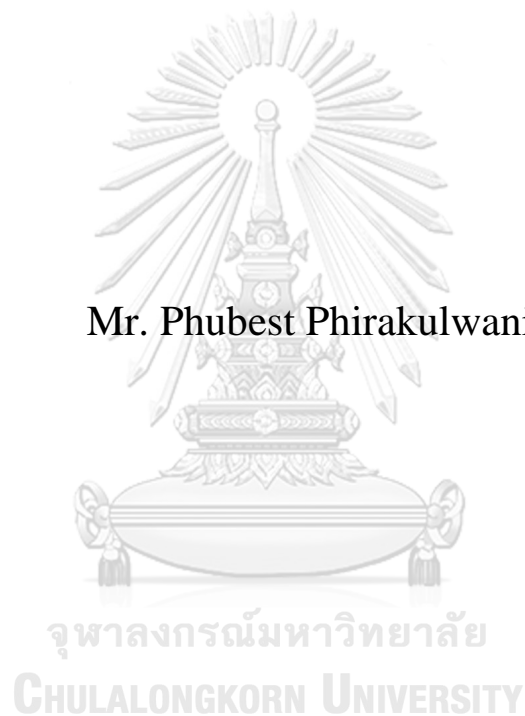


# The Impact of Playful Ironic Branded Entertainment on Consumer Behavior

Mr. Phubest Phirakulwanich



An Independent Study Submitted in Partial Fulfillment of the  
Requirements  
for the Degree of Master of Arts (Communication Arts) in Strategic  
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ผลกระทบของการนำเสนอตราสินค้าที่เน้นความบันเทิงด้วยถ้อยคำผกผันเชิงหยอกล้อต่อพฤติกรรม  
ผู้บริโภค



สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาโทสาขาสถาปัตยกรรมศาสตรมหาบัณฑิต  
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By	Mr. Phubest Phirakulwanich
Field of Study	Strategic Communication Management
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Accepted by the FACULTY OF COMMUNICATION ARTS, Chulalongkorn University in Partial Fulfillment of the Requirement for the Master of Arts (Communication Arts)

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ภูเบศ พิรกุลวานิช : ผลกระทบของการนำเสนอตราสินค้าที่เน้นความบันเทิงด้วย  
 ถ้อยคำผกผันเชิงหยอกล้อต่อพฤติกรรมผู้บริโภค. ( The Impact of Playful  
 Ironic Branded Entertainment on Consumer Behavior)  
 อ.ที่ปรึกษาหลัก : รศ. ดร.สราวุธ อนันตชาติ

การวิจัยในครั้งนี้ มีวัตถุประสงค์เพื่อศึกษาผลกระทบของการนำเสนอตราสินค้าที่เน้นความบันเทิงด้วยถ้อยคำผกผันเชิงหยอกล้อต่อพฤติกรรมผู้บริโภค ซึ่งประกอบไปด้วย ความเข้าใจทัศนคติต่อตราสินค้า ทัศนคติต่อการนำเสนอตราสินค้าที่เน้นความบันเทิง คุณลักษณะของผู้ส่งสาร และความตั้งใจซื้อสินค้า ในสินค้าที่มีความเกี่ยวพันต่ำ ซึ่งเป็นเครื่องคัมซ็อกโกแลตมอลต์ตราไมโล โดยใช้การวิจัยเชิงทดลอง เก็บข้อมูลจากนักศึกษาระดับปริญญาตรี คณะเศรษฐศาสตร์ มหาวิทยาลัยธรรมศาสตร์ จำนวน 120 คน ในช่วงเดือนเมษายน พ.ศ. 2563 ผลการวิจัยพบว่า การนำเสนอตราสินค้าที่เน้นความบันเทิงด้วยถ้อยคำผกผันเชิงหยอกล้อ ให้ผลที่ไม่แตกต่างจากการนำเสนอตราสินค้าที่เน้นความบันเทิงโดยปราศจากถ้อยคำผกผันเชิงหยอกล้อ โดยมีเพียงแต่ทัศนคติต่อตราสินค้าเพียงตัวแปรเดียว ที่การนำเสนอตราสินค้าที่เน้นความบันเทิงด้วยถ้อยคำผกผันเชิงหยอกล้อ ส่งผลให้ทัศนคติต่อตราสินค้าสูงกว่าการนำเสนอตราสินค้าที่เน้นความบันเทิงโดยปราศจากถ้อยคำผกผันเชิงหยอกล้ออย่างมีนัยสำคัญทางสถิติ



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The objective of this study was to investigate the impact of playful ironic branded entertainment on consumer behavior, including understanding, attitude toward the brand, attitude toward the branded entertainment, source characteristics, and purchase intention, on a low-involvement product, Milo, a chocolate malt beverage. Pre-experimental setting, with static group design, was employed to collect data from 120 undergraduate students at the Faculty of Economics, Thammasat University, during April 2020. The result indicated that both playful ironic branded entertainment and non-playful ironic branded entertainment gave similar impacts on consumer behavior. Attitude toward the brand was the only sub-variable that the playful ironic branded entertainment produced significantly higher mean score than the non-playful ironic branded entertainment.

Field of Study:	Strategic Communication Management	Student's Signature .....
Academic Year:	2019	Advisor's Signature .....

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# CHAPTER 1

## INTRODUCTION

### 1.1 Significance of the Study

Playful irony has long been used in various media as a rhetorical tool to entertain audiences. It refers to a contrary to what is meant (Lagerwerf, 2007) with an intention to communicate fellowship through humor (Myers Roy, 1976). Playful irony, in fact, can take many forms and one of the popular forms is mock politeness or the use of impoliteness to express familiarity with group members (Leech, 1983, as cited in Culpeper, 1996). Udom Taepanich, a Thai comedian, can be seen as a good example for those who use mock politeness as a rhetorical device through humor. In his famous talk show ‘Stand up comedy 7,’ he mocked Thai football industry by saying that “I’m so annoyed with people in Thai football industry. They always claim to make Thai football industry go global. For real!? Do they think we’re stupid? If Thai teams really went global, other teams in this world would already go universal” (Taepanich, 2008). At that moment, the playful ironic statement was very successful as it tremendously received humorous responses from audiences in the form of applause and smiles.

Nevertheless, playful irony is indeed a two-edged sword. On one hand, it can entertain audiences and encourage fellowship among group members as shown in the example above. On the other hand, it can also backfire if it is misinterpreted or is used inappropriately in improper contexts. The incident between Dj Pla Kung or Worachat Dhamavijin and Miss Tiffany Universe 2017 or Yoshi Rinrada Dhurabhan is a clear

example. In the TV program ‘Battle of 12 Zodiacs,’ Dj Pla Kung interrupted the conversation between Yoshi and another actor by mocking her with the gender-offensive phrase saying that ‘meeting with the new drama called the yellow sky at Muang Thong.’ After the show was on air, audiences felt that the phrase was not amused because it was very offensive to a transwoman like Yoshi. In Thai, the word ‘yellow’ is a very sensitive word since it can be interpreted as an insult on sodomy between heterosexual men. Therefore, people, especially those in social media, criticized Dj Pla Kung harshly and created a hashtag ‘saveyoshi’ in Twitter in order to protect Yoshi from verbal bullying (Channel-3-Thailand, 2019). Although Dj Pla Kung did not intend to offend Yoshi, his words already backfired him.

Playful irony does not only impact the person but also the brand. Tao Tum Yum Raberd, a franchise restaurant business, is a clear example. The chain has its owner, Dhanakorn Piyadhamrong or Tao, as the spokesperson of the company. He is famous for his playful ironic speaking style, and that is what makes the official Facebook page of the brand become popular. However, the popularity did not last long after he playfully mocked a customer in his restaurant. The mocked customer was very angry, so she complained the brand and its owner on her Facebook post. The post was later shared vastly in Facebook, and generated anger among public. The official page of the brand, therefore, was criticized harshly. The damage was not inflicted only on Tao himself, but also the franchisees. Customers, hence, stop eating at the brand’s restaurants, and the sale volume plummeted severely. In order to lessen the damage, Tao apologized for what he has done, but it was too late since the brand’s reputation was already ruined (Chiangmai-news, 2019).

In order to maintain the appropriate environment in mass media, National Broadcasting and Telecommunication Commission or NBTC launched the guideline for mass media contents in 2013. In the announcement, language issue is one of its major concerns as it appears in almost every important topic, such as, principles to rank the appropriateness of TV programs, criteria to rank the appropriateness of the contents and the recommendations for program production. Besides providing the guideline for content producers, NBTC additionally divides all programs into six categories based on the degree of appropriateness and the characteristics of target audience (NBTC, 2019). Further, NBTC also imposes different regulations for the programs in each category. For example, those under ‘every age’ category can be broadcast at any time while those under ‘adults only’ category can be appeared only after 10 p.m. Those who violate the regulations will be punished in a certain way, ranging from general warnings to license withdrawal.

However, the authority of NBTC does not cover the programs in digital media. The content producers in digital media as YouTube, therefore, have a stronger degree of freedom in terms of production, especially language use. Playful irony as mock politeness, consequently, has become a popular rhetorical device used among content producers to attract audience in digital media. This could be because playful irony as a humor can be considered as a peripheral cue persuading consumer when they expose to low-involvement products. The famous contents producers, using mock politeness for low-involvement products, include Chalalit Tantiwut and his program about food and beverage ‘Lang Too Yen’ run by Good Day Official YouTube channel (around 2,550,000 followers) (Good-day-official, 2019), Pimry Pie and her food and cosmetic YouTube channel (around 892,000 followers) (Pimrypie, 2019) and

Chadsak Mahadha and his cosmetic YouTube channel ‘Jue Pak’ (around 362,000 followers) (Juepak, 2019), for example.

The popularity of these humorous programs among the large amount of the audience has attracted many famous brands, such as, Milo, Food Panda and Eucerin to the channels. These brands, as advertising sponsors, generate a huge amount of money in Thai advertising industry. According to Bhanudom, a partner of PwC Thailand, Thailand is the second largest country in terms of online advertising spending in South East Asia. The value tends to grow continuously in the next five years and will reach four hundred billion baht in 2020 (Positioning, 2016).

However, playful irony, as mentioned above, is a very risky rhetorical device, especially in Thai culture. This is because Thai society gives a high value on interpersonal relationship. Thais consider kindness, considerateness, gentleness, politeness and sympathy as their core values (Intachakra, 2010, as cited in Sawanglap, 2013). As shown in a traditional Thai proverb “bite your tongue,” Thais do not overtly express their resentment toward other people. Criticizing straightforwardly with harsh words, therefore, is not appropriate in Thai culture (Jaisue, 2006).

The risky nature of playful irony, as a result, has raised the concern about its impacts on every component of consumer behavior, especially affection, for low-involvement products. This is because consumers’ attitude toward the source, the brand and the content theoretically have the relationship with intention to perform actions. As mentioned above, playful irony, if used appropriately, should produce a positive feeling, which lead to a positive action in the future. However, everything would be in the opposite scenario if playful irony is used inappropriately or misinterpreted. This, as a result, could harm the brand in various aspects, such as,



reputation, sales and stock price. Thus, it is necessary to investigate the reactions of consumers toward playful ironic stimuli.

### **1.2 Research Objective**

To study the impact of playful ironic branded entertainment for a low-involvement product on consumer behavior.

### **1.3 Research Question**

What is the impact of playful ironic branded entertainment for a low-involvement product on consumer behavior?

### **1.4 Scope of the Study**

A pre-experimental setting, with static group design is the methodology in this study. In terms of the variables, the independent variable was playful ironic branded entertainment, which was compared to non-playful ironic branded entertainment. And the dependent variable was consumer behavior, which can be further divided into five sub-variables. These included understanding, attitude toward branded entertainment, attitude toward the brand, source characteristics and purchase intention. Further, the study only explored a low-involvement product, as the brand Milo (chocolate malt beverage) was selected to be the one in the study. The data were collected from 120 undergraduate students at Thammasat University during the second semester of the academic year 2019.

### 1.5 Operational Definitions of Variables

*Playful irony* refers to verbal irony used by members of an acquainted group to elicit humor without the intention to wound (Myers Roy, 1976). Irony, in this study, may involve disparagement in its elicitation as it is a kind of satire humor (Donnelly, 2002). Therefore, any kinds of playful verbal vulgarity, such as, swear words, and cursing words can be considered as playful irony.

*Branded entertainment* refers to the integration of advertising into the entertainment content with the use of playful irony as the rhetorical tool to elicit harmless humor among members in a group.

*Playful ironic branded entertainment* in this study refers to the integration of advertising into entertainment content with the use of playful irony, a contrary to what is meant with the intention to elicit harmless humor among an acquainted group, as its rhetorical device. This variable was compared to the non-playful ironic branded entertainment, representing the same product from the same brand. In this study, the selected product was a chocolate malt beverage named Milo. And the videos were retrieved from YouTube.

*Consumer behavior* refers to the process which consumers select, purchase, use and dispose of products, services, or idea to satisfy their needs and desire (Solomon, 2014). In this study, consumer behavior includes understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention on Milo.

Understanding refers to the consumers' perceptions of the information in branded entertainment content. Understanding is measured with three five-point Likert scale items developed by (Lagerwerf, 2007).

Attitude toward the branded entertainment means a predisposition to respond in either positive or negative way to branded entertainment. Attitude toward the branded entertainment in this study was measured with four five-point bipolar semantic differential scale items by Mitchell and Olson (1981).

Attitude toward the brand means a predisposition to respond in a positive or negative way to the brand. Attitude toward the brand was measured with four five-point bipolar semantic differential scale items developed by MacKenzie, Lutz, and Belch (1986).

Source characteristics refers to the elements determining the effectiveness of information providers. And the characteristics can be divided into two dimensions, as source credibility and source attractiveness (Ohanian, 1990).

*Source credibility* means the positive or negative feelings toward the source of message whether he or she is reliable or not. Source credibility includes expertise and trustworthiness. These dimensions were measured with ten five-point semantic differential scale items originally developed by Ohanian (1990).

*Source attractiveness* means the positive or negative feeling toward the source of message whether he or she is attractive or not. Source attractiveness includes likeability and similarity. These sub-variables were measured based on two different scales, including similarity and likeability. While likeability was measured by five five-point semantic differential scale items originally developed by Ohanian (1990), similarity was measured with four five-point Likert scale items developed by (C. Chang, 2011).

Purchase intention means the tendency that the consumer will buy the brand in the future. Purchase intention can be measured by five five-point Likert scale items developed by Putrevu and Lord (1994), and Taylor and Baker (1994).

### **1.6 Expected Benefits of the Study**

Academically, the study adds a body of knowledge about the impact of branded entertainment on consumer behavior, and online marketing communication. And the study can also be taken as a fundamental for further studies on relating topics.

Professionally, the study benefits communication practitioners because it gives a clear insight on how playful irony impacts each component of consumer behavior. The understanding of the impacts on each component gives the practitioners a more effective way to set communication objectives and design an advertising message to reach their targets, especially the online ones.

## CHAPTER 2

### LITERATURE REVIEW

This study aims to explore the impact of playful ironic branded entertainment on consumer behavior and the relationship among these variables. This chapter, therefore, provides relevant concepts relating to

1. Humor appeal
2. Branded entertainment
3. Consumer behavior

#### **2.1 Humor Appeal**

Humor has been studied by many scholars since an ancient time until now. Theorists, such as, Aristotle, Freud and Hobbes, have intended to define humor over a hundred year (Kavanagh & O'Sullivan, 1999). But it seems the universally accredited definition does not exist (Weinberger & Gulas, 1992). However, humor can be defined roughly as the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing (Oxford-Learner's-Dictionaries, 2019). Gulas and Weinberger (2006) also gave a similar view on humor as the stimuli eliciting an intended or unintended pleasurable effect in a form of subdued or exhilarated laughter. Sternthal and Craig (1974) also defined humor similarly to the previous scholars as heightened arousal, smile and laughter manifested by an audience as a response to a certain message. Importantly, they proposed that humor can be defined mainly based on the examinations of the responses elicited to perceptible stimuli. Elicitation, therefore, becomes a crucial element in defining and classifying humor.

According to Speck (1991), humor elicitation can be understood from the mechanism of cognitive, affective, and interpersonal theories.

### **2.1.1 Cognitive theories**

Cognitive theories of humour elicitation refers to “the incongruity of conditions or circumstances and the cognitive activity performed in such situations to successfully decode the incongruity” (Donnelly, 2002, p. 19). And the main mechanism entailed in this process is incongruity-resolution. However, being a major element in the process does not mean it is the only theory involved in humor elicitation. Cognitive theories, thus, also include cognitive congruency principle, cognitive mastery theory, contextual elements and incongruity without solution.

#### **The incongruity-resolution mechanism**

Incongruity-resolution theory suggests that there are two steps involved in humor elicitation process. Like its name, the first step employed in this mechanism is incongruity, and the second step is resolution.

Incongruity occurs when the receiver fails to understand the connection between stimuli. Further, it also arises when the receiver perceives stimuli differently from his or her initial expectations (Wicker, Barron, & Willis, 1980). This, consequently, results in confusion, perceptual contrast, and disruption (J. Suls, 1983).

After the incongruous information are processed, the receiver will be led to resolution phase where the receiver applies cognitive activities to bridge the incongruous stimuli with the “punch line” of the joke (Berger, 1987). Punch line refers to an anchorage in a humorous message leading to meaning reintegration and discovery. In short, it works as a bridge connecting the expectation and the realization together (Speck, 1991; J. Suls, 1983).

Thus, incongruity information and punch line are two most important elements in incongruity-resolution mechanism. While incongruity can be perceived as a surprise element, resolution stands for the cognitive fit (Mindess, 2017). The process allows the receiver to make sense of the joke and also works as an important part in humor appreciation (Wicker et al., 1980).

### **The cognitive congruency principle**

Cognitive congruency principle proposed that the quality of humorous response depends largely on the cognitive effort the receiver takes to decode the incongruity. In simple terms, humor appreciation should increase once the effort to resolve incongruous stimuli increases. This is the result of the satisfaction derived from the resolution of cognitive puzzle in the joke (Donnelly, 2002).

Cognitive puzzle, as a result, emphasizes the importance of incongruity in humor elicitation process. Humorous stimuli need a certain amount of incongruity to evoke cognitive activities. Without incongruity, information processing cannot be distracted from its natural route, and the joke itself will be predictable easily. This, in turn, diminishes humor appreciation and amusement (Wyer & Collins, 1992). However, it is important to keep in mind that too much degree of cognitive challenge can also debilitate humor appreciation. Once the challenge becomes too great, the receiver will be overwhelmed by curiosity, anxiety and apathy, and will finally be distracted from proper problem-solving process (Kuhlman, 1985). In order to reach an optimal point of cognitive difficulty, the middle way seems to be an appropriate tenet. The appreciation of humor, consequently, will be elicited optimally at moderate levels of cognitive difficulty (Cho, 1995; McGhee, 1976).

### **Cognitive mastery theory**

Cognitive mastery theory does not really provide any new perspectives on humor elicitation but rather offer a robust elaboration of the rationality why incongruity-resolution mechanisms can elicit mirth (Donnelly, 2002). It can be seen as a subsumption of incongruity-resolution theory and works almost the same way as cognitive congruency principle. In fact, this theory only accounts for the humorous response occurring during problem resolution.

According to cognitive mastery theory, the gratification derived from humorous stimuli comes from the understanding of the comical material. Successful problem-solving on cognitive puzzle hidden in the humorous stimuli triggers personal pleasure (McGhee, 1974). In simple words, the resolution of problems or paradoxes of logic is a key to achieve amusement from the joke (Berger, 1987).

### **Contextual elements**

Incongruity-resolution also gives an attention on the context in which the information is interpreted. This is based on the fact that “the cognitive-based humor mechanism is grounded in a problem-solving schema and obviously not all successful problem serving is perceived as funny” (Donnelly, 2002, p. 26). Indeed, playfulness can be seen as a prerequisite for humor appreciation. The receiver will achieve humor appreciation from the resolution of an incongruity only if he or she is in an appropriate mood (J. Suls, 1983) and firstly perceives the scenario as playful or comical (Donnelly, 2002). Cognitive process, thus, will be distracted from its conventional rules only in this mindset (Speck, 1991).

In order to achieve humor appreciation, Berger (1987), therefore, suggests that the communicator will have to set up a frame of reference guiding the receiver that



the stimuli appearing in the frame are meant to be comic. In addition, Donnelly (2002) mentions that a frame can be set from social or environmental cues, such as, smiling and laughing, working as activators of these playful scripts for the receiver (J. Suls, 1983). In short, these cues indicate that the story the receiver is listening to should not be taken seriously, but rather humorously.

As a conclusion, the appreciation of humor requires an integration of two forms of processing, cognition and context. Although incongruity-resolution mechanism depends largely on problem-solving, the receiver still needs contextual stimuli as a tool to comprehend humor.

#### **Incongruity without resolution**

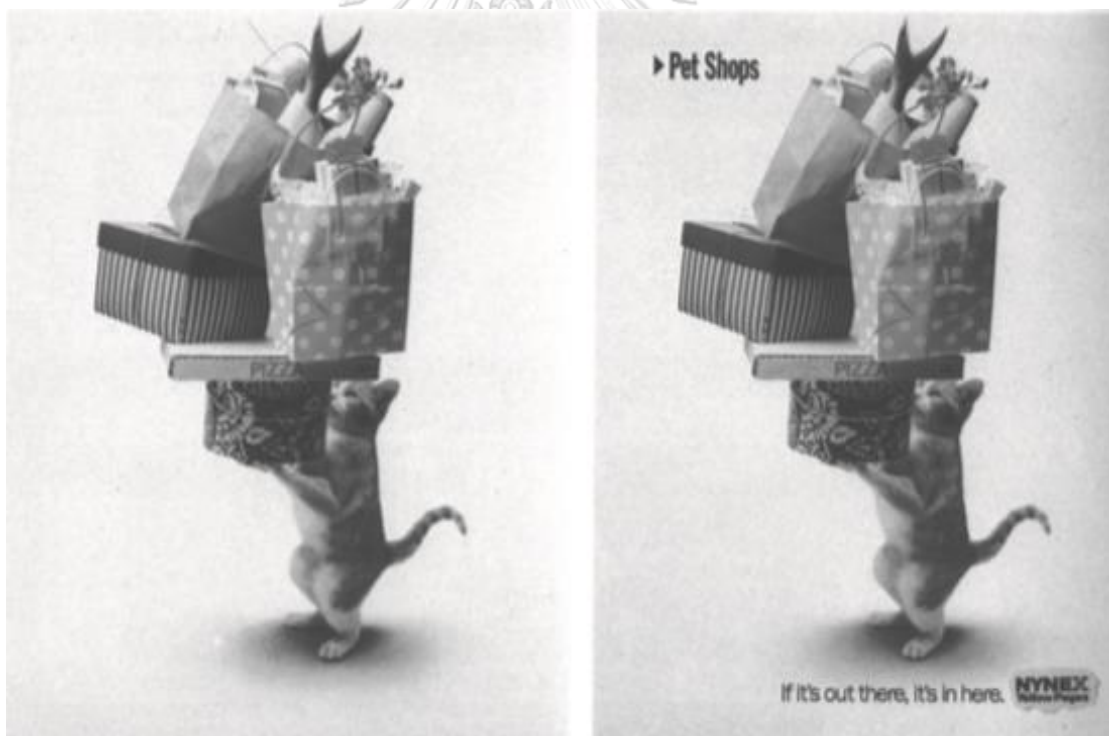
Scholars have long been debated whether incongruity can be the only element eliciting a humorous response or not. While resolution is a crucial element for those who believe in incongruity-resolution theory, incongruity-only theorists, in contrast, believe that unresolved incongruity alone is enough to elicit amusement (Nerhardt, 1976). Further, it is believed that “the pleasure derived from incongruity is the divergence from expectation, and the greater the divergence the funnier the material. The pleasure is in the playful confusion and contrasts” (Donnelly, 2002, p.25).

Although incongruity may be able to trigger humor alone without resolution, incongruity-resolution, indeed, is a greater humorous mechanism (J. Suls, 1983). This argument was proved by Flaherty, Weinberger, and Gulas (2004) through the example of the Nynex. The Nynex advertisement as shown in Figure 2.1 represents both an incongruity and an incongruity-resolution together in the same advertisement. The two images seem to be identical because they include a picture of the same cat holding shopping packages. What differences are the words “Pet shops” at the top left

and the Nynex tagline at the bottom of the right picture. The words and the tagline work as a resolution giving a meaning to the senseless cat image. Even though the cat image itself is playful, the words and the tagline raise humor to a higher level (Gulas & Weinberger, 2006).

To conclude, the incongruity-only theorists believe that incongruity alone is sufficient to trigger humorous response. This theory views playful confusion and contrasts from incongruous elements as the source of pleasure. However, the humorous response from incongruity alone is weaker than those with resolution.

**Figure 2.1 Nynex's Advertisement**



Source: Gulas, S. C., & Weinberger, G. M. (2006). *Humor in advertising*. Armonk, NY: M. E. Sharpe, p. 25.

### 2.1.2 Affective theories

In spite of the fact that incongruity and resolution are major elements involved in humor elicitation, they certainly are not the only factors. Indeed, humor have many different forms constructed from the combination of incongruity-resolution and other mechanisms. The section, thus, will move toward one of the other mechanisms, which is affective theories of humor elicitation.

The affective theories mainly focus on the association between physiological arousal and humor perception (Cho, 1995). Therefore, the discussion in this part will be dedicated to arousal-safety mechanism involved in some forms of humor. In order to understand arousal-safety mechanism totally, its predecessors under arousal-reduction theory will be reviewed in succession. Those sub-theories include psychodynamic, arousal or tension-release and freedom theories.

#### **Psychodynamic theory**

Psychodynamic theory proposes that expressive drives work as a motivation to trigger humorous responses. According to Freud (1960), most drives are developed mostly through sexual or aggressive needs, which usually produce unpleasant states of arousal or tension. As a general rule, people are motivated to lessen or release the tension every time it mounts in their minds (Solomon, 2014). But, in reality, it is almost impossible for people to relieve the tension freely because society serves as the arbiter determining which approaches are appropriate and which ones are not (Freud, 1960). And humor, especially sexual or obscene jokes, can be included as one of the acceptable approaches.

Psychodynamic theorists view sexual humorous stimuli as the valve to release tensions. The participant disguises their suppressed feelings seamlessly through

obscene jokes. Further, they believe that the expression of any topic guided by sexual humorous discourse can trigger a mirthful response. This is because, for the participant, enjoyment from sexual or obscene humor is a symbol of a transient conquest over his or her anxiety influenced by the repressed feelings (Donnelly, 2002). In simple words, obscene jokes help the participant break through the frontiers of social restraint as an acceptable rebel.

Obscene jokes also rely largely on incongruity-resolution mechanism for their elicitation. But in terms of the intensity of the humor response, they have their own explanation. Unlike cognitive theory arguing that the intensity of humorous response is the result of problem-solving process, psychodynamic theory proposes that “differences in the intensity of the humor response are a result of disparities in the strength of the repressed or suppressed feeling affiliated with humorous stimulus” (Donnelly, 2002 p. 35). Another difference between cognitive theories and psychodynamic theory is the shift of attention from the receiver to the sender. While cognitive theorists mainly explain how the receiver makes sense of humor in general, psychodynamic theorists focus largely on why the sender employs obscene humor.

### **Arousal theory**

According to arousal theory, people are driven to perform actions as a means to stabilize the level of physiological arousal (Berlyne, 1971). Those whose level of arousal is too low tend to increase the degree by seeking out exciting and stimulating activities. On the contrary, those whose level of arousal is too high will tone the degree down by seeking out soothing and relaxing activities.

In terms of humor, the theory perceives it as a tool to stabilize arousal within an optimal level. Donnelly (2002) explained that humor tones anxiety and tension

down by firstly raising arousal levels beyond their optimal point. Normally, when arousal levels are escalated beyond its optimal point, anxiety and tension should be burgeoned. However, the “punch line” will release these anxiety and tension by quickly leading the arousal back to the pleasurable range. The reduction in arousal, as a result, increases pleasure in the form of humor. Berlyne (1971) called this process as “arousal jags.”

Although arousal theory gives an attention on tension relief as psychodynamic theory does, the two theories, indeed, are different from each other. While psychodynamic theory focuses on the tensions as repressed sexual needs, arousal theory views tensions as the imbalance of the degree of arousal on the continuum. Another different aspect is the perspectives on the function of humor. Psychodynamic theorists view humor as a tool to express suppressed desires. In contrast, arousal theorists see humor as a means to stabilize the levels of arousal.

### **Freedom theory**

Freedom theory views humor similarly to psychodynamic theory. In freedom theory, humor can also be seen as an expression of repressed desires. But the main difference lays on the type of suppressed needs. Freedom theory, in short, does not necessarily focus on sexual and aggressive urges, but rather social conformity (Donnelly, 2002).

According to the theory, a humorous response frees the participant from daily concerns influenced by social norm. Everyday people need to encounter what Mindess (2017) calls stabilizing system. The system is formed by both internal and societal restraints. Such restrictions function as a limitation for freedom expression, which must be respected by all society members. Humor, therefore, can be seen as an

opportunity to challenge everyday politics in the form of emotional release. That is why such taboo jokes as religious dogma and social decency are pervasive in society (Donnelly, 2002). Additionally, these taboo jokes tend to elicit humorous response more fervently than non-taboo ones. This is because socio-psychological constraints require the participant to employ greater inner strength to defeat social norm in order to appreciate the joke (Pollio, 1983).

### **The arousal-safety mechanism**

Arousal-safety has been conceptualized as one mechanism working similarly to the tension-release theories. It proposes that humorous response is a result of the relief of anxiety or strain shaped by repressed feelings.

Arousal-safety can be categorized as one of the release theories. Like other release theories, it proposes that humor occurs once the tension is relieved. However, arousal-safety is, in fact, has a unique perspective on humor. Neither repressed sexual desires nor social norms are the center of attention but rather the anxiety for the safety of ourselves or someone else (Beard, 2008). In short, the tension is relieved once the participant makes a safety judgement that the object of the anxiety is safe. Arousal-safety humor, therefore, explains why people laugh when someone meet with a small accident that we surely know there is no real harm, such as, slipping on a banana peel.

### **2.1.3 Social or interpersonal theories**

The theory explains the relationship between humor and its social and interpersonal environments by majorly focusing on disparagement and the motivation that drives it. In order to understand disparagement, this section will be dedicated mainly to humorous disparagement process, superiority and dispositional theories.

### **Humorous disparagement process**

Humorous disparagement is the expression of hostility and antagonism in an acceptable approach through laugh (Cho, 1995). Disparagement usually involves in humor when the ridiculed object is a person or group. The process consists of three major communication components including sender, receiver and target of humor or victim. It intensifies the egos of the sender and receiver, who dissociate themselves with the target (Zillmann, 1983). The process begins with the sender who transmits the humorous message about the victim to the receiver who supports the attack by responding positively (Donnelly, 2002).

Humorous disparagement can be seen as social control and criticism through various forms of humor, such as, satiric, put-down and sarcasm (Speck, 1991) because it punishes undesired behaviors through ridicule. Fine (1983) gave an example saying that friends often express their expectations on one another through playful ribbing. The evidence can be noticed when the group mocks the friend who refuses to join a party with them on the weekend.

Humorous disparagement, indeed, does not only control social order by shaping behaviors, but also by strengthening social hierarchy. Chapman (1983) suggested that the public expression of disparaging humor allows the sender to assert and restate his or her dominance over his or her subordinates. An example of this kind of control can be seen when a Thai prime minister, Prayuth Chan-ocha, playfully mocked Thai Airways' flight attendants as old ladies, who used to be pretty, in a press conference (Matichon-tv, 2015). This mocking indicates the inequality in terms of power between flight attendants and the prime minister. Society allows the superior, the prime minister, to mock the inferiors, flight attendants, but not vice versa.

### **Superiority theory**

Superiority theory has been reviewed by various scholars over centuries. It firstly began by Plato and Aristotle and centuries after by Hobbes. And it was reiterated lately again by Hazlitt and Baudelaire in the 19th century. Although each scholar might give different perspectives on the concept, they concordantly agreed that the acknowledgement of someone's flaws is a major element as Hazlitt (1926, as cited in Donnelly, 2002) commented that we tend to ridicule others when we are bored of everything. And the defects of the victim are what congratulates us.

Indeed, superior theory can be categorized as a subclass of disparagement theory because it explains the tactic employed by the sender and receiver to exert their power and control through disparaging humor. As a part of disparagement theory, superiority theory views the humorous response as the reflection of the pleasure, which occurs when the sender and receiver compare themselves superiorly than those out-groups. Victims' ugliness, stupidity, clumsiness and poorness prompt the self-enhancing comparisons which fuel laughter (Zillmann, 1983) and satisfy ego-defensive drives (Cho, 1995). Pleasure, therefore, is formed by turning someone into a victim based on his or her shortcomings (Pollio, 1983; Wicker et al., 1980).

### **Dispositional theory**

Dispositional theory suggests that people do not develop pleasure on disparaging humor on the victim equally. In fact, the feedback from the receiver depends largely on his or her perspectives on the ridiculed target (Cho, 1995). The receiver tends to enjoy disparaging humor if he or she has negative feelings toward the humorous object. Once the target does not have the affiliation with the receiver and is perceived as deserved, a positive response tends to be endured unless the



ridicule is condemned by others (Speck, 1991, as cited in Donnelly, 2002). On the other hand, pleasure tends to decrease if the receiver has positive sentiments or has the affiliation with the victim as Zillmann (1983) explained the denunciation on someone's own reference groups would definitely generate discontent since self-denouncement is normally disliked.

#### **2.1.4 The humorous message taxonomy**

Because an all-encompassing, generally accepted definition of humor does not exist (Weinberger & Gulas, 1992), humor can be defined differently in various ways. However, the definition based on humor mechanism seems to be the most acceptable one. According to J. M. Suls (1972), incongruity-resolution working together with affective and social/interpersonal theories is the most crucial element in the process. The integration of the three theories can be used as a fundamental element for humorous message taxonomy including comic wit, sentimental humor, sentimental comedy, full comedy and satire (Speck, 1991).

##### **Comic wit**

Comic wit can be considered as the most common form of humor both in advertising and everyday contexts (Donnelly, 2002). It mostly appears in a form of visual puns, perceptual displacement and exaggeration (Speck, 1991). Further, comic wit uses incongruity-resolution as its fundamental. Problem-solving, thus, is a major element eliciting humor. In other words, the pleasure from comic wit is derived from perceptual or cognitive test (Unger, 1996).

Since comic wit is the unsophisticated form of humor people encounter almost every day, the levels of incongruity in stimuli are usually low (Donnelly, 2002). That

is why people can normally interpret it quickly. However, as a part of cognitive theory, comic wit still relies on cognitive congruency principle. The higher the levels of complexity the incongruity is, the greater the humorous responses are (J. Suls, 1983).

### **Sentimental humor**

Sentimental humor requires only one process in its elicitation, which is arousal-safety-process. It is a mild form of humor since it does not require any cognitive efforts but rather the affective one (Donnelly, 2002). This form of humor, for example, can be seen conventionally in comic melodrama. The participant focuses on the unfortunate events the characters encounter with. He or she also gives an attention primarily on affective components in the situation, such as, love and family values. These affective elements lead to warm affect and amusement as responses in the end (Speck, 1991).

### **Sentimental comedy**

Sentimental comedy requires two main processes in its elicitation including arousal-safety and incongruity-resolution. It can be seen as a combination of comic wit and sentimental humor. Although it looks similar to sentimental humor, there is a small difference between these two humor types. In sentimental comedy, cognitive activities also play a crucial role because this type of humor include incongruity in its stimuli. In short, the participant still gives an attention majorly on affective components in the situation. But he or she also needs cognitive arousal to resolve an incongruity in stimuli (Donnelly, 2002).

### **Full comedy**

Full comedy is the only type of humor that employs all three processes in its elicitation. That is why it is called full comedy. On the cognitive level, cognitive activities work as a tool to resolve incongruity by linking the punch line with other cues. The cognitive process, then, leads to the resolution working together with the affective (arousal-safety) and social (humorous disparagement) mechanism. This kind of humor, thus, is the combination between aggression and sentimental humor (Donnelly, 2002).

### **Satire**

Satire employs two processes in its elicitation including incongruity-resolution and humorous disparagement. Ridicule and aggression, thus, are the main characteristics in this type of humor. In terms of advertising, it is mostly used in comparative advertising (Donnelly, 2002). The receiver tends to accept the attack from the advertising although ridicule and aggression could normally irritate people. This is because he or she is not personally attacked and expects humorous pleasure in return for their co-operation (Speck, 1991). Further, satire works effectively in a culture where self-deprecation and eccentricity are valued. The British, for example, are well-known for their preference for eccentricity and self-deprecating humor (Sippit & Fowler, 1999).

#### *The relationship between satire, and sarcasm and irony*

Indeed, satire can be seen as a humorous genre, which frequently employs other rhetorical devices in its elicitation. And those rhetorical devices mainly include sarcasm and irony (Watson, 2011). However, these terms seem to be problematic for everyday usage. People are normally confused with the difference between sarcasm

and irony because both of them share the same communication objective, to satirize. But they are, in fact, different from each other based on their linguistics tropes.

According to Lagerwerf (2007), sarcasm occurs when someone makes a negative comment by using positive words about a negative situation. On the other hand, irony basically means saying something contrary to what is meant (Colebrook, 2004, as cited in Watson, 2011). A continuum ranging from understatement to sarcasm can provide a better understanding of the difference between the terms (Colston & O'Brien, 2000). At the one side stands understatement (making a compliment with less complimentary words) and at the other side stands sarcasm. Irony, further, is located in the middle of this continuum. Along the continuum the intention to communicate varies from positive (compliment) to negative (insult) (Lagerwerf, 2007). Communicative intent, therefore, is a major element determining the difference between sarcasm and irony. While irony focuses largely on the contrary to what is meant, sarcasm gives an attention on the intention to wound (Watson, 2011).

The examples of irony and sarcasm can be seen generally in various media, such as, films and social media. For irony, the movie *Mean Girl* illustrates it perfectly. In the scene when Janis Ian introduced Damian Leigh, a gay friend, to Cady Heron, she said “he’s almost too gay to function” (Waters, 2004). Although the sentence seems to be rude and sexism, Janis did not intend to hurt Damian. But she rather expressed her friendliness to Damian. This kind of irony is called “playful irony” or the use of negative words to express familiarity with group members (Myer Roy, 1976, as cited in Panpothong, 1997)

In terms of sarcasm, sarcastic posts between Donald Trump, U.S. President, and Greta Thunberg, a teenage activist, in Twitter is a good example. After mocked by the president as “a very happy young girl looking forward to a bright and wonderful future,” she updated her twitter bio by copying the exact same phrase Trump mocked her (Stracqualursi, 2019). Although the phrase seems to be friendly, it’s full of hatred. The real communicative intent is to ridicule and to wound each other’s reputation.

Nevertheless, sarcasm is not commonly used in commercial advertising. This is because sarcasm normally communicates negative intention in the form of insult. Commercial advertising, on the other hand, needs positive communicative intent as a tool to encourage people to buy products. Further, this kind of linguistic trope is also very risky because it can backfire on brands if consumers misunderstand the messages (Lagerwerf, 2007). Unlike sarcasm, irony communicates positive intention. Therefore, it become a general rhetorical device for commercial advertising.

*The effects of irony on consumer behavior*

Irony are employed mostly in advertising as humorous messages to persuade consumers. Many scholars have already proved the relationship between irony and consumer behavior. Most of them found the impact of irony on every component of consumer behavior including cognition, affection and conation.

In terms of cognition, scholars have found the impact of ironic advertising on various cognitive aspects. Firstly, humor may aid comprehension. This optimistic view of humor is strongly supported by the educational research and British advertising practitioners (Olsson & Larsson, 2005). Further, Kim and Kim (2018) found the significant difference in the level of attention between ironic and non-ironic

advertisements. As expected, participants showed a greater involvement in the ironic advertisements than the non-ironic ones. This result is consistent with the finding found by Pehlivan, Berthon, and Pitt (2011). The scholars affirmed that ironic advertising attract more attention and are more memorable than direct advertising.

For affection, the impact of ironic advertising has also been found in many aspects. Pehlivan et al. (2011) found that ironic advertising has an impact on attitudes toward advertising. They proposed that ironic advertising is more aesthetically pleasing and are more attractive/ likeable than non-ironic advertising. Further, Lagerwerf (2007) also found similar results in his study indicating that the participants showed strong levels of appreciation and emotional appeal toward ironic advertising. In addition, ironic brand communication also gives an impact on brand attitudes. (Griffiths, 2018) suggested that ironic marketing in the form of brand vulgarity will positively affect brand image if consumers perceive it as personally self-relevant. Irony does not only give an impact on attitudes toward advertising and brands, but also attitudes toward the source. Irony, indeed, can affect the relationship between the sender and the receiver in a positive way. This is because it mutes the negative impact of speakers' meaning. Therefore, irony positively influences the way listeners evaluate speakers by bringing them closer to each other. It can be seen as a symbol of intimacy (Gibbs & Colston, 2002).

In the case of conation, scholars also share similar views on this aspect. Lagerwerf (2007) found the positive relation between ironic advertising and intention to buy. Furthermore, W. Y. Chang and Chang (2014) also found the similar result. They found the significant relationship between three variables including humorous advertising, brand awareness and purchase intention. According to the Taiwanese

scholars, humorous advertising has a positive relationship with brand awareness, which, in turn, significantly impacts purchase intention (W. Y. Chang & Chang, 2014).

Additionally, it would be impossible to investigate the message without its counterpart, the medium. In order to understand how irony works as a rhetorical tool, the medium carrying it, therefore, must be also explored. In this study, the medium was branded entertainment, which was explained in detail in the following section.

## **2.2 Branded Entertainment**

The power of traditional advertising in digital era tends to be weaker than the one in the old day. Traditional advertising is now facing with the big rising challenge, which is “critical consumers.” At present, consumers have become more immune to advertising (Ducoffe, 1995) and have developed many creative ways to avoid it. The avoiding strategies, for example, include “zapping” or consumer channel switching (Tse & Lee, 2001) and personal video recording (Woltman Elpers, Wedel, & Pieters, 2003). Consumers in digital era, therefore, have become more powerful. That is why marketers nowadays need to find a new effective way to communicate with consumers (Ducoffe, Sandler, & Secunda, 1996). And among the new advertising techniques, branded entertainment seems to be the famous one.

Branded entertainment refers to “the integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program or other entertainment medium. This involves co-creation and collaboration between entertainment media and brands” (Hudson & Hudson, 2006, p. 492). This definition is also consistent with the one defined by (Tuomi, 2010) as the

advanced form of product placement allowing brands to be a part of a storyline or plot. With this technique, it is hard to separate entertainment and advertising from each other because sponsors have a greater degree of control over entertainment production. Further, the study on a definition for branded entertainment by van Loggerenberg, Enslin, and Terblanche-Smit (2019) also gives a similar result. The scholars suggested that branded entertainment is a communication effort to employ a compelling authentic narrative to achieve brand resonance.

Although each definition might slightly differ from each other, all of them point out the important underlying sub-concepts in branded entertainment, including product placement, brand integration and brand control. In order to understand how these sub-concepts contribute to the birth of the concept of branded entertainment thoroughly, the examination of its development must be taken into consideration.

### **2.2.1 The development of branded entertainment**

As mentioned above, branded entertainment is the elaborate form of product placement, this section, thus, will firstly contribute to the examination of hybrid message as the antecedent concept of product placement. Further, it will later examine product placement as the antecedent concept of branded entertainment through its definitions, and taxonomy of placement strategies. The review of taxonomy will finally lead to the examination of the other two important sub-concepts of branded entertainment, which are brand integration and control, in succession.

#### **Hybrid message**

The concept of hybrid message is firstly proposed by (Balasubramanian, 1994) as follows. Hybrid messages are paid communication with the intention to influence



audiences for commercial purposes. With this technique, brands are promoted in television programs so seamlessly that audiences are unaware of the marketing messages. The audiences, therefore, process hybrid messages differently from the way they process traditional commercial messages as advertisement.

According to the definition, the concept indicates that the hybrid characteristics are derived from the combination of advertising and public relations (Tuomi, 2010). On one hand, a hybrid message can be seen as paid communication, giving the power over message to the sponsor like advertising. On the other hand, it can also be seen as a credible message in the form of media publicity from third party like public relations (Balasubramanian, 1994). Further, hybrid message has a strong degree of disguise and obtrusiveness in its characteristics. Disguise refers to the extent to which the sponsor is identifiable and/or is able to conceal the truth that the message is indeed a paid advertisement. Obtrusiveness refers to the degree to which the message seamlessly become a part of scene. In short, it does not outshine other prominent communication, such as, the main message or a movie scene (Nebenzhal & Jaffe, 1998). Hybrid message, thus, can be considered as an ideal advertising message and is more effective than traditional advertising in terms of persuasion (Tuomi, 2010).

Besides definitions and characteristics, Balasubramanian (1994) also divided hybrid message into three categories, including program-length commercial, program tie-ins, and product placement. Each category offers a different perspective on the ambiguous nature of advertising and entertainment.

*Program-length commercials.* Program-length commercials or infomercials refer to a kind of paid product messages in a television program with the intention to

advertise products or image of the sponsor through information and persuasion (Balasubramanian, 1994). And the content can be seen in various forms, such as, documents, testimonials and talk shows (Elliott & Lockard, 1996). Although they are similar to a legitimate program in terms of content and length, they are obviously split from ordinary television programming and the selling intent is overt (Tuomi, 2010). This, as a result, supposedly weakens the hybrid character of the messages. That is why consumers perceive infomercials as less credible than the other forms of hybrid messages (Speck, Elliott, & Alpert, 1997). In addition, they also have a bad reputation as an advertising technique for less educated audiences (Hetsroni & Asya, 2002). However, the scholars further suggested that the table will be turned once infomercials are combined with emotions. This is because emotions embedded in informative context attract more sophisticated and affluent audiences. Hence, this fact suggests that what is important is not the means itself, but rather the creativity. Program-length commercials, consequently, takes the concept about hybrid messages one step closer to the branded entertainment (Speck et al., 1997).

*Program Tie-in.* Program tie-in can be considered as a kind of paid product messages. The relationship between a program source and a product sponsor is based on financial exchange. In general, the program source requires the product sponsor to firstly buy a certain amount of advertising spots with the program. And in return the brand will receive product placement within the program (product tie-in) as a promotion (Balasubramanian, 1994). For example, Coca-Cola was allowed to put a Coke vending machine in the program 'TV 101' by CBS television network because the brand promised to heavily buy advertising spots from the program (Lipman, 1988, as cited in Balasubramanian, 1994).

*Product placement.* According to Balasubramanian (1994), product placement can be seen as a new form of marketing communication. He defined it as “a paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie or television program.” (Balasubramanian, 1994 1994, p. 31). However, the definition by Balasubramanian might be too narrow since the scholar put the limit only on films and television in his explanation. In order to fill the gap, (Russell & Belch, 2005, p. 74), therefore, offered a more current and applicable definition as “the purposeful incorporation of a brand into an entertainment vehicle.” Correspondingly, U.S. Association of National Advertisers (ANA, 2005, as cited in Hudson & Hudson, 2006) also gave a similar definition as “the integration of a product within an appropriate context. The key words “entertainment vehicle” and “appropriate context” stride over the previous limitation. It suggests that product placement, in fact, can be put on other media apart of movies and television programs, such as, songs, music videos and even novels (Gupta & Gould, 1997).

As a superior kind of hybrid messages, product placement has strong degrees of disguise and obtrusiveness in its nature (Nebenzhal & Jaffe, 1998). This is because product placement is a less intrusive form of advertising, which blurs the line between advertising and entertainment (Ducoffe et al., 1996). It, therefore, shifts the attention in advertising from a physical product to the brand (Balasubramanian, Karrh, & Patwardhan, 2006). Additionally, product placement also intensifies the sense of realism in advertising (Gupta & Lord, 1998) and enhances entertainment value (DeLorme & Reid, 1999). Consequently, this presumably strengthens the hybrid

character of the advertising message. Consumers, hence, tend to perceive the message more credibly and favorably (Law & Braun, 2000).

Taxonomy of placement strategies. In terms of placement strategies, scholars have classified the taxonomy of the strategies into four main aspects based on different perspectives they have on product placement. The four aspects involve 1) placed and included brands 2) a three-dimensional framework of product placement 3) implicit, integrated explicit, and non-integrated explicit placements, and 4) level of integration and control. Every aspect, especially the last one contributes to the development and the understanding of branded entertainment.

#### 1) Placed and included brands

Product placement can be divided into two types based on commercial intention of brands in entertainment vehicles. This includes placed and included brands (Karrh, 1998). Placed brands refer to brands appearing in entertainment vehicles with commercial intent to seamlessly influence consumers through placement. In contrast, included brands refer to brands appearing in entertainment vehicles without intention to persuade consumers. In short, placed brands can be seen as sponsored props in the entertainment vehicles while included brands stand for general props fulfilling the scene.

In reality, it is not easy for those who are not involved in a production team to differentiate the two types of placements from each other (Woods, 2008). Normally, particular brands are employed in order to highlight realism or to create a character's personality (d'Astous & Seguin, 1999). It is hard to determine, for example, whether the motorcycle Harley-Davidson in the film *Indiana Jones and the Kingdom of the*

Crystal Skull or the Russian-brand cars filling the streets of Moscow in the film James Bond: Golden Eye are actually sponsored or not (Tuomi, 2010).

However, whether Harley Davidson and Russian-brand cars are placed or included brands is not the point. All placements in entertainment vehicles inevitably communicate a commercial significance as long as they are placed saliently regardless of their true intentions.

## 2) A three-dimensional framework of product placement

According to Russell (2002), the strategies of product placements can be divided into three dimensions based on their form of communication. The three dimensions include 1) visual or screen placement 2) auditory/verbal or script placement 3) plot connection or plot placement.

The visual dimension stands for the brands shown on the screen. The movie Jurassic World is a good example for the screen placement. Many famous brands can be spotted in many scenes throughout the movie. For example, a bottle of the insect repellent brand OFF! was placed near the specimen of an amber-coated ancient mosquito. Further, the logo Samsung was placed on many technology devices in the movie, such as, egg incubators and high-tech screens (Trevorrow, 2015).

The auditory/verbal dimension refers to brand-related audio communication in entertainment vehicles. A script placement can be seen from the television series 30 Rock when a colleague of Jack Donaghy starred by Alex Baldwin said “I only date guys who drink Snapple” (Fey, 2006). Another example can be seen from the song ‘Damn Girl’ by Justin Timberlake. The lyric mentioned the cosmetic brands ‘L’Oréal and Maybelline obviously in its line as “Don’t need no Maybelline ‘Cause you’re a

beauty queen.’ Don’t need no L’Oréal ‘Cause, bitch, you’re bad as hell.” (Timberlake, 2006).

Here comes the last dimension, Plot connection or plot placement. The term refers to the integration of brands into the plot or scripts. The integration, for instance, can be seen from the movie Transformers. The movie gives a center of attention on Bumblebee, a robot built from Chevrolet Camaro, as the partner of Sam Witwicky starred by Shia LaBeouf. Chevrolet Camaro as Bumblebee appears in many outstanding scenes throughout the movie. It, for example, is a part of a romantic scene between Sam and his girlfriend, and also fights along with the main characters against the evil Decepticons (Bay, 2007).

### 3) Implicit, integrated explicit, and non-integrated explicit placements

D’Astous and Séguin (1999) differentiated placement product strategies mainly based on the salient of the products or brands in entertainment vehicles. Although this method looks similarly to the previous method by Karrh (1998) and Russell (2002), a small difference can be spotted. D’Astous and Séguin do not only focus on the placements within the entertainment vehicles, but also the ones outside. The scholars, hence, categorized placement strategies into three main groups, including implicit, integrated explicit and non-integrated explicit.

Implicit product placement can be seen as the passive placement. Products or brands do not outshine the main cues. And the products and their benefits will not be overtly displayed in the entertainment vehicles (d’Astous & Seguin, 1999). Like Russell’s (2002) visual dimension, examples of implicit product placement can be seen commonly on visual entertainment vehicles, such as films, series and music videos. The general props in the background can be taken as examples. This, for

instance, includes Chang beer in a Thai restaurant in the movie *Spider-Man: Homecoming* (Watts, 2017), Ipads on a table in a series *House of Cards* (Foley, 2013) and a Mercedes-Benz car in the music video *Gangnam style* (Gun-hyung, 2012).

Integrated explicit product placement, in contrast, can be seen as the active placement. Products or brands become more salient than those in the implicit placement. And their attributes or benefits are overtly communicated (d'Astous & Seguin, 1999). However, they are just a part of the scene but not a part of the plot or storyline. Similarly to Russell's visual and auditory dimensions, the visual and audio props used by actors in various entertainment vehicles are a representation of integrated explicit placement (Tuomi, 2010). Pepsi in the movie *World War Z* is a good example. In the movie, Gerry Lane, starred by Brad Pitt, drank Pepsi in order to celebrate his victory over the virus. After that, he also dropped a load of Pepsi cans on the floor as a means to attract zombies (Forster, 2013). In terms of audio props, a signature AOL log-in voice used in the movie *'You've Got Mail'* when the actors connected their devices to the internet can be taken as an example (Ephron, 1998).

Non-integrated explicit works similarly to the method by Karrh (1998) and Russell (2002) and integrated explicit product placement mentioned earlier. This category also put a strong salient on products/brands and their attributes in the entertainment vehicles. But the difference lies on the timing of the placement. Non-integrated explicit placement does not include the products or brands in the program, but rather before, between the breaks, and/or after the program (d'Astous & Seguin, 1999). In terms of communication, the sponsor messages can be carried through every dimension, including auditory, visual and audiovisual (Russell, 2002). An external message "Like to enjoy Jacob's Creek with Friends?" in TV comedy series *Friends* is

a relevant illustration of non-integrated explicit placement (d'Astous & Séguin, 1999, Tuomi, 2010).

#### 4) Level of integration and control

Some scholars as Scott and Craig-Lees (2006) and Sheehan and Guo (2005) provided a new insight to the recent product placement studies. In order to catch up with the new emerging forms of product placements inclusively, they gave an attention largely on the levels of control and integration between the brand and the storyline. The scholars, therefore, divided product placement into four types based on the levels of control and integration. The placements, hence, can be categorized as traditional product placement, enhanced product placement, product integration and product assimilation (Sheehan & Guo, 2005).

Traditional product placement views products and services in a conventional way. In terms of characteristics, it has a very small degrees of integration and control. This is because products and services under this perspective are nothing more than a background objects or props in the entertainment vehicles (Tuomi, 2010). Further, the brands also have low control over the placement because their products or services are inferior to the primary cues in the entertainment vehicles (Sheehan & Guo, 2005). In other words, traditional product placement can be viewed as implicit placement as defined by d'Astous and Seguin (1999).

In contrast, enhanced product placement lays a stronger degree of integration and control on the brands than traditional product placement. The sponsored products and services are no longer background props but a part of the scenes (Sheehan & Guo, 2005). It can be alternatively stated that they have become one of the primary cues in the entertainment vehicles even though they are not yet involved in the whole



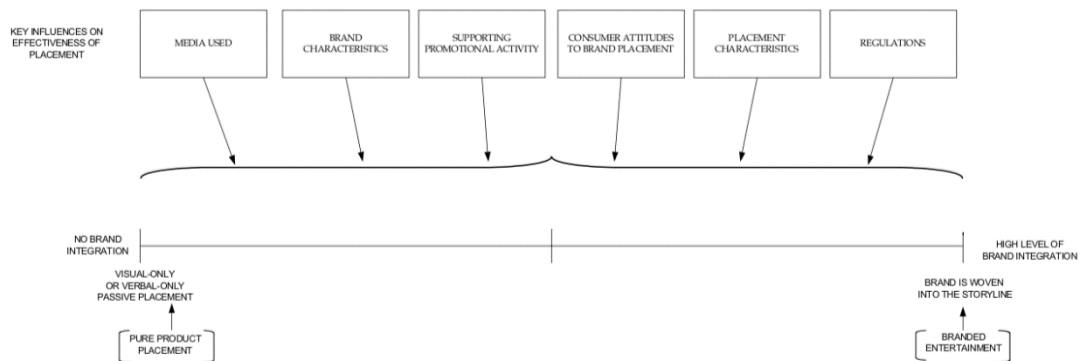
storylines. Enhanced product placement, thus, can be compared to the explicit placement as defined by d'Astous and Seguin (1999).

The third kind of the placement in this family is product integration. Product integration, in fact, raises the levels of integration and control to another level. The sponsored products or services now become a part of the plot of a movie or a television program (Tuomi, 2010). The relationship between the brands and the content is developed on a long-term agreement. This means the brands will be shown extensively along with the storylines rather than in a single scene or an episode like those in traditional and enhanced product placements (d'Astous & Seguin, 1999).

Subsequently, the last and the most advanced form of product placement is product assimilation (Sheehan & Guo, 2005), which is alternatively stated as branded entertainment (Fill & Turnbull, 2016). Branded placement has the strongest degree of integration but conversely low degree of brand control over the program (Sheehan & Guo, 2005). The intense levels of brand integration lead to undisguised placement in the entertainment vehicles where a brand becomes the primary message (Tuomi, 2010). This means the new approach builds the whole entertainment programs based on a single brand by actively woven it into the plot of the program (Fill & Turnbull, 2016).

Furthermore, the difference between product placement and branded content, therefore, can be considered from the levels of integration and control. The relationship between two terms can be interpreted through continuum developed by Hudson and Hudson (2006) as shown in the Figure 2.2 below.

**Figure 2.2 A Continuum of Brand Placement and Branded Entertainment**



Source: Hudson, S., & Hudson, D. (2006). Brand entertainment: A new advertising technique or product placement in disguise? *Journal of Marketing Management*. 22(5-6), p. 495.

All in all, hybrid messages can be seen as the combination of advertising and publicity. And they can be divided into three categories based on different characteristics of each advertising technique, including 1) program-length commercials 2) tie-in and 3) product placements. Moreover, the latter can be divided further into four categories based on different strategies used in entertainment vehicles, including 1) placed and included brands 2) a three-dimensional framework 3) the degrees of explicitness, and 4) level of integration and control. The last one has been developed further into an advanced form as branded entertainment. From all of the four strategies, the level of integration and control seems to be the most important placement strategy because it later paves way to the advanced form of product placements, which is branded entertainment.

### **2.2.2 The impacts of branded entertainment on consumer behavior**

The impacts of branded entertainment on consumer behavior has been proved by many scholars. The effects have been found on every component of consumer behavior, including cognition, affection and conation.

In terms of cognition, Fill and Turnbull (2016) suggested that branded entertainment can be seen as an information source for consumers. Consumers develop a better understanding about products or brands through the presentations led by the environment or the celebrities depicted in media vehicles. Furthermore, branded entertainment, especially films and television, can attract higher levels of attention because of vivid presentations in the screens. Branded entertainment, additionally, also increases brand awareness through its high rate of exposure. This is because most of media vehicles can be categorized as mass media, which are released nationwide to a large number of audiences. In fact, branded entertainment does not increase only awareness but also the levels of brand recall. Balasubramanian (1994) explained this phenomenon through the van Restorff effect, suggesting that any technique that enhances the novelty of specific products or makes them become unexpected tends to be able to increase brand recall. And importantly, one of these techniques include product placement and branded entertainment.

For affection, the sense of realism in branded entertainment seems to be the core element for various impacts on affective component. And the relationship between realism in branded entertainment and affective impacts can be seen in many aspects. Firstly, the positive relationship between consumers' attitude and branded entertainment has been affirmed by many scholars. A study on the placements on radio by Van Reijmersdal (2011) found that audiences tended to perceive branded

entertainment as more credible than normal advertising because of its realistic characteristic. Fill and Turnbull (2016) also further elaborated similarly that audiences tend to have positive attitude toward branded entertainment because the naturalistic representation of brands in the entertainment vehicles seamlessly strengthens the realism of fictional storylines. Besides attitude toward branded entertainment, scholars also found the positive dimension in consumers' attitude toward the sponsored brands.

According to Pervan and Martin (2002), brand placement in television soap operas is an effective promotional activity if used appropriately. The strong degree of realism from seamless placement in the soap operas positively influences consumers' attitude toward the brand. And in the same time provides the real-life experience about the brands through the entertainment media setting (T. Lee, Sung, & Marina Choi, 2011). Branded entertainment, therefore, increases brand salience in the entertainment vehicles, which, consequently, increase consumer engagement (Johnstone & Dodd, 2000). Lastly, branded entertainment also has relationship with sources because the characters that use the products on screen can be seen as an indirect endorsement. In short, the image of the endorsers can be transferred to the products (Sheehan & Guo, 2005). Further, Fill and Turnbull (2016) pointed that the stronger the sense of realism in branded entertainment, the higher the levels of source credibility in the entertainment vehicles.

In relation to conation, Russell (1999) affirmed the existence of the relationship between branded entertainment and intention to purchase. Further, Santos (2009) also found the relationship between different kinds of placements and intention to purchase. The experiments on various famous brands, such as, BMW, Puma, and

Calvin Klein in her study show a positive relationship between audiovisual placement, plot placement, endorsers and intention to purchase. Furthermore, a study by Sinthamrong and Rompho (2015) on Webisodes, a platform for branded entertainment, suggested that attitudes toward branded entertainment vary in line with intention to purchase. In other words, consumers tend to have higher levels of intention to purchase once they develop positive attitudes toward branded entertainment.

In addition, since the branded entertainment encourages audiences to process the message in an unorthodox way, it is important to further explore its effects on the audiences. In order to study the relationship between this medium and the audiences, the consumer behavior theory is needed because it can explain how people learn, feel and do. The next section, hence, is majorly dedicated to this theory and its related concepts.

### **2.3 Consumer Behavior**

Consumer behavior is the processes occurred when individuals or groups select, purchase, use or dispose of products, services, ideas or experiences to serve their needs and desires (Solomon, 2014). This explanation is in line with the definition by (Peter, Olson, & Grunert, 1999) saying that consumer behavior includes cognitive activities, feelings people learn from their experiences, and the actions they perform in the consumption processes. It also involves all the elements in the environment that influence these thoughts, feeling and actions.

In order to understand consumer behavior comprehensively, other concepts influencing consumer behavior will be reviewed together. These concepts include perception, attitude, and decision-making process.

### **2.3.1 Perception**

In terms of definition, Assael (2005) defined perception as the process which a person selects, organizes and interprets stimuli interacting with his sensation in a meaningful way (Solomon, 2014). Perception, therefore, works as a worldview for each individual. In fact, individuals process stimuli differently through five senses including sight, touch, taste, smell and hearing together with other personal factors, such as, expectations, needs and experiences (Leon G Schiffman, Leslie Lazar Kanuk, & Joseph Wisenblit, 2010; Solomon, 2014). And perception is the first step in consumer behavior process. It occurs before consumers develop their thoughts, feelings, and behaviors toward products, services, ideas or experiences. Additionally, there are three main steps involved in perceptual process, including perceptual selection, perceptual organization and perceptual interpretation (Assael, 2005).

1) Perceptual selection is the first step which consumers develop a knowledge or make an understanding on something. In this step, consumers will choose what to perceive through continuing process done by selective exposure and selective attention.

Selective exposure is the first step which consumers use all five senses, including sight, touch, taste, smell and hearing, to selectively expose to stimuli (Assael, 2005). Consumers will search and select only stimuli they are interested in while in the same time avoiding uncomfortable stimuli. How consumers selectively

expose to stimuli depends on two important factors. First is consumers' previous experience influencing expectation, and second is consumers' motivation involving needs, desires and interests (Leon G Schiffman et al., 2010).

Selective attention occurs after consumers expose to stimuli. In this step, consumers will selectively give attention on stimuli they are interested in and tend to avoid unneeded stimuli. Further, more consumers tend to give attention on information differently. Some might show a strong involvement in product design or price while others might feel interested in messages in advertising or graphic images (Leon G Schiffman et al., 2010).

To conclude, perceptual selection occurs from the interactions between consumers' expectation and consumers' motivation on stimuli. This process leads to the conclusion saying that consumers will selectively perceive only stimuli they are interested in although there are many more stimuli around them.

2) Perceptual organization is the step which consumers organize stimuli into groups in order to interpret, memorize and make an overall understanding about stimuli. Assael (2005) applied Gestalt Psychology as a main principle to understand how human organize and process information. Principles of Gestalt Psychology can be divided into three main categories including grouping, context and closure.

Grouping occurs when consumers group or combine different stimuli together. Grouping can be further divided into three types, which are proximity, similarity and continuity. Proximity occurs when consumers organize or categorize stimuli into groups based on their nearness. Similarity occurs when consumers organize similar stimuli together into groups based on their similar features, such as, color, size or shape. Continuity occurs when consumers organize stimuli by connecting the dots

into a meaningful picture. Context occurs when the perception of an object changes when its context changes. And closure refers to the mind's tendency to complete incomplete pictures.

3) Perceptual interpretation occurs when consumers interpret and make a conclusion on organized stimuli. In this step, consumers will make an understanding, and interpret meanings by retrieving stimuli-related information from long-term memory. The retrieved information will be processed together with expectation, experience and personal bias (Mowen & Minor, 1998). In addition, interpretation process involves two methods as a basic mechanism. These are perceptual categorization and perceptual inference. While perceptual categorization increases interpreting capability by simplifying new information into categories, perceptual inference develops connections between two or more stimuli. In other words, it connects new information with existing information in Long-term memory. According to the review, we can infer that factual elements and emotional elements cannot be mutually exclusive from each other during interpretation. Each person, hence, will perceive stimuli differently.

As mentioned above, the first step in consumer behavior is perception. After consumers develop perception and understanding on stimuli, they will move from cognitive stage to affective stage by developing emotion or attitude toward stimuli.

### **2.3.2 Attitude**

Attitude is a crucial affective element in consumer behavior. It works as a helping tool for consumers to evaluate stimuli efficiently. Attitude also induces final decision making in purchasing process. In terms of definitions, attitude has been



defined differently by many researchers based on concepts and theories they used as a framework.

Fishbein and Ajzen (1975, as cited in Lutz, Lutz, 1991) defined attitude under consumer behavior context as “a learned predisposition to respond in a consistently favorable or unfavorable manner with respect to a given object.” Assael (2005) also defined attitude similarly as a learned propensity to response to objects in favorable or unfavorable ways. These definitions are consistent with the one defined by Lutz (1991) as a positive or negative emotional response toward objects, issues and behaviors. (Solomon, 2014) also proposed that attitude is an overall evaluation toward people, objects, advertisements and issues, and attitude tends to be consistent. In conclusion, attitude is the association between objects (persons, issues or behaviors) and overall evaluation toward those objects with either positive or negative direction. And attitudes will be stored in consumers’ memory permanently.

### **Characteristics of attitudes**

Characteristics of attitudes can be divided into four elements as shown below

1) *Attitudes are learned.* Lutz (1991) proposed that attitudes cannot just appear in the air without a solid ground. In fact, learning is a crucial element contributing to the development of attitudes. Consumers can learn from both information about attitude objects from various sources and direct experiences with attitude objects.

2) *Attitudes are predisposition to respond.* Attitudes cannot be overtly observed because attitudes are an internal response, developed differently in each person. In fact, the attitude concept was hypothetically constructed by theorists, who intended to study factors eliciting behaviors. They believed that attitude is an initial

component leading to behavior elicitation, and the directions of attitude (either positive or negative) tend to vary in line with overt behaviors (Lutz, 1991).

3) *Attitudes are consistently favorable or unfavorable responses.* Attitudes function as a mechanism to organize stimuli for consumers. As mentioned above, attitudes tend to vary in line with behaviors. Therefore, positive attitudes are believed to elicit positive behaviors toward attitude objects and vice versa. In terms of marketing, favorable attitudes toward brands will elicit various favorable behaviors toward brands as reflected in brand loyalty or positive word-of-mouth communications among consumers (Lutz, 1991).

4) *Attitudes are directed toward some object.* Since attitudes cannot just appear promptly in the air, concrete or abstract objects are needed. These objects can be persons, issues or behaviors for example.

Characteristics of attitudes lead to the conclusion saying that attitudes have directions (either favorable or unfavorable) toward attitude objects. And attitudes are developed by continuing learning process. Consumers can learn from both information from external sources and direct experiences. Additionally, consumers tend to perform behaviors in the same direction with their attitudes.

### **Functions of attitudes**

Katz (1960, as cited in Lutz, 1991) proposed that attitudes have four main functions as shown below

1. *Utilitarian* function. Consumers develop attitudes in order to pursue rewards and in the same time to avoid punishments. Further, attitudes also exist as a tool assisting consumers in achieving goals or fulfilling underlying needs. In terms of marketing, consumers form attitudes toward brands differently depended on their

needs, interests and purposes to use products or services. These differences influence how consumers score each physical product attribute when developing attitudes.

2. *Value-expressive function.* Consumers develop attitudes in order to express value and self-concept. Value-expressive attitudes stand as a tool to enhance personal image. In terms of marketing, the attributes of the typical user of the product or people attributes are more important than physical attributes. Celebrities, for example, can be seen as an influential source transferring their images to consumers and brands through association.

3. *Ego-defensive function.* Consumers develop attitudes as a tool to prevent internal insecurities and external threats. Further, attitudes protect consumers by keeping socially unfavorable feelings or desires out of sights of other people in society. In terms of marketing, sex appeal and fear appeal are mainly used to elicit behaviors. While sex appeal, for example, evokes insecurity about their attractiveness, fear appeals elicits anxiety on unaccepted conditions, such as, bad breath, foot odor or dandruff.

4. *Knowledge function.* Attitudes work as lens for consumers to understand their environment. The knowledge function works consistently with Gestalt theory since it assists consumers in organizing diverse perceptions into a meaningful overall picture. However, this kind of attitudes can form bias in consumers' minds because it partially governs selective perception process. Consumers, therefore, tend to avoid information opposite from their existing knowledge. In terms of marketing, knowledge function can be used to explain brand loyalty because consumers are liable to maintain order and stability in their consumption pattern. The new products or

services can be perceived as a threat to their knowledge as the disruption of the way things have always been.

### **Components of attitudes**

Many theories of attitude have been proposed over the years. In terms of attitude components, theorists have been divided into two groups based on their different perspectives on attitudes. One argues that attitudes consist of three components (Tripartite view of attitude) while the other contends that attitudes consist of only one component (Unidimensional view of attitude).

Lutz (1991) explained that those believing in tripartite view of attitude argue that the three components are 1) *cognition*: a component related to understanding and beliefs toward attitude objects 2) *affection*: a component related to emotional responses toward attitude objects and 3) *conation*: a component related to intention to perform behaviors toward attitude objects. Further, all attitudes must consist of these three components although the degree of each one is not necessarily equal in each attitude. And they work together hand in hand when developing attitudes.

However, Lutz (1991) elaborated further that tripartite view of attitude has a limitation in evaluation because it includes unmeasurable components as cognition and conation. And it also fails to explain drives and motives related to attitude in marketing research. Therefore, theorists developed a more reliable model, unidimensionalist view of attitude, in order to fill the gap. Unidimensional model does not include cognition and conation components as parts of attitude because affection is the only measurable component. And cognition and conation components are merely seen as an antecedent and a consequence in an attitude development process

but not an attitude themselves. Thus, the only component in attitudes is affection (Fishbein & Ajzen, 1977).

### **Conditions for attitude arousal and change**

Each attitude function can be aroused or modified under different conditions. Katz (1960, as cited in Lutz, 1991) summarized that *utilitarian attitudes* tend to be aroused mostly by activation of needs and salience of cues related with need satisfaction. In terms of change conditions, need deprivation, new needs, shifting rewards and punishments and better paths for need satisfaction play an important role. For *ego-defensive attitudes*, arousal conditions include threats, appeals of hatred and repressed impulses, rise in frustrations and the use of authoritarian suggestion. In order to elicit change, removal of threats, catharsis and development of self-insight are crucial conditions. *Value-expressive attitudes*, on the other hand, will be aroused by salience of cues associated with values, appeals to individual to reassert self-image and ambiguities threatening self-concept. Furthermore, they can be changed under three important conditions, including dissatisfaction with self, greater preference of new attitude toward the self, control of all environmental supports to undermine old value. In terms of *knowledge attitudes*, they can be aroused by reinstatement of cues associated with old problem or of old problem itself. And will be changed under two conditions, which are ambiguity created by new information or change in environment and more meaning fun information about problems.

Besides conditions mentioned above, attitudes can also be influenced by information providers or sources. Sources consist of two main characteristics

including source credibility and source attractiveness (Solomon, 2014). And both characteristics determine the effectiveness of sources.

Credibility refers to an expertise, objectivity, or trustworthiness of a communicator (Solomon, 2014). It is also defined as the extent to which a source or the addressor is believable (Adler, Rodman, & Du Pré, 2016). In other words, credibility stands for consumers' beliefs about an addressor's competency as an information provider involving in an evaluation process. Further, Hovland and Weiss (1951) suggested that credibility composes of two dimensions, which are source expertise and trustworthiness. Many researchers have found a significance influence of these two dimensions on advertising's effectiveness. For example, Cheung, Lee, and Rabjohn (2008) found a significant influence between source expertise and information adoption. This finding is consistent with the results found by Braunsberger and Munch (1998) and Maddux and Rogers (1980) saying that expert influencers are likely to be more persuasive and influential than non-expert influencers. In addition, consumer's attitude toward the source can be positively influenced by expert influencers (Maddux & Rogers, 1980). In terms of trustworthiness, Ohanian (1990) found that the message will become more persuasive, and the consumers tend to feel more involved if they perceive a strong degree of trustworthiness in influencers. Schiffman and Kanuk (2004) also suggested that trustworthiness is a crucial element contributing to the success of influencer marketing by brands.

Source attractiveness refers to the perceived social value of a communicator. This value involves the person's physical appearance, personality, social status or similarity to the receiver (Solomon, 2014). Source attractiveness consists of two main

dimensions including similarity and likeability. Similarly to source credibility, many researchers have also proved a significance influence of these two dimensions on advertising's effectiveness. Erdogan (1999) and McGuire, Lindzey, and Aronson (1985) found that similarity between consumers and influencers is a key to enhance persuasion. Further, Belch and Belch (2003) also mentioned that similarity works as a connecting bridge for consumers, influencers and brands. Once consumers develop a bond with influencers, the established bond is likely to be transferred to the promoted brands as well. Kiecker and Cowles (2002) also suggested that similarity is a factor contributing to positive evaluation, information acceptance and information sharing. Moreover, consumers who share similar characteristics tend to interact with each other more because of "like me" principle (De Bruyn & Lilien, 2008). For likeability, a positive relationship with attitude persuasion is found. According to (Jain & Posavac, 2001) likeability positively results in the effectiveness of message because it intensifies consumers' attention, contributing to brand and message recall. Chaiken (1980) and O'hara, Netemeyer, and Burton (1991) also found similar conclusions saying that the stronger the likability is, the greater the persuasion chances are.

In fact, sources are not the only factor playing an important role in attitude change, but also messages. (Solomon, 2014) proposed that messages persuade consumers through their rationality and different appeals, including sex, humor and fear. According to the Elaboration likelihood model (ELM), the levels of involvement based on the degree of perceived risk are the factor determining whether the rationality or emotional appeals, will be selected as a major persuasion route (Assael, 2005). Consumers tend to take the central route of persuasion under high-involvement situations, where the degree of perceived risk is high. On the other hand, they tend to

take the peripheral route under low-involvement conditions, where the degree of perceived risk is low (Solomon, 2014).

(Solomon, 2014) also explained that the central route to persuasion focuses on the arguments developed by marketers and cognitive responses from consumers. The quality of arguments, therefore, is the center of attention. Furthermore, consumers tend to develop standard hierarchy of effects under central route indicating that consumers begin the process by carefully forming and evaluating beliefs and attitudes, which function as a guidance for future behaviors. On the other hand, the peripheral route to persuasion emphasizes the paradox of low involvement saying that consumers tend to focus more on the overall presentation of the products rather than the products themselves under low involvement conditions. Hence, it focuses on peripheral cues surrounding the actual messages, such as, package' design, attractiveness and credibility of the sources. However, it is important to keep in mind that the same communications variable can be both a central and peripheral cue under different situations. For example, a physical attractive model could be considered as a peripheral cue in a cosmetic commercial. However, her beauty could become a central cue for a beauty product aiming to enhance attractiveness.

### **The relationship between beliefs and attitudes**

The relationship between beliefs and attitudes can be explained through multi-attribute attitude model. (Assael, 2005) explained that consumers will firstly evaluate the attributes of the objects, and then form the beliefs, which will finally become attitudes toward objects. In other words, attitudes under this model can be seen as the sum of beliefs and values consumers have toward objects. (Solomon, 2014) also elaborated about the model similarly to Assael. He explained that attitudes toward



objects depend on the beliefs consumers have toward various product attributes. The model, thus, consists of 3 basic components, including 1) attributes: characteristics of attitude objects 2) Beliefs: knowledge, understanding or perception toward attitude objects and 3) importance weights the score consumers give to each attribute. It is important to keep in mind that each person scores each attribute differently.

Disregarded attributes in someone's eyes could be the most important attributes for others (Wicker, 1969, as cited in Solomon, 2014).

### **The relationship between attitudes and behaviors**

Attitudes are not only related to beliefs, but also behaviors. The relationship between attitudes and behaviors can be explained by theory of reasoned action. Theory of reasoned action was developed because previous attitude models cannot predict behaviors effectively. In order to fulfil the gap, the theory was constructed on the basis of a specific behavior prediction. Therefore, instead of focusing on attitudes toward brands, attitudes toward the behavior become centre of attention under this theory (Assael, 2005). In terms of measurement, attitudes toward the behavior can be evaluated by two factors, which are beliefs about consequences of engaging in the behavior and evaluative aspects of beliefs about consequences. Furthermore, (Leon G.. Schiffman, Leslie Lazar Kanuk, & Joseph Wisenblit, 2010) mentioned that subjective norm must also be taken into consideration together with attitudes toward the behavior as another factor influencing intentions to perform behaviors. Subjective norm can be measured by two factors, which are socially expected norms and motivation to comply with those norms (Ajzen & Fishbein, 1980, as cited in Lutz, 1991). Theory of reasoned action, thus, gives a huge attention on intention to perform behavior as an indicator to predict actual behaviors.

### 2.3.3 Consumer decision making process

Consumer decision making process consists of five important steps, including problem recognition, information search, evaluation of alternatives, product choice/purchase, and outcomes/ post-purchase behavior (Solomon, 2014).

The process begins with *problem recognition*. This first step occurs when consumers recognize problems or personal needs, triggered by the imbalance between current state and desire state. Problem recognition, further, can occur in two main scenarios. The first scenario is called “need recognition”, which occurs when consumers realize downward shifts in actual state. For example, a consumer might realize that his television set has bad sound reproduction, so he needs to buy a new one. The second scenario, on the other hand, is known as opportunity recognition, which occurs when consumers realize upward shifts in ideal state. To illustrate, a consumer might feel that his clothes look too old-fashioned, so he starts looking for the new modern ones.

*Information search* occurs after consumers realize the problems or needs. During this step, consumers will search for information in order to make a reasonable decision. Information search can be divided into two kinds, including internal and external search. Consumers perform internal search by retrieving information from their own memories about products and services consumers have experiences with. In contrast, consumers perform external search by searching from external sources, such as, mass media, family or friends. In addition, how consumers search for information depends large on perception of levels of risk (Schiffman & Kanuk, 2004). Consumers tend to search for more information from various sources when they are involved in

high-risk situations. On the other hand, they are likely to spend less time for information search under low-risk situations.

Third, *evaluation of alternatives* occurs when consumers evaluate choices by considering information they receive thoroughly. How consumers evaluate products and services depends mostly on the level of involvement. Solomon (2014) proposed that under high-involvement situation, consumers tend to use compensatory method as a strategy to score overall attributes. The method allows a product to make up for its shortcomings on one dimension by excelling on another. For low-involvement situation as habitual or emotional decisions, consumers are likely to apply non-compensatory method as a strategy to evaluate. The strategy rejects an option, which fails to reach some specific dimensions.

Next, *product choice* occurs when consumers decide to choose products or services based on previous evaluation. According to Kacen and Lee (2002), purchase behavior can be divided into three types, including planned purchase, partially planned purchase and impulse purchase. In fact, consumers normally deal with a ton of choices every day. This phenomenon is called feature creep (Solomon, 2014). However, it seems consumers tend to believe that the more features the better. A study, for example, showed that 60 percent of participants choose the phone with the most features after they were offered three choices of different phones.

Last, *post-purchase behavior* refers to consumers' evaluations after they have direct experiences with products. Consumers will decide whether the products reach their expectations or not. If the products can reach or exceed consumers' expectations, consumers will be satisfied. But if the products fail to reach consumers' expectations, consumers will feel disappointed and might stop buying product. As a result, all

marketers should pay attention on post-purchase behavior because consumers' satisfaction or dissatisfaction has a strong influence on buying behavior in the future.

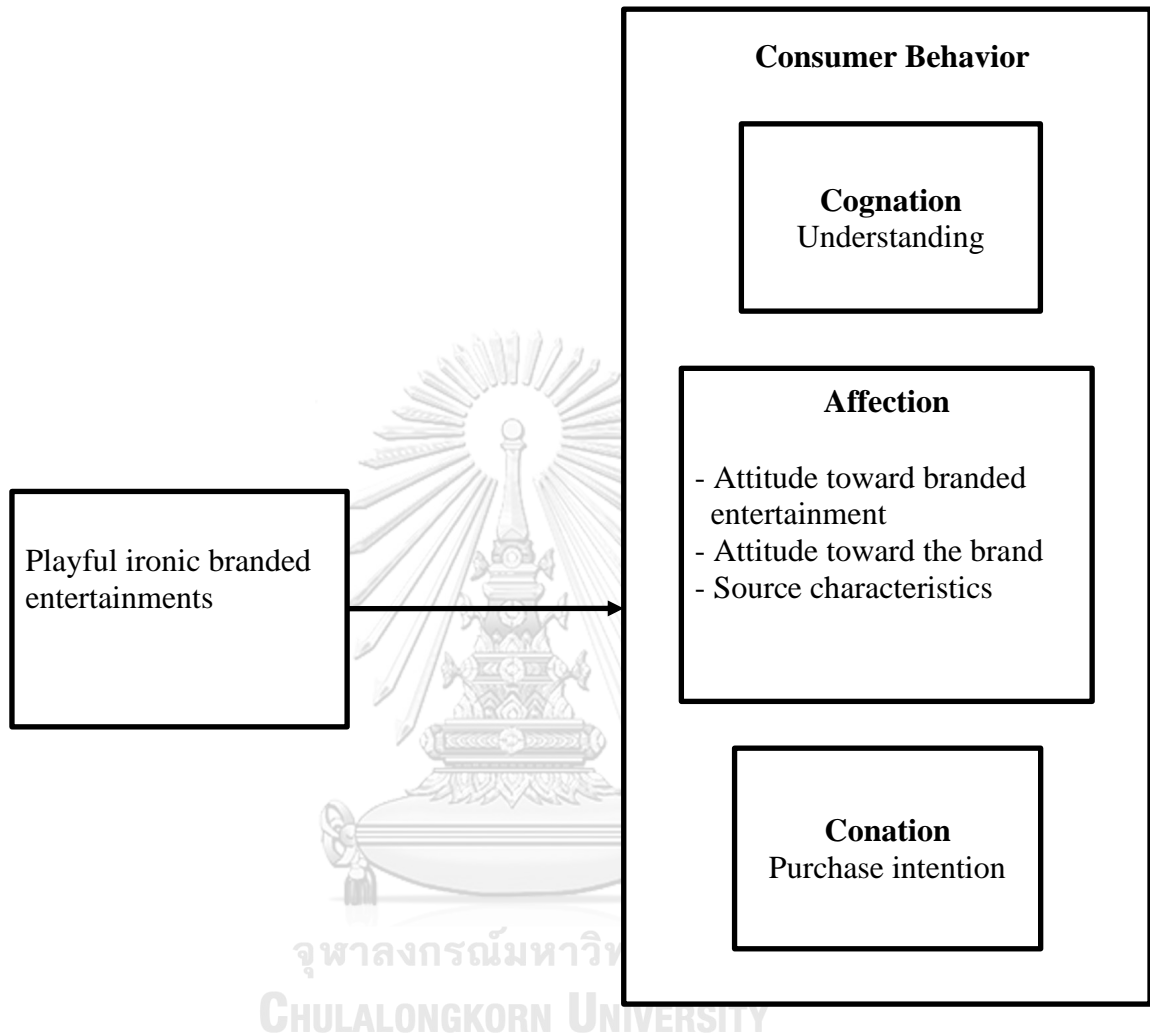
All in all, there are three main components in consumer behavior process, which are cognition, affection and conation. The process begins with perception dealing with stimuli selection, organization and interpretation. Then, the processed information will be formed into beliefs, which will finally become either attitudes toward objects or attitudes toward the behavior. The latter is a crucial element predicting actual behaviors in the future.

#### **2.4 Conceptual Framework and Research Hypothesis**

According to the above literature review, ironic branded entertainments have been identified to have impacts on source characteristics and also every component of consumer behavior, including cognition, affection and conation. This study, therefore, will be dedicated to the exploration of the effects of playful ironic branded entertainments on source characteristics and all three components of consumer behavior based on a low-involvement product as mentioned above. The relationship between variables can be interpreted into the conceptual framework as shown in the

Figure 2.3

**Figure 2.3 A Conceptual Framework of the Current Study**



In addition, the literature review and conceptual framework can be deductively formed into hypothesis as follows:

H1: For a low-involvement product, playful ironic branded entertainment has more positive impacts on consumer behavior than non-playful ironic branded entertainment.

## CHAPTER 3

### METHODOLOGY

This study was aimed to examine the impact of playful ironic branded entertainments on consumer behavior with a focus on a low-involvement product. In order to achieve the study goal, the research, therefore, was conducted with a true-experimental approach.

#### 3.1 Research Design

The impact of playful ironic branded entertainment on consumer behavior were revealed by a pre-experimental setting, with static group design, which statistically compared the differences between control group and experimental group. In order to be able to compare the results of both groups, the relationship between variables must be examined. The study, therefore, divided variables of each group into two types, independent and dependent variables.

The *independent variable* for the current study was playful ironic branded entertainment, compared with non-playful ironic branded entertainment. As shown in its name, the term playful ironic branded entertainment consists of two sub-concepts, including playful irony and branded entertainment. Playful irony refers to verbal irony, which is used by members in an acquainted group to elicit humor without the intention to wound (Myers Roy, 1976, as cited in Sawanglap, 2013). And branded entertainment refers to “the integration of advertising into entertainment content,

whereby brands are embedded into storylines of a film, television program or other entertainment medium” (Hudson & Hudson, 2006, p. 492).

Playful ironic branded entertainment in this study, therefore, means the integration of advertising into entertainment content with the use of playful irony as its rhetorical tool to elicit harmless humor among members in a group.

Non-playful ironic branded entertainment, on the other hand, means the integration of advertising into entertainment content without the use of verbal irony as its rhetorical tool.

The *dependent variable* is consumer behavior, which can be further divided into five sub-variables including understanding, attitude toward branded entertainment, attitude toward the brand, source characteristics, and purchase intention.

Understanding means the consumers’ perceptions of the information about the brand in branded entertainment content.

Attitude toward the branded entertainment means a predisposition to respond in either positive or negative way to branded entertainment.

Attitude toward the brand means a predisposition to respond in either positive or negative way to the brand.

Source characteristics source refers to the characteristics contributing to the effectiveness of information providers. The characteristics include source credibility and source attractiveness. *Source credibility* means the positive or negative feelings toward the source of message whether he or she is reliable or not, while *Source attractiveness* means the positive or negative feeling toward the source of message whether he or she is attractive or not.

Purchase intention means the tendency that the consumer will buy the brand in the future.

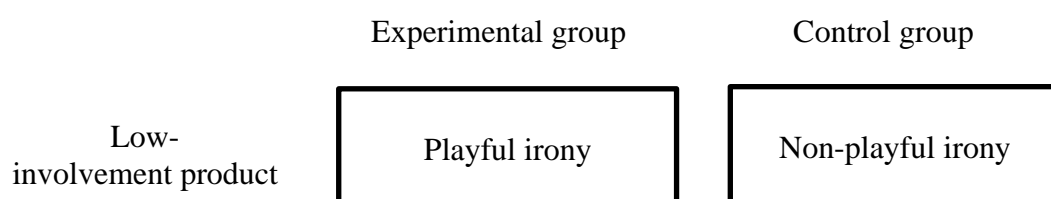
### 3.2 Research Sample and Sampling Method

One hundred and twenty undergraduate students from the Faculty of Economics, Thammasat University, aged between 18 and 23 years old, were selected as the participants for the study. The study employed probability sampling method in the form of simple random, so that it could avoid bias in participant selection process. The names of the participants were put on a list and were randomized by Microsoft Excel in order to divide them into two separated group, consisting of 60 members each. And each group received different treatments during the experiment.

### 3.3 Treatments

This study offered two different treatments for respondents in two separated groups, experimental group and control group. Those who were in the experimental group watched the playful ironic branded entertainment while those who were in the control group watched the non-playful ironic branded entertainment. In order to maintain the reliability of the experiment, both treatments were selected from branded entertainment videos with the same low-involvement product from the same brand. The description of all treatments used can be seen as followed (see Table 3.1).

**Figure 3.1 Description of all treatments used**





### 3.4 Stimulus Development and Selection

This section will explain the selection process of branded entertainment videos used as stimuli in the study. As mentioned in the previous section, the stimuli included playful ironic branded entertainment and non-playful ironic branded entertainment. These stimuli were firstly selected from various branded entertainment videos in YouTube, but only eight of them were chosen as candidates and were later grouped in pairs of playful ironic and non-playful ironic branded entertainment videos representing the same products from the same brands. The criteria to select branded entertainment videos for the study are as follows.

1. The playful ironic branded entertainments must have characteristics, which correspond with the definitions of branded entertainment by (Hudson & Hudson, 2006) defined as the integration of advertising into the entertainment content with the use of playful irony as its rhetorical tool to elicit harmless humor among members in a group. And the content must use playful irony, the use of negative words to express familiarity with group members (Myers Roy, 1976), as its main rhetorical device. Further, the brand shown in the content must be a low-involvement product, using the definition by (Assael, 2005) saying that a low-involvement product must be unimportant, simple, cheap and low perceived risk.

2. The non-playful ironic branded entertainments must have characteristics, which correspond with the definitions of branded entertainment by Hudson and Hudson (2006) defined as the integration of advertising into the entertainment content without the use of playful irony as its rhetorical tool to elicit harmless humor among members in a group. And the brand shown in the content must be a low-involvement product, using the definition by (Assael, 2005) saying that a low-involvement product

must be unimportant, simple, cheap and low perceived risk. Importantly, they must not use irony as the rhetorical device in its content.

3. Both playful ironic branded entertainment and non-playful ironic branded entertainment videos must be posted on YouTube during one year prior to the experimental date.

4. Each pair must represent the same product from the same brand.

Therefore, the total eight videos of the four brands, including (1) *Food Panda* (food delivery service) from Imtips, a special show in Lang-tu-yen, and Dhebleela, (2) *Milo* (chocolate malt beverage) from Lang-tu-yen and Softpomz, (3) *Mille* (cosmetic) from Jue-pak and Icepadie, and (4) *ROV* (MOBA game) from Hew-wee and Doysen, were selected accordingly with the criteria mentioned above. After having been initially selected by the researcher, all selected videos were reviewed by two experts including an academician and a practitioner in the marketing communications field in order to ensure validity and credibility of the stimuli. In the selection process done by the experts, four videos of the two brands, including *Mille* (cosmetic) and *ROV* (MOBA game), were eliminated because they did not reach the imposed qualifications. Finally, the other four approved videos of *Food Panda* (food delivery service) and *Milo* (chocolate malt beverage) were later edited accordingly with the recommendations from the experts so that the videos became valid, credible, and engaging.

### 3.4.1 Video and Brand Selections

The two approved playful ironic branded entertainment videos, Food Panda (food delivery service) and Milo (chocolate malt beverage), were examined in a pre-test on 20 undergraduate students in order to find the pair used in the real study. Only the one with the highest mean was selected together with its pair, non-playful ironic branded entertainment video representing the same product from the same brand. To perform the pre-test, the 20 participants were asked to rate their perceptions on the degrees of playful irony and involvement in the product in the videos. The degree of playful irony in branded entertainment videos was asked through a set of questions consisting of three five-point Likert scale items ranging from one, as totally disagree, to five, as totally agree. And the degree of involvement in the product in videos was measured through a question with four five-point semantic differential scale items ranging from one, as totally disagree, and five, as totally agree (see Appendix A).

Mean ratings were calculated for the two videos representing different brands. In terms of the degree of playful irony in the videos, both brands were mostly rated with high scores. The total mean score of Food Panda was 4.20 ( $SD = 0.80$ ) while the one of Milo was 4.10 ( $SD = 0.72$ ). Independent sample  $t$ -test, nevertheless, suggested that they were not significantly different ( $t [18] = 0.29, p > .05$ ) as shown in Table 3.1. This, hence, implied that the participants did not perceive the degree of playful irony in both videos of the two brands differently.

**Table 3.1 Independent sample *t*-test for the degree of playful irony**

	<b>Brand</b>	<b><i>M</i></b>	<b><i>SD</i></b>	<b><i>t</i></b>	<b><i>df</i></b>	<b><i>p</i></b>
Degree of Playful irony	Food Panda	4.20	0.80	0.29	18	.77
	Milo	4.10	0.72			

Although they were not significantly different from each other in terms of the degree of playful irony, Food Panda must be eliminated because it failed to pass the involvement level. In order to perform the involvement level check, the four five-point semantic differential scale items were used to measure the perceived degree of product involvement together with one-sample *t*-test. The mean score of Food Panda was 2.80 (*SD* = 0.87) while the Milo's one was 2.10 (*SD* = 0.67). Although the mean of Food Panda seemed to be higher than Milo's, one-sample *t*-test suggested that it was not significantly lower than the test value of 3.00 ( $t[9] = -4.19, p > .05$ ). Meanwhile, Milo showed the opposite result as the test confirmed that its mean score was significantly lower than the test value of 3.00 ( $t[9] = -0.73, p < .05$ ) as shown in Table 3.2. As a result, Milo (chocolate malt beverage) was selected as the brand to test in the real study.

**Table 3.2 One sample *t*-test for the degree of product involvement**

<b>Brand</b>	<b><i>M</i></b>	<b><i>SD</i></b>	<b><i>t</i></b>	<b><i>df</i></b>	<b><i>p</i></b>
Food Panda	2.80	0.87	-4.19	9	.48
Milo	2.10	0.67	-0.73	9	.00

Note: Test value = 3.00

### 3.5 Questionnaire and Variable Measurement

The questionnaire was given together with a page of terminology explanation describing the definitions of the important terms in this study, including brand, branded entertainment, verbal irony, and playful verbal irony. The questionnaire itself consisted of three parts, including the sets of questions for demographic information, consumer behavior and manipulation check. While demographic questions collected general information about gender and age, consumer behavior, as the dependent variable, was further divided into five sub-variables. These are understanding, attitude toward branded entertainments, attitude toward the brand, source characteristics, and intention to buy.

#### *Understanding*

Understanding was measured with three five-point Likert scale items developed by Lagerwerf (2007), with the reliability of .68. The participants were asked to rate their degree of agreement ranging from one, as strongly disagree, to five, as strongly agree. The details of the three items are as shown below.

- This branded entertainment is informative;
- This branded entertainment is clear;
- This branded entertainment is appropriate.

#### *Attitude toward the Braded Entertainment*

Attitude toward the branded entertainment was measured by the adapted version of four five-point bipolar semantic differential scale items by Olson and Mitchell and Olson (1981), with the reliability score of .88. The participants were

asked to rate their degree of agreement, ranging from one, as strongly disagree, to five, as strongly agree, on four items as shown below.

- Good – Bad
- Like very much – Dislike very much
- Pleasant – Unpleasant
- High quality – Poor quality

#### *Attitude toward the Brand*

Attitude toward the brand was measured by using five-point bipolar semantic differential scale developed by MacKenzie et al. (1986). The scale consisted of four items with reliability score of .85. The participants were asked to rate their degree of agreement ranging from one, as strongly disagree, to five, as strongly agree. And the dimensions of the items are as follows.

- Good – Bad
- Dislike – Like
- Irritating – Not irritating
- Uninteresting – Interesting

#### *Source Characteristics*

Source characteristics consist of two dimensions, source credibility and source attractiveness. In terms of *source credibility*, the dimension can be divided further into two sub-dimensions, including expertise and trustworthiness (Ohanian, 1990). Both of the characteristics were measured by five-point bipolar semantic differential scale.

The scale was originally developed by Ohanian (1990), with the reliability score of

.93 (Ballantine & Yeung, 2015). And each characteristic consisted of five items as shown below.

- Expertise:

Expert – Not an Expert

Experienced – Inexperienced

Knowledgeable – Unknowledgeable

Qualified – Unqualified

Skilled – Unskilled

- *Trustworthiness:*

Dependable – Undependable

Reliable – Unreliable

Sincere – Insincere

Trustworthy – Untrustworthy

For *source attractiveness*, the dimension can also be divided further into two sub-dimensions, including source likability and similarity. Likability was measured by five-point semantic differential scale on five items adapted from Ohanian's (1990). The scale recorded a high reliability of .93 (Ballantine & Yeung, 2015). The details of the items are as shown below.

- Attractive – Unattractive
- Classy – Not Classy
- Handsome/Beautiful – Ugly
- Elegant – Plain

- Sexy – Not Sexy

Source similarity was measured by five-point Likert scale developed by C. Chang (2011), with reliability score of .89. The participants were asked to rate their degree of agreement on four items representing the similarity between the source and the participants. The items are as follows.

- The reviewer is similar to me
- The reviewer and I are alike
- The reviewer is someone like me
- The reviewer is similar to a friend of mine.

#### *Purchase Intention*

Purchase intention was measured by five-point Likert scale originally developed by Putrevu and Lord (1994), and Taylor and Baker (1994). And the reliability score of the scale has been proved by these previous studies at .91. The scale was slightly adjusted from the original version and included five items, asking the participants to rate their degree of agreement. The range on the scale started from one, as strongly disagree, to five, strongly agree. The details of the items are as follows.

- I would consider buying this product
- I have no intention to buy this product
- It is possible that I would buy this product
- I will purchase from this brand next time I need this kind of product
- If I was in need, I would buy this product.



### *Manipulation Check*

In order to perform manipulation check, two questions were asked in the questionnaire to check the degrees of playful irony and product involvement of the brand shown in the video.

To check whether playful irony was truly perceived in the video, five-point Likert scale using Myer's (1976 , as cited in Panpothong, 1997) definition of playful irony was employed. Participants in both groups were asked to rate total three items representing the characteristics of playful irony.

To check whether the selected brand was truly perceived as a low-involvement product, five-point semantic differential scales using Assael's (2005) definitions of low-involvement product was employed. Participants in both groups were asked to rate the dimensions of low-involvement products for the selected brand through four items.

### **3.7 Research Procedures**

After the videos and the questionnaire were approved by the experts, they were brought to the real experiment as a part of the data collection procedure. The procedure was performed on March 3, 2020 and the details are as follows.

Step 1: The researcher chose a group of 120 undergraduate students from the Faculty of Economics, Thammasat University from the recommendation of an instructor in order to perform the test.

Step 2: The researcher created the name list of all participants and randomized them into two equal groups as A, and B by using Microsoft Excel.

Step 3: After divided into four equal groups, the participants were asked to join LINE groups accordingly with the group they belonged to as shown in Microsoft Excel.

Step 4: The researcher and the research assistant concealed the true objective of the test in order to avoid bias. This was done by informing the students that the researcher and the research assistant were marketers, who were doing a research for a marketing company in order to gain consumer insight for a new product.

Step 5: The researcher gave a brief introduction about irony and the structure of the questionnaire for the students in the experimental group (group A1), and later passed the questionnaires, created by Google Forms, to them.

Step 6: The research assistant also gave a brief introduction about the structure of the questionnaire for the students in the control group (group A2), and later passed them the questionnaires, created by Google Forms, to them.

Step 7: After the participant finished answering, the researcher and the research assistant provided a debriefing and thanks them for collaboration.

### **3.8 Data Analysis**

Statistical Program for Social Sciences (SPSS) for Windows was used as a major tool to analyze the collected data. In order to compare the results from different groups, independent samples *t*-test was implemented. Further, Pearson's Product Moment Correlation was employed as a tool to test the relationships among the sub-variables of the dependent variable with the significance level of 95.0%.

## CHAPTER 4

### RESEARCH FINDING

The study “the impact of playful ironic branded entertainment on consumer behavior” involved pre-experimental setting, with static group design. The independent variable includes playful ironic branded entertainment, which was compared to non-playful ironic branded entertainment. The dependent variable is consumer behavior, which can be further divided into five sub-variables as understanding, attitude toward branded entertainment, attitude toward the brand, source characteristics, and intention to buy. The collected data was from 120 Thammasat University students from the Faculty of Economics, during the second semester of 2019 academic year.

The participants were separated into two groups as A1, and A2, which were alternatively stated as experimental and control groups. Each group equally consisted of 60 students, who received different treatments as shown in Table 4.1 below.

**Table 4.1 Description of All Treatments Used**

	Playful irony	Non-playful irony
Low-involvement product (Milo)	Experimental group (A1)	Control group (A2)

Playful ironic branded entertainment was given to those in group A1, while the participants in group A2 were given non-playful ironic branded entertainment as a

mean to compare the results. The collected data were later analyzed, and the results were grouped into four parts as follows.

Part 1 General data description

Part 2 Descriptive results of the dependent variable

Part 3 Impact of playful ironic branded entertainment on consumer behavior

Part 4 Relationship among the sub-variables of consumer behavior

#### 4.1 General Data Description

This section consists of three parts, including demographic profile, manipulation check, and reliability coefficients of the variables measured. The details are as described below.

##### 4.1.1 Demographic Profile

There were total 120 participants in the experiment, which equally divided them into two groups of 60 people each (see Table 4.2).

**Table 4.2 Number of the Participants in Each Group**

Low-involvement product	Branded entertainments	
	Playful Irony (Experimental group)	Non-playful irony (Control group)
Milo	60 participants	60 participants
<b>Total</b>	120 participants	

The table explains that there were 60 participants who watched the ironic branded entertainment on a low-involvement product, Milo, and the other 60 participants, who watch non-playful ironic branded entertainment from the same brand.

In terms of the gender, female was obviously the majority of the sample with 102 participants from the total number of 120, accounting for 85.0%. On the other hand, there were only 18 men in the experiment, representing 15.0% of the whole sample.

**Table 4.3 Gender of the Participants**

<b>Gender</b>	<b><i>f</i></b>	<b>%</b>
Male	18	15.0
Female	102	85.0
<b>Total</b>	<b>120</b>	<b>100.0</b>

About the age, the oldest participant was 23 years old while the youngest ones were 18 years old as described in Table 4.4 below. According to the data, the ages of the participants could be divided into two groups, which were 18-20, and 21-23. As illustrated in the Table, most of the participants were in the range of 18-20 years old, accounted for 55.8 percent of the whole sample while the rest were between 21 and 23 years old, accounted for 44.2 percent.

**Table 4.4 Age of the Participants**

Age	<i>f</i>	%
18-20 years old	67	55.8
21-23 years old	53	44.2
<b>Total</b>	<b>120</b>	<b>100.0</b>

#### 4.1.2 Manipulation Check

Manipulation check was performed on participants of both groups by using the two same questions as the ones used in the video selection process. As mentioned in the previous chapter, the first question was aimed to measure the degree of playful irony in the videos while the other was aimed to evaluate the degree of product involvement on Milo. And after the collected data had been processed statistically with one-sample *t*-test, the results were as follows.

##### *The degrees of playful irony*

Three five-point Likert scale items, based on the definitions of playful irony by Myer (1976), were employed to test the degree of playful irony in both playful ironic branded entertainment and non-playful ironic branded entertainment videos. And the results showed that participants in both groups appropriately perceived the degrees of playful irony in the videos they watched. For playful ironic branded entertainment video from ImTips, participants perceived a strong degree of playful

irony in the content. One-sample *t*-test showed the mean score at 4.47, which was statistically significantly greater than the test value of 3.0 ( $t [59] = 32.20, p < .05$ ). This, as a result, suggested that the participants truly perceive playful irony in the video. On the other hand, the participants in the other group did not perceive playful irony in the video from Softpomz. The result showed the mean score at 1.62, which was statistically significantly lower than the test value of 3.0 ( $t [59] = -40.85, p < .05$ ). Therefore, the result suggested that the participants did not perceive playful irony in video (see Table 4.5).

**Table 4.5 Manipulation Check Result of the Degree of Playful Irony**

Group	<i>M</i>	<i>SD</i>	<i>t</i>	<i>df</i>	<i>p</i>
Experimental	4.47	0.35	32.20	59	.00
Control	1.62	0.26	-40.85	59	.00

Note: One sample *t*-test, Test value = 3.00

*The degree of product involvement*

Four five-point semantic differential scale items, adapted from the definition of low-involvement products by Assael (2004), was a tool to measure the degree of product involvement the participants had on Milo (see Table 4.6). The results from one-sample *t*-test showed that both groups truly perceived Milo as a low-involvement product. The mean scores of those watching playful ironic branded entertainment and those watching non-playful ironic branded entertainment were 1.85 and 1.62 consecutively. The numbers were statistically significantly lower than the test value of

3.0 ( $t [59] = -19.81, p < .05$ ) for the group exposed to playful ironic treatment and ( $t [59] = -18.59, p < .05$ ) for the other.

**Table 4.6 Manipulation Check Result of the Degree of Product Involvement**

<b>Group</b>	<b><i>M</i></b>	<b><i>SD</i></b>	<b><i>t</i></b>	<b><i>df</i></b>	<b><i>p</i></b>
Experimental	1.85	0.45	-19.81	59	.00
Control	1.91	0.45	-18.59	59	.00

Note: One sample *t*-test, Test value = 3.00

#### 4.1.3 Instruments' Reliability Coefficients

In order to explore consumer behavior as affected by playful ironic branded entertainment, a set of questionnaires consisting of six questions was employed in the study. Each question was designed to measure different sub-variables of consumer behavior including understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, divided into two dimensions as source credibility, and source attractiveness, and purchase intention. In the study, five-point Likert scales were utilized as a tool to measure understanding, source similarity, as a component of source attractiveness, and purchase intention. In addition, five-point semantic differential scales were employed to measure attitude toward the brand, source credibility, and source likeability, as a component of source attractiveness.

To ensure reliability of the scales, reliability statistics was performed to measure Cronbach's Alpha values of all sub-variables. And each sub-variable seemed to possess high reliability values. Understanding, attitude toward the branded



entertainment, attitude toward the brand, source characteristics, and purchase intention were .77, .83, .80, .89, and .86, respectively, as shown in Table 4.7 below.

**Table 4.7 Cronbach's Alpha of the Variables in the Study**

Sub-variables	Number of items	Cronbach's Alpha
Understanding	3	.77
Attitude toward the branded entertainment	4	.83
Attitude toward the brand	4	.80
Source characteristics	18	.89
Purchase intention	5	.86

#### 4.2 Descriptive Results of the Dependent Variable

This section reported the mean, and standard deviation values of each sub-variable of the dependent variable scored by the participants from both experimental and control groups. The scores of understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intentions are as explained in Table 4.8 below.

**Table 4.8 Mean and Standard Deviation Scores of Sub-Variables**

Sub-variables	Treatment groups			
	Experimental		Control	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Understanding	3.78	0.87	4.00	0.69
Attitude toward the branded entertainment	3.99	0.63	3.82	0.79
Attitude toward the brand	4.09	0.63	3.79	0.76
Source characteristics	3.36	0.58	3.33	0.64
- Source credibility	3.72	0.75	3.63	0.77
- Source attractiveness	3.06	0.61	3.04	0.73
Purchase intention	3.90	0.81	3.75	0.77

As shown in the table, the mean scores of understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention of the participants, who received playful ironic branded entertainment video as a treatment, were 3.78, 3.99, 4.09, 3.36, and 3.90 and were 4.00, 3.82, 3.79, 3.33, and 3.75 for the other group, respectively.

### 4.3 Impact of Playful Ironic Branded Entertainment on Consumer Behavior

Independent sample *t*-test was implemented to justify the hypothesis saying that, for a low-involvement product, playful ironic branded entertainment has more positive impacts than non-playful ironic branded entertainment on consumer behavior.

#### 4.3.1 Understanding

The mean scores of playful-ironic branded entertainment and non-playful ironic branded entertainment were compared with independent sample *t*-test to explore if there was a significant difference between the experimental and control groups (see Table 4.9). After computed, the result suggested that the two groups were not significantly different ( $t [118] = 1.54, p > .05$ ) although the control group ( $M = 4.00, SD = 0.69$ ) showed a greater mean score than the other ( $M = 3.78, SD = 0.87$ ). This, therefore, implied that the participants equally understand the product information regardless of the rhetorical device they experienced.

**Table 4.9 Independent Sample *t*-test for Understanding**

Group	<i>M</i>	<i>SD</i>	<i>t</i>	<i>df</i>	<i>p</i>
Experimental	3.78	0.87	1.54	118	.12
Control	4.00	0.69			

#### 4.3.2 Attitude toward the Branded Entertainment

For attitude toward the branded entertainment, the mean score of the experimental group ( $M = 3.99, SD = 0.63$ ) was slightly greater than the control group

( $M = 3.82, SD = 0.79$ ). However, the mean scores of both the experimental and control groups were not significantly different from each other ( $t [118] = -1.27, p > .05$ ). In other words, the participants in both groups held positive attitudes toward the branded entertainment at the same degree (see Table 4.10).

**Table 4.10 Independent Sample *t*-test for Attitude toward the Branded Entertainment**

Group	<i>M</i>	<i>SD</i>	<i>t</i>	<i>df</i>	<i>p</i>
Experimental	3.99	0.63	-1.27	118	.20
Control	3.82	0.79			

### 4.3.3 Attitude toward the brand

Although the mean scores of the two groups on attitude toward the brand seemed not to be different, they were statistically significantly different from one another ( $t [118] = -2.33, p < .05$ ) (see Table 4.11). The experimental group had a larger mean score ( $M = 4.09, SD = 0.63$ ) than the one of the control group ( $M = 3.79, SD = 0.76$ ). This suggested that the participants in the experimental group tended to slightly develop a stronger favorable attitude toward the brand than the other.

**Table 4.11 Independent Sample *t*-test for Attitude toward the Brand**

Group	<i>M</i>	<i>SD</i>	<i>t</i>	<i>df</i>	<i>p</i>
Experimental	4.09	0.63	-2.33	118	.02
Control	3.79	0.76			

#### 4.3.4 Source Characteristics

From Table 4.12, the mean scores of the two groups were almost the same for this sub-variable even though the experimental group had a slightly greater mean score ( $M = 3.36$ ,  $SD = 0.58$ ) than the control group's score ( $M = 3.33$ ,  $SD = 0.64$ ). Plus, independent sample  $t$ -test revealed that there was no significant difference between those who watched playful ironic and non-playful ironic branded entertainments ( $t [118] = -.24$ ,  $p > .05$ ). This concluded that the participants equally appreciated the celebrities, Ben, the playful ironic program host of ImTips channel and Softpomz, the non-playful ironic program host of Softpomz channel.

**Table 4.12 Independent Sample  $t$ -test for Source Characteristics**

Group	$M$	$SD$	$t$	$df$	$p$
Experimental	3.36	0.58	-.24	118	.80
Control	3.33	0.64			

#### 4.3.5 Purchase intention

The result revealed that the experimental group ( $M = 3.90$ ,  $SD = 0.81$ ) had a greater mean score than the control group ( $M = 3.75$ ,  $SD = 0.77$ ). However, independent sample  $t$ -test did not suggest any significant difference between the two groups ( $t [118] = -1.05$ ,  $p > .05$ ). The result, therefore, indicated the equal impact of both playful ironic and non-playful ironic branded entertainments on the purchase intention of the participants (see Table 4.13).

**Table 4.13 Independent Sample *t*-test for Purchase Intention**

<b>Group</b>	<b><i>M</i></b>	<b><i>SD</i></b>	<b><i>t</i></b>	<b><i>df</i></b>	<b><i>p</i></b>
Experimental	3.90	0.81	-1.05	118	.29
Control	3.75	0.77			

To conclude, the study found that playful ironic branded entertainment had a slightly greater impact on consumer behavior than the non-playful ironic one did. This was because a significant difference was found in the attitude toward the brand as described in the previous section. Although the other sub-variables, including understanding, attitude toward the branded entertainment, source characteristics, and purchase intention, were not statistically significantly different, the hypothesis, thus, was partially supported

#### **4.4 Relationship among the Sub-variables of Consumer Behavior**

Pearson's Product Moment Correlation was employed to investigate the relationship among the sub-variables of consumer behavior, including understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and intention to purchase (see Table 4.14).

The result affirmed the positive relationship between understanding and the other four sub-variables as attitude toward the branded entertainment ( $r = .35, p < .05$ ), attitude toward the brand ( $r = .25, p > .05$ ), source characteristics ( $r = .40, p < .05$ ), and intention to purchase ( $r = .40, p < .05$ ). In other words, understanding had a

positive direct variation with attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention.

Further, attitude toward the branded entertainment also significantly held a strong positive relationship with attitude toward the brand ( $r = .77, p < .05$ ), source characteristics ( $r = .76, p < .05$ ), and purchase intention ( $r = .52, p < .05$ ). The result, therefore, suggested that attitude toward the brand, source characteristics, and purchase intention varied in line with attitude toward the branded entertainment in a positive way. Next, attitude toward the brand also significantly showed a strong relationship with source characteristics ( $r = .74, p < .05$ ), and moderate relationship with intention to purchase ( $r = .43, p < .05$ ). And, lastly, source characteristics itself also varied correspondingly in line with purchase intention at a moderate degree ( $r = .43, p < .05$ ).

In conclusion, each sub-variable of consumer behavior, including understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention seemed to work in accordance with each other, showing strong correlation degrees with a statistically significant value below .05.

**Table 4.14 Relationship among Sub-variables of Consumer Behavior**

The relationship between...and...		<i>r</i>	<i>p</i>
Understanding	- Attitude toward the branded entertainment	.35	.00
	- Attitude toward the brand	.25	.00
	- Source characteristics	.40	.00
	- Purchase intention	.40	.00
Attitude toward the branded entertainment	- Attitude toward the brand	.77	.01
	- Source characteristics	.76	.00
	- Purchase intention	.52	.00
Attitude toward the brand	- Source characteristics	.74	.00
	- Purchase intention	.43	.00
Source characteristics	- Purchase intention	.43	.00



## CHAPTER 5

### SUMMARY AND DISCUSSION

The study “the impact of playful ironic branded entertainment on consumer behavior” was aimed to investigate the impact of playful ironic branded entertainment, as compared to non-playful ironic branded entertainment, on consumer behavior, which can be divided further into five sub-variables as understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention.

In order to explain the study result in detail, this chapter was divided into four sections, including summary of research findings, discussion, limitations and directions for future research, and practical implications. The details of each section were elaborated further below.

#### **5.1 Summary of Research Findings**

As explained by the uses and gratification approach, audiences, in their nature, are active. They consume media accordingly with their needs (Kaewdheb, 2017), so they expose, select, interpret, and perceive the media individually (Solomon, 2014). Thus, this active characteristic together with the development of communication technology in the current era has strengthened media consumption in a more liberal way.

The new rising phenomenon has been witnessed by many marketing communication practitioners, such as, Maxim Behar, the author of the book ‘The global PR revolution’ and the founder of M3 Communications Group, Inc. Behar

(2017) suggested that the new communication technology made the audience become even more active than they used to be. This is because people nowadays have a greater variety of media channels to consume in accordance with their needs. Marketing communications practitioners at present, therefore, need to put a huge effort to grab audience's attention under a highly competitive environment in media landscape (Behar, 2019).

In order to effectively compete for audience's attention, branded entertainment is one of the popular methods executed by many practitioners. This is because of strongly persuasive characteristics of branded entertainment itself on consumer behavior (Tuomi, 2010). As a kind of media, however, a branded entertainment also needs to extremely compete with other media and other branded entertainment programs. Playful irony, hence, is a rhetorical device used by many celebrities to differentiate themselves from others in this highly competitive landscape. Nevertheless, as mentioned earlier, playful irony is indeed a two-edged sword. It can give both positive and negative impacts on the speaker depending on many factors. And until now, there have been many successful cases and also the failure ones.

Academically, many scholars have found the relationship between irony, branded entertainment, and consumer behavior. Many studies also affirmed that every component of consumer behavior, including cognition, affection, and conation, can be influenced by these stimuli, especially for the low-involvement product. The links between playful ironic branded entertainment, and consumer behavior together with its risky characteristics, therefore, has raised the concern about the impact of playful ironic branded entertainment on consumer behavior. The concern on this issue, thus, has become a mission for this study to explore the linkage between each mentioned

variable. These include non-playful ironic branded entertainment as the independent variable and consumer behavior as the dependent variable, which can be divided into understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention.

In order to achieve the study goal, pre-experimental design was selected as the main method to test the hypothesis about the impact of playful ironic branded entertainment on consumer behavior in this study. There were total 120 participants, recruited from Faculty of economics, Thammasat University, in this experiment. From 120 participants, 102 were female, accounted for 85.0 percent of the whole sample and the other 18 were men, accounted for only 15.0 percent. In terms of the age, the range was between 18 and 23 years old. And when divided in half, the age range of the majority was between 18-20 years old, accounted for 55.8 percent while the other half was between 21-23 years old, accounted for 44.2 percent of the whole sample. Furthermore, random sampling was employed in order to separate the participants into two equal groups of 60 people with different treatments.

In terms of the results in general, both experimental and control groups scored the questionnaire in almost the same direction. They rated every sub-variable of consumer behavior, involving understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention with high mean scores. Further, Independent sample *t*-test suggested that all sub-variables except attitude toward the brand were proved not to statistically have significant differences between the experimental and control groups.

The significant difference in attitude toward the brand between the two groups, as a result, signaled a strong potentiality of the hypothesis in this study. In

other words, the hypothesis assuming that playful ironic branded entertainment has more positive impact on consumer behavior than non-playful ironic branded entertainment was accepted.

Last but not least, the relationships among all sub-variables of consumer behavior, including understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention, were statistically proved to exist. Pearson's correlation suggested positive relationships between all pairs. These included moderate relationships between understanding, and attitude toward the branded entertainment, attitude toward the brands, source characteristics, and purchase intention at the levels of .35, .25, .40, and .40, respectively.

Interestingly, all sub-variables in the affective component statistically significantly showed strong positive associations with each other. The relationships between attitude toward the branded entertainment and the other two affective sub-variables, including attitude toward the brand, and source characteristics, were recorded at .77, and .76 respectively.

Nevertheless, the degrees of the relationships between affection, and conation were moderate. The relationships between attitude toward the branded entertainment, attitude toward the brand, source characteristics when paired with purchase intention were .52, .43, and .43 in succession.

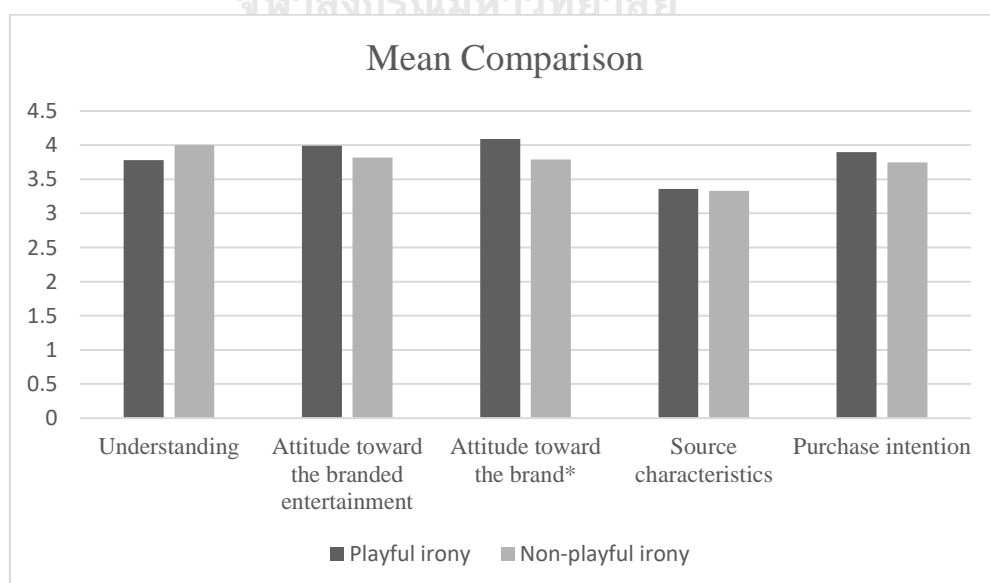
## 5.2 Discussion

This section was dedicated to the discussion of the impact of playful ironic branded entertainment on consumer behavior, and the relationship among sub-variables of consumer behavior. The detail of the results is as described below.

### 5.2.1 Impact of Playful Ironic Branded Entertainment on Consumer Behavior

Generally, playful ironic branded entertainment and its counterpart gave a very similar impact on consumer behavior as illustrated in Figure 5.1 below. According to the result, attitude toward the brand was the only sub-variable, proved to have a statistically higher mean score when compared to the non-playful ironic one. Although understanding, attitude toward the branded entertainment, source characteristics, and purchase intention also recorded high mean scores, they were not statistically different. Playful ironic branded entertainment itself, therefore, seemed to partially impact consumer behavior at a certain degree.

**Figure 5.1 Compared Mean Score for the Two Types of Branded Entertainments**



Note: \*  $p < .05$

## Understanding

As shown in the figure, playful ironic branded entertainment video received the high mean score on understanding at 3.78. The result seems to be consistent with previous studies about the impact of playful irony on the cognitive process of the audience. According to Donnelly (2002), incongruity elements in playful irony encourages the audience to process the message by linking the punchline with other playful cues. This, as a result, leads to higher degrees of attention, and the willingness to learn product information (Pehlivan et al., 2011).

However, when compared to the non-playful ironic branded entertainment, there was no statistically significant difference. This could be because non-playful ironic branded entertainment also received high mean score at a similar degree at 4.00. The result, therefore, does not only suggest the limited effect of playful irony on understanding but also put a focus on other possible factors, especially branded entertainment themselves.

In fact, the study by Lagerwerf (2007) also found the similar result about the impact of irony on understanding. In his study on irony and sarcasm in advertisement, he found that irony barely impacted the quality of understanding the participants had toward the treatments. In his opinion, the small impact was the consequence of the way he defined the term 'understanding' as individual perception on advertising. In his study and also this study, understanding can be divided into three dimensions as the clarity, informativeness, and appropriateness. These dimensions together with the overtly presented commercial intent in advertising or branded entertainment, as a result, can be seen as a possible factor forbidding an ironic effect.

In case of Milo, since both playful ironic branded entertainment and non-playful ironic one treated the brand as the main focus of the program, the commercial intention in the videos was also obvious. Therefore, the participants might not necessarily take much playful irony in their considerations when evaluating the understanding they had on the brand.

Additionally, the resembling results of the two groups can be elaborately explained by the type of the product itself. According to Solomon (2014), Milo can be categorized as a low-involvement product, which is simple and can be learnt easily. Furthermore, Milo is a well-known brand that Thai consumers have known and have experienced for a very long time. In fact, Milo has been existing in Thai market for 63 years already (Marketing-Oops!, 2016) The brand has grown successfully until now as it was ranked as the second largest chocolate-malt-beverage brand in Thailand, accounting for one-third of the whole market share (Long-tun-man, 2017).

Indeed, the long history of Milo can be seen as a beneficial opportunity for the participants to continuously learn about Milo, and its product. And as explained in learning and memory theories, the higher the frequency of brand exposure, the better the qualities of memory and understanding people have on the brand, and its product. The repetition through frequent brand exposure strengthens the linkages of the brand-related nodes in their memory systems. These linkages are normally grouped together as brand schema, which are later stored firmly in long-term memory (Vidhshavudh, 2012). Hence, when asking how much they understand the product, it is common to expect high scores from the participants in both groups regardless of playful irony.

### **Attitude toward the branded entertainment**

In terms of attitude toward the branded entertainment, the strongly positive attitude toward the playful ironic branded entertainment at 4.00 seems to suggest the consistent result with previous studies about the relationship between playful irony and advertising media. Some of the examples can be seen from Eisend (2009), Lagerwerf (2007), and Pehlivan et al. (2011), who similarly found that playful irony can truly induce a positive degree of appreciation toward the advertising media because of the enjoyment receiving from the incongruity, and humorous cues in advertising (Schilperoord & Maes, 2003).

In fact, the audience does not only enjoy the humor in playful irony, but also the sense of liberation from social restrictions. As explained by psychodynamic and freedom theories, many sensitive taboos, such as, sex, religion and politics are not normally allowed in general conversations. The audience, therefore, needs to stabilize the repressed feelings through socially accepted approaches. And among them, playful irony as a kind of humor is an effective method (Mindess, 2017). The pleasure from the freedom, as a result, also leads to a better advertising appreciation (Donnelly, 2002).

In addition, when considering from the definition defined by (Assael, 2005) as unimportant, simple, cheap, and low perceived risk, branded entertainments in general can also be considered as a low-involvement product. According to Elaboration Likelihood Model, playful irony, therefore, can be seen as a peripheral cue, influencing how the audience evaluates the branded entertainment through humor. Therefore, it is logical to expect the high mean score from the participants who watched playful ironic branded entertainment.



However, when considering from the high mean score of the non-playful ironic branded entertainment and the statistically insignificant difference between the two groups, playful irony might have just a slight impact on branded entertainment and was not the only factor majorly influencing the degrees of appreciation toward the branded entertainment. Again, this result is similar to the finding by Lagerwerf (2007), who admitted that irony was not the only factor although the relationship between the two variables was statistically affirmed in his study. Therefore, the limited effect of irony made rooms for another possible factor mentioned by the researcher as the quality of the advertising medium itself.

In fact, branded entertainment in general seems to be an effective medium. This is because branded entertainment in social media platforms can be considered as a kind of new media developed from various traditional media, for example, films, and television programs (Hudson & Hudson, 2006). Branded entertainment, therefore, inherits all characteristics of its predecessors and breaks the traditional boundary in media landscape. In short, it can combine many characteristics of traditional media, as text, graphics, audio, and video into one information piece (Hinvimarn, 2017). This unique characteristic is what makes branded entertainment a vivid medium, attracting audience's interest effectively (Fill & Turnbull, 2016).

Further, the effectiveness of branded entertainment on audience's attitude has been proved by many studies. Although there might be some small differences among previous findings, all of them agreed on the same matter, which was the importance of realism as a unique characteristic of branded entertainment. The realistic representation of the brand as a result of the seamless placement does not only increase the credibility of the branded entertainment itself (Van Reijmersdal, 2011) but

also audience's engagement. And the strong engagement, as a result, will eventually lead to a greater enjoyment as explained by (Song, Meyer, & Ha, 2015).

In addition, according to Thavonsaksutee and Napompech (2019), there are total four dimensions for a quality program. These dimensions were designed based on marketing mix or 4Cs principle, which names each mix as customer, cost, convenience, and communication. The researchers explained that for customer mix, the program should have a vivid representation that attracts audience's interest and importantly should have the contents that truly satisfy the needs of the audience. In terms of the cost mix, the researchers focused on the costs the audience has on the devices needed for program viewing and other possible expenses. With regard to the convenience mix, the program should have flexible timetable and versatile watching channels, so the audience can watch it everywhere and anytime they prefer. Lastly, communication refers to any promotional activities executed by the program.

Logically, both playful ironic branded entertainment video, and non-playful ironic branded entertainment video, alternatively stated as ImTips and Softpomz respectively, possess all qualities mentioned above. The high mean scores of attitudes toward the branded entertainment at 3.99 for ImTips by Ben Chalalit and 3.82 for Softpomz by Softpomz suggest the strong likability the audience has on the programs. Therefore, this implies that both branded entertainment programs have contents that truly meet the needs of the audience. Further, both ImTips and Softpomz are on YouTube and do not require any subscription fees. Thus, the audience can watch them anywhere and anytime for free. These characteristics, hence, indicate that both branded entertainment programs possess robust qualities on cost, and convenience mixes. Here comes the last mix, communication focusing largely on promotional

activities. Both ImTips and Softpomz promote their channels very inclusively on every online touchpoint. They keep in touch with the audience through various social media platforms, including Facebook, Instagram and Twitter. These properties, therefore, function as an indicator suggesting a high quality of both playful ironic and non-playful ironic branded entertainments.

As a result, this implies that the high mean scores on the attitude toward the branded entertainment might be influenced mainly by the medium used in the program. Playful irony alone, in other words, does not have enough persuasive power to be the only factor convincing the audience to positively evaluate the branded entertainment they watch.

#### **Attitude toward the brand**

For attitude toward the brand, the statistically significant difference was found in the study. Playful ironic branded entertainment ( $M = 4.09$ ,  $SD = 0.63$ ) was proved to have a higher mean score than the non-playful ironic one ( $M = 3.79$ ,  $SD = 0.76$ ) ( $t [118] = -2.33$ ,  $p < .05$ ). The result, therefore, affirms that playful irony truly has an impact on attitude toward the brand. This result strengthens the assumption of the Elaboration likelihood model, claiming that consumers tend to use peripheral cues, such as, celebrities, and humor appeal, to process the information for a low-involvement product (Solomon, 2014). Categorized as a low-involvement product, Milo, therefore, should be sensitive to playful irony.

Additionally, the significantly higher mean score of the playful ironic branded entertainment in this study also strengthens previous findings about the relationship between playful irony and attitude toward the brand. According to Griffiths (2018),

playful irony, alternately called brand vulgarity, can positively affect brand image as it distracts the audience from the arguments they have against the product and, as a result, increases the likelihood of message acceptance. Furthermore, similarly to the finding found in attitude toward the branded entertainment, many scholars also affirmed the effectiveness of incongruity in playful irony on the advertised brands. Y. H. Lee and Mason (1999) suggested that incongruent elements do not only increase the pleasure from the advertising itself, but also from the brand. This effect is the consequence of the irrelevance and unexpectedness elements brought by playful irony, functioning as a connecting bridge transferring pleasure from advertising media to the advertised brand (Kim & Kim, 2018). That is why the correlation value between attitude toward the branded entertainment and attitude toward the brand in this study appears to be high ( $r = .77, p < .05$ ).

Apart from the Elaboration Likelihood Model, the statistically significant difference might also be influenced by the relevance between the product and the branded entertainment. This is because the relevancy is one of the crucial dimensions in the components of a successful branded entertainment or the three Fs, consisting of fit, focus, and fame (Hollis, 2007) as explained in Figure 5.2 below. In fact, ImTip channel by Ben Chalatit is a cooking program while Softpomz channel by Softpomz is a variety program. Hence, theoretically there was a strong likelihood that the participants, who watched ImTips, might develop a more favorable attitude toward Milo than those in the control group.

**Figure 5.2 Components of a Successful Branded Entertainment**

<b>Fit</b>	<ul style="list-style-type: none"> <li>- The degree of interest in the product or brand.</li> <li>- The relevance between branded entertainment and target audiences.</li> <li>- The relevance between branded entertainment and the product or brand</li> </ul>
<b>Focus</b>	<ul style="list-style-type: none"> <li>- The level of the product integration in branded entertainment.</li> <li>- The level of the audience's focus on the brand</li> </ul>
<b>Fame</b>	<ul style="list-style-type: none"> <li>- Promotional activities supporting branded entertainment.</li> </ul>

Source: Hollis, N. (2007). Brand content: More than just showing up. [online]. Available from [http://www.levidepoches.fr/files/millward\\_brown\\_pov\\_branded\\_Content\\_feb07-1.pdf](http://www.levidepoches.fr/files/millward_brown_pov_branded_Content_feb07-1.pdf) [2020, May 14]

Nevertheless, considered from received high mean score on this sub-variable at 3.79 and the significant difference at 0.30, playful irony might not have much impact on attitude toward the brand as firstly expected. The result, therefore, leaves room for other possible factors, contributing to the high mean score of non-playful ironic branded entertainment. And again, one of the possible factors could be the media or the branded entertainment itself because it is the mutually shared component in both treatments. The effectiveness of the branded entertainment on the brand is coherent with the review about the relationship between the branded entertainment and the brand as suggested by T. Lee et al. (2011), and Pervan and Martin (2002). The scholars explained that a strong favorable attitude toward the brand induced by the branded entertainment is the result of the seamless placement, providing product experiences in a realistic entertainment setting.

### Source characteristics

Although understanding, attitude toward the branded entertainment, and attitude toward the brand received high mean scores from the participants, source characteristics, in contrast, acquired scores at moderate degrees of 3.36 for Ben, representing playful irony, and 3.33 for Softpomz, representing non-playful irony. Further, Independent sample *t*-test did not affirm the statistically significant difference between the mean scores of the two groups. The results, therefore, can be implied that the participants appreciated Ben, and Softpomz at almost the same degree. Hence, the similar attitudes toward the two sources seem to contradict to the hypothesis claiming for a greater impact of playful irony on consumer behavior, which in this case is affection.

In order to explain the reasons why the result seems not to be consistent with the reviews, the profiles of the sources themselves could be the answer key. According to Cheyjunya (1998), as cited in Pumpayung (2016), the effectiveness of an opinion leader depends largely on these three dimensions, including trustworthiness, influence, and media exposure. In her perspective, trustworthiness refers to face-to-face communication skill because communication is a fundamental factor contributing to personal competency, and trustworthiness. Next, influence can be seen as a dominant power over followers or members. It can also be interpreted as the confidence in expression over both negative and positive issues. Lastly, media exposure means a strong degree of media consumption an opinion leader holds. As explained in two-step flow, and gatekeeper theories, these characteristics are crucial elements for every opinion leader who functions as an information spreader. In case

of Ben and Softpomz, the high mean scores, therefore, signalize the great quality of the two influencers.

When explored thoroughly into the dimensions of source characteristics, overall **source credibility** of both Ben Chalait, and Softpomz also received high mean scores from the participants at 3.63, and 3.72, respectively. Further, the sub-dimensions of source credibility, which can be divided as expertise, and trustworthiness, also recorded high mean scores at 3.66, and 3.79 for Ben, and 3.62, and 3.65 for Softpomz, respectively. High mean scores in every sub-dimension of source credibility indicate that the participants tended to give a high credit on both celebrities in the similar direction. And even though they are not statistically significantly different from each other, the high mean scores also signalized the potential to be effective opinion leaders of both Ben and Softpomz.

In the case of Ben Chalait, he is a well-known celebrity, who has been hosting a cooking program since 2016, with more than 300 cooking videos on YouTube (Good-day-official, 2019). And before becoming a cooking celebrity, he has been a famous singer and actor in Thai entertainment industry for a very long time. His popularity together with the strong association with cooking strengthens his credibility for his reviews of foods, and beverages as Milo.

For Softpomz, she is a well-known YouTuber in Thailand with almost 500,000 followers on YouTube and more than 500,000 followers on Instagram (Softpomz, 2020). She is not only famous among young audiences, but also among Thai accredited online media, such as, Dek-D, Posttoday, and Kapook, who always give her media space through special interviews. Although she might not be considered as a food expert as Ben, her presences on trustworthy media, the large

number of followers together with a low-involvement product as Milo, which does not normally require a great deal of expertise, are enough to gain a certain amount of trust from the audiences regardless of the rhetorical device.

Thus, when asking the participants to evaluate the degrees of credibility of these two celebrities, it was logical to see similar high mean scores. And from the result, it is obvious that playful irony itself barely impacted how the participants evaluated source credibility. This is because playful irony was not the only factor that the participants took into consideration. As mentioned previously, other uncontrollable factors, especially face-to-face communication skill, influence, and the degrees of media exposure also played a crucial role in their evaluations.

In terms of **source attractiveness**, both celebrities received scores at moderate degrees since the mean scores of Ben, and Softpomz were 3.06, and 3.04, respectively. Importantly, the difference between the two groups was not statistically significant. The result, consequently, implies that the participants appreciated Ben, and Softpomz's degrees of attractiveness at the same level.

However, when investigating source attractiveness scrupulously into its dimensions, Softpomz received a greater statistically significant mean score on source likability, a sub-dimension of source attractiveness, than Ben at the levels of 3.45, and 3.28, respectively. Interestingly, the difference in terms of likability was proved to be statistically significant. Nevertheless, both opinion leaders received low mean scores for source similarity at 2.54 for Softpomz, and 2.78 for Ben. Furthermore, the difference between these two mean scores in this sub-dimension was proved not to be statistically significant.



According to the result above, it is clear that the participants appreciated Softpomz's physical appearance more than Ben's. The reason behind personal appreciation on personal appearance can be explained by the concept about ideal beauty. Academically, ideal beauty refers to the appreciation of physical features as overtly appeared in fashion, skin tone, and body types, for example (Solomon, 2014). Softpomz, in fact, has physical appearance, which is parallel harmoniously with Thai beauty value for women. In general, Thais prefer a woman with a small body, high nose bridge, fair skin, and dolly eyes (Chuenglertsiri, 2015). These characteristics obviously reside in Softpomz's physical appearance as shown in the photo below (see Figure 5.3).

**Figure 5.3 Softpomz's photo**



Source: Softpomz. (2019). *Prung nee wan Christmas tae wun nee kid tueng khun*. Retrieved November 20, 2019 from <https://www.facebook.com/softpomztv/photos/a.339716386124898/25594892574148257>

Ben Chalait's physical appearance (see Figure 5.4), in contrast, seems to possess just a small amount of the characteristics of attractive Thai men as described in the research named 'Representation of ideal men in romantic serials' by Netwong (2016). The researcher performed a content analysis on various Thai serials to explore the beauty value Thai culture has on Thai men. According to the scholar, there are three types of attractive men in contemporary Thai culture, including Thai, Western (mixed race), and Oriental (Chinese or Korean) styles. Further, Netwong also visualized the concept by illustrating Thai male celebrities, including Warintorn Panhakarn, Mario Maurer, and James Ma, as the representations of the three types of attractive Thai men (see Figure 5.5). Although they are different in terms of race, the three celebrities illustrated in the figure still share mutual physical features as shown obviously in their high nose bridges, strong jawlines, and most importantly athlete bodies (Netwong, 2016).

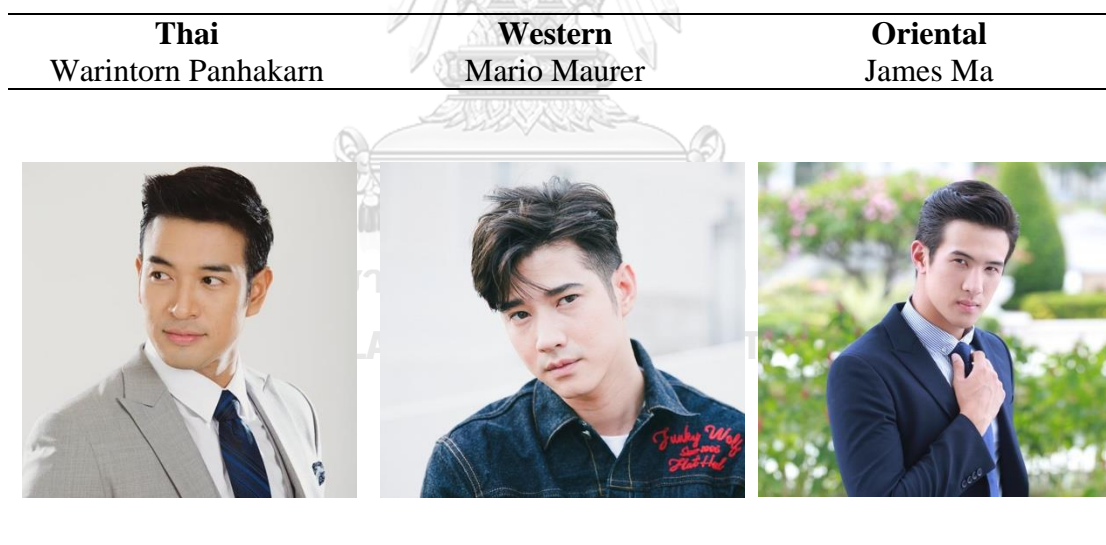
**Figure 5.4 Ben Chalait's Photo**



Source: Kyobo. (2015, July 15). *Fung pleang tor nueng ruam pleng pror chak Ben Chalait*. Retrieved November 20, 2019, from [http://music.mthai.com/radio\\_station/217954.html](http://music.mthai.com/radio_station/217954.html)

Although Ben's physical features may not fit with Thai mainstream values, his moderate score on likability might be influenced by a psychological factor. According to Y. H. Lee and Mason (1999), physical appearance is not the only factor people use to evaluate attractiveness. In fact, people also consider pleasantness, alternatively stated as friendliness, as another crucial dimension. This finding goes hand in hand with what was claimed by Griffiths (2018) about playful irony, saying that playful irony influences the way people evaluate the source in a positive way since it increases the degrees of intimacy between the sender and the receiver.

**Figure 5.5 Examples of the three types of attractive men in Thai culture**



Source: Pornphanh. (2016). *Warintorn Panhakarn*. Retrieved November 15, 2019 from <https://teen.mthai.com/variety/94299.html>.

Chongkraichak, K. (2019, October 9). Mario Maurer: 5 hero kon sam-kan nai karn sang chud plean su karn per phra aek yang sombon [Image]. Retrieved November 20, 2019, from <https://today.line.me/th/article/มาริโอ้+แม่อร้อ+5+ฮีโร่คนสำคัญ+ในการสร้างจุดเปลี่ยนสู่การเป็นพระเอกอย่างสมบูรณ์-7Rm1vm>

Maticchon-online. (2016, July 8). *James Ma mouth 'Kimberly' mue nhak len jing tob jing jon nha cha*. Retrieved November 20, 2019 from [https://www.maticchon.co.th/entertainment/news\\_129003](https://www.maticchon.co.th/entertainment/news_129003)

However, the overall mean scores on source attractiveness of the two celebrities were toned down by source similarity, the other dimension of source attractiveness. Ben and Softpomz received low mean scores on source similarity at 2.78, and 2.54 in succession. The low mean scores on this dimension, thus, lessened the overall mean scores of source attractiveness of both Ben and Softpomz.

The reason why the significant difference did not exist between the two influencers can be explained through the concepts about personality, and group. In general, people tend to consume products, services, and ideas in accordance with their perceptions on their personal selves, especially the personality and groups they reside in (Solomon, 2014). Considering from the low mean scores in the dimension of source similarity of the two opinion leaders, the participants seemed to have different personalities, and might not see these influencers as their aspirational groups.

In terms of playful irony, the result from the mean score of Ben's source characteristic at 3.36 indicates the neutral attitude of the participants toward playful irony. And because the participants neither like nor hate humorous vulgarity, it can be concluded that playful irony does not possess enough power to significantly increase the degrees of overall appreciation toward the source characteristics of the speaker.

To conclude, playful irony barely impacts the characteristics of the speaker. Although it might slightly help increase the degree of attractiveness, it is not powerful enough to statistically significantly differentiate the mean scores of the speaker who use playful irony as a rhetorical device from the one who does not use it. Although playful irony itself does not completely impact how people evaluate the source, it only works as a mean to differentiate the image of the speaker from the others. However, the factors determining how much the receiver appreciate the speaker using playful

irony relies largely on personal characteristics as personality, and the aspirational groups they look up to.

### **Purchase intention**

Finally yet importantly, purchase intention is another dimension, received high mean scores from the experimental group, ImTips, at 3.90. Thus, the high mean score seems to suggest the similar result with the previous studies about playful irony on purchase intention by many researchers, such as, (W. Y. Chang & Chang, 2014) and Lagerwerf (2007). The scholars found the stronger impact of ironic advertising on purchase intention as their results showed statistically significant differences between ironic advertising and the non-ironic ones.

Although playful ironic branded entertainment in this study also recorded high mean score, it was not statistically significantly different from the non-playful ironic one. This is because non-playful ironic branded entertainment also received high mean score at 3.75. The high mean scores together with the statistically indifference, therefore, indicate that playful irony seems to give just a small impact on purchase intention. Other factors, therefore, tended to play an important role in how the participants evaluate their intentions to buy Milo. And one of the most important factors could be branded entertainment as an advertising medium.

The high mean scores support the previous studies about the relationship between branded entertainment and purchase intention. The study by Sinthamrong and Rompho (2015) affirmed the relationship between branded entertainment and purchase intention as found in the Webisodes platform. Further, the result is also consistent with the finding found by (Santos, 2009) in her experiment on various leading brands, for example, Calvin Klein, Puma, and BMW. As mentioned earlier in

the review, seamless placement, which increases the degree of realism in branded entertainment, is the key to drive purchase intention (Fill & Turnbull, 2016).

Without regard to the impact of the branded entertainments themselves, the product itself seems to be another factor influencing the way participants scored their purchase intentions. As described in the understanding dimension, Milo is a brand with high equity due to its long history, and the great sales volume in Thai market. In Thailand, the market value of chocolate-malt beverages is tremendous. According to Aranyik (2017), the total market value of this product category was 9,200 million bath. However, there are only two main players, which are Milo, and Ovaltine, for chocolate-malt beverages in Thailand. Thus, when asking how likely the participants were to buy Milo once they needed a chocolate-malt beverage, it is understandable to see them scored their purchase intentions with high scores irrespective of playful irony.

All in all, the results from the experiment showed that playful irony gave just a little impact on consumer behavior. This is because the statistically significant differences between the experimental and control groups were proved not to exist in various sub-variables, including understanding, attitude toward the branded entertainment, source characteristics, and purchase intention. As described above, the impact of playful irony on the attitude toward the brand was the only one, confirmed to possess statistically significant difference from the other group. Nevertheless, although the difference was statistically significant, it was too small to give the whole credit on playful irony as the major force, convincing the participants at the time they evaluated the brand.

### 5.2.2 Correlations among Sub-variable of Consumer Behavior

This section was dedicated to the explanation of the relationships between the five sub-variables of consumer behavior, including understanding, attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention.

The results by Pearson's correlation statistics suggested the positive relationships among all sub-variables and strengthen the "Hierarchy of Effects" model proposed by Lavidge and Steiner (1961) explaining that consumers normally begin the process by collecting the knowledge about the brand, and later store the knowledge in the form of brand beliefs, which will be a fundamental element for attitude development. After the consumers develop the preference toward the brand, they are likely to move to the final stage called purchase intention. This process can be alternatively stated as a "learn-feel-do" stage.

The result from the experiment suggests that the participants firstly developed an understanding about Milo, and branded entertainment they watch in general before taking it as beliefs for further evaluations on other sub-variables. Further, the relationships between the understanding, and the attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention were proved to have significant association but at a small degree. The low correlation values with attitude toward the branded entertainment and attitude toward the brand confirm the concept proposed by Elaboration Likelihood Model saying that consumers tend not to use much rational information when evaluating low-involvement products. Instead, peripheral cues, such as, message appeals, celebrities, and aesthetical design take a major persuasive role for low-involvement products as

Milo, and branded entertainment programs as ImTips, and Softpomz (Solomon, 2014). As suggested by the theory, the participants, therefore, did not involve much rationality or understanding during the time they evaluated attitude toward the branded entertainment, attitude toward the brand, source characteristics, and purchase intention.

Interestingly, all sub-variables categorized in the affection part seem to hold strong relationships between each other. The strong associations among attitude toward the branded entertainment, and the other two affective sub-variables, which are attitude toward the brand, and source characteristics, do not only confirm the importance of the peripheral cues on low-involvement products as described previously, but also strengthen what was proposed by Fill and Turnbull (2016) and Van Reijmersdal (2011) saying that branded entertainment positively impact attitude toward the brand and the source because of the seamless placement. The naturalistic nature of branded entertainment strengthens the degree of realism in the program, which in the same time increases the credibility of the brand and its endorser.

In terms of purchase intention, every sub-variable in cognition, and affection components seems to show the relationships with the conation component at moderate degrees. The moderate correlation scores suggest the consistency with the concept proposed by Ajzen and Fishbein (1980, as cited in Lutz, 1991). The scholars emphasized the importance of the attitude toward performing that behavior, as opposed to the general attitude toward the object explained by previous attitude theories. When looking at Milo under this perspective, other sub-variables, therefore, might not be perceived as a part of the attitude toward performing purchasing behavior, but a part of attitude toward the objects in general.



All in all, the correlation results show a strong consistency toward the hierarchy of communication effects dividing consumer behavior into three components, including cognition, affection, and conation. Besides significant correlations, the degrees of relationships among the pairs are also explainable through various factors, such as, product involvement, the nature of branded entertainment, and attitude type, which can be explained through the concepts about Elaboration Likelihood Model, branded entertainment, and the concept about attitude toward performing that behavior respectively.

### **5.3 Limitations and Direction for Further Research**

There was a certain number of limitations in the study. The experiment was not only impacted by uncontrollable factors in the treatments themselves, but also the global pandemic brought by the COVID-19, virulent virus.

In term of the treatments, the researcher could not control some extraneous variables in branded entertainment videos, for example, the participants' pre-attitude toward the celebrities in branded entertainment and the relevancy between the program types and the product. These extraneous variables were acceptable because the researcher needed to preserve the realistic features of the treatments or external validity.

Apart of the limitation from the treatments, COVID-19 was the other huge obstacle for the study. Because of the virus, Thai government has declared state of emergency, restricting any kinds of public assembly. This resulted in the closures of many public places, including department stores, schools, and most importantly universities. Hence, the initial plan to allocate the participants in two extraneous

variable-controlled rooms must be cancelled. In order to continue the experiment under the crisis, the researcher needed to collect the data online through Google Form application instead. As a result, the researcher could not effectively control other extraneous variables, which could possibly occur at the time the participants answered the questionnaires.

As recommendations for future research, it would be advisable that future researchers should control as many extraneous variables as they can. However, they need to keep in mind that the realistic features in the treatments can truly impact how participants evaluate tested variables. Therefore, they need to carefully balance these two poles, so that their treatments become more valid, both internally and externally.

Furthermore, the variety of brands in the selected product category is another issue that future researchers need to concern. As mentioned earlier, this study performed the experiment only on chocolate-malt beverages, which consist of only two main brands in Thailand. And the little variety of brands might impact how the participants scored some sub-variables in a certain way. Future researchers, therefore, might focus on a product category with more brand choices in order to lessen unexpected factors if possible, and additionally employ factorial design in their experiments.

To conclude, there were two major limitations in this study. One was uncontrollable extraneous factors in the treatments, and the other was the global pandemic. In order to strengthen the quality of the experiment in the future, it is important to diminish possible effects of extraneous factors. Ironically, the more the researchers eliminate the extraneous factors, the less realism the branded

entertainment videos are. Balancing the two factors properly, consequently, seems to be the true success key.

#### **5.4 Practical Implications**

Playful irony, on one hand, has bestowed the fame on many celebrities, but on the other hand, it has also deprived the dignity from its masters. This rhetorical device, therefore, is the true two-edged sword, which either supports or harms the reputation of the speaker. Thus, the curiosity on the question whether playful irony is truly worth its risky characteristic or not was ignited and became the inspiration for the study about the impact of playful ironic branded entertainment on consumer behavior.

Although the results from many previous studies seem to affirm the strong power of playful irony on consumer behavior in every aspect, playful irony in this study, however, showed a very little impact on consumer behavior. This is because attitude toward the brand was the only sub-variable statistically proved to have significant difference when compared to its counterpart. In addition, as explained in the previous section, the difference was very small. Therefore, the statistical numbers indicate the similar degrees of appreciation the participants in both groups had toward sub-variables of consumer behavior.

Thus, if the brand has an intention to associate itself with the celebrities or the branded entertainment with playful irony for the purpose of stimulating consumer behavior, such as, brand understanding, attitude toward the branded entertainment, attitude toward the brand, attitude toward the source, and purchase intention, it would be too risky. This is because playful irony provided just a small positive impact on

consumer behavior as shown in the experiment. Associating the brand with playful ironic stimuli, as a result, will only increase the tendency that the brand will be backfired without immense benefits.

All in all, the brands, who are thinking to associate itself with playful ironic branded entertainments should balance the pros, and cons of this risky rhetorical device based on the careful consideration on communication objective they aim for. The risk of being backfired might not be worthy for the brands if they prefer to tremendously impact consumer behavior.



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## Appendix A

### Explanation

1. **Brand** refers to messages, symbols, logos or the combination of these elements, which is created to identify the products and services of an individual or organization in order to differentiate those products and services from the competitors. For example, Milo, Mille and ROV.
2. **Branded entertainment** refers to the integration of advertising into entertainment content, whereby brands are embedded into storyline.
3. **Verbal irony** refers to the contrary to what is typically meant in words, for example, impoliteness to express familiarity with group members.
4. **Playful verbal irony** refers to a kind of verbal irony without the intention to wound anybody. It is normally used within a group of friends to create humor and friendliness. Impolite speeches, for example, can be included as a part of playful verbal irony.



## Questionnaire

State the extent to which you agree with each of the followings. Please tick (✓) all that applies.

1. Please rate the extent to which you agree with each of these following statements below

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. This branded entertainment uses playful verbal irony as a rhetorical tool to create humor.					
2. This branded entertainment uses playful verbal irony as a rhetorical tool to create friendliness.					
3. This branded entertainment uses playful verbal irony as a rhetorical tool to tease.					

2. In general, how would you describe your feeling towards the product shown in the video?

By selecting:

- Point (5) If you strongly agree with the item on the left  
 Point (4) If you agree with the item on the left  
 Point (3) If you are neutral about the two items  
 Point (2) If you agree with the item on the right  
 Point (1) If you strongly disagree with the item on the right

	(5)	(4)	(3)	(2)	(1)	
Important	_____	: _____	: _____	: _____	: _____	Unimportant
Complex	_____	: _____	: _____	: _____	: _____	Simple
Expensive	_____	: _____	: _____	: _____	: _____	Cheap
Involved with high risk if I make a wrong choice	_____	: _____	: _____	: _____	: _____	Not involved with high risk if I make a wrong choice

### คำอธิบาย

1. **แบรนด์ (Brand)** หมายถึง ชื่อ ชื่อความ สัญลักษณ์ เครื่องหมายการค้า หรือการผสมสิ่งเหล่านี้เข้าด้วยกัน ซึ่งถูกสร้างขึ้นเพื่อระบุสินค้า และ บริการของบุคคลหรือกลุ่มบุคคล และ เพื่อให้สินค้าหรือบริการเหล่านั้นแตกต่างจากคู่แข่ง เช่น ไมโล มิลเล และ อาร์ไอวี
2. **การนำเสนอแบรนด์ที่เน้นความบันเทิง (Branded entertainment)** หมายถึง การผสมผสานการโฆษณาเข้ากับเนื้อหาบันเทิง โดยการสอดแทรกตราสินค้าลงไปเนื้อเรื่อง
3. **ถ้อยคำผกผัน (Verbal irony)** หมายถึง ถ้อยคำที่หมายความตรงข้ามกับเจตนาที่ต้องการจะสื่อสาร เช่น คำไม่สุภาพที่ถูกนำมาใช้เพื่อสร้างความสนิทสนม
4. **ถ้อยคำผกผันเชิงหยอกล้อ (Playful verbal irony)** หมายถึง ถ้อยคำผกผันที่ใช้หยอกล้อกันเล่นในกลุ่มเพื่อนสนิท ใช้เพื่อสร้างอารมณ์ขัน โดยไม่ได้มีเจตนาโจมตีผู้ใด เช่น คำไม่สุภาพที่ถูกนำมาใช้เพื่อหยอกล้อกันเล่นในกลุ่มเพื่อนสนิท

## แบบสอบถาม

คำชี้แจง กรุณาใส่เครื่องหมาย (✓) ในตำแหน่งที่ตรงกับความคิดเห็นของท่านมากที่สุด

1. จากการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ที่ท่านดูข้างต้น ท่านเห็นด้วยกับแต่ละข้อความต่อไปนี้มากน้อยเพียงใด
- (โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย, 5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชั้นนี้ มีการใช้ถ้อยคำผกผันเชิงหยอกล้อเพื่อสร้าง อารมณ์ขัน					
2. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชั้นนี้ มีการใช้ถ้อยคำผกผันเชิงหยอกล้อเพื่อสร้าง ความเป็นกันเอง					
3. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชั้นนี้ มีการใช้ถ้อยคำผกผันเชิงหยอกล้อเพื่อเข้าหา					

2. โดยทั่วไปแล้ว ท่านรู้สึกอย่างไรกับสินค้าที่ปรากฏในวิถีทัศน์  
โดยเลือก

- ช่องที่ (5) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านซ้าย  
ช่องที่ (4) หากท่านเห็นด้วยกับข้อความด้านซ้าย  
ช่องที่ (3) หากท่านมีความเห็นเป็นกลางกับข้อความทั้งสอง  
ช่องที่ (2) หากท่านเห็นด้วยกับข้อความด้านขวา  
ช่องที่ (1) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านขวา

(5) (4) (3) (2) (1)

มีความสำคัญกับท่าน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความสำคัญกับท่าน

เป็นสินค้าที่ดูซับซ้อน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ เป็นสินค้าที่ไม่ซับซ้อน

มีราคาแพง \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ มีราคาถูก

มีความเสี่ยงสูงถ้าท่าน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ มีความเสี่ยงต่ำถ้า

เลือกผิด

ท่านเลือกผิด

## **Appendix B**

### **Questionnaire set for group A1**

#### **Questionnaire set**

Our company will be launching a new product to the market soon. Before that, we would like to understand consumer's opinions toward the product and branded entertainment.

A questionnaire set includes:

1. A questionnaire

Please watch the branded entertainment video we are showing to you and answer all questions in the questionnaire. If you have any question, feel free to ask.

**Thank you for your time**

### Explanation

1. **Brand** refers to messages, symbols, logos or the combination of these elements, which is created to identify the products and services of an individual or organization in order to differentiate those products and services from the competitors. For example, Milo, Mille and ROV.
2. **Branded entertainment** refers to the integration of advertising into entertainment content, whereby brands are embedded into storyline.
3. **Verbal irony** refers to the contrary to what is typically meant in words, for example, impoliteness to express familiarity with group members.
4. **Playful verbal irony** refers to a kind of verbal irony without the intention to wound anybody. It is normally used within a group of friends to create humor and friendliness. Impolite speeches, for example, can be included as a part of playful verbal irony.

## Questionnaire

**Part 1:** State the extent to which you agree with each of the followings.  
Please tick (✓) all that applies.

1. Please rate the extent to which you agree with each of these following statements below

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. This branded entertainment is informative.					
2. This branded entertainment is clear.					
3. This branded entertainment is appropriate.					

2. How would you describe your feeling towards branded entertainment in general?

By selecting

- Point (5) If you strongly agree with the item on the left  
 Point (4) If you agree with the item on the left  
 Point (3) If you are neutral about the two items  
 Point (2) If you agree with the item on the right  
 Point (1) If you strongly disagree with the item on the right

	(5)	(4)	(3)	(2)	(1)	
Good	_____	: _____	: _____	: _____	: _____	Bad
Like very much	_____	: _____	: _____	: _____	: _____	Dislike very much
Pleasant	_____	: _____	: _____	: _____	: _____	Unpleasant
High quality	_____	: _____	: _____	: _____	: _____	Poor quality

3. How would you describe your feeling towards the brand in the video?

	(5)	(4)	(3)	(2)	(1)	
Good	_____	: _____	: _____	: _____	: _____	Bad
Dislike	_____	: _____	: _____	: _____	: _____	Like
Irritating	_____	: _____	: _____	: _____	: _____	Not irritating
Uninteresting	_____	: _____	: _____	: _____	: _____	Interesting





5. How similar do you consider yourself to the reviewer in the video?

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree,  
4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. The reviewer is similar to me.					
2. The reviewer and I are alike.					
3. The reviewer is someone like me.					
4. The reviewer is similar to a friend of mine.					

6. How likely are you to purchase the product shown in the video?

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree,  
4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. I would consider buying this product.					
2. I have no intention to buy this product					
3. It is possible that I would buy this product.					
4. I will purchase from this brand next time I need this kind of product.					
5. If I was in need, I would buy this product.					

7. Please rate the extent to which you agree with each of these following statements below

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. This branded entertainment uses playful verbal irony as a rhetorical tool to create humor.					
2. This branded entertainment uses playful verbal irony as a rhetorical tool to create friendliness.					
3. This branded entertainment uses playful verbal irony as a rhetorical tool to tease.					

8. In general, how would you describe your feeling towards the product shown in the video?

By selecting:

- Point (5) If you strongly agree with the item on the left  
 Point (4) If you agree with the item on the left  
 Point (3) If you are neutral about the two items  
 Point (2) If you agree with the item on the right  
 Point (1) If you strongly disagree with the item on the right

	(5)	(4)	(3)	(2)	(1)	
Important	_____	: _____	: _____	: _____	: _____	Unimportant
Complex	_____	: _____	: _____	: _____	: _____	Simple
Expensive	_____	: _____	: _____	: _____	: _____	Cheap
Involved with high risk if I make a wrong choice	_____	: _____	: _____	: _____	: _____	Not involved with high risk if I make a wrong choice

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**Part 2:** Personal information

1. Gender                      Male \_\_\_\_\_                      Female \_\_\_\_\_

2. Age ..... years old

## เอกสารนำ

บริษัทของเรากำลังจะเปิดตัวผลิตภัณฑ์ใหม่ที่ใหม่ออกสู่ตลาด เราจึงอยากทราบถึงความคิดเห็นของผู้บริโภคที่มีต่อตัวสินค้าและการนำเสนอแบรนด์ที่เน้นความบันเทิง

ชุดเอกสารที่ท่านจะได้รับ ประกอบด้วย:

1. แบบสอบถาม 1 ชุด จำนวน 7 หน้า

ขอให้ท่านพิจารณาการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิดีโอที่บริษัทกำลังจะได้รับชมในเบื้องต้น จากนั้นตอบแบบสอบถามตามความคิดเห็นและความรู้สึกของท่าน โดยหากมีข้อสงสัยประการใด โปรดยกมือสอบถามเจ้าหน้าที่ได้ที่

ขอบคุณที่สละเวลาและให้ความร่วมมือกับทางบริษัทฯ ในครั้งนี้

### คำอธิบาย

1. **แบรนด์ (Brand)** หมายถึง ชื่อ ชื่อความ สัญลักษณ์ เครื่องหมายการค้า หรือการผสมสิ่งเหล่านี้เข้าด้วยกัน ซึ่งถูกสร้างขึ้นเพื่อระบุสินค้า และ บริการของบุคคลหรือกลุ่มบุคคล และ เพื่อให้สินค้าหรือบริการเหล่านั้นแตกต่างจากคู่แข่ง เช่น ไมโล มิลเล และ อาร์ไอวี
2. **การนำเสนอแบรนด์ที่เน้นความบันเทิง (Branded entertainment)** หมายถึง การผสมผสานการโฆษณาเข้ากับเนื้อหาบันเทิง โดยการสอดแทรกแบรนด์ลงไปในเนื้อเรื่อง
3. **ถ้อยคำผกผัน (Verbal irony)** หมายถึง ถ้อยคำที่หมายความตรงข้ามกับเจตนาที่ต้องการจะสื่อสาร เช่น คำไม่สุภาพที่ถูกนำมาใช้เพื่อสร้างความสนิทสนม
4. **ถ้อยคำผกผันเชิงหยอกล้อ (Playful verbal irony)** หมายถึง ถ้อยคำผกผันที่ใช้หยอกล้อกันเล่นในกลุ่มเพื่อนสนิท ใช้เพื่อสร้างอารมณ์ขัน โดยไม่ได้มีเจตนาโจมตีผู้ใด เช่น คำไม่สุภาพที่ถูกนำมาใช้เพื่อหยอกล้อกันเล่นในกลุ่มเพื่อนสนิท

## แบบสอบถาม

## ส่วนที่ 1

คำชี้แจง กรุณาใส่เครื่องหมาย (✓) ในตำแหน่งที่ตรงกับความคิดเห็นของท่านมากที่สุด

1. จากการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิดีโอที่คนดูข้างต้นท่านเห็นด้วยกับแต่ละข้อความต่อไปนี้มากน้อยเพียงใด

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย, 5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิดีโอที่คนดูข้างต้น มีการให้ข้อมูลเกี่ยวกับแบรนด์ที่เป็นประโยชน์					
2. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิดีโอที่คนดูข้างต้น มีการให้ข้อมูลเกี่ยวกับแบรนด์ที่ชัดเจน					
3. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิดีโอที่คนดูข้างต้น มีการให้ข้อมูลเกี่ยวกับแบรนด์อย่างเหมาะสม					

2. ท่านรู้สึกอย่างไรกับการนำเสนอแบรนด์ที่เน้นความบันเทิงที่ปรากฏในวิดีโอที่คนดูข้างต้น โดยเลือก

- ช่องที่ (5) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านซ้าย  
 ช่องที่ (4) หากท่านเห็นด้วยกับข้อความด้านซ้าย  
 ช่องที่ (3) หากท่านมีความเห็นเป็นกลางกับข้อความทั้งสอง  
 ช่องที่ (2) หากท่านเห็นด้วยกับข้อความด้านขวา  
 ช่องที่ (1) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านขวา

(5) (4) (3) (2) (1)

ดูดี \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูแย่

ชื่นชอบมาก \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่ชื่นชอบอย่างมาก

น่าเพลิดเพลิน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าเพลิดเพลิน

คุณภาพสูง \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ คุณภาพต่ำ



3. ท่านรู้สึกอย่างไรกับบรรณคดีที่ปรากฏในวิถีทัศน์ที่ท่านได้ดูข้างต้น

(5) (4) (3) (2) (1)

ดูดี \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูแย่  
 ชื่นชอบมาก \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่ชื่นชอบอย่างมาก  
 น่ารำคาญ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่ารำคาญ  
 น่าสนใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าสนใจ

4. ท่านรู้สึกอย่างไรกับคุณลักษณะของผู้ดำเนินรายการในวิถีทัศน์ที่ท่านได้ดูข้างต้น

(5) (4) (3) (2) (1)

เป็นผู้เชี่ยวชาญ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่เป็นผู้เชี่ยวชาญ  
 มีประสบการณ์ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีประสบการณ์  
 มีความรู้ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความรู้  
 มีความเหมาะสม \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความเหมาะสม  
 มีทักษะ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีทักษะ  
 ดูฟังพาได้ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูไม่สามารถฟังพาได้  
 เชื่อถือได้ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าเชื่อถือ  
 มีความจริงใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความจริงใจ  
 น่าไว้วางใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าไว้วางใจ  
 มีเสน่ห์ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีเสน่ห์  
 ดูมีระดับ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูไม่มีระดับ  
 หล่อ/สวย \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ น่าเกลียด  
 สง่างาม \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ธรรมดา  
 ดึงดูดใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าดึงดูดใจ

5. ท่านเห็นด้วยมากน้อยเพียงใดกับแต่ละข้อความต่อไปนี้ เกี่ยวกับความคล้ายคลึงของ  
ท่านกับผู้ดำเนินรายการในวิดีโอที่ตนที่ท่านได้ดูข้างต้น

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย, 5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. ผู้ดำเนินรายการมีลักษณะคล้ายกับท่าน					
2. ผู้ดำเนินรายการและท่านมีลักษณะ เหมือนกัน					
3. ผู้ดำเนินรายการคือภาพสะท้อนตัวตน ของท่าน					
4. ผู้ดำเนินรายการมีลักษณะคล้ายกับ เพื่อนสนิทของท่าน					

6. ท่านมีความสนใจในการซื้อสินค้าที่ปรากฏในวิดีโอที่ตนที่ท่านได้ดูข้างต้นมากน้อยเพียงใด

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย,  
5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. ท่านอาจจะพิจารณาซื้อสินค้านี้					
2. ท่านมีความตั้งใจที่จะซื้อสินค้านี้					
3. มีความเป็นไปได้ที่ท่านจะซื้อสินค้านี้					
4. ท่านจะซื้อสินค้าจากแบรนด์นี้ ใน ครั้งต่อไปที่ท่านซื้อสินค้าประเภทนี้					
5. ท่านจะซื้อสินค้าจากแบรนด์นี้ หาก ท่านจำเป็นต้องใช้สินค้าประเภทนี้					

7. จากการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ที่ท่านดูข้างต้นท่านเห็นด้วย  
กับแต่ละข้อความต่อไปนี้มากน้อยเพียงใด

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย,  
5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชิ้นนี้ มีการใช้ถ้อยคำผกผันเชิงหยอกล้อเพื่อสร้าง อารมณ์ขัน					
2. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชิ้นนี้ มีการใช้ถ้อยคำผกผันเชิงหยอกล้อเพื่อสร้าง ความเป็นกันเอง					
3. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชิ้นนี้ มีการใช้ถ้อยคำผกผันเชิงหยอกล้อเพื่อเข้า หาเหยื่อ					

8. โดยทั่วไปแล้ว ท่านรู้สึกอย่างไรกับสินค้าที่ปรากฏในวิถีทัศน์  
โดยเลือก

ช่องที่ (5)	หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านซ้าย			
ช่องที่ (4)	หากท่านเห็นด้วยกับข้อความด้านซ้าย			
ช่องที่ (3)	หากท่านมีความเห็นเป็นกลางกับข้อความทั้งสอง			
ช่องที่ (2)	หากท่านเห็นด้วยกับข้อความด้านขวา			
ช่องที่ (1)	หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านขวา			
(5)	(4)	(3)	(2)	(1)

มีความสำคัญกับท่าน	_____ : _____ : _____ : _____ : _____	ไม่มีความสำคัญกับท่านเป็นสินค้าที่
ดูซับซ้อน	_____ : _____ : _____ : _____ : _____	เป็นสินค้าที่ดูไม่ซับซ้อน
มีราคาแพง	_____ : _____ : _____ : _____ : _____	มีราคาถูก
มีความเสี่ยงสูงถ้าท่าน เลือกผิด	_____ : _____ : _____ : _____ : _____	มีความเสี่ยงต่ำถ้า ท่านเลือกผิด

## ส่วนที่ 2

1. เพศของท่าน ชาย \_\_\_\_\_ หญิง \_\_\_\_\_

2. อายุของท่าน.....ปี



## **Appendix C**

### **Questionnaire set for group A2**

#### **Questionnaire set**

Our company will be launching a new product to the market soon. Before that, we would like to understand consumer's opinions toward the product and branded entertainment.

A questionnaire set includes:

1. A questionnaire

Please watch the branded entertainment video we are showing to you and answer all questions in the questionnaire. If you have any question, feel free to ask.

**Thank you for your time**

### Explanation

1. **Brand** refers to messages, symbols, logos or the combination of these elements, which is created to identify the products and services of an individual or organization in order to differentiate those products and services from the competitors. For example, Milo, Mille and ROV.
2. **Branded entertainment** refers to the integration of advertising into entertainment content, whereby brands are embedded into storyline.
3. **Verbal irony** refers to the contrary to what is typically meant in words, for example, impoliteness to express familiarity with group members.
4. **Playful verbal irony** refers to a kind of verbal irony without the intention to wound anybody. It is normally used within a group of friends to create humor and friendliness. Impolite speeches, for example, can be included as a part of playful verbal irony.

## Questionnaire

**Part 1:** State the extent to which you agree with each of the followings.  
Please tick (✓) all that applies.

1. Please rate the extent to which you agree with each of these following statements below

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. This branded entertainment is informative.					
2. This branded entertainment is clear.					
3. This branded entertainment is appropriate.					

2. How would you describe your feeling towards branded entertainment in general?

By selecting

- Point (5) If you strongly agree with the item on the left  
 Point (4) If you agree with the item on the left  
 Point (3) If you are neutral about the two items  
 Point (2) If you agree with the item on the right  
 Point (1) If you strongly disagree with the item on the right

	(5)	(4)	(3)	(2)	(1)	
Good	_____	: _____	: _____	: _____	: _____	Bad
Like very much	_____	: _____	: _____	: _____	: _____	Dislike very much
Pleasant	_____	: _____	: _____	: _____	: _____	Unpleasant
High quality	_____	: _____	: _____	: _____	: _____	Poor quality

3. How would you describe your feeling towards the brand in the video?

	(5)	(4)	(3)	(2)	(1)	
Good	_____	: _____	: _____	: _____	: _____	Bad
Dislike	_____	: _____	: _____	: _____	: _____	Like
Irritating	_____	: _____	: _____	: _____	: _____	Not irritating
Uninteresting	_____	: _____	: _____	: _____	: _____	Interesting





5. How similar do you consider yourself to the reviewer in the video?

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree,  
4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. The reviewer is similar to me.					
2. The reviewer and I are alike.					
3. The reviewer is someone like me.					
4. The reviewer is similar to a friend of mine.					

6. How likely are you to purchase the product shown in the video?

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree,  
4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. I would consider buying this product.					
2. I have no intention to buy this product					
3. It is possible that I would buy this product.					
4. I will purchase from this brand next time I need this kind of product.					
5. If I was in need, I would buy this product.					

7. Please rate the extent to which you agree with each of these following statements below

(1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, 5 = Strongly agree)

Item	5	4	3	2	1
1. This branded entertainment uses playful verbal irony as a rhetorical tool to create humor.					
2. This branded entertainment uses playful verbal irony as a rhetorical tool to create friendliness.					
3. This branded entertainment uses playful verbal irony as a rhetorical tool to tease.					

8. In general, how would you describe your feeling towards the product shown in the video?

By selecting:

- Point (5) If you strongly agree with the item on the left  
 Point (4) If you agree with the item on the left  
 Point (3) If you are neutral about the two items  
 Point (2) If you agree with the item on the right  
 Point (1) If you strongly disagree with the item on the right

	(5)	(4)	(3)	(2)	(1)	
Important	_____	: _____	: _____	: _____	: _____	Unimportant
Complex	_____	: _____	: _____	: _____	: _____	Simple
Expensive	_____	: _____	: _____	: _____	: _____	Cheap
Involved with high risk if I make a wrong choice	_____	: _____	: _____	: _____	: _____	Not involved with high risk if I make a wrong choice

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**Part 2:** Personal information

1. Gender                      Male \_\_\_\_\_                      Female \_\_\_\_\_

2. Age ..... years old

## เอกสารนำ

บริษัทของเรากำลังจะเปิดตัวผลิตภัณฑ์ใหม่ออกสู่ตลาด เราจึงอยากทราบถึงความคิดเห็นของผู้บริโภคที่มีต่อตัวสินค้าและการนำเสนอแบรนด์ที่เน้นความบันเทิง

ชุดเอกสารที่ท่านจะได้รับ ประกอบด้วย:

1. แบบสอบถาม 1 ชุด จำนวน 7 หน้า

ขอให้ท่านพิจารณาการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิดีโอที่ท่านกำลังจะได้รับชมในเบื้องต้น จากนั้นตอบแบบสอบถามตามความคิดเห็นและความรู้สึกของท่าน โดยหากมีข้อสงสัยประการใด โปรดยกมือสอบถามเจ้าหน้าที่ที่ท่านที่

ขอบคุณที่สละเวลาและให้ความร่วมมือกับทางบริษัทฯ ในครั้งนี้

### คำอธิบาย

1. **แบรนด์ (Brand)** หมายถึง ชื่อ ชื่อความ สัญลักษณ์ เครื่องหมายการค้า หรือการผสมสิ่งเหล่านี้เข้าด้วยกัน ซึ่งถูกสร้างขึ้นเพื่อระบุสินค้า และ บริการของบุคคลหรือกลุ่มบุคคล และ เพื่อให้สินค้าหรือบริการเหล่านั้นแตกต่างจากคู่แข่ง เช่น ไมโล มิลเล และ อาร์โอวี
2. **การนำเสนอแบรนด์ที่เน้นความบันเทิง (Branded entertainment)** หมายถึง การผสมผสานการโฆษณาเข้ากับเนื้อหาบันเทิง โดยการสอดแทรกแบรนด์ลงไปในเนื้อเรื่อง
3. **ถ้อยคำผกผัน (Verbal irony)** หมายถึง ถ้อยคำที่หมายความตรงข้ามกับเจตนาที่ต้องการจะสื่อสาร เช่น คำไม่สุภาพที่ถูกนำมาใช้เพื่อสร้างความสนิทสนม
4. **ถ้อยคำผกผันเชิงหยอกล้อ (Playful verbal irony)** หมายถึง ถ้อยคำผกผันที่ใช้หยอกล้อกันเล่นในกลุ่มเพื่อนสนิท ใช้เพื่อสร้างอารมณ์ขัน โดยไม่ได้มีเจตนาโจมตีผู้ใด เช่น คำไม่สุภาพที่ถูกนำมาใช้เพื่อหยอกล้อกันเล่นในกลุ่มเพื่อนสนิท

## แบบสอบถาม

## ส่วนที่ 1

คำชี้แจง กรุณาใส่เครื่องหมาย (✓) ในตำแหน่งที่ตรงกับความคิดเห็นของท่านมากที่สุด

1. จากการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ที่ท่านดูข้างต้นท่านเห็นด้วยกับแต่ละข้อความต่อไปนี้มากน้อยเพียงใด

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย,

5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ขั้นนี้ มีการให้ข้อมูลเกี่ยวกับแบรนด์ที่เป็นประโยชน์					
2. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ขั้นนี้ มีการให้ข้อมูลเกี่ยวกับแบรนด์ที่ชัดเจน					
3. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ขั้นนี้ มีการให้ข้อมูลเกี่ยวกับแบรนด์อย่างเหมาะสม					

2. ท่านรู้สึกอย่างไรกับการนำเสนอแบรนด์ที่เน้นความบันเทิงที่ปรากฏในวิถีทัศน์ที่ท่านดูข้างต้น โดยเลือก

ช่องที่ (5) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านซ้าย

ช่องที่ (4) หากท่านเห็นด้วยกับข้อความด้านซ้าย

ช่องที่ (3) หากท่านมีความเห็นเป็นกลางกับข้อความทั้งสอง

ช่องที่ (2) หากท่านเห็นด้วยกับข้อความด้านขวา

ช่องที่ (1) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านขวา

(5) (4) (3) (2) (1)

คูดี \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ คูแยม

ชีนชอบมาก \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่ชินชอบอย่างมาก

น่าผลิตเพลลิน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าผลิตเพลลิน

คุณภาพสูง \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ คุณภาพต่ำ



## 3. ท่านรู้สึกอย่างไรกับแบนด์ที่ปรากฏในวิดีโอที่ท่านได้ดูข้างต้น

(5) (4) (3) (2) (1)

ดูดี \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูแย่  
 ชื่นชอบมาก \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่ชื่นชอบอย่างมาก  
 นำรำคาญ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่นำรำคาญ  
 น่าสนใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าสนใจ

## 4. ท่านรู้สึกอย่างไรกับคุณลักษณะของผู้ดำเนินรายการในวิดีโอที่ท่านได้ดูข้างต้น

(5) (4) (3) (2) (1)

เป็นผู้เชี่ยวชาญ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่เป็นผู้เชี่ยวชาญ  
 มีประสบการณ์ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีประสบการณ์  
 มีความรู้ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความรู้  
 มีความเหมาะสม \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความเหมาะสม  
 มีทักษะ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีทักษะ  
 ดูฟังพาได้ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูไม่สามารถฟังพาได้  
 เชื่อถือได้ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าเชื่อถือ  
 มีความจริงใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความจริงใจ  
 น่าไว้วางใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าไว้วางใจ  
 มีเสน่ห์ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีเสน่ห์  
 ดูมีระดับ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ดูไม่มีระดับ  
 หล่อ/สวย \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ น่าเกลียด  
 สง่างาม \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ธรรมดา  
 ดึงดูดใจ \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่น่าดึงดูดใจ

5. ท่านเห็นด้วยมากน้อยเพียงใดกับแต่ละข้อความต่อไปนี้ เกี่ยวกับความคล้ายคลึงของ  
ท่านกับผู้ดำเนินรายการในวิดีโอที่ตนที่ท่านได้ดูข้างต้น

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย, 5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. ผู้ดำเนินรายการมีลักษณะคล้ายกับท่าน					
2. ผู้ดำเนินรายการและท่านมีลักษณะ เหมือนกัน					
3. ผู้ดำเนินรายการคือภาพสะท้อนตัวตน ของท่าน					
4. ผู้ดำเนินรายการมีลักษณะคล้ายกับ เพื่อนสนิทของท่าน					

6. ท่านมีความสนใจในการซื้อสินค้าที่ปรากฏในวิดีโอที่ตนที่ท่านได้ดูข้างต้นมากน้อยเพียงใด

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย,  
5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. ท่านอาจจะพิจารณาซื้อสินค้านี้					
2. ท่านมีความตั้งใจที่จะซื้อสินค้านี้					
3. มีความเป็นไปได้ที่ท่านจะซื้อสินค้านี้					
4. ท่านจะซื้อสินค้าจากแบรนด์นี้ ใน ครั้งต่อไปที่ท่านซื้อสินค้าประเภทนี้					
5. ท่านจะซื้อสินค้าจากแบรนด์นี้ หาก ท่านจำเป็นต้องใช้สินค้าประเภทนี้					

7. จากการนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ที่ท่านดูข้างต้นท่านเห็นด้วยกับแต่ละข้อความต่อไปนี้มากน้อยเพียงใด

(โดย 1 = ไม่เห็นด้วยอย่างยิ่ง, 2 = ไม่เห็นด้วย, 3 = เฉยๆ, 4 = เห็นด้วย, 5 = เห็นด้วยอย่างยิ่ง)

ข้อความ	5	4	3	2	1
1. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชั้นนี้ มีการใช้ถ้อยคำพหุผันเชิงหยอกล้อเพื่อสร้าง อารมณ์ขัน					
2. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชั้นนี้ มีการใช้ถ้อยคำพหุผันเชิงหยอกล้อเพื่อสร้าง ความเป็นกันเอง					
3. การนำเสนอแบรนด์ที่เน้นความบันเทิงในวิถีทัศน์ ชั้นนี้ มีการใช้ถ้อยคำพหุผันเชิงหยอกล้อเพื่อเข้า หาเหยื่อ					

8. โดยทั่วไปแล้ว ท่านรู้สึกอย่างไรกับสินค้าที่ปรากฏในวิถีทัศน์  
โดยเลือก

ช่องที่ (5) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านซ้าย  
ช่องที่ (4) หากท่านเห็นด้วยกับข้อความด้านซ้าย  
ช่องที่ (3) หากท่านมีความเห็นเป็นกลางกับข้อความทั้งสอง  
ช่องที่ (2) หากท่านเห็นด้วยกับข้อความด้านขวา  
ช่องที่ (1) หากท่านเห็นด้วยอย่างยิ่งกับข้อความด้านขวา  
(5) (4) (3) (2) (1)

มีความสำคัญกับท่าน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ไม่มีความสำคัญกับท่านเป็นสินค้าที่  
ดูซับซ้อน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ เป็นสินค้าที่ดูไม่ซับซ้อน  
มีราคาแพง \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ มีราคาถูก  
มีความเสี่ยงสูงถ้าท่าน \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ มีความเสี่ยงต่ำถ้า  
เลือกผิด \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ ท่านเลือกผิด

## ส่วนที่ 2

1. เพศของท่าน ชาย \_\_\_\_\_ หญิง \_\_\_\_\_

2. อายุของท่าน.....ปี



จุฬาลงกรณ์มหาวิทยาลัย  
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