sensory cues related to sight are not found to be effective on revisit intention, contradicting with some earlier research (Spence et al., 2014), which claim that visual cues have a major effect on consumers. One possible reason for the finding might be the similarity in visual cues used by retailers especially in those new generation coffee stores where customers are becoming more accustomed, perceiving no differential impact.

Regardless of the industry, one of the most important goals of companies is to keep their customers. A key to customer retention in retailing is to encourage store revisit, a behavioral intention largely developed based on consumer-brand relationship. The emotional engagement with the store can be critical to create such intention. According to Krishna (2012), stimuli targeted to the subconscious of customers through the senses may be a more efficient way to engage consumers. Therefore, to understand the sensory perception and design and apply effective sensory cues could provide competitive advantage for the retailer. Another inquiry is made in terms of the impact of demographic characteristics on revisit intention, and significant differences are revealed in terms of gender and age groups. It can be concluded that female and generation Y participants indicate a higher tendency of revisiting third-generation coffee stores.

The results of this study can guide managers in creating successful sensory experiences for customers as opposed to more traditional brand relationships. Since the most important sensory cues that directly affect the revisit intention of third generation coffee customers are tactile, taste and olfactory cues; the comfort of the seats, the optimum air conditioning of the store environment, the taste and the variety of products, the freshness of the ingredients and strong smell of coffees should be considered while designing the retail atmosphere and service mix. The differences reported on revisit intention based on gender and age bring about the need for thinking based on customer groups and design robust targeting strategies.

The study is not free of limitation. Research data are collected from Istanbul residents; therefore, the findings are not generalizable. Also, the level of sensory marketing might differentiate based on the different types of coffee stores, which can be a barrier to perceive the sensory cues appropriately. The online questionnaire method was used to collect data and the responses were derived based on self-reporting, delving into customers' memories of third-generation coffee store experiences before the pandemic. Further data could be collected within third-generation coffee stores or the study could be supported by experimental designs where the impact of sensory cues can be grasped better.

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## EXPLORING DIGITAL MARKETING IN ENTERTAINMENT INDUSTRY: A CASE OF A DIGITAL MUSIC PLATFORM

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### ABSTRACT

**Purpose-** This study aims to investigate entertainment marketing activities in the digital entertainment era. In doing so, this study targets to explore digital entertainment marketing activities and strategies.

**Methodology-** The study employs a qualitative method designed as an explorative study. Case study is conducted as a research method. A purposive sampling method is performed. Purposive sampling methods are used to discover and explain facts and events. Typical case sampling which is one of the purposive sampling is conducted. In this method the most typical cases are chosen among a series of cases where a new application or innovation is wanted to be introduced by the researcher. Data is collected by the semi-structured interview technique with the chief marketing officer of a digital music platform application.

**Findings-** Digitalisation is the most successful tool of information and communication technology. Findings reveal that digital consumer engagement is one of the essential methods to keep consumers' dynamism in the digital entertainment era, because of the consumers' tastes and needs change fastly. Also, personalized content enable consumers to have a great experience. So, digital consumer participation and digital entertainment marketing related with the consumer satisfaction. On the other hand, due to its' nature, convergence has a tremendous impact on digital entertainment marketing. It is also essential to decide what content will be marketed and who will be the target audience. Moreover, because the Internet removes the limits, globalization of the digital entertainment marketing strategies bring remarkable differentiation.

**Conclusion-** Digital entertainment businesses must be dynamic to keep consumers on the conduit due to the short life cycle of the content. Digital marketing channels are quite effective channels to convey the marketing message. Social media usage is the one of the most effective methods for promotion activities. Social media utilization and using influencers as marketing campaigns significantly sustain the business and profitability.

**Keywords:** Entertainment marketing mix, digitalization, digital entertainment, social media usage, typical case sampling.

**JEL Codes:** M30, M31, M39

## 1. INTRODUCTION

Entertainment sold and enjoyed by large and heterogeneous groups of people in the modern mass (Barnouw & Kirkland, 1992) encircles the global world with many sectors and sub-sectors (Foutz, 2017). Sectors are from publishing to gaming. Entertainment affects the culture and consumer well-being while it is rapidly growing. However, Internet technologies are also rapidly growing, impacting almost every field. Entertainment sense is affected by this impact, and as Kumar (2021) pointed out, the Internet is necessary for entertainment.

Entertainment is also included in the marketing field due to it is a significant part of daily life, in such a way that Kaser and Oelkers (2021) consider entertainment as a marketable product. Lieberman and Esgate (2002) emphasize the specific dynamics of entertainment, and they reveal the entertainment marketing mix: content, conduit, convergence, and consumption.

The entertainment industry and its' marketing is managed by either conventional or digital channels with the improvement of information technologies. So, no doubt, the most marginal innovations of the last 20 years are about the Internet. Likewise,

the invention of the telephone considerably changed communication behavior (Kneidinger-Müller, 2017), digitalization has a structure that offers radical changes in the sense of entertainment, and this situation is closely related to convergence, which is one of the elements of the entertainment marketing mix, especially since it requires contemporary usage of technology. Therefore, the increasing dominance of digital channels has also led to a significant change in the distribution channels of entertainment content (Foutz, 2017). In today's world, we are all exposed to marketing activities in a digital way, via an app or a game which is full of enjoyment, fun, interaction, and excitement, and involved in various activities and processes such as being part of designing a product (Ventura, 2020). To consider digital entertainment, digital entertainment is an Internet-based process that involves consumer-to-consumer or producer-to-consumer interaction (Das & Gochait, 2021), such as wireless games, online debating clubs, online media content, and online publishing of pressed media.

The marketing of digital entertainment has significant dimensions: digital consumer engagement, personalization of digital content, sampling of digital content, and social media usage. On the other hand, digital content globalization has become essential with the Internet's usage.

This study firstly reviews the literature on entertainment marketing and digital entertainment marketing. Then, an interview was conducted about digital entertainment marketing activities with the chief marketing officer of a digital music platform and it is called as the platform to keep confidentiality. Finally, the findings are discussed in light of the literature.

## **2. LITERATURE REVIEW**

### **2.1. The Concept of Entertainment**

Initially, if the entertainment concept is considered as connotation, firstly, the idea of pleasure or emotion, which is obtained from activities enjoyed in free time, pops up in mind. On the other hand, the word entertainment occurs from the Latin word entertain, meaning procure or protect (Cooper-Chen, 2005:4). So, entertainment also means -literally- vaguely staying together and holding on (Turner, 1977: 73). Therefore, entertainment has a bridge function through which audiences pass through the entertainment process.

Barnouw and Kirkland (1992) define the concept of entertainment in the way of modern mass as an experience that provides pleasure and could be sold to significant and heterogeneous people groups. Cedikci (2008) discusses entertainment as a phenomenon that involves continuity, alteration, and immensity while it addresses the whole society. In this regard, entertainment is considered a phenomenon that recurs frequently and occurs every moment in life by having an endless loop.

Although the concept of entertainment is defined in various approaches (Mendelsohn & Spetnagel, 1980; Barnouw & Kirkland, 1992; Bryant & Miron, 2002; Bates & Ferri, 2010), entertainment is defined in a general way as any activity that is carried out in designated areas, designed to give pleasure by the artists who design entertainment. Sometimes the audience is included in the production process, and it can be defined as a product that can be sold and marketed and brings profitability.

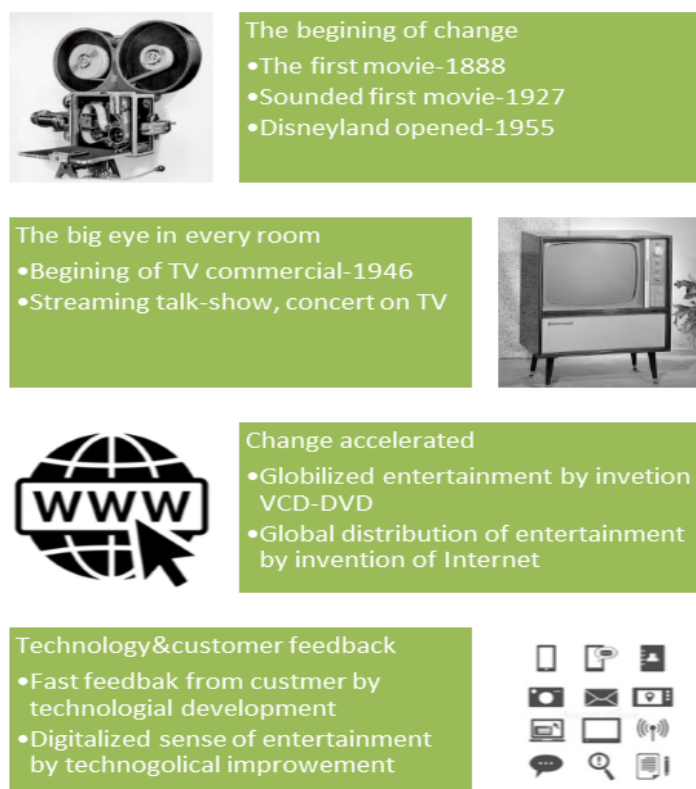
Individuals need a distraction to keep concentration, clear the mind, and even gain deeper concentration (Shusterman, 2003:293). Because over-concentration gets tiring by becoming a rut, whereas the other definitions urge upon its' functionality, Shusterman (2003) indicates philosophical outcomes of entertainment by remarking terminological intrication and etymological disorder. Entertainment brings mental refreshment while amusing as a result of philosophical outcomes.

The most striking and radical developments of the 20th century are undoubtedly related to Internet technologies, and the development of these technologies has caused various effects in almost every field. No doubt, entertainment is one of these fields. As Kumar (2021) declares, the Internet is a required tool for entertainment even beyond effect. If Internet-related entertainment activities are named digital entertainment, it is offered as mobile media content, games, videogames, and digital entertainment platforms to the consumers. Therefore, as mentioned before, entertainment becomes a sellable and marketable product by commercialization.

### **2.2. Entertainment Marketing**

Entertainment marketing is the marketing of entertainment-related products or services in the entertainment industry. Entertainment marketing is the marketing of entertainment by treating entertainment as a marketable good and following people who will spend money for entertainment (Kaser & Oelkers, 2021:20). So, the goal of entertainment is to make people spend their money and their time by affecting individuals' spending time and money options for entertainment. Because resources -time and money in this regard- are limited and insufficient for people. Entertainment marketing has the progress of change and transformation. Figure 1 depicts the evolution of entertainment marketing.



**Figure 1: Evolution of Entertainment Marketing**

Source: Adapted from the book of Sports and Entertainment Marketing by Kaser & Oelkers, 2021

Entertainment marketing has its dynamics and features that distinguish it from other marketing applications. Entertainment product is consumed quickly, and there is not enough time to test the market; entertainment marketing requires more creativity than conventional marketing, and it is more important to market the experience rather than product marketing (Lieberman & Esgate, 2002). According to Argan (2007), entertainment marketing focuses not only on entertainment products like movies, DVDs, entertainment shows, etc. it also focuses on intellectual property and copyright coming from those products. Moreover, copyright and intellectual property bring more profit than the product itself. Besides, with technological development, it has become imperative for marketers to be more proactive and understand consumer preferences quickly by following the nascent channels. In addition, considering that most of these new channels are Internet and application-based, understanding digitalization in entertainment marketing, managing processes, and even producing digital entertainment content has a great and important place in ensuring sustainable profitability in the entertainment industry.

Marketing mix -a.k.a. 4P (product, place, promotion, and price) is the sine-qua-non element of conventional marketing activities. Like conventional marketing, entertainment marketing has its' mix consisting of 4C. Entertainment marketing mix -4C- firstly suggested by Lieberman and Esgate (2002) as content, conduit, convergence, and consumption.

The content includes the actual entertainment product, from the idea transferred to the consumer to the final product (Lieberman & Esgate, 2002). In this sense, content as the first element of the entertainment marketing mix is quite similar to the product of the conventional marketing mix. Due to consumer trends and tastes changes, the main factor that distinguishes entertainment from others is the product's vulnerability. In contrast, elements such as the creative idea to start the production process, the use of technology to support the completion of production, and the ability to make the concept available are essential for content in every sector (Lieberman & Esgate, 2002). So, it is significant to understand to create content is a matter of entertainment marketing. Creating new content can only be successful if it starts with the creative idea stage and goes through a process that considers the wishes and needs of the consumer by using intermediaries such as technology. However, with the effect of developing technology, the demand and needs of consumers can be shaped and rapidly changed. Therefore, it should be the main task of entertainment marketers to follow trends and create content for them at the same rate and even faster than consumers.

Like the distribution dimension of the conventional marketing mix, the concept of conduit functions to distribute or transmit content; because many entertainment products have short life cycles (Foutz, 2017), the dynamic shift of targeted release dates reveals the dynamic competitive position of each content over time.

Lieberman and Esgate (2002) stressed that the conduit involves where and how the entertainment product will be distributed in the era of high technology. Positively, it is of greater importance today that researchers indicate the importance of high technology even in the year this study was published. Because the high technology understanding of the time and today's high technology understanding have been quite different, the channels have also undergone radical changes. In today's Internet age, where everything can be quickly transmitted to someone else, conduit takes a big part, and the choice of the conduit of entertainment content will soon find a place among consumers. In today's digital world, while it is seen that the understanding of entertainment is rapidly shifting to social media tools and applications, it is quite possible to see that even these channels are quickly getting old. While entertaining Instagram videos take a significant part of our daily lives, it is not difficult to predict that wearable entertainment tools will replace social platform tools in the not-too-distant future. In this context, high technology digital distribution tools will realize the conduit of entertainment content.

Consumption is another element of the entertainment marketing mix. Consumers are not only pragmatic and rational decision-makers who focus function and benefit of a product; also they are emotional individuals who want to feel pleasure (Hirschman & Holbrook, 1982). Pragmatic consumption is about consciousness, whereas hedonic consumption is related to pleasure and satisfaction from emotion. Entertainment offers experiences that contain multisensory and sometimes subconscious or unconscious processes of stimuli to consumers (Joy & Sherry Jr., 2003). Sometimes, content and conduits should be realized based on consumers' lifestyles and social and emotional attitudes. Due to the necessity of consumption of produced content by the final user, it is also significant to highlight consumption process is related to the conduit process to the target audience by using the marketing communication of content.

Convergence is the last element of the entertainment marketing mix, and it is the actual wave of the future from the view of both technology and content (Lieberman & Esgate, 2002: 12). Therefore, the essence of convergence is to produce, transform and capture entertainment content in digital form. It is significant to stay up to date by using existing technologies while carrying out entertainment marketing activities (Lieberman & Esgate, 2013). So essential target of convergence is the usage of technology and technological tools. Convergence requires the penetration and combination of attributions of traditional media and mutual interaction of traditional methods and modern marketing activities (Badzinska, 2013). Sayre and King (2010) point out convergence as the relation of three notions: participative culture, experiential marketing, and multiple ways of entertainment. Entertainment is part of convergence, and considering its' relationship with technological instruments; it is essential how much enjoyment exists on digital platforms.

### **2.3. Digital Entertainment Industry and Marketing**

The most marginalized innovations of the last 20 years are related to Internet technologies, enabling effective communication while accelerating and easing mass and global distribution. Like the invention of the telephone considerably changed communication habits (Kneidinger-Müller, 2017), digitalization offers radical changes to the sense of entertainment. Digitalization is closely related to the 4th C (convergence) of the entertainment marketing mix -entertainment gets digitalized, and other elements of the entertainment marketing mix -content, conduit, and consumption- are greatly affected by the digitalization of entertainment. Conduit is also digitalized because of the digitalization of the content. As Foutz (2017) points the increasing dominance of digital channels has also led to a significant shift in the conduit of entertainment content. Therefore, change in the content and conduit affects consumption, and -naturally- consumption becomes digital.

Instead of TV, radio, and print media as a distribution channel in the new era, digital conduit consists of the smartphone, tablet, personal computer, etc., and digital content is a respectable amount for those conduits (Dogruel, Joeckel & Bowman, 2015). Customers cut the cable and changed traditional entertainment habits in favor of digital entertainment platforms such as Netflix and Hulu (Crawford, 2016). So, audiences spend less time or no time for the conventional entertainment conduit to reserve more time for the digital entertainment conduit. Live sports competitions are watchable everywhere in the stadium and from different applications to social media platforms. Smartphone applications like Spotify are the new conduit to listen to music instead Walkman. Ventura (2020) states that in today's world, we are all exposed to marketing activities involved in various activities and processes, such as being a part of designing a product full of pleasure, entertainment, interaction, and excitement, digitally through an application or game.

Digital entertainment is entertainment interaction that contains all Internet-based consumer-to-consumer or producer-to-consumer processes (Das & Gochait, 2021), such as wireless games, online discussion clubs, online media content, and print media publishing online platforms. Due to the increasing variety of digital entertainment content and conduit and its' importance, digital entertainment marketing occurs. Therefore, digital consumer engagement, personalization of digital

content, sampling on digital content marketing, social media usage, and globalization and digital entertainment concepts will be discussed in the digital entertainment marketing context.

### **2.3.1. Digital Consumer Engagement**

Consumer engagement is a new trend (Kumar, 2021) that has been frequently tried to be explained in various contexts in recent years. The relationship between digital entertainment and consumer engagement is critical due to the importance of gaining and retaining an audience on mobile devices (Mondal, 2021). Consumer engagement is a researched and novel concept in subjects such as brand, social media, brands in social media, health, personality, e-commerce, and digital entertainment in games, and consists of product, brand, consumer, data, and social media factors (Kumar, 2021:2-3). Digital consumer engagement is achieved with strategies such as creating a society or a group, generating webinars, co-creation, co-celebration, offering exclusive content, responding to feedback, and providing multiple engagement channels (Wright, 2020). On the other hand, digital media is quite effective in increasing consumer engagement in marketing communication (Baybars & Ventura, 2020: 481).

### **2.3.2. Sampling on Digital Content Marketing**

Service providers in the digital entertainment industry can offer any content according to the demand of the audiences, i.e., businesses may directly market and sell their products to consumers by using advanced information technologies. The biggest challenge faced by digital platforms that offer entertainment content is the uncertainty about who will consume this content. Understanding the quality of such content is possible only after consumption (Hoang & Kaufmann, 2016: 4750). Sampling the physical product is an overall marketing strategy to consume such product, so sampling in digital is beneficial to marketing the digital content and platforms. Consumers may hesitate to subscribe to paid content platforms such as Prime Video because they do not know about the content. However, providing consumers with a 1-week, 1-month free membership opportunity will create a positive perception in consumers' minds, as well as provide purchases and subscriptions (Hoang & Kaufmann, 2016). Moreover, due to billboard commercials being too costly and being limited to only one visual, as Hoang and Kaufmann (2016) stressed, providing such free samples may help to decrease marketing cost.

### **2.3.3. Personalization of Digital Content**

Personalization of digital content will increase consumer satisfaction, and pleasure as Ventura (2020) emphasizes the personalized services that make consumers happy as a great experience. The rapid progress in digitizing entertainment media matched with the pervasive capability of online search tracking technologies allows marketers not only to personalize advertising content to make it more relevant to individual consumers, but also for entertainment products consumed by individuals such as e-books, movies, video games and TV shows (Trifts & Aghakhani, 2018:2). So, digital technology improves the personalization of digital content ability for individual consumers. For example, cookies are one of the most basic methods for companies to examine consumers' online activities. Because as Trifts and Aghakhani (2018) point out, cookies are shareable, and marketing companies can quickly access consumers' browser history and use this information to create a profile for customized advertising. On the other hand, subscribed platforms with subscription systems already have all watching, listening, and reading activity data. It is straightforward for them to offer personalized content using them. According to the mode Spotify uses, music lists can be given as an example, and the content trailers that Netflix shows for each user can be the most prominent example of this. In sum, digitization offers new opportunities and benefits for creators of digital entertainment content to provide viewers with a more personalized product experience.

### **2.3.4. Social Media Usage**

Digital marketing channels are too effective channels, and each digital channel has its structure, feature, and target (Mishra, 2021). Social media is undoubtedly the most prominent digital entertainment marketing channel. Because almost every smartphone user has a social media account. Digital entertainment marketers may increase content awareness by using effective social media strategies (Gedik, 2020). It is essential to understand users' interests on social media platforms to use the right marketing strategy for the right target audience with the increase in the use of social media.

**Facebook:** Facebook is a social media platform that provides to share content such as text, photographs, or videos to its' users. Additionally, Facebook provides to offer paid marketing content to marketers. The information is delivered to the audience via an algorithm embedded into the sponsored marketing campaign. Based on a user's profile, interests, and search history, the Facebook algorithm displays the post kinds that are most pertinent to them (Rishi & Kuthuru, 2021). On the other hand, Facebook has the most user account, with approximately 2,91 billion users (Statista, 2021).

**Instagram:** Instagram as a social media platform provides to share photographs or videos with its' users. It also provides a platform for businesses to post sponsored posts to increase brand awareness, increase sales or generate leads. Sponsored posts use location, demography, interests, and attitudes to target consumers. Instagram provides tools to follow the metrics,

such as sharing or accessing businesses (Widhaningrat, 2021). Instagram users increase day by day, and reaching the general audience is possible by using Instagram.

Twitter: Twitter is another most used social media platform, but it offers limited sharing opportunities to its' users. While it provides to post a video or photograph, text sharing is limited to 280 characters. Likewise, Facebook, Instagram, and Twitter provide to share sponsored content on Twitter. Therefore, sponsored tweets will show up in the timelines of individuals who have interests in the same things as the target audience. Unlike other platforms, Twitter provides the opportunity to reach huge masses in a short time with the use of the hashtag, so it can enable entertainment marketers to reach their content quickly (Burton & Soboleva, 2011).

YouTube: YouTube is a platform for sharing videos, and it allows marketers to operate a two-way marketing campaign. To convey information about their products, brands might improve their channels or launch sponsored video campaigns on other platforms. Before launching a YouTube campaign, it is crucial to comprehend the behavior of the target audience. When preparing a YouTube campaign, it can be useful to ask specific crucial questions about the demographics, average watch time, and the kind of videos the target audience like. Additionally, YouTube offers a chance to comprehend consumer responses and input to the YouTube campaign, assisting in the campaign's revision when necessary (Rishi & Kuthuru, 2021).

### **2.3.5. Globalization and Digital Entertainment**

The beginning of the addresses starts with www, which is derived from the words "World Wide Web" when want to go to an online address, and it is an indication that people can access anything they want via the Internet from anywhere they want (Castells & Cardoso, 2005). Globalization, which emerged as a result of increasing economic activities (Biggiero, 2006) and technological developments in the world, and digitalization will undoubtedly lead to significant changes in the understanding of entertainment. Major digital entertainment platforms are spreading rapidly worldwide, and thanks to the Internet, the contents can be accessible not only to the local user but also to the global user (Sarı & Sancaklı, 2020). Therefore, digital entertainment platforms must make their marketing strategies oriented toward the global consumer. Otherwise, its activities will only be able to survive in the country of origin. However, of course, the country of origin may have lost its importance with globalization. The important thing here is to produce content to appeal to the global consumer, as well as to carry out marketing activities for this purpose (Elkins, 2019). For example, one of the most widely used entertainment platforms, Netflix, produces local content for its users as Netflix Turkey. On the other hand, since it is a global platform, it can use as a marketing tool while presenting this content to users in other parts of the world and aims to appeal to the emotions of Turkish consumers by emphasizing that citizens of other countries watch local content in Turkish with subtitles in their own language (see Netflix Turkey local series commercial campaign).

## **3. METHODOLOGY**

Entertainment marketing is investigated in the digitalization era. Digital entertainment conduit and contents is researched and consumption of those discussed, whereas the convergence is closely related to digitalization. More specifically, to focus on the digitalization of the entertainment industry and reveal its transformation, digitalization and its marketing in the music industry is examined. The research questions of the study are below:

How and which digital conduits are used to distribute music content in the entertainment industry?

How often are content and channels reviewed to stay up to date?

What promotion activities apply to reach consumers as a digital platform?

What strategies are applied to reach global users and become a global platform through digitalization?

This study is designed as an exploratory study, so as a research model, a case study was conducted. As a research method, a case study allows for an in-depth understanding of events (Fidel, 1984), while it is a method that requires focusing on a specific subject and examining the conceptual structure of events (Yin, 2011).

A purposive sampling method is used in this study. Purposive sampling methods are used to discover and explain facts and events. In purposive sampling, the participants are not chosen randomly but consciously by looking at the participant's quality regarding that subject. In purposive sampling, the researcher decides what needs to be known and looks for participants who can provide it and who are willing to provide it (Etikan, 2016).

One of the typical purposive sampling methods is the sampling method of this study. Typical case sampling is used by choosing one or more of the most typical cases among a series of cases where a new application or innovation is wanted to be introduced by the researcher (Yildirim & Simsek, 2008: 110). In this context, the platform application is considered a typical case. It has been examined as a new application, and a perspective has been tried to be gained about this application. The

platform is a live music platform that enables to find musicians and bands on a single platform and organizes live concert events through the application. On this platform where musicians and users are present, the platform aims to create an environment where everyone from all over the world can watch these musicians and users on a single platform. The project, whose idea phase started in 2019, first took its place among digital entertainment platforms with the release of the platform application in May 2020. The platform, which started to broadcast its first broadcasts as of June 2020, streams 65-100 live concerts every day with over 5000 artists with around 927000 users as of January 2022. These concerts are held live at any time of the day, in any environment where the artist is present, regardless of time and place.

As a qualitative method, the interview method is conducted due to the appropriation of the aim of the study. An interview was conducted with the chief marketing officer of the platform application, and a semi-structured interview technique is used to collect data. Although the interviewers do not follow a definite list of questions (Cohen & Crabtree, 2006), semi-structured interviews proceed by asking open-ended questions following the discussion and dialogue brought about by the conversation, along with specific questions.

In this study, data analysis was carried out with the descriptive analysis method by using direct quotations in order to strikingly reflect the views of the marketing manager of the platform application. The purpose of descriptive analysis is to organize and interpret the data collected from interviews and observation and present it to the researchers (Baltaci, 2019:379). Therefore, descriptive analysis is the appropriate analysis form for the data collection method of this research. The data obtained by the descriptive analysis method are summarized and interpreted according to the previously discussed conceptual framework (Creswell, 2019). The descriptive analysis process consists of 4 stages: respectively creating a framework for descriptive analysis, processing the data according to the created framework, presenting the findings using direct quotations where necessary, and interpreting the findings (Baltaci, 2019). Accordingly, key codes are created to form a framework. Created codes consist of words such as content, user, conduit, global, and digital. Then, the document of the research data was read, and appropriate expressions were coded according to these key codes.

#### 4. FINDINGS AND DISCUSSIONS

Firstly, how to differentiate the platform from competitive and gestation and launching related questions were asked in the research. Because of the existence of many music applications in digital form, these questions are meant to understand the platforms' approach. Accordingly, some of the statements below (one-to-one interview, 2022):

*The platform is planned for the very beginning of May 2019 as a project. We have launched the application in May 2020... We are four friends as professional who work incorporates, and we were brainstorming how to have our own job and produce for the digital world... Although there are many music applications, we realized that there was no digital live streaming application... So the idea popped up in our minds, and we took out with this idea... Every day between 65 and 100 live concerts stream on the platform, dependent on timeless and non-spatial.*

These statements are significant due to exposing gestation and differentiation and highlighting the importance of existence in the digital world. Because digitalization is one of the most successful tools of information and communication technologies (Shpak et al., 2020) and it is inevitable to subsist in the competitive environment.

Lieberman and Esgate (2002) point out that content is the duration from the gestation of entertainment to offer. Entertainment content differs from others' perishability due to changes in consumers' trends and tastes. The platform is a digital music platform, content is perishable, and consumers' tastes and preferences quickly change. So, it is always remarkable to create new ideas and content to keep consumers dynamic. The platform has plans to keep sustainability, to enrich and diversify the content. Below statements support this effort (one-to-one interview, 2022):

*Although we began as a music application, we position the platform as the new address of art and entertainment. The consumer will be able to watch from live theatre to stand-up shows... We plan to have every content that is possible to watch live... We also plan to produce a kids content project. Pedagogically educated trainers will teach origami, painting, etc.*

The target audience is prominent for the marketing activities to market the products or services. Whilst the platform targeted adult consumers at the beginning, and close-up included expanding the target audience by targeting kids. Considering that consumers are pragmatic and rational decision-makers who focus only on the function and benefits of a product, as well as emotional individuals who want to feel pleasure (Hirschman & Holbrook, 1982), parents using the platform application can both ensure that their children benefit from the product with a pragmatic point of view with their children's content and that their children can benefit from the product from time to time. They can enable them to make educational content more entertaining by providing pleasure from this training, which will be fun.

The product life cycle of most of the entertainment content is short (Foutz, 2017), and content is perishable (Lieberman & Esgate, 2002); gamified content to keep consumers dynamic (Gajanova, 2020) adds value in the digital world. The platform exploits this strategy to keep dynamism, increase users' experience, and make time more enjoyable in the application.

*We make many updates to make users spend more time in the application or increase loyalty to the application called gamification. We use some add-ons, e.g., champagne treating, breaking plate, rose to pour, Turkish Coffee, tea offering, etc.*

Whilst digital services increasingly deal with product offerings such as digital content and similar services among service providers; service providers seek to differentiate themselves through variations in digital service business models (Baird & Raghu, 2015). Some of these differentiation methods are personalization of the content and consumer involvement. Because the personalization of digital content provides consumers with an excellent experience that makes them happy (Ventura, 2020). The relationship between entertainment and digital content is significant in the digital world to retain consumers (Mazri, 2016). The platform uses various ways to both make its users feel good with personalized content and increase user participation. The following statements reveal the characteristics of the platform in this sense (one-to-one interview, 2022):

*In fact, we are trying to add all kinds of add-on things that can make it fun so that people can experience the same feeling in that lively place when they go to any place. We will continue to keep all these things alive, from writing on a napkin and asking for a song to pouring roses to breaking plates. On the other hand, one of our essential developments is that you will be able to take a guest to the live broadcast and make a duet with each other. It is an excellent experience to draw the user in, ensure their presence in the entertainment world, and make them happy... When you go to a concert, how much interaction do you have with the artist giving that concert? It is nothing but applause or shouting... But not so here. The musician is in front of you, reading what you wrote and responding to what you wrote... In this application, the distance between you and the artist is completely removed and interacts with you.*

Conduit is one of the elements of the entertainment marketing mix. It reveals where and how the channel entertainment content will be distributed in the high-tech era (Lieberman & Esgate, 2002). Digital conduit occurs from websites, mobile applications, etc. After all, social media platforms are also digital conduits. Although the platform is currently only a mobile application, they will soon begin to offer content on their websites.

*We will stream live content as an application and website. We have a project to application experience to the web. We do not tend to stream on YouTube live or Instagram live because we do not want users to leave the application or website and go to another platform.*

Convergence is another element of the entertainment marketing mix. Convergence is the natural wave of the future in the way of technology and content (Lieberman & Esgate, 2002:12), and its essence is to produce, transform and capture entertainment content in digital form. However, convergence is the relationship between participatory culture, experiential marketing, and multi-faceted entertainment (Sayre & King, 2010). Therefore, based on the platform convergence, the entertainment content they produce is already wholly digital. However, convergence represents not only digital content but also staying current. For this reason, the platform also offers innovations to its users by reviewing its content and application at various times.

*A new interface has just been launched, which we have not updated for 1.5 years... Some visual changes have been made... Some Instagram experience or TikTok experience. We have tried to position those applications' features. One of the most remarkable features is a loggia. Loggia enables users to open a room in a live concert and invite another wanted user to text only with them. Also, the musician sings its song depending on the loggia demand... Users look for the feeling of being special, and a pandemic increased the immediate consumption, so we consume content very fast; we pass a video in 3 seconds. Due to our job is about live streaming, we must catch users in 3 seconds. Otherwise, they ignore. So, we need to catch the other platforms' experiences to keep consumers usage... We offer such an experience that users either entertain or listen to music while socializing.*

If these statements are considered from the point of view of Sayre and King (2010), both participatory culture, experiential marketing, and versatile entertainment are provided in this context. On the other hand, the platform makes its users happy by doing so. This provides a great experience to the consumer with digital content, just as Ventura (2020) stated.

When considered in terms of marketing activities, digital marketing channels are very effective channels, and each digital channel has its own structure, feature, and target (Mishra, 2021). Social media utilization is one of the most effective ways of marketing activities, and some other promotional activities may be helpful in the marketing of digital content. For instance, influencer marketing is a prevalent social media utilization (Jin, Muqaddam & Ryu, 2019). The platform runs the promotion activities by using various instruments. The below statements depict the platforms' strategies (one-to-one interview, 2022).

*We produce YouTube inclusive content and share those content. Likewise, TikTok, Instagram, and Twitter. We have two steps as marketing activities. One is gaining campaign to acquire new users; we are trying to gain new users on Google, Facebook, or third-party companies. On the other hand, we try to promote the fun world of the platform by communicating with music pages or groups in music communities on Instagram or Facebook... There is a constant entertainment dynamic. That is why we try to touch the music groups on Instagram and Facebook, and this content tells about the experience... The work of collaborating to communicate with people who can be called influencers and whose number of followers is higher than a certain number of participants continues.*

The Internet offers the opportunity to access the content they want from anywhere to, anytime to any users (Castells & Cardoso, 2005). Globalization which emerged as a result of increasing economic activities and technological developments in the world (Biggiero, 2006), and digitalization will undoubtedly lead to significant changes in the understanding of entertainment. Major digital entertainment platforms are spreading rapidly worldwide, and thanks to the Internet, the contents can be accessible not only to the local user but also to the global user (Sarı & Sancaklı, 2020). Therefore, digital entertainment platforms must make their marketing strategies oriented toward the global consumer. Although the platform is a platform that currently operates abroad but broadcasts with existing content, it has set various strategies and targets to become a global application.

*Today, we actively collect users from Azerbaijan, Belgium, Holland, Austria, and France. We have various regions called regional Europe. We started with Azerbaijan because we stream in Turkish. Azerbaijani users are familiar with Turkish songs. The reason for choosing other countries is that Turkish expats live in those countries intensely. Since we broadcast in Turkish now, we have an advertising strategy targeting the Turks there. However, our concern is, as soon as the operation starts, in English, German... as soon as we touch the artists who speak the language of that country, we will attract the people living there into this application. Then Europe is like this. On the other hand, we target Lebanon, Iran, and other Gulf countries. Because the entertainment industry is so big, they cannot experience it due to prohibitions or other reasons. Nevertheless, there is no ban in practice. You create such a world for the people there that we will directly provide motivation, such as breaking a plate or pouring a rose. If we continue with the goals we want at the end of 2022, we will be starting in South America and North America as well.*

To sum up, all these findings are evaluated together; the platform benefits from every element of the entertainment marketing mix, care about digital consumer participation, there are both existing applications and planned content for the personalization of digital entertainment content, and its content promotion activities are carried out through the use of multi-channel in the use of social media in phenomenon marketing, and It will be seen that he works for globalization, which is one of the conveniences provided by the digital world.

## 5. CONCLUSION AND IMPLICATIONS

After examining various studies on the understanding and marketing of entertainment with this research, studies on the digital entertainment industry were researched, and various strategies were stated. Then, a one-to-one interview was held with the chief marketing officer of the digital entertainment application called as the platform, based on the conceptual framework drawn in line with the research and findings in the literature. In line with this interview, it was concluded that applications for user experience such as personalization of content and consumer participation are essential to increase consumer engagement in digital content marketing. As Smith (2019) states that digital platform users preferences are shaped and effected by the personalization and personalized content is perceived more functional than non-personalized content by the digital media users. Social media platforms and digital platforms are the new medium to communicate and share opinions not only among consumers, also between marketer to consumer. Due to the rapid change of tastes and desires of consumers, mobile-enabled platforms require to fastly understandin of interest and desires. Amirkhanpour (2013) stressed marketing department or marketers simultaneously has to be ready to apply responses and expectaions based on the target consumers. So, to stay dynamic and keep users in the application, the content that corresponds to the product of traditional marketing is up to date; however, it has been seen that considering the convergence, which is one of the entertainment marketing concepts and primarily representing the use of technology and up to date, has a significant effect on the marketing of the content.

Social media helps to create brand awareness. Mason, Narcum & Mason (2021) suggests consumers use to social media to determine need of products, while they use social media to compare and evaluate product alternatives to look for product risk and eventually buy the product. They also refer influencer selection provides advantage to build brand value. Since it is considered in terms of marketing, it is seen that the use of social media and influencers has a significant effect on the marketing of digital content, keeping existing users in the application and gaining new users. It is another output that has been found social media marketing usage significantly contributes to digital content marketing. Globalization accelerates due to the development of information technologies and the accelerated spread of information by the Internet, thus

addressing the global consumer through digital content. Finally, it has been understood that the platform has works and plans for the Metaverse, which is widely spoken today and will be a vital universe soon, due to the necessity of being in close relationship with the digital world in order to stay up-to-date and catch the trends. It has been seen that it leverages every strategy of digital entertainment marketing to make the user experience better.

Digital entertainment marketing has been explicitly handled for the business within this study. In future studies, the user experience can be dealt with qualitative and quantitative methods, and the reflection of digital entertainment marketing on consumers can be investigated.

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## EFFECT OF CONSUMER ETHNOCENTRISM ON PURCHASE INTENTION OF CONSUMERS IN MYANMAR TEXTILE MARKET

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**Permanent link to this document:** <http://doi.org/10.17261/Pressacademia.2022.1636>**Copyright:** Published by PressAcademia and limited licensed re-use rights only.**ABSTRACT**

**Purpose-** Ethnocentrism in consumers plays an vital role in predicting user behavior when deciding between imported and domestic goods. This research works tries to identify the consumer ethnocentrism of consumers in Myanmar textile market. The specific objectives of this study are to examine the consumer ethnocentrism of consumers in Myanmar textile market and to investigate the effect of consumer ethnocentrism on purchase intention of consumers in Myanmar textile market.

**Methodology-** The study area was Myanmar market. The selected sample size was 386 consumers who have buying experiences for local textile clothes. The convince sampling method used in this study. The research instrument used as survey questionnaire for collect the data. The structure questionnaire was used for this study. There were three parts in questionnaire- the first one demographic section and the last is consumer ethnocentrism scale. According to the CEESCALE model, consumer ethnocentrism scale was 19 items for all variables. Purchase intention has 5 items. 5 points Likert scale questions types used for measure the consumer ethnocentrism and purchase intention. Descriptive analysis and multiple linear regression method were used in this study in order to analyze the collected data. Moreover, reliability analysis was used for analyze the reliable of collected data under each variable.

**Findings-** This study found that insecurity, habituation and prosociality have strongly significant effect on purchase intention of consumers in Myanmar textile market. In addition, the mean value of purchase intention 3.8 that above the natural scale and nearly reach to the agree statement.

**Conclusion-** After analyze the collected data this study determined that consumer ethnocentrism affect consumers' purchase intentions. By measuring the consumer ethnocentric tendencies managers can create a database that will be fruitfully incorporated into marketing strategy development. This study concluded that CEESCALE model is a tool for verify the interesting results in other developing countries. The managerial implications and suggestions of the research are discussed in detail.

**Keywords:** Consumer ethnocentrism, CEESCALE model, purchase intention**JEL Codes:** M40, M41

### 1. INTRODUCTION

In this globalization age, consumers were increasingly encountered with foreign made products and services. Moreover, government of every nation liberalize the trade policies for encouraging the trade volume that can bring the numerous product and services for local consumers. Although liberalize trade policies was found in today international trade world, some consumers have negative attitude to foreign made products for several reasons such as political, economic and others diplomatic events. In marketing literature, negative attitude of consumers on buying foreign made products can be called as consumer ethnocentrism. Sumner (1906) defines the consumer ethnocentrism as "view of things in which one's own group is the center of everything". Shimp and Sharma (1987) have extended this concept to include consumer ethnocentrism as consumers have positive attributes of local products and reject the foreign products.

Marketing practioners should always monitor the changing attitudes of consumers for making effective marketing strategies. Consumers' attitudes were changing in terms of factors such as political events, economic situations and social living styles.

Therefore, Shimp & Sharma (1987) applied the consumer ethnocentrism concept in marketing and consumer behavior. Moreover, Shimp & Sharma (1987) introduced the original consumer ethnocentrism tendency scale (CETSCALE) with 17 dimensions into four variables – prosociality, cognition, insecurity, reflexiveness and habituation for exploring the Americans' consumer ethnocentrism. This paper used this original CETSCALE model for explore the Myanmar's consumer ethnocentrism mindset and examine the effect of consumer ethnocentrism on purchase intention of consumers on local textile clothes.

Myanmar Imports from China was US\$6.53 Billion during 2020, according to the United Nations COMTRADE database on international trade. (Economics, 2020). Among of these imported values, the cotton & clothing value was \$ 102.38M in 2020. In February 2021, the military coup has been occurred in Myanmar. Most of the Myanmar citizen having negative perception on People's Republic of China due to strongly support for Military junta in Myanmar. Myanmar people boycott the made in China products including textile, fast moving consumption goods, entertainment scheme and so on comparable with protest of Military coup. This social movement is bringing the big opportunities for local producers. Consumers could sense the animosity towards the China made products due to public perception on China diplomatic ways with Myanmar. This consequence the consumers' attitudes on local made products and having the purchase intentions on local textiles product.

This paper tries to examine the effect of consumer ethnocentrism on purchase intention of consumers in Myanmar textile market. Consumer ethnocentrism scale tendency model was applied for this research to analyze the consumer ethnocentrism of consumers in Myanmar market. There are previous studies find out the research findings for positive relationship of consumer ethnocentrism variables and purchase intention of local made products. This paper finds out the which of these research findings concerning with consumer ethnocentrism in Myanmar market. This research work tries to address the those research questions. Firstly, how about the consumer ethnocentrism regarding with textile products of consumers in Myanmar market? Secondly, which of these consumer ethnocentrism factors more effect on purchase intention of consumers in Myanmar market? Moreover, this research conducted to reach the following research objectives; identify the consumer ethnocentrism of consumers in Myanmar market regarding with Myanmar textile clothes and investigate the effect of consumer ethnocentrism on purchase intention of Myanmar textiles in local markets.

This research works was compromised into five section. The first one is introduction which reveal the introductory of concept of consumer ethnocentrism, Myanmar textile market, research questions and research objectives. The second section of this research paper reviewing the literature regard with consumer ethnocentrism and purchase intention. Research design was described in third section. Empirical analysis was mentioned in fourth section. The final section includes the findings, suggestions and recommendations for academic and practical world.

## **2. LITERATURE REVIEW**

This section describes the reviewing literature regard with concept of consumer ethnocentrism, purchase intention and conceptual framework of this study. The conceptual framework of this study was founded by analyzing the previous literature works. In the minds of ethnocentric consumers, the purchase of foreign made products was wrong because its damage the domestic economy, rises unemployment rate, reduce the national income. Literature suggested that consumers' ethnocentric tendencies depend on the degree of the development of a country.

### **2.1. Consumer Ethnocentrism**

The general concept of ethnocentrism was first introduced in 1906 by a sociologist William Sumner. The original concept of consumer ethnocentrism has emerged in developed countries where consumers generally positively evaluated the quality of domestic products (Herche, 1992; Elliot, Cameron., 1994). Recent research (Supphellen, Gronhaug, 2003; Reardon, et al., 2005; Klein, et al., 2006) have shown that the same concept is applicable in the context of developing countries. Kaynak, E., & Kara, A., (2002) have noted that significant population growth and increasing purchasing power of consumers in such developing countries offer market opportunities to foreign companies whose domestic markets have already reach maturity. However, several studies (Bailey, Pineres, 1997; Ger, et al., 1999; Burgess, Harris, 1999; Batra, et al., 2000; Balabanis, Diamantopoulos, 1999) conducted in developing countries have confirmed the existence of negative ethnocentric tendency of consumers or favoring of foreign products. However, recent research in Central and Eastern Europe have confirmed the growth of the ethnocentric tendency as a result of low culture of openness and limited cosmopolitanism (Vida, Fairhurst, 1999; Vassella, M. C., & Fountain, U. K. (2010).

Shimp and Sharma (1987) defined consumer ethnocentrism as a belief held by consumers on the appropriateness and indeed morality of purchasing foreign-made products. Previous studies found that scores on the CETSCALE are related inversely to willingness to purchase imports, perceptions of the quality of imported goods, cultural openness, education, and income

(Shimp and Sharma, 1987; Netemeyer et al., 1991). CEESCALE is comprised of 17 items but, unlike CETSCALE, it is distributed among five different dimensions: (1) Prosociality (2) Cognition (3) Insecurity (4) Reflexiveness and, (5) Habituation.

The description that the authors make of the five dimensions is as follows: the prosociality dimension considers ethnocentrism linked to love and sacrifice for the homeland. Cognition relates to the ethnocentrism of those who see the world through ethnic groups. The items related to insecurity describe consumer ethnocentrism as the perception that consumers have of the threat foreign products pose to the economy and domestic employment. As for the reflexiveness dimension, it considers the ethnocentrism caused by biased information that is received repeatedly, leading to rejection towards certain products. Finally, habituation focuses on the fact that ethnocentrism is generated by a repeated behavior linked to morality.

## 2.2. Purchase Intention

Purchase intention is the preference of consumer to buy the product or service. In another words, purchase intention has another aspect that the consumer will purchase a product after evaluation. Many factors affect the consumer's intention while selecting the product and the ultimate decision depends on consumers' intention with large external factors (Keller, K.L. 2001).

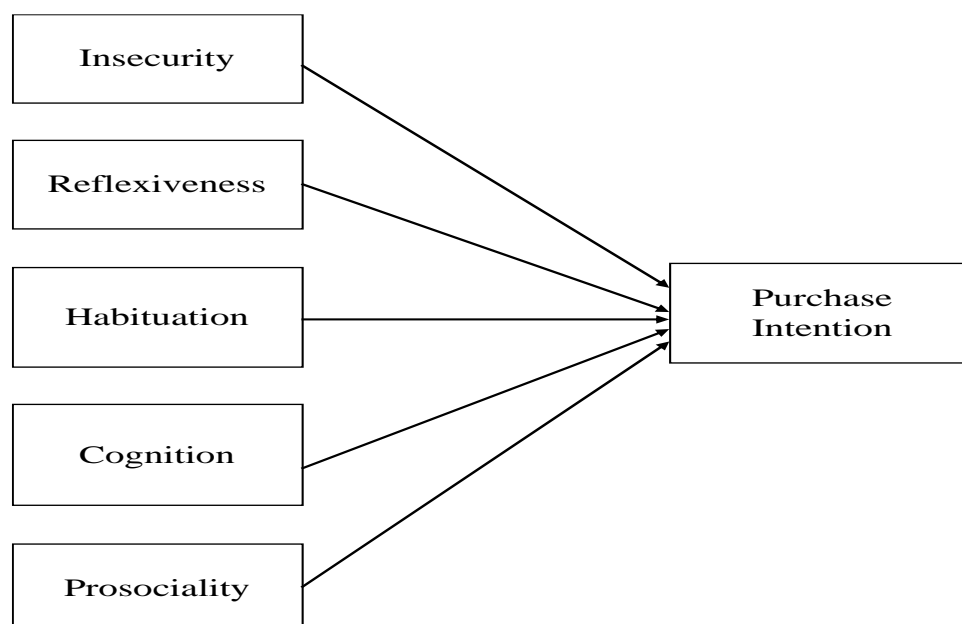
Ajzen 1985 proposed the planned behavior theory which emphasizes on individual's decisions was influenced by individual's intentions. Intentions were assumed to confine the motivational factors that influence a behavior. According to the theory of planned behavior, intentions was composed by attitudes, behavior controls and subjective norms. In this study, purchase intentions were shaped by consumer ethnocentrism factors such as prosociality, cognition, habituation, reflexiveness and insecurity.

According to the previous literature result, purchase intention is a tendency of consumers to purchase products or services. By operational definition, the the purchase intention is the consumer's desire to buy a product. According to Diallo , purchase intention is measured by using four indicators, planning to buy, having a budgeted money to buy, considering to buy, and having the tendency to buy.

## 2.3. Conceptual Framework of the Study

After reviewing the previous literature works, this conceptual framework of this study was constructed in this study. This conceptual framework describes the relationship of dependent variable and independent variables. Consumer ethnocentrism variable such as prosociality, habituation, reflexiveness, insecurity and cognition extracted from CEESCALE model. The relationship of those variables is illustrated in Figure 1.

**Figure 1: Conceptual Framework of the Study**



As explained in above, this research is needed to test the effect of consumer ethnocentrism dimensions on purchase intention for Myanmar market. In this context the following hypothesis will be tested in this respect:

- H1: Insecurity will be positively effect on purchase intention of local products.  
 H2: Reflexiveness will be positively effect on purchase intention of local products.  
 H3: Habituation will be positively effect on purchase intention of local products.  
 H4: Cognition will be positively effect on purchase intention oof local products.  
 H5: Prosociality will be positively effect on purchase intention of local products.

### 3. RESEARCH DESIGN

This section focuses on the research method and design. This section was compromised by three parts. The first one is sampling method. The second is questionnaire design and the final one is data analysis method. The target population was the customers who have buying experiences the Myanmar textile clothes. The sample size was determined by using the Cochran's formula. The sample size was 384 customers in Myanmar. Convenience sampling method was use for collect the required data.

There were two parts for questionnaire design. The first one elaborated demographic factor which include the gender, age, income level, occupational status. The second part used for examine the consumers' ethnocentrism and purchase intention on Myanmar textile clothes. Structure questions were used in this study. Shimp and Sharma (1987) developed the 17 items scale for consumer ethnocentrism. The questionnaire for purchase intention was adopted from Yang and He (2011). A five-point Likert anchored by "strongly disagree" 1, "strongly agree" 5 was used as the attitude measurement for all the tested constructs.

Descriptive analysis, reliability analysis and multiple regression analysis were used for this study. Descriptive analysis used for summarized data especially with demographic profile. This study carried out the reliability analysis to determine how consistent a certain scale and whether questions in the questionnaire are effectively measured. In order to test the hypotheses, multiple linear model was applied in this study.

### 4. RESULTS

The demographic profile of respondents, reliability analysis result, mean score for dependent variable and independent variables, multiple liner regression output was described in this section.

#### 4.1. Demographic Information of Respondents

The demographic profile of consumers was presented in Table (1). The sample consisted of 147 (38%) of male and 249 (62%) of female. 67% of respondents were more than 35 years old. In terms of educational background, 51% of respondents were bachelor graduated. At final point, 34% of respondents get 400,001 to 500,000 MMK.

**Table 1: Profile of Respondents**

Variable	Description	No of Respondents	Percentage (%)
	<b>Total</b>	<b>386</b>	<b>100</b>
<b>Gender</b>	Male	147	38
	Female	249	62
<b>Age</b>	18-25	120	31
	26-35	80	2
	36-45	100	25
	Over 55	86	42
<b>Education Background</b>	Under High school-educated	70	18
	High school-educated	65	16
	Bachelor graduated	200	51
	Master graduated	20	5

	Ph.D graduated	31	10
<b>Average monthly income</b>	Below 300,000 MMK	45	11
	300,001-400,000 MMK	65	16
	400,001-500,000 MMK	134	34
	500001 – 600,000 MMK	107	27
	Over 600,001	35	12

Source: Survey Data (2022)

#### 4.2. Result of Reliability Analysis

In this study, the reliability coefficients of six variables were tested and result are shown in Table (2). According to Sekaran and Bougie (2016), Cronbach's alpha coefficient values over 0.7 are acceptable, over 0.8 are good and over 0.9 are excellent for the reliability of questionnaire.

**Table 2: Reliability Analysis**

No	Category	No. of Items	Cronbach's Alpha Value	Interpretation
1.	Insecurity	3	0.820	Good
2.	Reflexiveness	3	0.789	Acceptable
3.	Habituation	3	0.797	Acceptable
4.	Cognition	3	0.780	Acceptable
5.	Prosociality	4	0.749	Acceptable
6.	Purchase Intention	5	0.868	Good

Source: Survey Data (2022)

According to the reliability analysis result, the Cronbach's alpha value of insecurity and purchase intention were (0.820) and (0.868) that means the reliability of theses questionnaires was good. The Cronbach's alpha value of the rest variables were over (0.7). It indicates the reliability of theses questionnaire were acceptable in this study.

#### 4.3. Mean Score for Each Variable

In this study, consumer ethnocentrism was examined with the perceptions of respondents upon insecurity, reflexiveness, habituation, cognition, prosociality and purchase intention. The calculations of mean value for each variable were described in Table (3).

**Table 3: Respondents' Perception on Consumer Ethnocentrism and Purchase Intention**

No	Statements	Mean Vale	St. Deviation
<b>Insecurity</b>			
1	Increased imports result in greater levels of unemployment in this country.	4.17	0.954
2	Buying foreign products is a threat to the domestic economy.	3.66	1.056
3	May be damage the SMEs in this country are the result of increased importation of foreign goods.	3.84	1.026
<b>Mean Value of Insecurity</b>		<b>3.89</b>	
<b>Reflexiveness</b>			
1	I would be convinced to buy domestic goods if a campaign was launched in the social media promoting Myanmar textile goods.	3.81	0.991
2	If Myanmar people are made aware of the impact on the economy of foreign product consumption, they will be more willing to purchase domestic goods.	3.59	0.992

3	I would stop buying foreign products if the Myanmar public launched campaigns to make people aware of the positive impact of domestic goods consumption on the Myanmar economy.	3.05	1.035
<b>Mean Value of Reflexiveness</b>		<b>3.48</b>	
<b>Habituation</b>			
1	I am buying Myanmar textile products out of habit	3.46	1.113
2	I prefer buying the Myanmar textile products because I am more familiar with them	3.37	1.040
3	I am buying Myanmar textile products because I am following the consumption patterns as these were passed to me by my older family members	3.38	0.964
<b>Mean Value of Habituation</b>		<b>3.40</b>	
<b>Cognition</b>			
1	When it comes to Myanmar textiles products, I do not need further information to assess their quality, the country of origin is sufficient signal of high quality for me.	2.71	0.986
2	Myanmar textile goods are better than imported goods.	2.98	0.978
3	Myanmar textiles products are made to high standards and no other country can exceed them.	3.24	0.945
<b>Mean Value of Cognition</b>		<b>2.98</b>	
<b>Prosociality</b>			
1	Buying Myanmar textile goods helps me maintain my Myanmar identity.	4.50	0.703
2	I believe that purchasing Myanmar textiles goods should be a moral duty of every Myanmar citizen.	3.67	1.083
3	It always makes me feel good to support our products.	4.08	0.975
4	Myanmar people should always consider Myanmar workers when making their purchase decisions.	4.12	0.933
<b>Mean Value of Prosociality</b>		<b>4.09</b>	
<b>Purchase Intention</b>			
1	Positive attitude toward consuming domestic textile products.	3.79	0.997
2	Support purchasing domestic textile products.	4.25	0.901
3	Domestic textile products worth buying.	3.89	1.024
4	Already buying domestic textile products.	3.27	1.071
5	Continue buying domestic textile products	3.80	1.000
<b>Overall Mean Value of Purchase Intention</b>		<b>3.80</b>	

Source: Survey Data (2022)

According to the CEESCALE model, there were five dimensions for consumer ethnocentrism. They were insecurity, reflexiveness, habituation, cognition and prosociality. In this study, consumer ethnocentrism was the independent variable and purchase intention was the dependent variable. According to the descriptive analysis results, the mean value of consumer ethnocentrism dimensions – insecurity, reflexiveness, habituation, cognition and prosociality were 3.89, 3.48, 3.40, 2.98 and 4.09, respectively. The highest mean score is prosociality and lowest mean score is cognition. The perception of respondents on buying local textile clothes was maintaining the Myanmar identity and proud for doing it. Although consumers have positive feeling on buying the local textile clothes, they don't believe this product quality more superior than imported items.



The mean value of purchase intention was (3.80). It slightly above the natural scale. Most of the respondent's intent to purchase the domestic local textile clothes for supporting the local SMEs in textile market.

#### 4.5. Regression Analysis

The multiple linear regression analysis was performed to find out the effect of consumer ethnocentrism on purchase intention of consumers in Myanmar textile market. Consumer ethnocentrism is the independent variable and purchase intention is the dependent variable. The multiple regression model for the effect of consumer ethnocentrism on purchase intention is:

$$Y_i = b_0 + b_1X_{1i} + b_2X_{2i} + b_3X_{3i} + b_4X_{4i} + b_5X_{5i} + e_i$$

Whereas,  $Y_i$  = Mean of purchase intention for  $i^{\text{th}}$  respondents  
 $X_{1i}$  = Mean of insecurity for  $i^{\text{th}}$  respondents  
 $X_{2i}$  = Mean of reflexiveness for  $i^{\text{th}}$  respondents  
 $X_{3i}$  = Mean value of habituation for  $i^{\text{th}}$  respondents  
 $X_{4i}$  = Mean value of cognition for  $i^{\text{th}}$  respondents  
 $X_{5i}$  = Mean value of prosociality for  $i^{\text{th}}$  respondents

The results of analysis relating the effect of consumer ethnocentrism on purchase intention was shown in Table (4).

**Table 4: Effect of Consumer Ethnocentrism on Purchase Intention**

Model	Unstandardized Coefficients		t	Sig
	B	Std. Error		
(Constant) Purchase Intention	.009	.177	.053	.957
Insecurity	1.09***	.035	3.116	.002
Reflexiveness	.084**	.043	1.943	.053
Habituation	.478***	.037	.518	.000
Cognition	.009	.036	.265	.791
Prosociality	.348***	.052	6.697	.000
R Square	.648			
Adjusted R Square	.643			
F Value	140.035***			
Durbin Watson	2.007			

Source : Survey Data (2022)

As shown in Table (4), insecurity, habituation and prosociality have positively significant effect on purchase intention of consumers in Myanmar textile market. The regression coefficient of insecurity (1.09), habituation (0.478) and prosociality (0.348) is significant at 1 percent level. The regression coefficient of reflexiveness (.084) is significant at 5 percent level. The result suggests that of the five variables present in the model, only cognition for consumer ethnocentrism has no significant effect on purchase intention.

## 5. CONCLUSION

In this part, findings of research works are interpreted and discussed. The suggestions for theoretical and practical implications make based on the logical findings of this research work.

### 5.1. Findings and Discussions

There were two main objectives of this study. The first one is to identify the consumer ethnocentrism of consumers in Myanmar textile market. The second is to investigate the effect of consumer ethnocentrism on purchase intention of consumers in Myanmar textile market. In order to reach the research objectives, descriptive analysis and multiple linear regression method were used in this study.

According to the result of descriptive analysis, prosociality among of all consumer ethnocentrism dimensions has the highest mean value in this study. This finding can reflect the current situation of Myanmar market. In those days, most of the Myanmar consumers reluctant to buy the foreign goods because of Myanmar consumers behave to support local SMEs within the textile industry. According to the Covid 19 pandemic crisis and political crisis, most of local SMEs struggle to survive in market. Therefore, consumers have the strong perceptions on buying local textile clothes that can support to local SMEs.

According to the result of multiple linear regression analysis, insecurity, habituation and prosociality have strongly significant effect on purchase intention of consumers in Myanmar textile market. People fear to buy the foreign goods especially made in China goods that can threat to their security of life and health of national economy. This study was found that people want to keep their status of national economy by buying the local made clothes and then prohibit the imported items. In addition, most of the respondents in this study more enjoy to purchase the local made textile clothes rather than imported items because of its more familiar with them. Moreover, consumers in Myanmar market want to maintain the Myanmar identity by buying local textile clothes.

## **5.2. Suggestions and Recommendations**

This research works tries to find out the consumer ethnocentrism tendency and how effect of consumer ethnocentrism on purchase intention of consumers in Myanmar local market. These suggestions were made of by analyzing and reviewing the major findings of this study. This study used the CEESCALE model for examine the effect of consumer ethnocentrism on purchase intention.

CEESCALE model compromises the 17 items for consumer ethnocentrism tendency scale. The further research works should revise the other dimensions for consumer ethnocentrism tendency scale. Moreover, the future research works should add the other antecedents' factors for determine the purchase intention of consumers in Myanmar textile market. This study determined that consumer ethnocentrism affect consumers' purchase intentions and by measuring the consumer ethnocentric tendencies managers can create a database that will be fruitfully incorporated into marketing strategy development

In future studies it is possible to consider a number of additional factors that also represent a limitation of this study but can significantly affect the formation of ethnocentric consumers' behavior. By including factors such as price, quality, availability and type of products would create a valuable database that defines the different ethnocentric tendencies of Myanmar consumers that will contribute to better understand the purchase decisions of consumers in Myanmar. Furthermore, it would be interesting to compare the results of this research with the potential results of future research to determine the impact of consumer ethnocentric tendency towards purchase intention in a varied level of economic development. Finally, it would be interesting to conduct research discussed in terms of a positive climate in the country and the economy in order to monitor the development process of the issue this paper is dealing with. Future research should focus on specific cross-cultural research including variety of countries selected for the purpose of identifying the impact of ethnocentric tendencies in different cultural, social and political environment. Additionally, future researchers on consumer ethnocentrism are called to search further and deeper in order to get a more complete picture about the effect of consumer ethnocentrism and generally consumer behavior in certain countries.

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