

The Effects of Guerilla Marketing on Gen Y's Purchase Intention — A Study in Ho Chi Minh City, Vietnam

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Abstract—The research purpose was to explore guerrilla marketing effects on consumer behavior. Based on previous literature of guerrilla marketing and proposed model frameworks of advertising, the research evaluated consumer perception through their exposure to 20 guerrilla advertisements. Factor Analysis and Multiple Regression were employed to examine such effects. The results showed that creativity, emotion arousal and message clarity had significant effects on purchase intention whereas humor and surprise did not. Academicians may have some insights into the applicability of guerrilla marketing in Vietnam and managers, especially those working in advertising industry, may make use of the results to develop effective marketing strategy to attract and persuade their customers to buy their products.

Index Terms—Guerrilla affect, Guerrilla advertising, creativity, purchase intention.

I. INTRODUCTION

“Guerrilla Marketing” made its first official appearance by an American author named Jay Conrad Levinson in 1984. To him, it is an unconventional way to pursue conventional goals, a proven method to achieve profits with minimum money. It is the battle to conquer the customers' mind [1]. Guerrilla marketing was first born for small and medium sized companies (SMEs) as it helps them to demoralize their rivals with small, periodical and surprising attacks, requiring swift action and utilizing creativity and imagination [2]. Guerrilla marketing uses a combination of tools including public relations, advertising, and marketing into an offensive promotion strategy to reach consumers through a variety of means [3]. Attention-getting street graphics, strange occurrences, memorable events, buzz, and product placement are choices of a guerrilla marketer [4].

The purpose of media planning is to reach the optimum prospects with optimum frequency and minimum waste within a budget. So does that of guerrilla communication [5]. With such notion, not only SMEs but also global players increasingly find guerrilla marketing attractively and apply it at some stages of their strategy [6].

The popularity of guerrilla marketing is enhanced when modern technology changes consumer behavior rapidly, reflecting through the accelerating Internet usage and the overall declining exposure of young audience to traditional

TV advertising [7]. Online advertising has developed into the fastest growing type with its tremendous promotional contents [8]. However, the proliferation of advertisements leads to problems of advertising clutter [9], which reduces consumer attention to promotional messages [10], [11], impact negatively consumer attitude towards the ads [12], and reduces memorability of the ad and the promoted brand [13]. Also, the audiences themselves have higher literacy because of exposing too much to advertisements. They can decode complex images based on minimal clues [14]. At that time, high literacy in turn leads to mistrust and negative attitudes towards the message [15]. Therefore, the shift of contemporary marketing is from the no longer effective traditional one to the guerrilla. Even though guerrilla marketing may not completely replace traditional marketing, it does unarguably illustrate new directions, support the proven marketing tools and supplement them with unconventional elements, the purpose of which is to achieve advertising effectiveness and influence consumer behavior [16].

The objective of this study is to identify the key characteristics of guerrilla marketing and their effects on consumer purchase intention when they watch guerrilla advertisements. As one of the first quantitative research which incorporating previous literature of guerrilla marketing and dimension of advertising effectiveness, this study is expected to provide a reliable framework for companies in Vietnam, especially in Ho Chi Minh city context, with the notion that guerrilla marketing, especially guerrilla advertising, the most innovative and creative part of guerrilla marketing [17], is a popular and helpful tool not only for SMEs but also for any company to make an effective and efficient approach to their customers.

II. LITERATURE

Although definitions of guerrilla marketing are various, its core concept lies in the unconventional methods, unconventional locations that it facilitates to attack the right customers at unpredictable moment in an original but relevant way so that the impact will be long-lasting and unforgettable [18]. In this study, the effects of guerrilla marketing and its medium, guerrilla advertising, are incorporated into the model. They are novelty, surprise, emotion arousal, relevance, humor, aesthetics and message clarity.

A. Independent Variables

Novelty: Conventional advertising requires certain capitals for traditional promotion while time, energy, imagination and knowledge assets are a primary investment in guerrilla

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marketing. In guerrilla marketing, the importance is how firm can differentiate itself from its rivals and its success in reaching those potential customers [19]. To achieve this purpose, guerrilla approaches should be novel to strike a good impression.

Novelty is a common descriptor of creativity, which have two characteristics: divergence from the norm and a sense of uniqueness (originality). Some researchers insist that novelty be the first criterion when deciding whether a product is creative [20]. In advertising, advertisements which are inconsistent with others of the same product category are novel [21]. Novelty in the research is understood as the perceived originality of a product, its unique and atypical character, representing an extremely strong positive valence for the consumer [22].

Surprise: Surprise is a sensational feeling, a powerful factor that makes the customers “wow” or “aha” in ambient and sensation marketing, the two sub components of guerrilla marketing [16]. A surprised person will stop his activity and give attention to the surprising [23]. Guerrilla marketing takes advantage of this notion to cut through the advertising clutter and grasp the consumer attention to the extent that surprise itself then becomes the root of guerrilla marketing philosophy [24]. Small companies will find surprise effect a useful way to access its customers when they do not have large budgets as big companies to conduct mass media such as TV, radio, newspaper etc.

Surprise also causes arousal and more elaborate processing of information in the consumers. That is, incongruity between an ad and the expectation of that ad will motivate consumers to process it in greater detail [25]. If the message perceived is different from what is expected, there will be more favorable attitudes toward the ad, the brand and even higher purchase intention [26].

Clarity: Message clarity relates the ability of one’s individual to understand a message. The more complex a message is, the more cognitive efforts the audiences need to understand it [27]. For people to consider the product or the brand in advertisements, they must first understand its message. Guerrilla tactics are unconventional ones. The advertisements in the study are those which were placed at unusual places and carried out in an unexpected ways. The respondents in this research will watch the advertisements so that there will be confirmations of the intended and perceived effects, in which message clarity plays an important role.

Aesthetics (well-craftiness): The stylistic and well-craftiness of a product are symbols of perceived novelty. Aesthetics in this aspect doesn’t mention the beauty but the harmony, the structured construction of the message [28]. Aesthetics is the way in which signs are combined and form complex interactions. It is important to mention the aesthetics factor when it has certain effects on cognitive reference [29], which in this case is the evaluation of guerrilla advertisements. In advertising, aesthetics effects can be created “by strategically violating certain rules of the code, so as to activate overlapping and intertwining semantic chains that are normally not associated” [30]. In guerrilla advertisements, the unexpected way the features are combined and connected enhances the well-craftiness of the ads.

Humor: Before the customers are interested in the product, their attention must be caught, which is also the main goal of marketers [31]. For this reason, humor plays such important role, especially in advertisements [32]. It is also pointed out that humor in advertisements leads to a more positive attitude towards the ads, the brands and increase purchase intention [33]. Constructions of humor are, however, inconsistent between researchers.

Humor is characterized in terms of the stimulus properties and will be determined through humor devices, which can be seen as the type or technique of humor that is used to make an advertisement “humorous” [34]. The study does not investigate deeply into these devices or theories but want to measure the perceived humor when simultaneously highlighting the fact that because the context of exposure to advertisements are different in the research compared to the original places where the advertisements are placed, what will be precisely evaluated is the stimulus properties of the humor in the advertisements rather than the advertisements themselves.

Relevance (meaningfulness): Relevance is the reflection of how information embodied in an ad contributes to or detracts from the ad message [35]. The relevance reflects the two types of relevance: ad relevance, which means the customers perceive whether the ads is meaningful when communicating the product, and brand relevance, which means whether the customers perceive the product familiar or relevant to their choices [36]. Not all forms of novelty or surprising advertisements are creative, especially when consumers cannot perceive the meaning of them.

Consumers will have some expectations contained deeply in their experiences. When seeing an ad, the extent of deviation from their expectations will result in the perceived novelty. However, if such creative element does not convey certain meaning of the advertised product, novelty will not lead to creativity [37]. Thus, meaningfulness, or relevance, is an important factor which not only helps the audiences to understand the product but also level ups their perception of ad creativity and ad attitude.

Emotion arousal: It is posited that novelty carries emotional consequences [38]. These emotions in turn evaluate whether or not the ad will be accepted or resisted by consumer. They are two main qualities of emotion: valance (pleasantness or hedonic values) and arousal (bodily activation) [39]. Nevertheless, emotions have been defined in various inconsistent ways [40], leading to difficulty in understand the nature as well as finding a suitable scale to measure such concept.

Reference [41] defined emotions as: (a) the experience or conscious feeling of emotion; (b) the processes that occur in the brain and nervous system; (c) the observable expressive patterns of emotions (particularly on the face). Another common definition shows that emotion is “A collection of changes in body and brain system that respond to specific contexts of one’s perceptions, actual or recalled, relative to a particular object or event.” [42]. Research shows that positive moods result in more favorable evaluations of unexpected stimuli while negative moods lead to less favorable evaluations [43], [44]. Consequently, contents from the ad

which can arouse the emotions will impact the advertising effectiveness and in turn affect the purchase intention.

B. Dependent Variable

Purchase intention: Consumer will perceive the advertisements with certain attitudes. The more creative and credible the ads are, the higher purchase intention the customers have, which in turn is a critical factor to predict their purchase behavior. The higher the purchase intention, the more willingness they will buy a product [45]. It has also been indicated that behavior intention has influence on actual behavior [46]. Consequently, understanding a person intention will enable the understanding of his behaviors.

C. Gen Y

Gen Y is the term first appeared in an editorial in “Ad Age” in August 1993, defining population between 1984 and 1994. In America, Gen Y is born between 1977 and 1994 [47]. In Australia, Gen Y is born from 1980 to 1994 [48]. There is still no consensus as to the exact range of birth years that constitute Gen Y [49]. In this research, Gen Y in Vietnam will be measured as that of Australia, namely those who are born from 1980 to 1994.

Gen Y has three characteristics which are worth considering: (a) It has incredible buying power [50], (b) It is adept with technology, open-minded, and is highly advertising literate [51], and (c) Its powerful buying behavior will decide the trend of marketing industry. Those characteristics of Gen Y not only appear in America and Australian but also in Vietnam [52]. According to Vietnam General Statistics Office [53] in 2009, Vietnamese Gen Y accounts for 26.9% the total population. Gen Y in Ho Chi Minh takes up 33.82% of Ho Chi Minh population and 10.49% of the Vietnamese Gen Y, a rather high number which indicates the potential buying power of this type of consumer segment.

In 2013, the percentage of Vietnamese Gen Y to that of the population is 24.7%. Although there is no exact number of Gen Y in Ho Chi Minh in this year, the importance of studying this segment is undeniable with the above characteristics. People in this generation also do not “welcome commercial messages with open arms” [47] and are most responsive to humorous and emotional advertising [54], highlighting the fact that to capture the attention of this group, alternatives methods rather than traditional tools should be thought of, paving ways for guerrilla marketing tactics.

D. Model Framework and Hypotheses

With seven independent variables, i.e. clarity, surprise, aesthetics (well-craftiness), humor, novelty, relevance (meaningfulness), emotion as guerrilla advertising characteristics, and one dependent variable of consumer purchase intention, the seven proposed hypotheses are:

- H₁: Novelty positively affects purchase intention.
- H₂: Surprise positively affects purchase intention.
- H₃: Aesthetics positively affects purchase intention.
- H₄: Humor positively affects purchase intention.
- H₅: Relevance positively affects purchase intention.
- H₆: Clarity positively affects purchase intention.
- H₇: Emotion arousal positively affects purchase intention.

III. METHODOLOGY

A. Data Collection and Sampling

Unit of analysis in this study was individual not only for exploratory purpose (when investigating guerrilla marketing's effects in Vietnam) but also for confirmatory purpose (when taking advantage of previously recommended reliable advertising scales). The questionnaire was carried out online and focused on those who live between 1980 and 1994 in Ho Chi Minh City in Vietnam. The questionnaire was translated properly into Vietnamese in order that the face validity was satisfied. Sampling method was convenient.

B. Measurement Scales

In this research, for fear of overlapping the emotional variables with the two factors surprise and humor, and because the studied concept focused on “arousal” rather than simply “emotion”, the author selected the most relevant variables belong to PAD model developed by [55].

Besides, many researches about guerrilla marketing have been conducted. Unluckily, most are qualitative (exploratory) ones. Until [56], an overall description of the evolution and propositions for future research of guerrilla marketing was given. “Little is known about how different guerrilla measures affect customer attitude towards the advertising and the product” [56]. The study captured this notion and filled the gap by incorporating guerrilla marketing and advertising in one place, reflecting on the purpose of exploring consumer perception of guerrilla marketing effects through the most popular medium, i.e. advertising. To achieve the confirmatory purpose as stated above, the measurement scales, especially those developed in previous advertising research, were extremely important. All the independent and dependent variables were measured on a seven-point Likert-scale, ranging from 1 (strongly disagree) and 7 (strongly agree), as shown in the following Table I:

TABLE I: MEASUREMENT SCALES OF EACH CONCEPT

Scale	Number of items	Literature
Novelty	6 items	[57] and [58]
Surprise	6 items	[58] and [59]
Aesthetics	6 items	[58]
Humor	5 items	[60]
Relevance	5 items	[58]
Clarity	5 items	[61]
Emotion arousal	6 items	[55]
Purchase intention	6 items	[62] and [63]

C. Data Analysis

The software package used to analyze data was SPSS version 20.0. Questionnaire was coded, input, and screened for missing values and errors. Exploratory Factor Analysis and Reliability Test were conducted to identify the interrelationships among a group of variables and to ensure the reliability and validity of them. Multiple Regression was then employed to explore the causal relationships between the final factors and the dependent variable.

D. Factor Analysis

Principal Component Analysis was conducted to identify patterns when little literature about the relationship had been

made [64]. Orthogonal rotation (assuming that the factors are uncorrelated), i.e. Varimax (minimizing the number of variables that have high loadings on each factor and making small loadings even smaller), was used. Taking discriminant and convergent validity into account, the factor analysis for seven independent variables resulted in five factors and the factor analysis for the dependent variable resulted in one factor as in Table II and Table III.

TABLE II: FACTOR ANALYSIS AND RELIABILITY COEFFICIENTS OF INDEPENDENT VARIABLES

Variables	Factor loadings	Cronbach's Alpha
Creativity (Novelty + Relevance + Aesthetics)		.956
The ads are fascinating	.792	
The ads have good ideas	.766	
The ads are original	.764	
The ads are interesting	.760	
The ads are fresh	.737	
The ads make you think	.716	
The ads have deep meaning	.711	
The ads allow the product to be differentiated	.655	
The ads provide enjoyment	.604	
The ads are developed with care	.595	
The ads are unique	.585	
The ads are unusual	.519	
Clarity		.911
I understood the message very well	.841	
I can quickly understand the ad message	.840	
It's easy to understand the ad messages	.818	
I found the message very clear	.811	
I found the ad message very familiar	.675	
Humor		.933
The ads are playful	.789	
The ads are funny	.779	
The ads are humorous	.769	
The ads are amusing	.737	
Emotion arousal		.904
The ads make you feel aroused	.904	
The ads make you feel jittery	.880	
The ads make you feel wide awake	.796	
The ads make you feel frenzied	.734	
Surprise		.878
The ads are amazing	.787	
The ads are surprising	.724	
The ads make me startled	.700	

TABLE III: FACTOR ANALYSIS AND RELIABILITY COEFFICIENTS OF DEPENDENT VARIABLE

Variables	Factor loadings	Cronbach's Alpha
Purchase intention		.891
You will recommend the products to a friend who is interested in them	.842	
You are certain to buy the products	.841	
If you run across the shops, you will buy the products	.821	
You are likely to buy the products	.820	
You will look for more information about the products	.782	
You will consider buying the products	.715	

The first factor comprises items of novelty, relevance and aesthetics scales. In previous literature, all these scales were aspects of creativity concept [36], [58]. Thus, the first factor was named "Creativity". The other four factors were "Clarity", "Humour", "Emotion arousal" and "Surprise" respectively. KMO for the factor analysis of these five new independent variables was .960 and Bartlett's test of Sphericity was significant (Sig.=.000), indicating a

meaningful factor analysis. All factor loadings ranged from .519 to .904 and Cronbach's Alpha values ranged from .878 to .956, showing good validity and internal consistency of the variables [65].

Similarly, the KMO of the factor analysis of the dependent variables was .863 and Bartlett's test of Sphericity was significant (Sig.=.000), indicating a meaningful factor analysis. All factor loadings range from .715 to .842 and Cronbach's Alpha value was .891, displaying good validity and reliability of the variables [65].

IV. RESEARCH FINDINGS

A. Descriptive Statistics

TABLE IV: DEMOGRAPHICS OF THE RESPONDENTS (N = 383)

	Frequency	Percentage
Gender		
Male	144	37.6
Female	239	62.4
Year of birth		
1980-1985	34	8.9
1986-1990	183	47.8
1991-1994	166	43.3
Frequency of using the Internet		
Over 3 hours	304	79.4
From 2 to 3 hours	47	12.3
From 1 to 2 hours	28	7.3
Less than 1 hour	4	1.0
Frequency of advertisement exposure		
Very much (over 7 ads)	175	45.7
Fairly much (from 5 to 7 ads)	77	20.1
Moderate (from 3 to 5 ads)	90	23.5
A little (from 1 to 3 ads)	36	9.4
No exposure (0 ads)	5	1.3

From Table IV, female took a large part in this questionnaire (62.4%) compared to male (37.6%). Although the range between 1980 and 1994 was defined as Gen Y, respondent age ranging from 1980 to 1985 took small proportion in the research (8.9%). The frequency of using the Internet supported [7] and [8], confirming that Internet has been a vital marketing tool for company when people have been using it more frequently than ever. Frequency of advertisements exposure also reinforced the way advertising leads to high literacy of the audience and negative attitudes towards promotional messages when there was advertising clutter [10], [14], [15].

B. Factors Affecting Consumer Purchase Intention

The correlations as well as the significant effects between the five factors and dependent variables were shown in Table V below:

TABLE V: CORRELATION BETWEEN VARIABLES

	Purchase intention	1	2	3	4
1. Creativity	.648*	1.000			
2. Clarity	.499*	.614*	1.000		
3. Humor	.520*	.771*	.502*	1.000	
4. Emotion arousal	.481*	.486*	.349*	.396*	1.000
5. Surprise	.496*	.682*	.456*	.620*	.526*
Mean	4.85	5.54	5.08	5.47	3.98
SD	1.13	1.07	1.33	1.19	1.34

*. Correlation is significant at $p = .005$

Five factors all had positive correlations with dependent variables, which meant that the higher level of advertising creativity, message clarity, humor, emotion arousal and surprise, the higher level of the consumer purchase intention was. The strongest was the correlation between Creativity and dependent variable ($r = .648, p = .000$), whereas the least but also significant correlation was that of Emotion arousal ($r = .481, p = .000$). The R Square was .47, meaning that the five factors could explain 47% of the variability of consumer purchase intention.

The F-ratio tests whether the regression model was a good fit for the data. The ANOVA result was in the following Table VI:

TABLE VI: ANOVA OF THE MODEL

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	231.192	5	46.238	66.829	.000
	Residual	260.845	377	.692		
	Total	492.037	382			

With $F(5, 377) = 66.829, p < .005$, five factors, namely Creativity, Clarity, Humor, Emotion arousal, and Surprise significantly predicted the purchase intention. The overall regression model was a good fit of the data. Through multiple regression, relationships between the five factors and dependent variable would be clarified, the result shown in the following Table VII:

TABLE VII: COEFFICIENTS BETWEEN THE FIVE FACTORS AND DEPENDENT VARIABLE

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
	(Constant)	.809	.231		
Creativity	.459	.074	.433	6.180	.000
Clarity	.121	.041	.143	2.986	.003
Humor	.025	.057	.027	.440	.660
Emotion arousal	.174	.038	.205	4.539	.000
Surprise	.010	.048	.011	.202	.840

During factor analysis, Novelty, Aesthetics, and Relevance scales are extracted and combined into the Creativity factor. Thus, hypotheses H_1, H_3, H_5 could not be tested directly by each concept's scale but by their total effects reflected through Creativity factor.

Among the five factors, three factors, i.e. Clarity, and Emotion arousal, and Creativity, respectively affected significantly Purchase Intention, confirming directly $H_6 (\beta = .121, p = .003)$, $H_7 (\beta = .174, p = .000)$, and indirectly H_1, H_3, H_5 when Creativity was composed of Novelty, Aesthetics and Relevance.

Contrary to previous expectations, Humour did not significantly influence Purchase Intention even though its initial correlation with the dependent variable was high ($r = .52, p = .000$). Surprise factor was also the same ($r = .496, p = .000$). Consequently, $H_4 (\beta = .25, p = .660)$ and $H_2 (\beta = .10, p = .840)$ were rejected, meaning that Humour and Surprise did not significantly positively affect consumer purchase intention.

Among the significant effects on dependent variables, Creativity contributed most (as a total effects of Novelty, Aesthetics and Relevance) to Consumer Purchase Intention

(45.9%). Next was Emotion Arousal (17.4%) and then Clarity (12.1%).

V. DISCUSSION AND RECOMMENDATION

A. Discussion

PAD scale was a semantic set of differential items the two anchor points of which have opposite value [55]. The scales used one anchor point and omitted the other, turning it into seven-point Likert scale. One may argue that this action erased the meaning of PAD. However, [40] argued that: "PAD scale users semantic differential items in which the two anchor points are not always clear opposite (e.g. bored and relaxed, cared for and in control), potentially causing confusion among respondents". Thus, even the two anchors themselves represent problems. Moreover, PAD has three distinctive dimensions, i.e. Pleasure, Arousal and Dominance. This study picked out the scale of Arousal because PAD was not developed to measure specific emotion but a range of emotion, consistent with what [41] and [42] mentioned emotion as "a process", "a collection of changes in body and mind system".

Surprise and Humor scale could not be developed from PAD scale because PAD was not suitable to measure specific emotions. However, the concern should lie in the problems of emotion measuring method. That is, the verbal self-report, though commonly being used to measure emotions, has severe cognitive bias risks [66]. It will depend much on specific contexts to develop a scale. With such notion, the emotional scales (humor and surprise) were selected and translated carefully so that each variable reflected the relevant emotions in the respondent's perception. Some of them "were chosen on the basis of both empirical grounds... they denote the central meaning of a fuzzy category that is implied by a much larger number of established words or popular expressions..." [59]. The validity and reliability of every variable proved its effectiveness.

The relationship between surprise and the dependent variable was not confirmed even though surprise factor was claimed as the root of guerrilla marketing philosophy [24] and the distinguished effect between guerrilla and traditional marketing [56]. Nor did the humor factor. Difference in user characteristics may account for this when those with high need for cognition are much less influenced by humor but much more persuaded by message strength than those with low need for cognition [60]. The significance of message clarity in the final model may show a compromise between humor (low need for cognition) and high cognition (significant effect of message clarity). Also, heavy users will be less receptive to amusing appeals [32]. The wide age demographic, ranging from 1980 to 1994, directly contributes to these explanations.

Another factor was culture when personal motivational values affect the effectiveness of humorous effectiveness [67]. The perceived humorous advertisements used in the questionnaire are effective for certain contexts in a country but not in others, even in the same context. Moreover, humor has to be used with different types of products in order to obtain its effects [68]. This may also be true for surprise,

explaining why the scales, though carefully selected to reflect the situation, did not produce expected results.

The indirect confirmation of H₁, H₃, H₅ when Creativity was composed of Novelty, Aesthetics and Relevance [36], [58] proved that novelty and relevance cannot be separated during the evaluation of creativity. When the creativity of guerrilla marketing is to be mentioned, consumers have to be able to perceive some meanings in the marketing tools. Without that, novelty will not lead to creativity [69]. Together the three factors had the strongest impact on consumer behavior, proving creativity is a way to affect persuasion and behavior [70]. In [70], the problem of “professional judgment” and “student judgment” lead to no significant effect of creativity on purchase intention. The research overcame this problem because the ones who evaluated the effectiveness of creativity were consumers, using perceived creativity scales of [58]. Frequency of commercial exposure also needs considering when single exposure may not be enough to affect consumer advertisement and brand attitude [71]. In this study, although respondents were exposed to advertisements only “one” time but the large number of advertisements may result in “many” exposures when they had to look at all the advertisements to have an overall evaluation, boosting the effects of creativity on their purchase behavior.

The significant effect of clarity on purchase intention strongly supported the notion that the interest creative advertising gets from consumers does not mean it communicates a new message but communicate in a new way [72], and the effect of relevance (through creativity) strengthened the fact that if any creativity is to be evaluated, the consumers have to understand the message through its clarity and relevance to the advertisements. Besides, the significant effect of emotion arousal on dependent variable favors the notion that emotion appeal in advertisements does affect consumer positively [15]. Moreover, different individuals (valence focus and arousal focus) will also respond differently [39]. Therefore, despite the significant effect of emotion arousal on purchase intention, its weight was not really high (17.4%).

B. Recommendations

In previous research, creativity belongs to advertising effectiveness. Researchers measure its effect (through advertising effectiveness) directly towards advertisement attitude, brand attitude and indirectly towards purchase behavior [36]. The result of this study showed the effects of guerrilla marketing, more specifically guerrilla advertising, on consumer purchase intention, contributing significantly to previous guerrilla marketing and advertising literatures.

For managerial applications - The results showed that creativity had the highest impact on consumer behavior. Managers should take this point into consideration when they apply guerrilla tactics, especially when using advertisements, so that the novelty and aesthetics of the message are transferred to the audiences. The compromise between originality and message meaningfulness should be considered because in order for audiences to evaluate advertisement creativity, they must first understand it. Otherwise, the results may differ.

Emotion arousal also plays an important role. It proves that the respondents must feel something (once they have understood it) and then the effect will impact their behavior. Managers should take great concern in this aspect because it may be not the quantity of information but the feelings that the messages evoke inside the consumer mind that persuade them to make their purchases. Under such perspective, the channels which can provide these influences may achieve their purposes.

SMEs’ managers may find the model beneficial. Strictly speaking, even though most of the brands in the advertisements are familiar (belonging to big companies), the way they are carried out meets the characteristics of guerrilla marketing (they are guerrilla tactics). The fact that big brands are facilitating this kind of marketing proves that guerrilla marketing is increasingly a popular choice on account of its powerful impacts.

This study was applied directly for Gen Y, which is the main and biggest customer segment not only in Vietnam but also in many countries. Managers and advertising agencies in Vietnam and other countries may have more insights into Gen Y consuming behavior and develop more specific strategies for different age segment within this generation.

For future research - The differences in demographics are not emphasized in this study. Those are the characteristics of individuals, the gender, the specific age range in Gen Y. Future research may clarify these differences so that within Gen Y, researcher will understand deeply what characteristic of demographics has a high role in determining consumer purchase behavior. Differences in culture also lead to diverse effects of advertising on consumer attitude.

Twenty advertisements with a wide category of products belonging to many brands are very general. Further research, if specifying which type of product (high or low involvement) within a category or within a brand, may find it beneficial to reduce the number of advertisements and focus on the type of product or the kind of advertisements (emotional or rational appeal) to investigate their effects on brand attitude and purchase behavior.

Guerrilla marketing is recognized for its low cost, surprise and diffusion effect. The advertisement (here is ambient marketing) is just one medium (one component). Researchers should find many opportunities to clarify other effects through different media such as viral marketing (through Youtube, Facebook social network), word of mouth marketing, buzz marketing, etc.

Creativity in this study was the summing up of novelty, relevance and aesthetics effect. With previous literature and the result of this study, researchers should develop more complex model to put creativity as the mediator variable together with other variables (such as credibility) and evaluate their effects on advertising effectiveness, advertisement attitude and consumer purchase behavior.

Researchers, if focusing on measuring emotion scales, may find the measurement scales along with the discussion in this study helpful. The study used self-administered survey with seven-point Likert scale. Further researchers may find it more useful to use different method such as non-verbal methods (for instance, Self-Assessment Manikin, or SAM method) so that the emotion evaluation will be assessed more properly [73].

VI. CONCLUSION

Guerrilla marketing is new not because it is recently born but because the understanding about it is limited. However, by integrating its core effects into the most common marketing tactic (advertising), the research found significant impact of guerrilla marketing on consumer purchase intention, strongly confirming previous literature and recommendations about the usage of this kind of marketing. Although limitations are inevitable in this kind of exploratory research, the quantitative method helps to raise certain objective results when facilitating previously reliable scales and concepts in advertising and integrating them into the model of guerrilla marketing for Gen Y in Ho Chi Minh City, Vietnam. The results showed that advertisement creativity, emotion arousal, and message clarity had directly positive impact on consumer purchase intention. With strict carefulness and good sample size in the research procedure, the results are expected to have certain generalizability, practicality and applicability to different contexts, both in Vietnam and in other countries.

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