



Impact of consumption emotions on WOM in movie consumption: Empirical evidence from emerging markets



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ABSTRACT

In this study, we empirically investigate the impact of consumers' pleasure and arousal on customer satisfaction, likelihood of WOM and positive WOM, in the context of Bollywood movies in India. We collected data from a random sample of 274 consumers of Bollywood movies in India using a survey questionnaire. We analyze the data to test our hypotheses using structural equation modeling (SEM). The results confirmed that for Bollywood movies, consumer emotions such as pleasure and arousal are important predictors of customer satisfaction. We also found that the impact of arousal and pleasure differentially impact customer satisfaction, which in turn partially mediates the impact of these customer emotions on (1) likelihood of word of mouth and (2) positive word of mouth. We also found moderating impact of gender, income, and age. The study provides valuable insights for the entertainment and media industry to tweak their marketing strategies for designing, positioning, and promoting movies in emerging markets such as India. Movie producers and distributors may leverage the differential impact of pleasure and arousal on satisfaction of Bollywood moviegoers. Male and female customers are also impacted differently, which can be leverage for more customized promotions for the movie. Given that WOM is one of the most influential information sources for movie selection and success, the present study adds to the knowledge on movie consumption behaviors. Moreover, we validate the P–A theory in the context of moviegoers in emerging market of India for the first time.

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CHINESE ABSTRACT

本研究将以实验为根据调查消费者的愉悦度和兴奋度对顾客满意度、宣传口碑和正面口碑的可能性，调查基于印度宝莱坞电影。调查通过调查问卷的形式收集数据，随机抽取了274位印度宝莱坞电影消费者作为样本。本文使用结构方程建模进行数据分析来测试我们的假设命题。结果证实对宝莱坞电影消费者而言，他们的情绪，如愉悦度和兴奋度，是客户满意度的重要指示因素。我们还发现兴奋度和愉悦度会不同程度地影响客户满意度，反过来还会调节这些顾客情绪对（1）口碑宣传和（2）正面口碑的影响。我们还发现性别、收入和年龄都有调节影响。本研究的观点能够帮助娱乐媒体行业在印度等新兴市场调整电影设计、定位和推广的营销策略。

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1. Introduction

In service encounters, consumer emotions have been shown to affect customer satisfaction, loyalty, and future behavioral intentions (Barsky and Nash, 2002; Dube and Menon, 2000; White and Yu, 2005). Besides, consumer emotions also affect post-purchase evaluations (Dube and Menon, 2000), cognition (Homburg et al., 2006; Yu and Dean, 2001), as well as behavioral intentions (Ladhari, 2007). According to Russell's pleasure–arousal (PA) model (Mehravian

and Russell, 1974; Russell et al., 1989), there are two dimensions of emotions: pleasure and arousal.

Word-of-mouth (WOM) communication is the informal communications directed at other consumers that aims to influence by describing the characteristics of particular goods and services and/or their sellers (Westbrook, 1987). In the context of movies, given the experiential and intangible nature of the service, consumers often rely on word of mouth (WOM) reviews to evaluate the service before consumption (Eliashberg et al., 2000), to reduce cognitive effort and perceived uncertainty associated with the purchase (Dowling and Staelin, 1994). Therefore, it is important to understand whether consumer emotions such as pleasure and arousal lead to likelihood of WOM. Before making consumption decision for movies, consumers often rely on WOM for critical reviews and for

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evaluating the perceived its quality (Wang et al., 2010). Research has shown that consumers' word of mouth strongly influences future demand of movies (Liu, 2006), with potentially varying strengths at different stages. Given their short lifecycles, movies are generally "sequentially distributed" (Lehmann and Weinberg, 2000), which means movies are first released in theaters and then to rental companies, followed by entertainment channels, for higher profitability.

In emerging markets such as India, income plays an important role in the adoption of experiential services such as movies given the variability in income of consumers (Dawar and Chattopadhyay, 2002). The Indian Hindi movie industry, popularly called, 'Bollywood' not only reflect through the movies the day-to-day life of ordinary Indians, have also become a part of Indian life, so much so that Bollywood fans look to Bollywood movie to guide them on dressing, talking, and behaving in various social settings (Dwyer and Patel, 2002). Bollywood, the moniker for the popular Hindi cinema from Mumbai, India has become an important catchword vocabulary of global Asian popular culture (Mishra, 2002; Viridi, 2003). A recent study reported that viewers exposure to Bollywood films results in re-acculturation and re-connection with the Indian culture, bringing the family together as Bollywood films were consumed and experienced as families and then reflected on as a family (Dudrah, 2006) and enabling young viewers to become aware of the significance of the Indian culture in their lives and identity (Takhar et al., 2010). Invoking emotion and social consciousness in their audiences, social films address themselves to cultural changes through the interplay of personal identity, love, human relationships, and family (Dudrah, 2006).

Besides, Bollywood has also become a huge marketplace for promoting goods and services (Kripalani, 2007), and has grown to become a USD 1.5 billion industry (FICCI-KPMG- Indian Media and Entertainment Industry Report, 2011). However, generating positive word of mouth is one of the biggest challenges faced by movie producers even before the release of the movie in the box office. Significantly, Bollywood is recognized as a creative and significant world cinema, the Indian version of Bollywood offers an enormous production output (1000 films/year). It seems the "fascination for all things Bollywood seeped into mainstream Western music, theatre, fashion and television" (Dudrah, 2006). The changes precipitated by liberalization of the Indian economy throughout the 1990s facilitated the growing internationalization of the production and distribution of Hindi films. With the entry of satellite television, Indian filmmakers began operating in a new media landscape, where a vast range of options, including easy access to Bollywood and Hollywood films, were available to viewers at home. With liberalization, the financial equations in Bollywood changed too. Overseas distribution rights for a big budget film roughly doubled in price than that in the Indian market. Television and music rights additionally generated more revenues than the entire production had cost, even before a single ticket was sold. (Rao, 2007). Attracted by a growing middle class and a more welcoming investment environment, foreign companies are flocking to Bollywood, funding films and musicians. The foreign money is already helping India's pop culture to reach even greater audiences (Rajadhyaksha, 2003). Academic research in this domain has largely been lagging behind market developments, and given that most WOM research has been conducted in developed markets (Liu, 2006; Moore, 2012) despite the rapid growth of movie consumption in the emerging markets (Barkin, 2011). So there is a need to study the WOM in the context of movie consumption in emerging market such as India.

Ladhari (2007) in the context of movies found that the impact of arousal on the likelihood of WOM is partially mediated by satisfaction, but the effect of arousal on positive WOM is mediated by satisfaction. Past research has established that age, gender, and education are likely to activate the flow of referral information (Rogers, 1983). Besides, gender may also drive types and styles of relationships among consumers (Fournier, 1998). Cognitive psychology

suggests that with age, processing and interpreting of emotions undergo a change, and older consumers may even have reduced emotion recognition accuracy compared to younger adults (Ruffman et al., 2008). While the emotion–customer satisfaction relationship has received considerable attention in the literature (Liljander and Strandvik, 1997), there is scanty evidence when it comes to examining the moderating influence of demographic characteristics of consumers on these impact of consumer emotions on satisfaction, likelihood of WOM, and WOM.

In this study, we empirically examine the impact of pleasure, and arousal on customer satisfaction, likelihood of WOM and positive WOM in the context of Bollywood movies in India. We also examine if differences in age, gender, or income of consumers affect how the consumer emotions impact customer satisfaction, likelihood of their word of mouth, and positive word of mouth.

The rest of the paper is organized as follows. We first provide theoretical background to the research context, followed by development of hypotheses, and the model. We then describe the methodology, data collection, and measures used in the study, followed by results and discussion. The paper concludes with managerial and theoretical implications.

2. Theoretical background and hypothesis development

2.1. Consumption emotions

Consumption emotions have been conceptualized as discrete emotions (such as interest, joy, sadness, fear, contempt, shame, guilt, disgust, anger, and surprise), or as generally as "positive emotions" and "negative emotions" (Richins, 1997). Generally, it is accepted that emotional states exist in bipolar categories (Mehrabian and Russell, 1974; Russell et al., 1989), such as pleasure–displeasure, arousal/non-arousal, and dominance–submissiveness. Since the rejection of the dominance–submissiveness dimension by scholars (Russell et al., 1989), recent marketing studies (Bigné et al., 2005; Mattila and Wirtz, 2000; Yüksel, 2007) have represented emotions in two dimensions: pleasure and arousal, also called the P–A model. Pleasure is defined as the degree to which a person feels good, happy, contented, or joyful in a situation, and arousal is the degree to which a person feels excited, alert, stimulated, awake, or active in a situation (Mehrabian and Russell, 1974).

The P–A model began to be used only after late 1990s in satisfaction studies (Bigné et al., 2005). In a study of theme park experience, Bigné et al. (2005) found that disconfirmation evoked arousal, which in turn influenced pleasure. Subsequently, the role of disconfirmation/confirmation of emotions has been explored in numerous studies. Ha and Lennon (2010) found that pleasure and arousal caused by various online visual merchandising cues were positively related to customer satisfaction. Hanae and Khanzadeh (2011) found that pleasure had a considerable importance in arousing satisfaction. Morrison et al. (2011) noted that arousal induced by music and aroma resulted in increased pleasure levels, which positively influenced shopper behaviors and satisfaction with shopping experience. Therefore, we hypothesize that:

Hypothesis 1. Arousal in movie consumption leads to pleasure.

2.2. WOM, pleasure, and arousal

Word of mouth usually refers to informal communications between private parties concerning evaluation of goods and services (Yang et al., 2012). The positive word of mouth or PWOM is the product related information spread by satisfied customers, while negative word of mouth or NWOM is the interpersonal communication among consumers denigrating the product (Singh, 1990), or describing dissatisfying experiences about a product or service

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