A Comparative Study of Long Versus Short Video Advertisements on Social Media and Their Impact on Consumer Purchase Intention

Auteur : La Rocca, Noémie
Promoteur(s) : Steils, Nadia
Faculté : HEC-Ecole de gestion de l'Université de Liège
Diplôme : Master en sciences de gestion, à finalité spécialisée en international strategic marketing
Année académique : 2023-2024
URI/URL : http://hdl.handle.net/2268.2/21576

A COMPARATIVE STUDY OF LONG VERSUS SHORT VIDEO ADVERTISEMENTS ON SOCIAL MEDIA AND THEIR IMPACT ON CONSUMER PURCHASE INTENTION

Jury :
Supervisor :
Nadia STEILS
Reader :
Sandrine WOUTERS

Master thesis by
Noémie LA ROCCA
For a diploma of Management Sciences specializing in International Strategic Marketing
Academic year 2023/2024

Acknowledgments

The production of this research thesis would not have been possible without the unfailing support and encouragement from those around me.

I would like to express my most sincere gratitude to my master's thesis supervisor, Nadia Steils, for her support, patience and assistance throughout the development of this thesis. Her expertise and guidance were crucial in shaping my decisions during the writing process. This research could not have been completed without her mentorship and availability, for which I thank her warmly.

I also wish to express my appreciation to my parents, brother and friends for their ongoing support and encouragement during moments of doubt. Their active participation in sharing my survey was crucial to the data collection process. I am thankful for their help throughout this project. Additionally, I would like to thank my brother, Alexandre La Rocca, for taking the time to review my work and for sharing valuable insights with me.

I am sincerely grateful to Isabelle L'Hoest for her careful review of this thesis. Her precious feedback has greatly enhanced the quality of this work, making it more enjoyable for the jury.

I would like to acknowledge all those who participated in my survey. Their contributions were essential to the successful completion of this research.

Lastly, I thank the readers for their attention and interest in my thesis.

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ANOVA	Analysis of Variance
DV	Dependent Variable
EFA	Exploratory Factor Analysis
H	Hypothesis
IAB	Interactive Advertising Bureau
IGTV	Instagram TV
IV	Independent Variable
SOR	Stimulus-Organism-Response
TRA	Theory of Reasoned Action

1.   Chapter 1: Introduction

1.1. Context

"*If text was the medium of the analog era, video is the medium of the digital age*" (Berthon et al., 2011, p.1047).

As the trends in digital marketing are changing rapidly, marketers must stay up to date and include the new features in their strategy. Video marketing is an essential tool in digital marketing. Indeed, it helps businesses increase their visibility and create engagement with the consumers. Mowat (2018) believes that the introduction of video marketing has led to the most significant changes in effective marketing strategies, arguing that video marketing has the potential to influence consumers' purchase decisions. The author adds that TV advertising is not as effective as it used to be. Therefore, more businesses shift to online platforms, because this type of marketing is a powerful method for connecting with consumers (Romi, 2023). Effective video marketing campaigns offer valuable insights into the audience behavior, thus enabling marketers to continually enhance their strategies and strengthen their market position (Romi, 2023).

The average attention span of social media users has dropped from 12 seconds in 2000 to just 8.25 seconds in 2015 (Hayes, 2024), as stated in a Microsoft study on attention spans in 2015. As attention span decreases, businesses need to make a solid and lasting impression (Decker, 2021). Videos have been identified as a powerful tool to quickly capture attention in digital marketing (Lessard, 2014). For businesses to secure brand growth, a switch to "video first" strategies is key (Mowat, 2018). A Wyzowl study (2024) found that 91% of consumers watch videos to learn more about a company's product or service, and 44% say they actually learn more about a product or service from videos. Therefore, businesses should adjust their marketing strategies accordingly. In 2024, 91% of businesses are using videos as a marketing tool, compared to 61% in 2016 (see **Appendix A**).

Videos can be distributed across various platforms such as email, YouTube, Instagram or TikTok (Wagner, 2017). Additionally, the content type and duration of these videos differ from one platform to another, which influences their effect on consumers. Research by Wyzowl (2024) indicates that YouTube, Facebook and Instagram are the three most effective channels for video marketing, according to marketers (see **Appendix B**). Indeed, 78% of the companies taking part in the Wyzowl study reports YouTube video as effective, followed by Facebook video (71%) and Instagram video (64%). Moreover, in a study performed by Statista in 2024, the top three most popular social networks in the world are Facebook, YouTube and Instagram. The short video platform TikTok ranks in 5th position (see **Appendix C**). Consequently, marketers primarily focus on these first three channels for their online strategies.

Social media have emerged as a key platform for users to develop personal and professional network by connecting with each other, and for businesses to create relationships with consumers and to advertise their product or service. Social media are acknowledged as effective channels for marketers to share valuable information to the target group (Stamenković & Mitrović, 2023). Online video ads are becoming one of the most popular advertising methods as it allows advertisers a flexibility to promote their products and services according to their needs and budget (Romi, 2023; Arbouw et. al, 2019). Furthermore, social media platforms facilitate users' interaction with the company, through clicking, liking and commenting, which, in turn, enables the analysis of consumer behavior. Therefore, companies can refine their video content based on insights derived from users' behavior (Boman & Raijonkari, 2017). Additionally, from a marketing perspective, social media videos present a significant advantage due to their ease of production, low costs, and quick editing capabilities compared to traditional television ads (Miller, 2011).

"*One minute video is worth 2.5 million words*" (Mowat, 2018). In terms of impact on the consumers, shorter videos can become addictive, which leads to sharing and engaging with this sort of content more than others. Brands adding short videos to their digital marketing strategy should focus on creating high entertaining and interesting content for their customers to boost their cognitive and emotional responses (Liu et al., 2019), and thus influence their behavior. Additionally, short video marketing is characterized by low production costs, high efficiency and strong interactivity. Businesses can quickly produce short videos content containing relevant and impactful information about the brand, products or services (Yu et al., 2024). According to Cisco (2018), short videos have represented 82% of all internet traffic in 2022.

Among short video platforms, TikTok stands out as the most popular. In the first quarter of 2024, from January to March, TikTok content achieved an average of 18 173.32 views, making it the most engaging short-form video platform. Instagram follows closely, with Reels generating an average of 16 152.88 views. Facebook ranks third, with an average of 8 555.37 views for its Reels. Finally, YouTube Shorts recorded the lowest average views, with 646.89 (Statista, 2024) (see **Appendix D**).

However, today's advertisements have evolved beyond a simple promotion of a brand and its products or services. Today, advertisements incorporate key elements such as storytelling, emotional resonance, and credibility, all of which enhance audience engagement. As a result, long-format video ads are becoming increasingly popular, as marketers recognize their effectiveness (Chaturvedi et al., 2022). Many leading companies have embraced this trend, opting to narrate a story about their products rather than only focusing on direct sales. As an example, Nike's 2-minute video advertisement featuring the powerful slogan: "Believe in something. Even if it means sacrificing everything" (Guardian Sport, 2019).

According to the current context, this thesis seeks to assess the advertising effectiveness of long versus short length videos in video marketing. Specifically, it aims to compare the influence of long versus short video ads, shared on social media, on the purchase intention. Furthermore, the objective of this study is to determine which video length is most effective and provides the greatest added value for marketers.

1.2. Research motivations

1.2.1. Managerial motivations

As highlighted in the previous section, video marketing has become a valuable tool for marketers to promote a business. According to recent data, 91% of businesses now incorporate videos as a key element in their marketing efforts, while 68% of marketers who have not yet embraced this strategy plan to do so by 2024 (Wyzowl, 2024). Additionally, 88% of marketers consider video as a crucial part of their digital marketing strategy (Wyzowl, 2024). It is imperative for marketers to carefully develop their online strategies, as adopting a wrong strategy could result in financial losses and a decline in customer engagement.

After analyzing the current context, it is evident that video marketing represents an important component of businesses' marketing strategies. Consequently, the choice regarding the duration of a video advertisement is critical. This thesis aims to offer managers valuable insights into how the length of video ads impacts online marketing effectiveness.

1.2.2. Academic motivations

Current scientific research on the impact of video marketing on consumer purchase intention reveals significant gaps in understanding the comparative effects of long versus short video advertisements.

Furthermore, existing studies present conflicting results regarding which video length most effectively influences consumers' purchase intention, leading to an absence of consensus on the subject.

Given the important role of videos on social media, there is a pressing need to investigate how video length influences consumers' intention to buy. Determining whether longer or shorter video ads are more effective in enhancing the intention to buy is a promising and necessary area of research. At present, there is a lack of empirical data and comprehensive analysis on this specific issue.

By exploring this gap, this thesis aims to clarify how video length influences purchase intention. In addition, it seeks to contribute to the development of more effective strategies to leverage the potential of video marketing to increase purchase intention.

1.3. Problem statement

Given the current context and research motivations, this thesis seeks to answer the following research question:

How do long and short video advertisements on social media differently influence consumers' purchase intention ?

To address this research question, the study draws a model which will examine the effect of video advertisement length on brand recall, brand image, perceived informativeness, perceived entertainment and flow state, which are key predictors of purchase intention.

1.4. Contributions

The objective of this study is to assess the influence of long versus short video advertisements on the intention to buy. It also aims to determine which video length proves to be the most effective and offer the greatest value to businesses. To achieve these goals, the research involves a survey which presents two video lengths: a long video advertisement (1 minute and 17 seconds) and a short one (15 seconds).

This thesis is of particular interest to marketers, providing them with elements to improve their approach to video marketing on social media platforms. It also contributes to academic literature by providing new insights and empirical evidence on the role of length in video marketing.

1.5. Approach

This thesis is structured into six chapters. The first chapter establishes the groundwork by providing an overview of the current context related to the subject of this thesis, along with the managerial and academic motivations for pursuing this research. It also develops the problem statement. The second chapter presents a review of the relevant scientific literature, defines key concepts and formulates the hypotheses guiding the research. The third chapter details the research design adopted in the thesis and includes a description of the sample. Chapter 4 then presents the results of the data analysis, followed by an interpretation and discussion of these findings in Chapter 5. Finally, the concluding chapter provides a brief summary, discusses managerial and theoretical implications, identifies the research's limitations, and offers recommendations for future research.

2.   Chapter 2: Literature review

The second chapter offers a comprehensive synthesis of existing research and studies on the use of short and long video advertisements in the context of video marketing. The objective is to provide an understanding of the topic and to establish the foundation for the research model and hypotheses. The literature review is organized into eight sections to ensure an in-depth exploration of relevant concepts and findings. The first section defines social media, traces its origin and categorizes the different types of social media. Additionally, it discusses the benefits of social media for marketers. The second section focuses on video marketing, providing a clear definition and categorizing its various forms. It also examines the advantages video marketing offers to companies. In the third section, the review addresses the role of video length in online advertisements and its impact on consumers. The following section explores the influence of content in video advertisements on consumers' responses. The fifth section delves into the overall effects of online video advertising on consumers. Then, the theoretical background of the research is developed, followed by the identification of the research gap in the existing literature. Finally, the research model is drawn, detailing the different hypotheses and the nature of the relationships between the variables.

2.1. Social media marketing

2.1.1.   Social media

Various definitions can be found in the existing literature for the term *social media*. According to the Merriam-Webster dictionary, as stated in Taprial & Kanwar (2012), social media is defined as digital communication methods through which users build online communities, exchange information, ideas, messages, and contents such as videos (*Social media*, 2024). Accordingly, Bilgin (2018) defines social media as an online platform on which users can share content, interact, and communicate with each other. Kaplan and Haenlein (2010) describe social media as "a group of Internet-based applications that form the ideological and technological foundations of Web 2.0, enabling users to create and share content online with others". Russo et al. (2008) believe social media are "platforms facilitating online communication, networking, and collaboration". Another definition of this term given by Kent (2010, p.645), as cited in Duong (2020), is: "Social media is an interactive communication platform allowing reciprocal interaction and feedback". Overall, the various definitions provided by the researchers are converging, indicating that social media encompasses all web-based applications that enable users to create and exchange content.

Social media takes its origin in 1979 with the creation of Usenet[1] by Tom Truscott and Jim Ellis, from the Duke University (Kaplan & Haelein, 2010). Aichner et al. (2021) assert that the term "social media" was first used in 1994 on an online platform in Tokyo, called "Matisse". After the Covid-19 pandemic, companies have increasingly relied on social media tools (Majidi, 2024). Due to the sanitary crisis, the dynamic of social media has changed. Brands connect and communicate with their audience in a different manner, and new ways of digital marketing have appeared (Yuvarani & Saravanan, 2021). Frățilă (2021) and Kennedy (2020) declare the Covid-19 pandemic increased the popularity of certain social media platforms, more particularly TikTok.

Kaplan & Haelein (2010) provide a classification of the different types of social media platforms. The first type is *collaborative projects*. It refers to online platforms on which users collaborate on the same project to have a better outcome than any user could have achieved alone. An example of a collaborative project is Wikipedia, the online encyclopedia allowing users to add, remove and change the content of the webpage. The second type of social media is *blog*, described as a personal web page

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[1] Usenet is a worldwide platform used for posting public messages (Kaplan & Haelein, 2010).

on which the author shares life updates and others can comment on it, giving the possibility to interact with each other. *Content communities*, the third category highlighted by Kaplan and Haelein (2010), share the same objective as blogs: sharing content between users, such as texts, videos, or photos. An example of a video sharing content community is YouTube. The fourth type of social media, and the most popular one, is *social networking sites*. The researchers describe it as "applications that enable users to connect by creating personal information profiles, inviting friends and colleagues to have access to those profiles, and sending e-mails and instant messages between each other" (Kaplan & Haelein, 2010, p.63). The term "social network" was first introduced in 1845 and was referring to "a network of individuals connected through interpersonal relationships". More recently, social network is defined as "an online platform through which people develop and maintain relationships with others" by the Merriam-Webster dictionary (*Social network*, 2024). This terminology must not be confused with social media: all social networking sites are social media, but not all social media are social networking sites (Aichner et al., 2021). A popular example of this category is Facebook. The last two types of social media belong to the virtual world and are platforms that re-create a three-dimensional environment where users customize their own avatars and engage with each other similarly to how they do in real life. *Virtual game worlds*, the first kind of virtual world, bring together multiple users in an online role-playing game. A famous example of such type of social media, given by Kaplan and Haelein (2010), is World of Warcraft. The second kind of virtual world, and the very last type of social media according to the researchers, is *virtual social worlds*. Unlike virtual game worlds, these environments allow users to behave freely and live their virtual lives in a similar manner to their real lives, while still enjoying a three-dimensional space and being represented by avatars.

Other scholars provide their own classification of social media as well. According to Zarrella (2009), and Saravanakumar and SuganthaLakshmi (2012), there are eight forms of social media. The first form is *blog*, a software facilitating the publication of short articles by individuals so that other users can interact. From the first form follows *micro blogging*. It refers to blogging with a limited number of characters per post. A well-known example is Twitter, limiting its posts to 140 characters. The third form, *social networks*, shares the same attributes as social networking sites introduced by Kaplan and Haelein (2010). The fourth type defined by Zarrella (2009), and Saravanakumar and SuganthaLakshmi (2012), is *media sharing site*. It concerns websites on which users can upload pictures (e.g. Pinterest), videos (e.g. YouTube), and audios. It can be associated with the content communities from the Kaplan and Haelein article (2010). *Social bookmarking and voting sites* are also highlighted as a form of social media according to Zarrella (2009), and Saravanakumar and SuganthaLakshmi (2012). It is characterized as a method for sharing, organizing, and categorizing online links. The next type is *review sites*, consisting of websites on which users can post reviews about a product, a service, a company, or about people. The next to last form of social media, *forums*, are online discussions on a particular topic between users. Lastly, the researchers introduce the *virtual world* form, sharing the same characteristics as the virtual worlds presented in the study of Kaplan and Haelein (2010).

Tuten and Solomon (2014), as quoted in Sharma and Kumar (2018, p.241), highlight in their book on Social Media Marketing four zones of social media. The first zone is called *social community* and is described as online channels emphasizing on relationships, engagement and communication between users who share the same interests or identification. The key words are sharing, socializing, and conversing. This first zone integrates social networking sites and wikis (as addressed in Kaplan & Haelein, 2010), in addition to forums (as discussed in Zarrella, 2009; Saravanakumar & SuganthaLakshmi, 2012). A famous example of social communities, given by Tuten and Solomon (2014), is Facebook. The second zone, *social publishing*, refers to websites aiming to publish content to an audience. It includes blogs, micro-blogs, social bookmarking, media sites (such as YouTube) and news websites. The third zone concerns *social entertainment*, specifically channels providing enjoyment and playful content. An example giving by the authors is Second Life. Finally, *social commerce*, the fourth

zone of social media, are websites generating online purchases of products or services. Tuten and Solomon (2014) give the example of Groupon as a social commerce.

Social media platforms offer significant benefits to businesses. According to Saravanakuma & SuganthaLakshmi (2012), those platforms help learning from consumers to target them. It represents the only way to target consumers at every stage, before the purchase and after the purchase. In alignment with this, Salhab et al. (2023) assert that social media platforms offer advantages to marketers by enabling them to analyze their target audience's preferences and interests. Ads can be customized to meet the needs and expectations of an audience. Bilgin (2018) believes social media is a very useful tool for companies to drive sales and obtain new customers. Similarly, SI (2015) identifies social media as the most effective method to reach out and get in touch with potential customers. Therefore, based on the findings, it can be concluded that social media presents a valuable marketing opportunity for companies and facilitates engagement with consumers.

2.1.2. Social media marketing

Even if the term "social media marketing" has been frequently cited in research studies, a definitive and universally accepted definition has yet to be established by scholars (Li et al., 2021). SI (2015) defines social media marketing as the attempt to use social media platforms to convince customers to buy from the company. According to Tuten (2023), social media marketing is "the use of social media platforms to enable interactions between consumers and companies". It provides value to marketers because of the cost-effective access to consumers and the multiple methods to engage with them throughout various stages of the buying process.

Companies develop a social media marketing strategy to accomplish marketing objectives. The top three social media marketing priorities for businesses are brand awareness and brand building, customer retention, and new customer acquisition (Tuten, 2023). With social media apps, marketers can promote their product and services online while considering the suggestions of customers. According to Todi (2008) and Wang et al. (2009), social media marketing serves as a medium to grab consumers' attention and to enhance the reputation of a brand. Improving the brand's reputation increases consumers' purchase intention. Godey et al. (2016) concur with fellow scholars in asserting that the use of social media marketing positively influences consumers' purchase intention. The researchers add social media marketing helps building a brand image. Bilgin (2018) remains on the same idea by stating that "social media marketing has a significant positive impact on consumers' brand image". Moreover, thriving companies often use social media marketing to engage with customers in the online environment (ElAydi, 2018).

2.2. Video marketing

2.2.1. Video

According to Oxford Learner's Dictionaries (n.d.), a video is a "system of recording moving pictures and sound, using a digital method of storing data or using videotape". Costa-Sánchez (2017) defines videos as a mode of communication using both images and sounds. Additionally, the Merriam-Webster dictionary (2024) defines videos as a "recording of an image or of moving images" (*Video*, 2024).

2.2.2. Video marketing

Video marketing is defined by Brock (2021) as marketing conducted through videos on Internet. The goal of video marketing, according to Sedej (2019), is to "evoke emotions and appeal to the needs of the audience", and for Mowat (2018) to engage people's emotions. Video is a quick attention grabber in digital marketing (Lessard, 2014).

As quoted in Mowat (2018), Mark Zuckerberg declared in 2016: "*We see a world that is Video First, with video at the heart of all our apps and services*". The world is becoming Video First, where videos are used on every social media platform and are used by many brands (Mowat, 2018, p.XVIII). Video marketing is constantly evolving and engaging consumers worldwide. By March 2020, more than 850 million people, representing 94.1% of Internet users, were using online video platforms (Wang & Zhang, 2021). In their research, Krämer & Böhrs (2017) highlight that video marketing is key when competing in the global market. In the digital era, it serves as a significant tool for engaging and connecting with customers around the world. In 2024, Wyzowl performed a survey on 967 respondents, including both professionals and online consumers, about video marketing. The results showed that 91% of businesses use videos as a marketing tool, compared to 61% in 2016 (*Video Marketing Statistics 2024*, 2024). Many marketers use videos as a promotional tool, as it allows to attract and inform the viewers about new products and services (Anderson, 2007; Luo et al., 2013; as quoted in Costa-Sánchez, 2017). In 2023, YouTube emerged as the leading global video platform, with testimonial and explainer videos as the main form of marketing communication. Approximately 90% of marketers reported using this platform for marketing purposes, followed by Facebook at 86% and Instagram at 79%. The widely popular short-video application TikTok was used by 69% of marketers. These findings were derived from a survey conducted in late 2023, on 967 respondents among marketing professionals worldwide (Majidi, 2024).

Customers are more likely to watch a video about a product than to read about it four times (Romi, 2023). Miller (2011) also states that the average consumer prefers watching a video over reading an advertisement with text. Indeed, a study carried out by Wyzowl (*Video Marketing Statistics 2024*, 2024) shows that 44% of consumers would most like to learn about a product or service by watching a video. Videos grab attention and have a significant information value (Romi, 2023). Jakus (2018) discovered that out of 10 people, 4 react more positively to visual information compared to written text. Moreover, videos enable rapid consumption and easily shareable content on social networks (Costa-Sánchez, 2017). According to Wyzowl (2024), 82% of individuals reported being persuaded to purchase a product or service after watching a video, and 89% of consumers would like to see more videos from brands in 2024. Koonnala and Chaiwong (2023) indicate 64% of consumers were likely to buy a product after watching a video.

The diverse formats and types of videos can influence behavior in various ways. According to Mowat (2018), emotionally compelling videos can create strong long-term relationship with brands, while videos presenting powerful facts are particularly effective for achieving short-term objectives. Videos that integrate emotion appeal first, and logical arguments second are considered optimal for a marketing campaign. Mowat (2018) further examines the dual systems in the human brain dealing with decisions-making (System 1 and System 2). System 1 handles basic emotional responses, leading to quick and automatic decisions demanding minimal effort. This system is about intuition and instinct, representing 95% of an individual's decisions (Delcourt, 2023). For marketers aiming at long-term growth and behavioral change, it is essential to create videos building emotional connections, influencing the System 1. Emotions will the lead to actions. For achieving short-term goals, marketers should deliver logical and straight to the point messages in the videos to engage System 2, as this system deals with rational and conscious thinking (Delcourt, 2023).

Overall, video marketing is a crucial tool of digital marketing (Romi, 2023). Researchers believe that video marketing is a successful marketing technique to engage with consumers. Developing a successful video marketing strategy provides marketers with valuable insights into their target audience, including consumer behaviors, perceptions and needs (Romi, 2023).

Finally, many scholars listed the different forms of videos used in marketing and communication. **Table 1** below enumerates the kinds of videos and gives a brief definition for each.

Table 1. Various forms of videos used in video marketing

Form of video	Definition	Reference
Advertising	Videos designed to popularize a brand and attract consumers.	Costa-Sánchez (2017)
Business video blogs	Also called vlogs: face cam videos taking the viewers throughout the issue of the day.	Miller (2021)
Company introductions	Videos aiming to present the company to consumers, in the form of short brand-building videos for example.	Miller (2021)
Corporate Social Responsibility videos	Videos created to raise awareness on social and environmental issues.	Costa-Sánchez (2017)
Host video	Automatically playing videos appearing on a website landing page, intended to introduce the company, its products or its services.	Costa-Sánchez (2017)
Humorous spots	Entertaining, humorous, fun videos.	Miller (2021)
Infomercials	Videos providing informational content on a product by subtly promote it and the brand.	Miller (2021)
Informative branded content // Expert presentations	Videos relating expertise on an industry, sector, or a particular topic of interest related to a brand.	Costa-Sánchez (2017)
Product, catalogue or service // Product presentations and demonstrations	Videos showcasing the features of a product or service in details, such as packaging, often accompanied by a narrative.	Costa-Sánchez (2017) & Miller (2021)
Repurposed commercials	Video ads primarily used for television commercial, republished on online video sharing platforms (such as YouTube).	Miller (2011)
Testimonial or interview // Customer testimonials	Videos featuring the voice and opinions of consumers, influencers, or professionals discussing a specific brand.	Costa-Sánchez (2017) & Miller (2021)
Tutorial or instructional videos	Videos aimed at facilitating the consumer experience by offering instructions on how to use a product.	Costa-Sánchez (2017) & Miller (2021)
User or employee submissions	Referring to user generated content; videos created by	Miller (2021)

	employees, customers or other individuals, serving as a promotional tool for a company.	
Videos related to identity of companies and their current affairs	Videos sharing internal events within a company, such as anniversaries.	Costa-Sánchez (2017)

Source: Own research, based on literature.

2.2.3. Online video advertisements

According to Costa-Sánchez (2017), advertising videos can be defined as videos intending to promote a brand, its products and services, while impacting the consumers. Lee et al. (2021) define online video advertising as the use of Internet technologies to promote a company's products or services through informational videos.

Koonnala and Chaiwong (2023) believe online video advertisements are among the most effective way of reaching online consumers. In 2023, almost 176.63 billion dollars were spent from companies in digital video advertising. Regarding national expenditure, the United States ranks as the highest spender on online video ads, followed by China and the United Kingdom (Majidi, 2024).

The length, the format, and the content of video advertisements can have an impact on the consumers' responses toward the online video ad (Mulier et al., 2021; Raditya et al., 2020; Miller, 2011; Costa-Sánchez, 2017; Romi, 2023).

2.3. The role of length in online video advertisements

Holmes (2021) highlights the importance of selecting the appropriate duration for a video advertisement. The length of a video ad can influence various factors, including the consumer memory, attitude toward the ad, attitude toward the brand and purchase intention. Consequently, companies must carefully determine the right length for their video ads in alignment with their marketing strategy to maximize the effectiveness of this communication and promotion tool. Furthermore, companies should consistently align their social media marketing strategy with their global marketing strategy (Saravanakumar & SuganthaLakshmi, 2012). Romi (2023) also declares that the duration of a video advertisement affects consumers' attitude toward a product, which, in turn, impacts the consumer intention to buy. Raditya et al. (2020) investigated the relationship between the length and the content of a video ad, as well as the consumers' intention to skip and to feel irritated by the ad. Their findings indicate that both video content and length have an impact on consumers' intention to skip and irritation toward the ad.

Therefore, many researchers debate on the subject of optimal length for video advertisements. Various scholars have differing opinions on this issue. Fleck (2018) believes the most effective length for video ads is around 6 seconds. Conversely, Jones (2016) declares a 15-second video ad yields the highest level of brand recall compared to ads of 30 seconds or more. Krizelman (2019) notes that the 15-second format is the most common in online video advertising. Wasserman (2020) argues that video ads exceeding 30 seconds are considered as too long for consumers nowadays, often leading to irritation towards the ad and intention to skip it. For Gesenhues (2014), if video ads are longer than 15 seconds, it is irritating for the consumers. Only video ads shorter than 15 seconds are deemed acceptable. In a recent study by Wyzowl (2024), the majority of marketers indicated that shorter video ads are more successful, with 39% of marketers considering a duration between 30 and 60 seconds is ideal.

2.3.1. Short length video ads

Short-form videos originated with the Vine app, launched in 2009 in the United States, which was a pioneer of short video applications (Liu et al., 2019). This app allowed users to share videos lasting less than 7 seconds (Duguay, 2016). According to Van Daele et al. (2024), over 1 billion users now engage with short videos on platforms such as TikTok, Instagram Reels, YouTube Shorts, and Snapchat Spotlight. In 2022, short videos accounted for 82% of all Internet traffic (Cisco, 2018; as cited in Yan et al., 2023). The consumption of short videos is closely associated with modern lifestyle trends (Stamenković & Mitrović, 2023).

The predominant format for short video is vertical, as seen on platforms like TikTok, Instagram and Facebook Reels, YouTube Shorts, and Snapchat Spotlight. This vertical format caters for the habits of mobile users and the design of smartphones (Ryan, 2017).

The duration of short video advertisements varies across studies. Wang (2020) defines short videos as lasting less than 15 seconds while containing significant content. Mosenene (2021) describes short video ads as being under 10 minutes, although this definition may vary depending on the platform, leading to no standardized time limit for short video ads. Sagar (2021) suggests that such ads typically last only a few seconds, whereas Zhou (2021) considers that short video ads generally last less than 5 minutes. Notably, short videos can be watched, shared, and disseminated on social media within a span of just 3 minutes (Liu et al., 2019; as stated in Romi, 2023).

For the purposes of this research thesis, a short video advertisement will be defined as one with a duration of 15 seconds or less.

2.3.2. Long length video ads

According to the Digital Video Committee of the Interactive Advertising Bureau (IAB), long video ads can be defined as videos with a duration of 10 minutes minimum, created by professionals or user generated. Those types of videos include three parts: an introduction, a middle, and an end (*IAB Advances its Commitment to Growth of Digital Video, Releases "Long Form Video Overview"*, 2009).

In their research, Chaturvedi et al. (2022) assert that advertisements extend beyond product and service promotion by integrating elements such as storytelling, emotional resonance, and trustworthiness to effectively persuade consumers. Consequently, many companies have incorporated long-form video advertisements into their social media marketing strategy, aiming to achieve more than product sales (Chaturvedi et al., 2022). Storytelling plays a crucial role in these long length video ads, as it significantly enhances consumer engagement by capturing and maintaining viewers' interest (Bercovici, 2017).

Hernandez (2021) highlights that platforms like TikTok, Facebook and Instagram are investing to promote creators uploading long videos exceeding 60 seconds. For instance, Instagram's IGTV was introduced to facilitate high-quality, long-form content, designed to engage a new audience and to foster creativity (Instagram, 2018). Similarly, Netflix uses long length videos to promote its new shows through actor interviews and trailers (Jerrick, 2013).

For the purposes of this research thesis, a long video advertisement will be defined as one with a duration of 1 minute or more.

2.3.3. Video ad length and its impact on consumers

Attitude toward the brand

Furthermore, numerous studies have demonstrated that longer video advertisements tend to elicit a more favorable *attitude toward a brand* compared to shorter ads. Pieters and Bijmolt (1997) explain that viewers of longer video ads have more time to process the information, enabling them to form stronger arguments in favor of the brand. Similarly, Petty et al. (1982), cited in Sharma (2023), argue that longer video ads generate stronger emotional responses in viewers, leading to a greater opportunity to build a positive brand image and reinforce arguments in support of the brand (Mord and Gilson, 1985; Martín-Santana et al., 2016; Singh and Cole, 1993). However, research by Bae (2016) suggests that increased visual attention towards advertisements may lead to a more negative perception of the advertising company's credibility, implying longer video ads may lead to a more negative attitude toward the brand.

Despite differing opinions among researchers, this thesis posits the hypothesis that longer video advertisements lead to a better image of the brand for the consumers.

H1a: The longer the mobile video advertisement, the better the brand image.

Brand image

The primary objective of marketers is to identify the factors affecting consumer behavior and leverage these insights to build a positive brand image (Faircloth et al, 2001). Yuliantoro et al. (2019) define *brand image* as the perceptions and beliefs individuals hold regarding a brand's features, advantages, and services. Likewise, Leong et al. (2019), Affandi et al. (2020), and Prahiawan et al. (2021) describe brand image as a consumer perception of a brand, which can be shaped by various factors during the decision-making process. Additionally, a strong brand image offers several benefits, including enhanced customer satisfaction, increased loyalty, and higher profitability (Dash et al., 2021). Brand image plays a crucial role for marketers as it impacts consumers' buying decisions. Furthermore, there is a well-established relationship between brand image and consumer purchase intention. Ali et al. (2013) assert that brand image positively influences consumers' purchase intention, a view supported by Razy and Lajevardi (2015), who also affirm that brand image impacts consumers' purchase intention.

Collectively, these studies indicate that a strong brand image leads to a favorable attitude toward the brand, and thus a greater purchase intention. Thus, the following hypothesis can be developed:

H2a: Brand image has a positive impact on consumers' attitude toward the brand.

Brand recall

Longer video advertisements significantly enhance *brand recall* compared to shorter ads (MacKenzie, 1986; Newell & Henderson, 1998). According to Singh and Cole (1993), the duration of a video ad impacts consumers' ability to absorb the information. The longer the ad, the more opportunities there are to repeat the information, allowing viewers additional time to process it. This repeated exposure to key information facilitates a better encoding and retention of the message (Singh & Cole, 1993).

Consequently, longer video advertisements contribute to improved recall of the ad's content (Singh & Rothschild, 1983; Mord & Gilson, 1985). Additionally, longer ads provide consumers with more time to absorb the information and become familiar with the brand or the product, leading to increased purchase intention (Singh & Cole, 1993). Extended video ads allow for greater consumer focus and deeper engagement, resulting in better memory retention (Martín-Santana et al., 2016; Rossiter & Percy, 2017). Moreover, these video ads provide more detailed information about the product, thereby strengthening brand recall and fostering a more favorable attitude toward the brand (Pieters & Bijmolt, 1997). Conversely, shorter videos offer limited time for viewers to examine the information presented and engage with the material, resulting in diminished attention and reduced effectiveness of the video ad (MacKenzie, 1986). Dunst (1993) adds that short-form videos offer limited opportunity for creativity, making it challenging to capture consumers' attention and leading to poorer brand recall (Rossiter & Bellman, 2005). Moreover, other studies indicate that longer video ads can be more effective in delivering persuasive messages and attracting consumer attention (Li & Lo, 2015).

Through this theoretical context, this thesis suggests that longer video advertisements enhance brand recall, which, in turn, positively influences consumers' attitude toward the brand.

H1b: The longer the mobile video advertisement, the better the brand recall.

H2b: Brand recall has a positive impact on consumers' attitude toward the brand.

Attitude toward the ad

Some scholars argue that long video ads may be inefficient for several reasons (Demir & Birgili, 2023). These include issues such as lack of clarity (Brame, 2017), low viewing rates (Gaughan, 2014; Kay & Mann, 2022), tendencies for viewers to skip ads despite interest (Adnan, 2017; Sezer & Abay, 2018), and potential for mental fatigue (Pi & Hong, 2016). Moreover, customers are becoming impatient with longer video ads (Raditya et al., 2020), leading to a negative perception of such ads and a corresponding negative attitude towards it (Herhold, 2017). Conversely, short video advertisements can also provoke customer irritation (Goodrich et al., 2015).

Furthermore, Sharma (2023) found that consumers exhibit a more favorable perception of an advertiser's credibility when exposed to short video advertisements, thereby fostering a more positive attitude toward the ad. Advertiser credibility, defined as an individual's perception of the advertiser's honesty, plays a significant role in shaping consumer attitude toward the ad (MacKenzie & Lutz, 1989).

Grass and Wallace (1969) found that longer advertisements tend to generate less favorable attitudes toward the ad and thus support the choice of shorter ad durations. Their research demonstrates that, as the duration of a video advertisement increases, the viewer's attitude towards it becomes increasingly negative. This sentiment is supported by Herhold (2017), indicating that 46% of viewers respond negatively to lengthy video advertisements. Longer video ads allow consumers more time to process information, which can lead to the development of counterarguments and a subsequent negative reaction to the video ad. Ads that are too long may provide excessive information and detail, resulting in a less favorable viewer response to it (Sharma, 2023).

Building on the theoretical background, this thesis suggests that the length of a video advertisement has an impact on the memorability of the brand, on the image of the brand, on the attitude toward the brand, and on the attitude toward the ad. It hypothesizes that extended video advertisements (1

minute or longer) positively impact brand recall and brand image, thereby enhancing consumers' attitude toward the brand and increasing their purchase intention.

2.4. The role of content in online video advertisements

The objectives of content in a video ad are to inform, entertain, and educate (Miller, 2011). The author further elaborates that purely promotional advertisements fail to provide value to consumers in the form of informative, useful, or entertaining content, resulting in viewers' avoidance toward the video ad. Video advertisements should captivate the audience by providing interesting content with valuable information, entertaining content, and educational material (Toledano Cuervas-Mons & San Emeterio, 2015; as cited in Costa-Sánchez, 2017). Ducoffe (1996) identifies three key factors affecting consumer attitude toward an advertisement: the consumer's perception of entertainment (i.e. the perceived entertainment value), the informativeness, and the ad's irritation potential. Likewise, Miller (2011) categorizes three types of video ad content: the informative videos, the educational videos, and the entertaining videos. In his research, the author asserts that advertisements incorporating these content types are more likely to engage viewers, as individuals seek to be entertained, educated and informed. According to Costa-Sánchez (2017), there are three strategic pillars to attract users: emotion, entertainment, and new experiences. For videos to effectively engage consumers, it must share a good story, be fun, capture attention, be brief, and stimulate strong emotional responses from the audience (Angosto, 2015).

2.4.1. Informativeness

Ducoffe (1996) defines *informativeness* as the advertisement's ability to provide information about various product options to consumers. An advertisement perceived as lacking in valuable information can irritate the viewers. Miller (2011) describes informative videos as videos providing useful and valuable information to the users. According to Edwards et al. (2002), as stated in Goodrich et al. (2015), advertisements providing helpful information lead to more positive responses toward the ad, as users perceive it as less intrusive. Informativeness in advertisements messages attracts users' attention and has a positive impact on consumers' attitude toward the ad (Lee & Hong, 2016). However, an overload of information in a video increases the learning cost for consumers, which can affect the user's state of flow (Cui et al., 2022). Users are in a state of flow when totally immersed in the activity they are performing, with a high level of focus and pleasure, believing they are in total control of the situation (Hyun et al., 2022; Zhao & Khan, 2022).

2.4.2. Entertainment

Pee et al. (2018) define *entertainment* as "a state in which consumers are deeply involved and engaged in a flow of emotions triggered by appealing features and sensory stimuli designed to be stimulating and enjoyable". Entertainment is a crucial feature of video marketing content. Miller (2011) defines entertaining videos as videos where users can find interesting and humorous content and would want to share it with others. According to Shareef et al. (2018), entertaining adverts provide enjoyment and fun to the viewers, affecting their perception of the ad's value (Hamouda, 2018). Arya and Kerty (2020) concur with Shareef et al. (2018), asserting that entertaining content plays an important role in shaping consumers perception of an ad. When a video is highly entertaining and humorous, customers understand the message better and enjoy it more (Giao and Vuong, 2020; Dehghani et al., 2016; as cited in Raditya et al., 2020). Goodrich et al. (2015) agree with the researchers by declaring entertainment feature of an ad not only captures viewers' attention but also improves the effectiveness

of the message conveyed in the video ad. Finally, Dafonte-Gómez (2014), as cited in Costa-Sánchez (2017), observes that the most successful viral videos have joyful and surprising content. Dafonte-Gómez (2014) further elaborates by stating that, to ensure a video's success, it must capture the viewers' attention within the very first seconds. *Perceived entertainment* is described as the level of pleasure and enjoyment experienced by users when engaging with a particular platform (Yu et al., 2024). This factor influences customer satisfaction, loyalty, and purchase intention when viewing videos (Balog & Pribeanu, 2010; McMillan & Hwang, 2002). Xiao et al. (2019) highlight the significant role of entertaining and playful content, noting that a lack of entertainment in short video ads can reduce their marketing effect. To capture attention and engage users, marketers should stay current with trends and popular music. Thus, perceived entertainment in video ads plays an important role on the purchase intention.

Liu et al. (2019) identify two key content features of video advertisements that influence consumers' brand perception, and thus their overall attitude toward a brand. Firstly, the content of the video ads should be interesting and highly entertaining. They define interesting content as the one which brings novelty, entertainment, fun and uniqueness to the consumers. Additionally, the content of the video ads should reflect the brand's culture to positively affect consumers' brand attitude. Brand culture can be defined as the core values of a brand influencing the comprehension and the value of a brand on the market (Barbu, 2012; as cited in Maden, 2013).

2.4.3. Video ad content and its impact on consumers

Concerning the impact of content on a consumer, Lin et al. (2014) found that informative and entertaining content in advertisements lead to a positive consumer attitude toward the ad. Tan and Chen (2022) also declare that entertaining content positively impacts consumer engagement, and consequently purchase intention. Raditya et al. (2020) note that entertaining content in ads elicits positive emotions, leading to favorable responses toward the ad. Likewise, Puwandi et al. (2020) assert that entertainment fosters a positive attitude toward an ad. Cline and Kellaris (2007) believe ads are more memorable when the content is humorous, revealing the importance of humor.

It is therefore pertinent to test if perceived informativeness and perceived entertainment of a video advertisement positively influence consumers' attitude toward the video ad.

H5a: Perceived informativeness of a mobile video advertisement has a positive impact on consumers' attitude toward the video ad.

H5b: Perceived entertainment of a mobile video advertisement has a positive impact on consumers' attitude toward the video ad.

In order to integrate the video length dimension, this thesis predicts the relationship between the video advertisement length and its content: the longer the mobile video advertisement, the more the effect of informativeness and entertainment. Specifically, it predicts that longer mobile video advertisements will amplify the effects of both informativeness and entertainment.

H4a: The longer the mobile video advertisement, the more the perceived informativeness.

H4b: The longer the mobile video advertisement, the more the perceived entertainment.

2.5. The effects of online video advertisements on consumers

2.5.1. Attitude toward the brand

Lars (2012) defines *attitude* as the combination of beliefs and emotions toward a product. According to Joshi et al. (2022), attitude reflects a consumer's feelings toward a product, which fosters trust in the brand's attributes. Attitude is used as a predictor of customer intention (Fishbein & Ajzen, 1975; Ajzen, 1991).

Lutz et al. (1983) suggest that a consumer's *attitude toward a brand* reflects their emotional response to the brand's advertisements. Liu et al. (2019) define brand attitude as the "preference or aversion of consumers towards a certain brand". Likewise, Fishbein and Ajzen (1975) characterize consumer brand attitude as the degree of like or dislike a consumer has for a brand. Additionally, Ranjbarian et al. (2011) defines the concept as positive or negative feelings and beliefs about a brand.

According to these researchers, brand attitude constitutes a "comprehensive evaluation of a brand's ability to meet the needs and goals of a consumer", reflecting the consumer's overall assessment of a brand. Moreover, a favorable brand attitude can add value to a product (Kazmi & Mehmood, 2020).

This thesis predicts that the consumers' attitude toward the brand (a) has a positive impact on consumers' purchase intention.

H3a: Consumers' attitude toward the brand has a positive impact on consumers' purchase intention.

2.5.2. Attitude toward the ad

The concept of attitude toward an advertisement refers to a viewer's favorable or unfavorable response to a specific advertising during its exposure to it (Mackenzie et al., 1986; Burke & Edell, 1989; Biehal et al., 1992; Wahid & Ahmed, 2011). An individual's attitude towards an advertisement reflects their preferences for or against the ad (Mackenzie et al., 1986). Lutz (1985) defines this attitude as the individual's tendency to respond either favorably or unfavorably to the advertisement.

Numerous researchers have investigated the relationship between the attitude toward the advertisement and the purchase intention. Phelps and Hoy (1996), as quoted in Sallam and Algammash (2016), found that a consumer's attitude toward an advertisement significantly influences purchase intention, regardless of the familiarity with the brand featured in the ad. Similarly, Homer (1990), Gresham and Shimp (1985), as well as Cox and Locander (1987) contend that the attitude toward an advertisement affects the purchase intention. These researchers posit that, when a consumer develops a positive attitude toward an advertisement, it leads to a positive purchase intention.

Based on the findings from the literature, the following hypothesis is developed:

H3b: Consumers' attitude toward the advertisement has a positive impact on consumers' purchase intention.

2.5.3. The flow state

The concept of Flow Experience, introduced by the pioneering psychologist Csikszentmihalyi in 1975, is defined as a profound state of engagement and immersion that individuals experience when they are deeply involved in an activity (Csikszentmihalyi, 1990). According to Csikszentmihalyi (1975), as cited in Demir and Birgili (2023), flow experience is described as a "mental state of deep focus and engagement that occurs when completing a task that challenges one's ability". The state of flow is facilitated by factors such as interactivity, immersion, and deep involvement (Mollen & Wilson, 2010) and is crucial to create engaging online experiences for consumers (Gao & Bai, 2014).

Research by Cui et al. (2022) reveals that flow experiences are more frequently encountered when viewers engage with videos that are curious, humorous and immersive, as opposed to videos sharing professional explanations of a product, or expert knowledge. The flow experience has three dimensions: immersion, control, and enjoyment. Prior studies have demonstrated that the state of flow, characterized by high levels of concentration, enjoyment and creativity, has an influence on consumers' purchase intention (Yu et al., 2024). In particular, a strong state of flow is associated with an increased likelihood of purchase intention (Huang, 2012).

The existing literature highlights humor, enjoyment, and deep involvement as key attributes of the flow state. Consequently, this thesis hypothesizes that, given the correlation between video length and its impact on entertainment value (**H4b**), a longer video advertisement will enhance the flow state experienced by the viewer.

H6: The longer the mobile video advertisement, the better the flow state.

H3c: The flow state of consumers has a positive impact on consumers' purchase intention.

2.5.4. Purchase intention

In the Business Dictionary, purchase intention is defined as "a plan to purchase a particular good or service in the future" (Shah et al., 2012). The authors further elucidate this term as the customers' decision to buy a product for a particular reason. Fishbein and Ajzen (1975) define purchase intention as the likelihood of a consumer to engage in purchasing behavior, as well as "a consumer's objective intention toward a product" (Fishbein & Ajzen, 1975). Likewise, Eagly and Chaiken (2017) characterize it as the probability of consumers purchasing a product or service. Spears and Singh (2004) describe it as a "consumer's conscious plan or intention to make an effort to purchase a product". Overall, a consumer's purchase intention is its plan to buy a certain product or service in the future (Kaushal & Kumar, 2016).

According to Singh and Cole (1993), longer video advertisements foster more positive attitudes and a greater purchase intention than shorter ones. Morreale (2022) concurs, asserting that consumers are more inclined to make a purchase after viewing a lengthy video advertisement. Thus, an online video ad that is too short will have a negative impact on consumers' attitude toward the video ad and on consumers' purchase intention.

Therefore, the following hypothesis is proposed:

H7: The longer the mobile video advertisement, the more favorable the consumers' purchase intention.

2.6. Theoretical background

The theoretical background aims to identify the relationship between the features of video marketing and the consumer purchase intention. This section synthesizes theories explored in prior research on video marketing, including the Theory of Reasoned Action and the Stimulus-Organism-Response Model.

2.6.1. The Theory of Reasoned Action (TRA)

The Theory of Reasoned Action (TRA) is among the most used theoretical frameworks to understand the relationship between an individual's attitudes and behaviors (Thompson et al., 2012). Developed in 1980 by Fishbein and Ajzen, the TRA aims to elucidate how attitudes towards a behavior influence the execution of that behavior (Romi, 2023).

The TRA model introduces two variables that impact the resulting intention of an individual, which subsequently affects their behavior. First, it highlights the importance of attitude as the principal factor influencing a behavior. A person's attitude shapes their willingness and intention to act, thereby defining their behavior. If individuals believe that a specific behavior will yield favorable outcomes, they develop a positive attitude toward it. By contrast, if they anticipate negative consequences, they form a negative attitude and have no intention to act (Xiao et al., 2019). According to the TRA, a consumer's attitude is the most important factor affecting the final behavior: attitude influences intention, which, in turn, affects behavior (Fishbein & Ajzen, 1975). **Figure 1** shows the relationship between those variables. Attitude, derived from cognitive beliefs, refers to an individual's favorable or unfavorable feeling about performing a behavior (Fishbein & Ajzen, 1975). Additionally, a consumer's attitude is shaped by their beliefs about the outcomes of their behavior (Romi, 2023). The second antecedent of intention is the subjective norm, reflecting the opinions of others regarding a specific behavior (Romi, 2023). Shemi (2024) describes subjective norms as the social influence of significant others, which impacts an individual's belief about whether they should perform the behavior. Consequently, according to Fishbein and Ajzen (1975), both attitude toward an action and subjective norms are predictors of the behavior.

Figure 1. Framework of the TRA
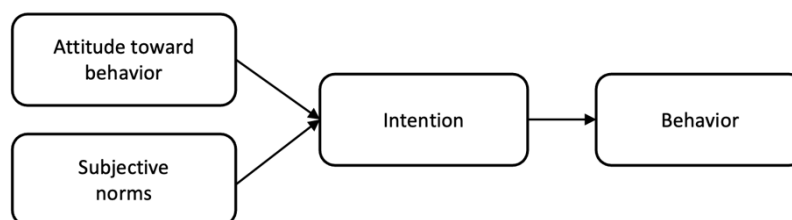
Source: Adapted from Fishbein & Ajzen, 1975.

2.6.2. The SOR Model

Created in 1974 by Mehrabian and Russel, the Stimulus-Organism-Response (SOR) Model elucidates the influence of the environment on human behavior. The model includes three components: the environmental stimuli (S), the consumer's internal state (O), and the resultant reactions (R). Environmental stimuli are characterized as external factors triggering the internal state of consumers (O), manifested through their reactions and behavioral responses, such as the decision to avoid or adopt a behavior (Zainordin et al., 2021). Originally developed to analyze offline behaviors, this model is now also applied to understand online user behavior (Liu & Wang, 2023). The SOR model proves to be a valuable framework for examining consumers' intentions, as it emphasizes an individual's internal emotions and cognitive factors (Liu & Wang, 2023).

In this thesis, the stimuli (S) refer to the variables influencing consumers' attitude toward the brand, attitude toward the video ad, and flow state (i.e., the internal state, O). The external stimuli include the length and the content of the video advertisement. The consumers' attitude toward the brand, attitude toward the video ad, and the flow state will subsequently influence consumers' responses (i.e., the reaction, R). In this study, the responses refer to the purchase intention.

2.7. Gap in the literature

Despite extensive research on online video marketing, previous studies typically investigated the effects of short and long video advertisements on consumers' reactions independently. There is a lack of empirical research comparing the effectiveness of long versus short video advertisements on consumers' intention to buy. To fill in the gap, this thesis explores the impact of short (15 seconds or less) versus long (1 minute or more) video ads on consumers' purchase intention.

2.8. Research model

As illustrated in **Figure 2**, the research model for this study encompasses the hypotheses discussed in the previous chapter, along with the corresponding variables. The model identifies the relationships between the hypothesis and specifies their respective nature.

As previously stated, the following is a reminder of the hypotheses of this research:

H1: The longer the mobile video advertisement, the better the brand image (a) and brand recall (b).
- IV: the length of the mobile video advertisement.
- DV: the brand image (a) and the brand recall (b).

H2: Brand image (a) and brand recall (b) have a positive impact on consumers' attitude toward the brand.
- IV: the brand image (a) and the brand recall (b).
- DV: consumers' attitude toward the brand.

H3: Consumers' attitude toward the brand (a), consumers' attitude toward the video ad (b) and flow state (c) have a positive impact on consumers' purchase intention.
- IV: consumers' attitude toward the brand (a), consumers' attitude toward the video ad (b) and the flow state (c).
- DV: consumers' purchase intention.

H4: The longer the mobile video advertisement, the more the perceived informativeness (a) and entertainment (b).
- IV: the length of the mobile video advertisement.
- DV: the perceived informativeness (a) and entertainment (b).

H5: Perceived informativeness (a) and perceived entertainment (b) of a mobile video advertisement have a positive impact on consumers' attitude toward the video ad.
- IV: perceived informativeness (a) and perceived entertainment (b).
- DV: consumers' attitude toward the video ad.

H6: The longer the mobile video advertisement, the better the flow state.
- IV: the length of the mobile video advertisement.
- DV: the flow state.

H7: The longer the mobile video advertisement, the higher the consumers' purchase intention.

- IV: the length of the video advertisement.
- DV: the consumers' purchase intention.

Figure 2. Research model
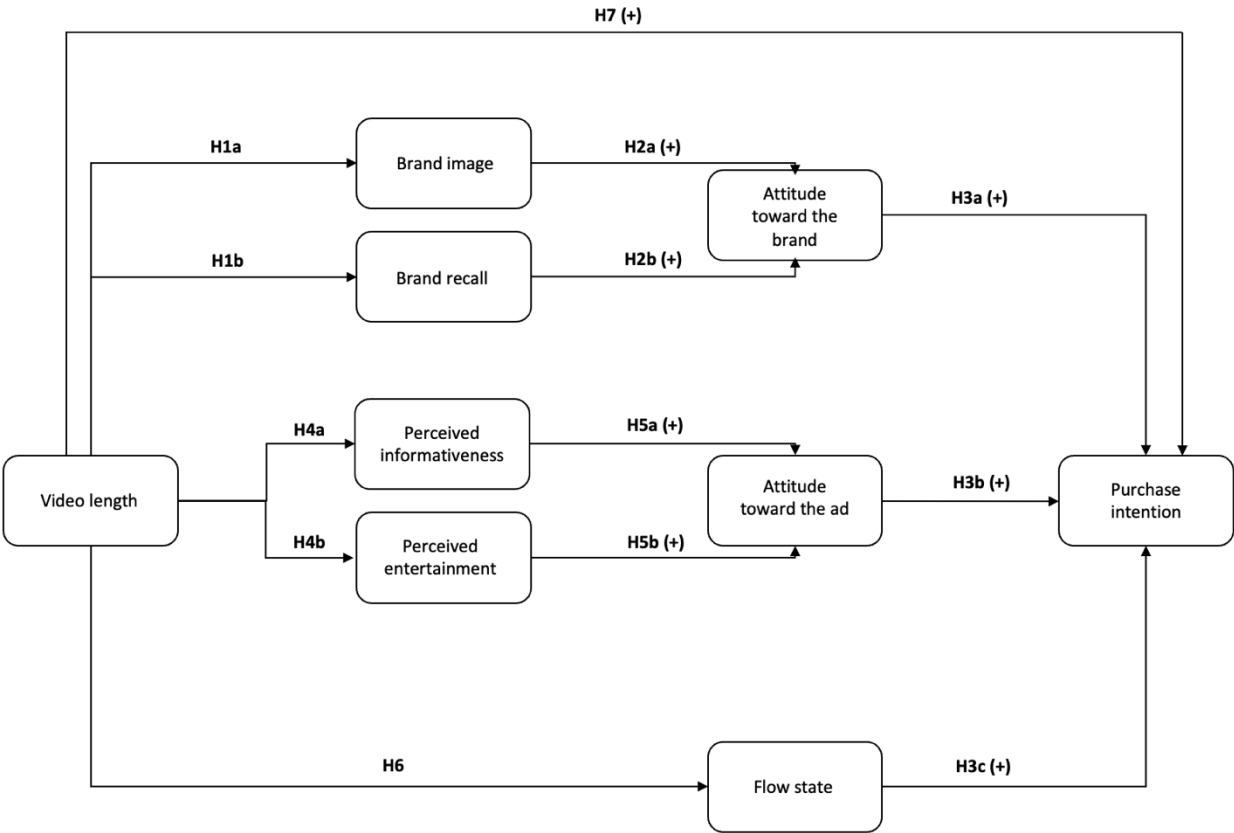
Source: Own research, based on literature.

3.   Chapter 3: Research design

This third chapter concerns the research design of the thesis. A research design refers to a framework or a plan for conducting a marketing research project. It details the necessary procedures to obtain the information needed to solve the research problem (Malhotra et al., 2017). This chapter will specify the practical aspects of implementing the research, by laying the foundation for conducting this thesis. It will present the methodology adopted to pursue the study, the research instrument, the measures and the sampling method.

3.1. Methodology

The objective of this study is to investigate the impact of video advertisement length on consumers' purchase intention. The type of research design used for this study is conclusive. The aim of conclusive research is to analyze specific phenomena, test specific hypothesis and examine the relationships between the independent and dependent variables (Malhotra et al., 2017). Furthermore, the study adopts a causal research design, a subset of conclusive research, to obtain evidence of cause-and-effect relationships, test hypotheses, and explore the nature of the relationships between independent and dependent variables (Malhotra et al., 2017).

The variables and their interrelationships were identified through a comprehensive literature review, which facilitated the formulation of the hypotheses. As a result, nine variables and seven hypotheses were identified, outlining the relationships between the independent (IV) and dependent variables (DV). According to Malhotra et al. (2017), independent variables are "variables that are manipulated and whose effects are measured and compared", while dependent variable are defined as "variables that measure the effect of the independent variables on the test units". The test units refer to the participants of the research, whose reactions are being studied (Malhotra et al., 2017).

Furthermore, this research aims to explore the relationship between the length of a video advertisement and various factors, including the brand image, brand recall, perceived entertainment, perceived informational value, flow state, attitude toward the brand, attitude toward the video ad, and purchase intention.

In the context of this thesis, the collected data are analyzed using a quantitative method, which involves quantifying data and applying some form of measurement and statistical analysis (Malhotra et al., 2017).

3.2. Research instrument

The collection of data was done through an online survey. The main advantage of opting for such a research instrument is the speed. Indeed, in a matter of days, specifically four days, the survey could be conducted. Secondly, online survey does not require expenditures, and so there is no cost incurred. Moreover, this type of research instrument assures that the interviewer bias is removed, as there is no need to meet with the respondents face-to-face.

However, online surveys can present disadvantages, such as technical problems (Malhotra et al., 2017). To avoid these types of problems, a pilot-test of the questionnaire was performed on a small sample to detect and erase potential issues occurring. The survey was sent to 5 people from different gender and age groups: 18 to 24 years old, 25 to 35 years old, 55 years old and more. The first issue that arose after the pilot-test was the small size of Video A, which led to a bad understanding of the content. Secondly, some assumptions needed to be paraphrased for a better understanding.

Once the pilot-test was done, and the changes were made, it was time to diffuse the online survey on social media. The social networks on which the survey was shared were Instagram, Facebook and LinkedIn. On Instagram, an attractive story containing a link to the questionnaire has been designed. On Facebook, a post was published, and a message was shared on various groups, such as "student of Liège" or "Master 2 HEC". The goal of such a diversified networking was to collect responses from different age groups.

3.2.1. Structure of the research instrument

The creation of the survey was done on LimeSurvey. It starts with an introductive text to explain the context of the research to the participants. The text specifies the subject of the study, the objective of the questionnaire, and the time needed to complete it. Then, the introduction affirms that the participation is anonymous, and the data collected for the purpose of this research thesis are purely confidential. It ends with a thank-you note to the participants.

The survey is mainly composed of structured questions, pre-specifying the set of answers alternatives and the response format (Malhotra et al., 2017). It contains only one open question, asking for the name of the brand from the video ad shared. The questionnaire has two types of structured questions. First, it contains a multiple-choice question, about the different social media platforms used by the participants. Second, the main question type used in the survey is the scales. Numerous 5-scales Likert with balanced scales providing an equal number of favorable and unfavorable choices (Malhotra et al., 2017, p353) are developed.

The survey contains 10 sections. The first section (Part A) consists of two video advertisements of different length as the aim of this thesis is to test the impact of video advertisements length on the consumers' purchase attitude. Participants are given the choice between both videos. Video A[2] is a Magnum commercial, available on Magnum's YouTube channel, with a duration of 1 minute and 17 seconds, shot on a horizontal format. Video B[3] is a Magnum ad of the same product, with a duration of 15 seconds, shot on a vertical format. Video B is available on YouTube Shorts. Once participants viewed one of the two videos, they are asked to check a box corresponding to the letter of the video they watched (A or B). These two videos were selected for this experiment as they belong in the "online" and "advertising" category within video marketing. The videos were directly added to the questionnaire to facilitate the participants' experience, but a link to both ads was available in case of any issues with the viewing.

The second section (Part B) helps to ensure which video has been watched, by providing three content descriptions of the two video ads, including one false. Before testing the different variables, the familiarity with the brand (Part C) is asked. The next sections are dedicated to the variables of this study: the perceived entertainment (D1), the perceived informativeness (D2), the flow state (Part E), the brand recall (F2 and F1), the brand image (F3), the attitude toward the brand (F4), the attitude toward the video ad (Part G), as well as the purchase intention (Part H). Finally, the last two sections of the survey, Part I and J, deal with social media habits and demographic information, respectively. In this last part, participants are asked their gender, age, highest level of study, and occupation. The entire questionnaire is attached in **Appendix E.**

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[2] Link to the YouTube video A: https://www.youtube.com/watch?v=c3rqYPisyCk
[3] Link to the YouTube Shorts video B: https://www.youtube.com/shorts/kauenbVIfPo

3.3. Measures

Conclusive research is formal and structured (Malhotra et al., 2017). In a structured data collection, the questionnaire is formal, and the order of the questions is predetermined for the participants. For this study, the questionnaire was mainly created with closed-ended questions, with the exception of one open-ended question asking participants to identify the brand featured in the video, aimed at assessing brand recall. To test the hypotheses presented in **Figure 2**, it was necessary to develop questions with fixed-response choices. As defined by Malhotra et al. (2017, p269), fixed-response alternative questions are "questions that require participants to select their answers from a predetermined set of choices". In the survey, only one question (I4) offered a multiple-response option, allowing respondents to indicate the different social media platforms they use.

To measure the variables *perceived entertainment*, *perceived informativeness*, *flow state*, *brand image*, *attitude toward the brand*, *attitude toward the video ad* and *purchase intention*, 5-point Likert scales were developed. These scales range from "strongly disagree" to "strongly agree". Scientifically validated multi-item scales were employed. A Likert scale is defined as "a measurement scale typically composed of 5 response options, ranging from 'strongly disagree' to 'strongly agree', asking participants to express their level of agreement or disagreement with a series of statements related to the stimulus objects" (Malhotra et al., 2017, p.349).

For the *perceived entertainment* variable, five items were selected and adapted from the "Marketing Scales Handbook" (Bruner, 2012). For the *perceived informativeness* variable, four items were adapted from Bruner (2012) to evaluate consumers' perception of the video ad informational value. Five items were also chosen from Bruner (2012) for the *flow state*, aimed at assessing the telepresence induced by the video advertisements. The four items used to measure the *attitude toward the brand* were similarly sourced. For the *purchase intention*, the measurement items were derived from Salhab et al. (2023, p.594), with the objective of measuring consumers' intention to purchase the product featured in the video ads.

Regarding the final two variables, *brand image* and *attitude toward the video ad*, the items were developed independently based on my own reflections of a review of the literature, as no relevant and validated multi-item scales was found in the existing scientific literature.

Table 2 below presents all the measurement items for each variable.

Table 2. Measurement items

Variable	Author	Code	Items
Perceived entertainment	Adapted from Bruner (2012, p.77).	ENT1	This video is fun.
		ENT2	This video is entertaining.
		ENT3	This video is humorous.
		ENT4	After watching the video, I felt pleasure.
		ENT5	This video does not just sell the product, it entertains me.

Perceived informativeness	Adapted from Bruner (2012, p.80).	INF1	This video is a good source of information about the product.
		INF2	This video provides useful information about the product.
		INF3	After watching the video, I can compare the brand with other competing brands on topics that are important to me.
		INF4	This video is informative.
Flow State	Adapted from Bruner (2012, p.673).	FS1	I felt transported in the video.
		FS2	The video made me lose awareness of the environment that surrounds me directly.
		FS3	As I was watching the video, I felt like I was in a world created by it.
		FS4	When I finished watching the video, it felt like I was back in the «real world» after a trip to another world.
		FS5	While I was watching the video, my body was in the room, but my mind was in the world created by this video.
Brand image	Personal research.	IM1	The brand is appreciable.
		IM2	The brand is favorable.
		IM3	The brand is honest.
		IM4	The brand is attractive.
		IM5	The brand is well known.
Attitude toward the brand	Adapted from Bruner (2012, p.97).	AGM1	I react positively to the brand.
		AGM2	I have a positive feeling about the brand.
		AGM3	I am more interested in the brand after seeing the video.
		AGM4	After watching the video, I have a new understanding of the brand.

Attitude toward the video ad	Personal research.	AGV1	I think this video ad is a good video.
		AGV2	I have a positive attitude toward this video ad.
		AGV3	I enjoyed watching this commercial video.
		AGV4	This video ad gives me a positive feeling.
		AGV5	This video ad is appealing.
Purchase intention	Salhab et al. (2023, p.594).	INTA1	I intend to buy the product that is the subject of this video.
		INTA2	I would consider buying the product presented in the video.
		INTA3	The probability that I will buy this product is very high.

Source: own research, based on the literature.

3.4. Sample

A sample is defined as a "subset of a population chosen to take part in a study" (Malhotra et al., 2017, p.413). Once a sample is determined, its characteristics are used to draw inferences about the entire population through inferential statistics. The sampling technique used in this study falls under non-probability sampling methods, where the sample is selected based on the researcher's subjective judgment rather than random selection (Elfil & Negida, 2016). This research uses *convenience sampling*, where participants are chosen only because of their availability at the right place and time. Malhotra et al. (2017) describe convenience sampling as "a method that seeks to obtain a sample of convenient elements", emphasizing that it involves selecting participants who are easily accessible for the researcher.

The advantages of this sampling method are its cost-effectiveness and speed, as the samples are easily accessible and measurable. However, a potential drawback is the risk of selection bias, which may lead to the sample being non-representative of the population (Malhotra et al., 2017). To mitigate such bias, the questionnaire of this research was distributed across various social media platforms (Facebook, Instagram and LinkedIn). Additionally, many people further shared the questionnaire, thereby broadening its reach. Finally, the survey was open to all individuals, regardless of the age and gender, with no specific criteria required for participation.

The data collection process lasted four days, from July 31st to August 3rd. During this period, the questionnaire received 303 accesses, of which 177 participants fully completed the survey. The 126 incomplete responses were excluded from the final analysis but were examined to understand the reasons why respondents stopped the survey. The analysis revealed that incomplete responses either stemmed from participants who did not begin the survey or who lost interest or motivation during the process. Given that this thesis employs a conclusive research design, it is essential to have a sample that is both large and representative of the population (Malhotra et al., 2017). Moreover, a condition question was incorporated to identify participants who had not watched the videos. Only one

participation failed to meet this criterion and was thus removed from the sample. The study required a minimum of 150 valid responses, a target that was met, as the final sample contained data from 176 participants.

Data collected through surveys are analyzed using quantitative methods. After reaching a sufficient number of respondents (a minimum of 150), the data were imported into JASP to be analyzed. An initial analysis of the sample was conducted to assess the demographic characteristics of the respondents. Among the 176 participants (N = 176), the majority are women (68.2%), with 30.1% of men in the sample, and 1.7% choosing "prefer not to say" (see **Appendix F**). Nearly one-third of the respondents are aged 25 to 34 (33%), while just under one-third are aged 18 to 24 (31.8%). The rest of the sample is distributed across other age groups (see **Appendix G**). Most of the respondents are workers (63.6%) followed by student (29.5%) (see **Appendix I**). The percentages of unemployed and retired participants are equal (3.4%).

Regarding social media consumption, nearly half of the respondents (45.5%) report spending between 1 and 3 hours per day on social media. This is followed by 30.7% of participants who spend between 3 and 5 hours daily on social media. The remaining respondents fall into other consumption categories (see **Appendix J**). Based on their social media consumption, respondents were then asked to specify the portion of their social media time dedicated to viewing short or long videos. For the purpose of this research, short videos are defined as those with a length of 15 seconds or less, while long videos have a duration of 1 minute or more, as clarified in the questionnaire (see **Appendix E**). In terms of short video consumption, 52 participants (29.5%) indicated that approximately half of their time on social media is spent watching short videos, while 38 respondents (21.6%) reported they dedicate more than half of their social media time to viewing short videos (see **Appendix K**). In contrast, only 29 participants (16.5%) spend around 50% of their time on social media watching long videos, and only 9 participants (5.1%) allocate more than half of this time to long videos (see **Appendix L**).

Furthermore, over half of the respondents (60.2%) watched the longer video (Video A). The shorter video (Video B) was selected and watched by 39.8% of the respondents (see **Appendix M**).

4. Chapter 4: Results

The fourth chapter of the thesis provides a comprehensive analysis of the data collected through the online survey, with the objective of testing the hypotheses established in Chapter 2. To do so, the statistical software JASP was employed. The initial section of this chapter is dedicated to data cleaning, which is conducted to ensure the integrity of the dataset. Following this, the second and third sections address the assessment of normality and reliability of the measurement items, employing skewness and kurtosis analyses alongside reliability testing. The fourth section employs the exploratory factor analysis (EFA) to assess the validity of the measurement items. The next part presents the descriptive statistics of the sample, providing a detailed overview of the data. Subsequently, a correlation analysis is conducted to examine the relationships among the variables within the research model, as presented in **Figure 2**. The chapter continues with a T-test analysis to explore the relationships between the video length and its dependent variables. In addition, a Chi-squared test of independence is performed between the video length and the brand recall. Finally, multiple regression analyses are carried out to test the hypotheses derived from the research model. This chapter concludes with a summary table that revisits all previously stated hypotheses and indicates if each is supported or rejected.

4.1. Data integrity process

Before diving into the data analysis, it is important to ensure the integrity of the dataset. This phase includes a thorough review of the questionnaire, along with the editing, coding and cleaning of the data (Malhotra et al., 2017). The database is exported from LimeSurvey into an Excel spreadsheet, where the steps of the data integrity process are executed.

In the context of this research project, several cleaning steps were performed. First, out of 303 survey accesses, 126 questionnaires were incomplete and removed from the dataset. An examination of these incomplete responses was conducted to determine at which point participants stopped. The findings revealed that 89 out of the 126 instances involved participants clicking on the survey link without starting it, while the rest stopped partway through the survey. Secondly, to ensure that participants watched one of the two videos presented in Part A (see **Appendix E**), a conditional question was included in Part B. If participants selected the wrong answer (giving an incorrect description of the videos' content), their responses were excluded from the analysis. One participant answered this question incorrectly, resulting in the deletion of that entry. Lastly, unnecessary columns automatically generated by LimeSurvey, such as submission date or language used, were removed from the Excel file to ensure clarity during the analysis using JASP. In summary, out of 303 survey accesses, 176 valid participations were kept.

The coding of the dataset (see **Appendix N**) was previously done inside LimeSurvey to facilitate the analysis. Coding of the data refers to the "assigning of a code, usually a number, to each possible answer to each question" (Malhotra et al., 2017, p534). During the dataset importation to Excel, the codes previously assigned were kept, which greatly simplified the preparation of the data. In addition, the variables in the model were already named according to their respective measurement items code, as shown in **Table 2**.

4.2. Normality of measurement items

A measure of the data shape is useful to understand the nature of the distribution (Malhotra et al., 2017). To evaluate the normality of a distribution, a skewness and a kurtosis analysis are required. Skewness indicates the degree of symmetry in the data distribution around the mean. Kurtosis measures the flattening of the distribution shape, whether it is peak or flat (Malhotra et al., 2017). For measurement items to be considered normally distributed, a preliminary condition requires that all

variables present a skewness and a kurtosis within the range of -2 to 2 (George & Mallery, 2019). Therefore, both indicators have been tested for all variables, using JASP. The findings are presented in **Table 3**.

Table 3. Skewness and Kurtosis analysis

Variables	Video viewed	Skewness	Kurtosis
Perceived entertainment	Long	-0.737	0.171
	Short	-0.144	-0.434
Perceived informativeness	Long	0.252	-0.814
	Short	-0.194	-0.220
Flow state	Long	-0.125	-0.793
	Short	0.144	-1.018
Brand image	Long	-0.863	2.501 (> 2)
	Short	0.081	-0.034
Attitude toward the brand	Long	-0.292	0.169
	Short	0.134	0.503
Attitude toward the video ad	Long	-0.827	0.646
	Short	-0.645	0.160
Purchase intention	Long	-0.141	-1.100
	Short	-0.156	-0.564

Source: Results of JASP analysis.

As illustrated in **Table 3**, the results reveal that among the seven variables analyzed, one exhibits a Kurtosis value exceeding 2. Specifically, the variable *brand image* for the longer video ad demonstrates a leptokurtic distribution, indicating that the distribution is more peaked than a normal (mesokurtic) distribution. This suggests a higher concentration of data in the tails than normal. **Figure 3** below displays the histogram of the *brand image* variable to provide a clearer visualization of this distribution.

Figure 3. Data distribution of the variable *brand image* for the long video ad
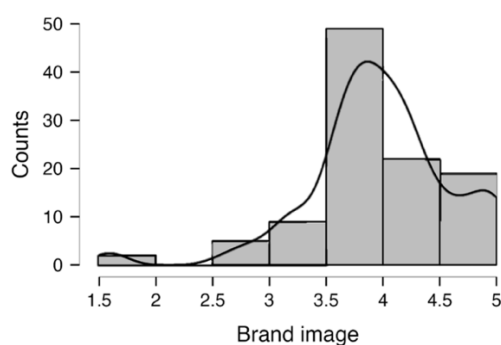
Source: Results of JASP analysis.

4.3. Reliability of measurement items

Reliability of a measurement item is defined as "the degree to which the results of a study remain consistent when the research is repeated under identical conditions" (Middleton, 2023). To assess the reliability, Cronbach's alpha is used as a key indicator. This test is particularly effective for evaluating the internal consistency of a questionnaire, more specifically of a set of scales or items (Singh, 2017).

According to Singh (2017), the internal consistency of a questionnaire becomes questionable when the value of Cronbach's alpha falls below 0.7. A high Cronbach's alpha coefficient indicates a greater degree of accuracy in the research instrument. Kekry et al. (2021) concur that if the coefficient exceeds the threshold of 0.7, the item can be considered reliable. A unidimensional reliability analysis is conducted using JASP to test the reliability of the items employed to measure the variables. The results are presented in **Table 4** below.

Table 4. Reliability of measurement items

Variables	Cronbach's Alpha
Perceived entertainment	0.861
Perceived informativeness	0.831
Flow state	0.876
Brand image	0.788
Attitude toward the brand	0.760
Attitude toward the video ad	0.912
Purchase intention	0.911

Source: Results of JASP analysis.

According to the results in **Table 4**, it can be concluded that the measurement items for each variable demonstrate strong reliability. Indeed, a higher alpha coefficient, approaching a value of 1, indicates a strong correlation among items, suggesting they measure the same concept (Singh, 2017). The variable *attitude toward the video ad* has the highest Cronbach's Alpha value of 0.912, closely followed by *purchase intention* with a value of 0.911. Thus, the items within these variables are highly correlated and effectively measure the same concept. *Flow state* shows a Cronbach's Alpha of 0.876, while *perceived entertainment* and *perceived informativeness* exhibit coefficients of 0.861 and 0.831, respectively. Additionally, *brand image* has a Cronbach's Alpha value of 0.788, and *attitude toward the brand* registers a coefficient of 0.760. All the variables exceed the minimum required threshold of 0.7, thereby confirming their reliability. Following these analyses, the average of all the items can be calculated, forming the model variables that will be used for hypotheses testing.

4.4. Validity of measurement items

Validity of a measurement item is defined as the accuracy of a measure, meaning the items of the variables accurately measure what is it supposed to (Middleton, 2023). To test the validity, an exploratory factor analysis (EFA) is conducted. According to the results, the measurement items of all variables in the model passed the validity test, since they obtain a cumulative variance greater than 50% (see **Appendix O**).

However, the initial factor analysis revealed two factors with cumulative variances below 50%. Firstly, the measurement items of the *brand image* did not pass the validity test, as they obtained a cumulative variance of 0.466, which is below the threshold of 0.5 (see **Appendix P**). Upon closer examination of the factor loadings, it was found that 'IM1' and 'IM2' exhibited high loadings, indicating they strongly contribute to the variable. Conversely, the other three items demonstrated lower loadings. Thus, a new factor analysis was performed without the item 'IM5' which was insufficiently correlated with the variable (see **Appendix P**). Without item 'IM5', the cumulative variance is greater than 50% (see

Appendix O). Therefore, the final measurement scale for *brand image* is composed of four items. The initial lack of validity may be due to the fact that the measurement items for this variable were derived from diverse sources in the literature.

Secondly, the measurement items for the *attitude toward the brand* also failed the validity test, with a cumulative variance of 0.479 (< 0.5) (see **Appendix Q**). Analysis of the factor loadings revealed that items 'AGM1' and 'AGM2' have high loadings, suggesting they strongly contribute to the variable. The remaining two items show lower loadings. A second exploratory factor analysis (EFA) was carried out excluding item 'AGM4', which, like 'IM5', was insufficiently correlated with the variable (see **Appendix Q**). Without item 'AGM4', the cumulative variance is greater than 50% (see **Appendix O**). As a result, the final measurement scale for *attitude toward the brand* contains three items.

4.5. Descriptive statistics

Descriptive statistics provide a comprehensive overview of the results, reinforcing the sample presentation discussed in the previous chapter. In this study, 7 variables were measured using 5-point Likert scales, making it easier to compare the different results. A score of 3 on these scales denotes a neutral position. **Table 5** below presents the mean and the standard deviation for both video ads. The standard deviation reflects the variability in participants' opinions, while the mean represents the average of all responses (Livingston, 2004).

Table 5. Descriptive statistics per video length

Variables	Long Video		Short Video		Total	
	Mean	Standard Deviation	Mean	Standard Deviation	Mean	Standard Deviation
Perceived entertainment	3.547	0.897	2.494	0.770	3.128	0.991
Perceived informativeness	2.356	0.897	3.018	0.889	2.619	0.949
Flow state	2.879	0.976	2.403	0.968	2.690	0.998
Brand image	3.953	0.628	3.977	0.489	3.962	0.575
Attitude toward the brand	3.104	0.728	3.104	0.713	3.104	0.720
Attitude toward the video ad	3.602	0.926	3.494	0.850	3.559	0.896
Purchase intention	2.877	1.161	2.976	1.085	2.917	1.129

Source: Results of JASP analysis.

The initial analysis of the descriptive statistics focuses on the total column, i.e. the overall trends within the dataset. As outlined in **Table 5**, four out of the seven variables examined have mean values that lean towards more positive perceptions, as they are superior to the neutral midpoint of the scale. Specifically, the variables *brand image*, *attitude toward the video ad*, *perceived entertainment* and *attitude toward the brand* demonstrate means that exceed the neutral threshold. Moreover, *brand image* has the highest mean value (M=3.962), indicating a generally positive perception of this variable among participants. The relatively low standard deviation of this variable (SD=0.575) further attests to the homogeneity and consistency of the participants' responses. In contrast, the variables *purchase intention*, *flow state* and *perceived informativeness* have means below the neutral level. Among these, *perceived informativeness* registers the lowest mean (M=2.619), suggesting a predominantly negative perception. Its relatively high standard deviation (SD=0.949) reflects greater variability in participants' responses. Additionally, *purchase intention* shows the highest standard deviation (SD=1.129), indicating considerable variability in participants' responses.

Furthermore, it is valuable to examine the differences between the two video ad lengths (long and short). As shown in **Table 5**, the means and the standard deviations of various variables differ between the two videos. For the long video ad (Video A), *perceived entertainment* (M=3.547), *flow state* (M=2.879), and *attitude toward the video ad* (M=3.602) have higher means compared to the results of the short video. In contrast, *perceived informativeness* (M=3.018), *brand image* (M=3.977) and *purchase intention* (M=2.976) show higher means for the short video ad. The difference in means for the variable *brand image* is quite small. For the long video, the mean is 3.957, while for the short video it is slightly higher at 3.977. This consistency suggests that participants' responses to the questions regarding *brand image* are coherent, irrespective of video length. Both means for the variable *flow state* are slightly inferior to the neutral point, indicating a negative trend in responses, regardless of the video length. Finally, only one variable, *attitude toward the brand*, has identical mean for both video lengths (M=3.104). This can be explained by the fact that Magnum, the brand featured in both video ads, is well-known and highly regarded. After viewing the longer video ad, participants exhibited a slightly more favorable attitude toward the video ad compared to those who viewed the shorter video ad.

However, it is not possible to definitively conclude that either the longer or shorter video ad consistently leads to higher mean ratings, as the differences are minimal. For some variables, the long video ad presents higher means, and for others, the short video ad does.

4.6. Correlation analysis

Correlation analysis is a valuable tool for determining whether the variables proposed in a hypothesis are related, thereby enabling to explore their interrelationships. Malhotra et al. (2017, p.634) define correlation analysis as « the extent to which changes in one variable, X, are associated with changes in another variable ». Pearson's correlation coefficient measures the degree of correlation, illustrating how variables move together. A positive correlation is indicated by a Pearson's r coefficient greater than 0, while a negative correlation is denoted by a coefficient lower than 0. A coefficient of 0 means there is no correlation between the variables. Furthermore, as the Pearson's r coefficient gets closer to the extremes (-1 and 1), the correlation between the variables becomes stronger. For a correlation to be deemed statistically significant, the p-value must be lower than 0.05.

The research model, illustrated in **Figure 2**, shows the relationships among the variables. It is important to note that not all variables are interrelated. Consequently, this study provides three Pearson's correlation tables generated by JASP, which examine the primary relationships between the variables: **Table 6**, **Table 7**, and **Table 8** below. Furthermore, as *video length* is a nominal and binary variable, it does not meet the requirements for a correlation analysis and is thus excluded from the test.

Table 6. Pearson's Correlation – Brand recall, brand image, attitude toward the brand, and purchase intention

Variable		Brand recall	Brand image	Attitude toward the brand	Purchase intention
1. Brand recall	Pearson's r	—			
	p–value	—			
2. Brand image	Pearson's r	0.393***	—		
	p–value	< .001	—		
3. Attitude toward the brand	Pearson's r	0.242**	0.592***	—	
	p–value	0.001	< .001	—	
4. Purchase intention	Pearson's r	0.145	0.449***	0.626***	—
	p–value	0.055	< .001	< .001	—

* p < .05, ** p < .01, *** p < .001

Source: Results of JASP analysis.

The second hypothesis of this research (H2) states that *brand image* (a) and *brand recall* (b) have a positive impact on *attitude toward the brand*. According to the results presented in **Table 6**, there is a positive correlation between these variables. Indeed, p-values are lower than 0.05 for the two independent variables "brand image" and "brand recall" ($p < 0.001$, $p = 0.001$), indicating a statistically significant correlation with the attitude toward the brand. Moreover, the Pearson's coefficients are positive ($r(a) = 0.592$; $r(b) = 0.242$), confirming the positive correlation. The results also show that the correlation between *brand image* and *attitude toward the brand* is stronger than with the *brand recall*, as the coefficient r is closer to 1 (0.592 compared to 0.242).

The hypothesis 3a states that *attitude toward the brand* has a positive impact on *purchase intention*. The results from **Table 6** indicate a positive correlation between these variables as well. The p-value is lower than 0.05 ($p < 0.001$), indicating a statistically significant correlation. The coefficient has a positive value ($r = 0.626$), confirming the positive relationship between the two variables. As this Pearson's r coefficient is close to 1, the correlation between *attitude toward the brand* and *purchase intention* is strong.

Table 7. Pearson's Correlation – Perceived entertainment & informativeness, attitude toward the video ad, purchase intention

Variable		Perceived entertainment	Perceived informativeness	Attitude toward the video	Purchase intention
1. Perceived entertainment	Pearson's r	—			
	p–value	—			
2. Perceived informativeness	Pearson's r	0.153*	—		
	p–value	0.043	—		
3. Attitude toward the video	Pearson's r	0.656***	0.348***	—	
	p–value	< .001	< .001	—	
4. Purchase intention	Pearson's r	0.310***	0.362***	0.450***	—
	p–value	< .001	< .001	< .001	—

* p < .05, ** p < .01, *** p < .001

Source: Results of JASP analysis.

The fifth hypothesis of this research (H5) states that *perceived informativeness* (a) and *perceived entertainment* (b) have a positive impact on attitude toward the video advertisement. The results from **Table 7** show there is a positive correlation between these variables. Indeed, p-values are less than 0.05 for the two independent variables "perceived entertainment" and "perceived informativeness" ($p < 0.001$), indicating a statistically significant correlation. In addition, the r coefficients are positive ($r(a) = 0.348$; $r(b) = 0.656$), confirming the positive correlation. The results also show that *perceived entertainment* and *attitude toward the video ad* have a stronger correlation than with *perceived informativeness*, as the coefficient r is closer to 1 (0.656 compared to 0.348).

The hypothesis 3b states that *attitude toward the video ad* has a positive impact on *purchase intention*. The results from **Table 7** indicate a positive correlation between these variables. The p-value is lower than 0.05 ($p < 0.001$), which indicates a statistically significant correlation. Additionally, r has a positive value ($r = 0.450$), meaning the relationship between the *attitude toward the video ad* and the *purchase intention* is positive.

Table 8. Pearson's Correlation – Flow state and purchase intention

Variable		Flow State	Purchase intention
1. Flow State	Pearson's r	—	
	p–value	—	
2. Purchase intention	Pearson's r	0.319***	—
	p–value	< .001	—

* p < .05, ** p < .01, *** p < .001

Source: Results of JASP analysis.

The hypothesis 3c states that *flow state* has a positive impact on *purchase intention*. The results from **Table 8** indicate a positive correlation between the two variables. First, the p-value is lower than 0.05 (p < 0.001), which reveals a statistically significant correlation. Then, the r coefficient has a positive value (r = 0.319), confirming the positive relationship between the two variables.

4.7. T-test

As the IV *video length* is nominal and its DVs are interval and ratio, an Independent Samples T-test has been conducted to understand the relationship between the length of a video ad and the brand image, perceived entertainment, perceived informativeness, flow state, and purchase intention. The results are detailed in **Table 9**. This statistical analysis aims to understand the differences between the sample that watched the long video (Video A) and the one that watched the short video (Video B). The variable *brand recall* is not included in this statistical analysis as it is an ordinal variable, thus not fit for the test.

Table 9. Independent Samples T-test of brand image, perceived entertainment, perceived informativeness, flow state and purchase intention

Variables	t	df	p
Brand image	-0.274	174	0.785
Perceived entertainment	8.057	174	< 0.001
Perceived informativeness	-4.807	174	< 0.001
Flow state	3.180	174	0.002
Purchase intention	-0.567	174	0.571

Source: Results of JASP analysis.

For *video length* to significantly affect the five DVs, their p-values must be strictly lower than 0.05. According to the results in **Table 9**, the length of the video ad significantly impacts *perceived entertainment*, *perceived informativeness*, and *flow state* (respectively: p < 0.001; p < 0.001; p = 0.002). The variable with the biggest mean difference between the two video lengths is the *perceived entertainment*, as seen in **Table 5**. Participants reported higher perceived entertainment while viewing the long video ad (M=3.547) than the short one (M=2.494), resulting in a mean difference of 1.053 units. The results from **Table 5** show that participants reported lower *perceived informativeness* for long video ad (M=2.356) than short video ad (M=3.018), and slightly higher *flow state* for longer video ad (M=2.879) than short video ad (M=2.403). However, showing one video or the other has no influence on the variables *brand image* and *purchase intention*. Indeed, their p-values are greater than 0.05, meaning video length does not significantly influence the image of the brand and the consumers' purchase intention.

All in all, the viewing of a long video ad or a short one does significantly change the level of perceived entertainment, perceived informativeness, and flow state. However, it does not influence the brand image and the purchase intention. The longer the video advertisement, the higher the perceived entertainment and flow state, but the lower the perceived informativeness. Thus, it can be concluded that H4b and H6 are well supported, whereas H1a, H4a and H7 are rejected.

4.8. Chi-Squared test of independence

The Chi-Squared test of independence aims to analyze the association between two nominal or ordinal variables (Baiwir, 2023). In this context, the test evaluates the relationship between the *video length* and the *brand recall*. This type of test is used as the IV *video length* is nominal, and the DV *brand recall* is ordinal. It seeks to answer the following question: is there a significant difference in the distribution of brand recall levels (on a scale of 1 to 5) across different video lengths (long or short) ?

A first Chi-Squared test of independence was conducted using JASP. To ensure the optimal performance of the test, it is essential that the frequency of each category exceeds 5. The dependent variable of interest, *brand recall*, was measured using a 5-point Likert scale, which ranges from "strongly disagree" to "strongly agree". According to the results from the contingency table (see **Appendix R**), the 1st level "strongly disagree" of the 5-point Likert Scale is not represented at all. Furthermore, the frequencies for the 2nd and 3rd levels are lower than the threshold of 5, which compromises the optimal performance of the test. To address this issue, data manipulation was performed in the Excel spreadsheet to merge the levels 1, 2 and 3 with the adjacent level displaying the smallest results, specifically level 4. Then, the revised Excel spreadsheet was imported into JASP to perform a second Chi-Squared test. The findings are presented in **Table 10**.

The p-value obtained from this test is statistically non-significant as it exceeds the threshold of 0.05 (p = 0.683). Consequently, it can be concluded that the observed differences between the answers in the contingency table of this second Chi-Squared test are not statistically significant. It implies that there is not sufficient evidence to assert that *brand recall* is different whether the long or short video ad is viewed. Thus, hypothesis H1b is rejected.

Table 10. Chi-Squared test of independence

	Brand recall		
Video viewed	**4**	**5**	**Total**
Long	38	68	106
Short	23	47	70
Total	61	115	176

	Value	df	p
X^2	0.167	1	0.683
N	176		

Source: Results of JASP analysis.

4.9. Regression analysis

Regression analysis aims to predict an outcome variable (the DV) using either a single predictor variable (the IV) in a simple regression, or multiple predictor variables in a multiple regression (Baiwir, 2023). A regression analysis is appropriate when the independent variables are interval or ratio variables. This statistical test is thus used to explore the relationships between the interval and ratio variables in this study. First, it evaluates the second hypothesis (H2) by examining whether *brand image* and *brand recall* (IVs) effectively predict the *attitude toward the brand* (DV). Then, the fifth hypothesis is tested (H5) to determine if *perceived entertainment* and *perceived informativeness* (IVs) are good predictors of the *attitude toward the video advertisement* (DV). Finally, it investigates the impact of the predictors

attitude toward the brand, *attitude toward the video ad* and *flow state* (IVs) on the *purchase intention* (DV). All these analyses involve the use of a multiple regression.

4.9.1. Multiple regression – Brand image (IV), brand recall (IV) and attitude toward the brand (DV) (H2)

The second hypothesis (H2) of this research suggests that an increase in brand image (H2a) and brand recall (H2b) has a positive impact on the attitude toward the brand. To test this hypothesis, a multiple regression is performed.

First, the analysis verifies whether the model is statistically significant. For the model to be deemed statistically significant, the p-value from the ANOVA table must be less than 0.05. As indicated in **Table 12**, the model's p-value is below the threshold (p < 0.001), confirming the statistical significance of the model. Thus, it can be concluded that the relationship between *brand image*, *brand recall* and *attitude toward the brand* is statistically significant.

Second, an analysis of the adjusted R^2 value is conducted. As presented in **Table 11**, the adjusted R^2 is 0.343, indicating that 34.3% of the variation in the DV *attitude toward the brand* can be explained by the two predictor variables: *brand image* and *brand recall* (**Table 13**). This relatively low adjusted R^2 value suggests that additional variables should be considered in the model, as 65.7% of the variation in *attitude toward the brand* is due to variables not examined in this study (Hasenfratz, 2020). Moreover, the correlation between the predictor variables and the *attitude toward the brand* is positive, with an R value of 0.592 (Hasenfratz, 2020).

In **Table 13**, the unstandardized beta estimates explain the variation from one variable to another. For every one unit increase in the *brand image* (measured on a scale from 1 to 5), maintaining the *brand recall* constant, there is an increase of 0.735 units in the *attitude toward the brand* (measured on a scale from 1 to 5). Conversely, for each increase of one unit in *brand recall* (on a scale from 1 to 5), keeping the *brand image* constant, the *attitude toward the brand* increases by 0.015 units. The p-value for brand recall exceeds the threshold of 0.05 (p = 0.864), suggesting that this variable does not have a significant impact on the attitude toward the brand. In contrast, the p-value for brand image is less than 0.05 (p < 0.001), meaning it significantly influences the dependent variable (RESEARCH ON WHEELS, 2022).

Therefore, the hypothesis H2a is supported, as brand image positively influence consumers' attitude toward the brand. The hypothesis H2b is rejected.

Table 11. Summary of the model – Brand image, brand recall and attitude toward the brand

Model Summary – Attitude toward the brand

Model	R	R^2	Adjusted R^2	RMSE
H_0	0.000	0.000	0.000	0.720
H_1	0.592	0.351	0.343	0.583

Source: Results of JASP analysis.

Table 12. ANOVA table – Brand image, brand recall and attitude toward the brand

Model		Sum of Squares	df	Mean Square	F	p
H_1	Regression	31.818	2	15.909	46.766	< .001
	Residual	58.852	173	0.340		
	Total	90.670	175			

Source: Results of JASP analysis.

Table 13. Coefficients table – Brand image, brand recall and attitude toward the brand

Model		Unstandardized	Standard Error	Standardized	t	p
H_0	(Intercept)	3.104	0.054		57.203	< .001
H_1	(Intercept)	0.123	0.404		0.304	0.762
	Brand recall	0.015	0.085	0.011	0.172	0.864
	Brand image	0.735	0.083	0.588	8.824	< .001

Source: Results of JASP analysis.

4.9.2. Multiple regression – Perceived informativeness (IV), perceived entertainment (IV) and attitude toward the video ad (DV) (H5)

The fifth hypothesis (H5) posits that both an increase in perceived informativeness (H5a) and perceived entertainment (H5b) have a positive impact on the attitude toward the video advertisement. To test this hypothesis, a multiple regression is performed.

The first step deals with the statistical validity of the model. As presented in **Table 15**, the p-value of the model is lower than 0.05 (p < 0.001), confirming its statistical validity. Thus, it can be concluded that the relationship between the *perceived informativeness*, *perceived entertainment* (IVs) and the *attitude toward the video ad* (DV) is statistically significant.

Then, the adjusted R^2 is examined. As indicated in **Table 14**, the adjusted R^2 is 0.487, which suggests that 48.7% of the variation in the dependent variable *attitude toward the video ad* can be explained by the two predictor variables: *perceived informativeness* and *perceived entertainment* (**Table 16**). This finding implies that additional variables not included in this study may also influence the dependent variable, as 51.3% of its variation is influenced by factors beyond those examined (Hasenfratz, 2020). Nevertheless, the correlation between the predictor variables and the attitude toward the video ad is positive, with R = 0.702 (Hasenfratz, 2020).

In **Table 16**, the unstandardized beta estimates are examined. For every one unit increase in the *perceived entertainment* (on a scale from 1 to 5), keeping the *perceived informativeness* constant, there is an increase of 0.558 units in the *attitude toward the video ad* (on a scale from 1 to 5). In contrast, an increase of one unit in the *perceived informativeness*, with the *perceived entertainment* held constant, there is an increase of 0.239 units for the *attitude toward the video ad*. Moreover, the p-values for both IVs are below the threshold of 0.05 (p < 0.001), meaning they both have a significant influence on the dependent variable (RESEARCH ON WHEELS, 2022).

Therefore, hypotheses H5a and H5b are well supported, as perceived informativeness and perceived entertainment positively influence consumers' attitude toward the video ad.

Table 14. Summary of the model – Perceived entertainment, perceived informativeness and attitude toward the video ad

Model Summary – Attitude toward the video

Model	R	R^2	Adjusted R^2	RMSE
H_0	0.000	0.000	0.000	0.896
H_1	0.702	0.493	0.487	0.642

Source: Results of JASP analysis.

Table 15. ANOVA table – Perceived entertainment, perceived informativeness and attitude toward the video ad

	Model	Sum of Squares	df	Mean Square	F	p
H_1	Regression	69.199	2	34.600	84.039	< .001
	Residual	71.226	173	0.412		
	Total	140.425	175			

Source: Results of JASP analysis.

Table 16. Coefficients table – Perceived entertainment, perceived informativeness and attitude toward the video ad

	Model	Unstandardized	Standard Error	Standardized	t	p
H_0	(Intercept)	3.559	0.068		52.710	< .001
H_1	(Intercept)	1.188	0.196		6.073	< .001
	Perceived entertainment	0.558	0.050	0.617	11.262	< .001
	Perceived informativeness	0.239	0.052	0.253	4.625	< .001

Source: Results of JASP analysis.

4.9.3. Multiple regression – Attitude toward the brand (IV), attitude toward the video advertisement (IV), flow state (IV) and purchase intention (DV) (H3)

The third hypothesis (H3) suggests that an increase in the attitude toward the brand (H3a), attitude toward the video advertisement (H3b), and flow state (H3c) positively influences the purchase intention. To test this hypothesis, a multiple regression is performed.

The initial step is to verify the statistical validity of the model. According to **Table 18**, the p-value of the model is lower than 0.05 (p < 0.001), confirming the statistical validity of the model. Thus, it can be concluded that the relationship between the *attitude toward the brand*, the *attitude toward the video ad*, the *flow state* (IVs) and the *purchase intention* (DV) is statistically significant.

Secondly, the adjusted R^2 is evaluated. As shown in **Table 17**, the adjusted R^2 is 0.395, indicating that 39.5% of the variation in the DV *purchase intention* can be attributed to the three predictor variables: *attitude toward the brand*, *attitude toward the ad* and *flow state* (**Table 19**). This percentage implies that other variables should be considered in the model because 60.5% of the DV influence is caused by other variables (Hasenfratz, 2020). Moreover, the correlation between the predictor variables and the DV is positive (R = 0.637) (Hasenfratz, 2020).

In **Table 19**, the unstandardized beta estimates are analyzed. For every one unit increase in the *attitude toward the brand* (on a scale of 1 to 5), maintaining the other two IVs constant, there is an increase of 0.878 units in the *purchase intention* (on a scale of 1 to 5). Moreover, an increase of one unit of the *attitude toward the video ad* (on a scale of 1 to 5), holding the other IVs constant, the *purchase intention* has an increase of 0.191 units. However, every increase of one unit in *flow state* (on a scale of 1 to 5), the two other IVs held constant, leads to a decrease of 0.048 units in the *purchase intention*.

Furthermore, only the p-value for the *attitude toward the brand* is lower than 0.05 (p < 0.001), indicating it is the only independent variable with a statistically significant impact on the dependent variable (RESEARCH ON WHEELS, 2022). The *attitude toward the video ad* has a p-value greater than 0.05 (p = 0.052), and the *flow state* as well (p = 0.562), indicating there is no statistically significant impact on the purchase intention. However, the p-value for the *attitude toward the video ad* is close to 0.05, thus the variable can be considered marginally significant. This indicates that the evidence is not strong enough to reject the hypothesis H3b, but it is close enough to suggest there might be an additional effect on this relationship that is worth further investigation.

Therefore, the hypothesis H3a is supported. Hypothesis H3b is also supported, although it is marginally significant. Hypothesis H3c is rejected.

Table 17. Summary of the model – Attitude toward the brand, attitude toward the video ad, flow state and purchase intention

Model Summary – Purchase intention				
Model	R	R^2	Adjusted R^2	RMSE
H_0	0.000	0.000	0.000	1.129
H_1	0.637	0.405	0.395	0.878

Source: Results of JASP analysis.

Table 18. ANOVA table – Attitude toward the brand, attitude toward the video ad, flow state and purchase intention

Model		Sum of Squares	df	Mean Square	F	p
H_1	Regression	90.423	3	30.141	39.082	< .001
	Residual	132.649	172	0.771		
	Total	223.072	175			

Source: Results of JASP analysis.

Table 19. Coefficients table – Attitude toward the brand, attitude toward the video ad, flow state and purchase intention

Model		Unstandardized	Standard Error	Standardized	t	p
H_0	(Intercept)	2.917	0.085		34.273	< .001
H_1	(Intercept)	−0.360	0.318		−1.133	0.259
	Attitude toward the brand	0.878	0.117	0.560	7.520	< .001
	Attitude toward the video	0.191	0.098	0.152	1.954	0.052
	Flow State	−0.048	0.083	−0.042	−0.581	0.562

Source: Results of JASP analysis.

4.10.   Summary of hypotheses testing

Table 20 below provides a summary of the hypotheses testing results conducted in this analytical chapter. It outlines each hypothesis investigated in this study and presents the findings, offering a concise overview of the conclusions drawn from the analysis.

Table 20. Summary of hypotheses testing

Hypotheses	Results
H1a: The longer the mobile video advertisement, the better the brand image.	Rejected
H1b: The longer the mobile video advertisement, the better the brand recall.	Rejected
H2a: Brand image has a positive impact on consumers' attitude toward the brand.	Supported
H2b: Brand recall has a positive impact on consumers' attitude toward the brand.	Rejected
H3a: Consumers' attitude toward the brand has a positive impact on consumers' purchase intention.	Supported
H3b: Consumers' attitude toward the video ad has a positive impact on consumers' purchase intention.	Supported (marginal significance)
H3c: Flow state has a positive impact on consumers' purchase intention.	Rejected
H4a: The longer the mobile video advertisement, the more the perceived informativeness.	Rejected
H4b: The longer the mobile video advertisement, the more the perceived entertainment.	Supported
H5a: Perceived informativeness of a mobile video advertisement has a positive impact on consumers' attitude toward the ad.	Supported
H5b: Perceived entertainment of a mobile video advertisement has a positive impact on consumers' attitude toward the ad.	Supported
H6: The longer the mobile video advertisement, the better the flow state.	Supported
H7: The longer the mobile video advertisement, the higher the purchase intention.	Rejected

Source: own research.

5.   Chapter 5: Discussion

This fifth chapter provides an explanation of the findings presented in the preceding chapter. As outlined in **Table 20**, the data analysis has rejected six hypotheses while supporting seven. The purpose of this chapter is to connect the research results with prior studies that informed the development of the hypotheses. This chapter is organized into four sections. The first section discusses the results related to the relationship between video length, brand image, brand recall and attitude toward the brand (H1 and H2). The second section examines the findings concerning the relationship between video length, perceived informativeness, perceived entertainment and attitude toward the video ad (H4 and H5). The third section explores the connection between video length and flow state (H6). Finally, the last part addresses the relationship between the dependent variable, purchase intention, and its independent variables (H3 and H7).

5.1. Video length, brand image, brand recall and attitude toward the brand

5.1.1.   Hypothesis 1

The first hypothesis assumes that *the longer the mobile video advertisement*, *the better the brand image* (H1a) and *brand recall* (H1b). The results of the analysis rejected the two sub-hypotheses.

First, according to the scientific literature, longer video advertisements give consumers more time to process the information, leading to the formation of more positive arguments about the brand featured in the video ad (Pieters & Bijmolt, 1997). Petty et al. (1982) believe longer video ad generate strong emotional responses from the viewers, thus allowing them to develop a positive image of the brand (Mord and Gilson, 1985; Martín-Santana et al., 2016; Singh & Cole, 1993). Contradictory findings state that the more a consumer focus visually on a video, the more it leads to a negative perception of the brand, and thus a negative brand image (Bae, 2016). A T-test has been performed to test the following hypothesis: the longer the mobile video ad, the better the brand image (H1a). The results suggest that video ad's length has no significant influence on the brand image. Moreover, the results show that mean values of brand image for long and short videos are very close to each other. These results are thus not coherent with the findings from the literature.

Second, the scientific literature asserts that longer video adverts impact viewers' ability to recall the information. According to the scientific literature, a long video advertisement leads to a better recall of the brand featured in the ad. Singh and Cole (1993) state that an increased length in a video gives more time to viewers to absorb and retain the information, therefore becoming more familiar with the brand. Dunst (1993) adds that shorter videos struggle to capture viewers' attention as there is less opportunity for creativity, leading to poorer brand recall. A Chi-squared test of independence has been performed to test the following hypothesis: the longer the mobile video ad, the better the brand recall (H1b). Based on the results from this test, there is no sufficient evidence to confirm that brand recall is different whether a long or short length video is viewed. Although an open-ended question asked the participants the name of the brand in the video, all the answers showed they remembered the brand, regardless of the length of the video. To accurately measure the variable "brand recall", multiple items 5-point Likert scales should have been developed.

5.1.2. Hypothesis 2

The second hypothesis assumes that *brand image* (H2a) and *brand recall* (H2b) have a positive impact on the *attitude toward the brand*. The results of the analysis validate 1 of the 2 sub-hypotheses: H2a.

Regarding the relationship between the variables *brand image* and *attitude toward the brand*, Ali et al. (2013), supported by Razy and Lajevardj (2015), assert that brand image has a positive impact on the purchase intention of consumers. Moreover, according to the TRA (Fishbein & Ajzen, 1975), a consumer's attitude is the most important influencing factor of the final consumer behavior: attitude influences intention, which, in turn, impacts behavior. Therefore, these studies indicate that a strong brand image positively impact consumers' attitude toward the brand. To test this sub-hypothesis, a multiple regression has been performed. This analysis reveals that hypothesis H2a is supported: it shows a statistically significant positive influence of brand image on attitude toward the brand. Thus, these results are coherent with the findings from the scientific articles.

Concerning hypothesis H2b, Pieters and Bijmolt (1997) believe a strong brand recall fosters favorable attitude toward the brand. Additionally, Singh and Cole (1993) state that familiarity with the brand leads to an increased purchase intention. As stated in the previous paragraph, the TRA declares attitude is a predictor of intention. Thus, familiarity with the brand has a positive impact on the attitude toward it. This sub-hypothesis was tested through a multiple regression. The findings reveal that hypothesis H2b is rejected: brand recall has no statistically significant influence on the attitude toward the brand. Therefore, these findings are incoherent with the literature.

5.2. Video length, perceived entertainment, perceived informativeness and attitude toward the video ad

5.2.1. Hypothesis 4

The fourth hypothesis assumes that *the longer the mobile video ad*, the more the perceived informativeness (H4a) and the perceived entertainment (H4b). The results of the statistical tests validate 1 of the 2 sub-hypotheses: H4b.

This thesis predicted the relationship between a video length and its impact on perceived informativeness and entertainment, based on the findings derived from the literature. It believed that long video advertisement led to more perceived informativeness and entertainment. To test this relationship, a T-test was performed, as the independent variable *video length* is nominal. The results from this statistical test revealed a long video ad significantly affects the level of perceived informativeness and perceived entertainment (both p-values < 0.001). However, although longer video increases the individuals' perception of entertainment, it decreases their perception of informativeness. Thus, the results for H4a are not coherent with the conclusions from the scientific articles.

5.2.2. Hypothesis 5

The fifth hypothesis assumes that *perceived informativeness* (H5a) and *perceived entertainment* (H5b) have a positive impact on attitude toward the video ad. The results from the analysis performed in the previous chapter validate both sub-hypotheses.

Conclusions of some previous research demonstrate the importance of informative and entertaining content in advertisement. Lin et al. (2014) found that informative and entertaining content lead to more favorable attitude toward the ad. Raditya et al. (2020) focus on the importance of entertaining content to provoke emotional responses from the viewer, and thus a positive attitude toward the ad. Edwards et al. (2002) state that advertisements sharing helpful information lead to more favorable

responses toward the ad, as users perceive it as less intrusive. Similarly, Lee and Hong (2016) believe informativeness in an ad message attracts users' attention and leads to a positive influence on their attitude toward the ad. Regarding entertaining content, Shareef et al. (2018) state that this type of ad content provide enjoyment and fun to the viewers, influencing their perception of the ad. In addition, Puwandi et al. (2020) assert that entertainment fosters a positive attitude toward an ad. The hypothesis H5 was tested through a multiple regression analysis. The results indicate that the relationship between perceived informativeness, perceived entertainment and attitude toward the video ad is statistically significant. Moreover, the positive value of R for both independent variables reveals a positive correlation between the three variables. Indeed, an increase in the individuals' perception of the video ad informational value and entertainment leads to an increase in their attitude toward a video ad. Therefore, the results are in coherence with the findings from the scientific literature.

5.3. Video length and flow state

5.3.1. Hypothesis 6

The sixth hypothesis states *the longer the mobile video ad, the better the flow state* (H6). The test results validate this hypothesis.

Previous researchers believed that flow experiences are happening when a video ad is entertaining, curious, and enjoyable, leading to a deep involvement in the video ad (Ciu et al., 2022; Yu et al., 2024). Given the positive correlation between a long video ad and the perception of entertainment, the thesis predicts the hypothesis 6. An Independent Samples T-test was conducted to test this relationship. The results revealed that the flow state varies depending on the duration of the video. The length of the video ad significantly impacts flow state, as the p-value of the dependent variable is lower than the threshold of 0.05 (p = 0.002). Moreover, flow state has a higher mean value for the long video ad (M=2.879) than for the short one (M=2.403). As a result, the longer the video ad, the higher the flow state. This shows a coherence with the conclusions derived from the scientific literature.

5.4. Purchase intention

5.4.1. Hypothesis 3

Hypothesis 3a states that *consumers' attitude toward a brand* has a positive influence on the *purchase intention*. The test results support this hypothesis.

Based on the Theory of Reasoned Action, the variable *attitude toward a brand* has been included in the research model. According to the TRA, a positive attitude leads to a positive intention. The findings from the previous chapter confirm the positive relationship between those two variables. The results from the multiple regression reveal that the attitude toward the brand has a statistically significant impact on purchase intention, as the IV p-value is below 0.05 (p < 0.001). Moreover, when consumers have a positive attitude toward the brand, their purchase intention improves, as the unstandardized beta estimate is positive (0.878). These findings are in accordance with the conclusions from the literature.

Hypothesis 3b states that *consumers' attitude toward a video ad* has a positive influence on the *purchase intention*. The validity of the hypothesis has been tested, and the results support it but with a marginal significance.

In addition to the Theory of Reasoned Action confirming the relationship between attitude and intention, other researchers declare there is a positive correlation between the attitude toward a video advertisement and the consumers' purchase intention. According to Phelps and Hoy (1996),

consumers' attitude toward an advert has a significant impact on the intention to buy the product or service featured in the ad. Additionally, as described in the literature review, many scholars believe the purchase intention is positively impacted by the attitude toward an ad. A multiple regression analysis was performed, and the results indicate that the relationship between the two variables is positive and marginally significant. Indeed, the p-value of the *attitude toward the video ad* is slightly greater than 0.05 (p = 0.052), indicating a marginal significance. Moreover, the unstandardized beta estimate of the IV is positive (0.191), demonstrating a positive relationship between the *attitude toward the video ad* and the *consumers' purchase intention*. The results are thus in accordance with the findings from the literature.

Hypothesis 3c asserts the positive influence of *flow state* on *consumers' purchase intention*. To validate or reject H3c, a multiple regression analysis was done. According to the results, as the p-value of the independent variable "flow state" is greater than the threshold of 0.05 (p = 0.562), there is no statistically significant influence on the purchase intention. The hypothesis is thus rejected. Therefore, these findings are not coherent with the conclusions derived from the literature review.

5.4.2. Hypothesis 7

The seventh hypothesis states that *the longer the mobile video advertisement, the higher the purchase intention* (H7). The test results rejected the hypothesis.

Singh and Cole (1993) argue that longer video advertisements foster great purchase intentions. Similarly, Morreale (2022) suggests that consumers are more inclined to make a purchase when exposed to a longer video ad. To evaluate hypothesis H7, an Independent Samples T-test was conducted. The findings reveal that video length does not significantly influence an individual's intention to buy, as the p-value of the variable *purchase intention* is greater than the threshold of 0.05 (p = 0.571). Moreover, the mean purchase intention scores for both video lengths are comparable, with the long video averaging 2.877 and the short video 2.976. These mean values are below the neutral point but close to it, indicating a slight negative tendency in purchase intention. Consequently, the results appear to be incoherent with the conclusions presented in the existing scientific literature.

6. Chapter 6: Conclusion

6.1. Summary

Video marketing has become an indispensable component of digital marketing, crucial to attract the attention of potential customers and maintain relationships with existing ones. It is widely recognized as a powerful tool to quickly capture customers' attention and engage with them (Lessard, 2014). The objective of marketers is to increase users' engagement with the video content, which, in turn, leads to increased purchase intentions. Videos can be shared on social media, key platforms for users to connect with each other, and for businesses to promote their product or service. These platforms also allow businesses to interact with their audience and gain insights from their online behavior (such as liking, commenting, or sharing) (Romi, 2023).

Within video marketing, advertisements can be delivered through short or long videos. The length of these videos is a critical factor to consider. Many scholars have differing opinions on the right length for an effective marketing strategy. In addition, the existing literature provides various definitions for short and long videos. Therefore, in the context of this research, short videos are considered as those lasting 15 seconds or less, while long videos have a duration of 1 minute or more. The growing popularity of short videos has influenced marketers' decisions regarding their social media strategies. Platforms like TikTok, for example, have become essential tools for promoting businesses online. Shorter videos can become addictive, thereby leading to greater engagement with the content and increased purchase intentions. However, long videos should not be overlooked. Marketers are increasingly recognizing the impact that longer advertisements have on consumers. Video advertising today is not only about selling a product; it is about creating an emotional connection and enhancing audience engagement (Chaturvedi et al., 2022). Considering the growing importance of video length in online advertisements, it is highly valuable to explore the topic further. In this context, this thesis seeks to investigate the role that video advertisements length in social media marketing plays in shaping consumers' purchase intention.

The scientific literature is intended to analyze the extent of knowledge already recognized on the topic of length in video marketing. The existing literature is relatively good at addressing the impact of video marketing on consumer purchase intention. However, the role of video length is rarely addressed, and when it is, findings are opposed (there are no common opinion on the subject). It was therefore relevant to study the differing impact of long versus short video advertisements on consumers' purchase intention. For this reason, the thesis assesses the relationship between the video length and the brand image, brand recall, perceived informativeness, perceived entertainment, and flow state. In turn, it evaluates the impact of brand image and brand recall on consumers' attitude toward the brand, as well as the influence of perceived informativeness and perceived entertainment on consumers' attitude toward the video ad. Finally, the influence of the video length, the consumers' attitude toward the brand and the video ad, and the flow state on consumers' purchase intention is analyzed.

A research model was designed to verify the seven hypotheses developed based on the scientific literature. The Theory of Reasoned Action (TRA) and the Stimulus-Organism-Response Model (SOR) were used to create the research model. The first hypothesis assumes that the longer the mobile video advertisement, the better the brand image and brand recall. The second hypothesis suggests that, in turn, a positive brand image and a great brand recall lead to a favorable attitude toward the brand. Hypothesis H3 assumes that consumers' attitude toward the brand, toward the video ad, and the flow state positively influence their purchase intention. Then, the fourth hypothesis suggests that the longer the mobile video advertisement, the more the perceived informativeness and perceived entertainment. In turn, the fifth hypothesis assumes that perceived informativeness and perceived entertainment have a positive influence on consumers' attitude toward the video ad. The second to

last hypothesis (H6) suggests that a longer mobile video ad leads to a better flow state. Finally, the last hypothesis (H7) assumes that longer mobile video advertisements lead to higher purchase intentions.

In order to test the validity of these assumptions, a quantitative study was carried out using an online survey. The questionnaire, created on LimeSurvey, was shared to participants through social networks and was intended for people from all age and gender. Participants were invited to choose between two videos, a long-form video from YouTube, and a short-form video from YouTube Shorts. In the survey, each variable of the model was examined according to the video chosen. In total, 176 valid responses were collected and used for the analysis. After a thorough analysis of the results, it was observed that longer mobile video advertisements have a better impact on perceived entertainment and flow state. Indeed, participants who viewed the long video (Video A) perceived the content as more entertaining and were more in a state of flow during the viewing. However, in contrast to what the assumptions were, it was discovered that longer mobile video ads do not positively influence the brand image, the brand recall and the perceived informativeness of a mobile video ad. Concerning the brand recall, the results show that, regardless of the video length, participants remembered the name of the brand well. For the variable brand image, participants had a relatively good image of the brand in both scenarios, with little to no differences between the results, whether they viewed the long or short video ad. In addition, according to the results of this study, while watching the longer video ad increases perceived entertainment, it reduces the perceived informativeness.

The objective of this research thesis is to address the following research question: ***How do long and short video advertisements on social media differently influence consumers' purchase intention ?*** To compare the effects of video ad length on consumers' purchase intention, hypothesis H7 was developed: the longer the mobile video advertisement, the higher the purchase intent. The T-test conducted to assess H7 indicates that the p-value of the DV purchase intention exceeds the significant threshold of 0.05, suggesting that the relationship between video length and purchase intent is not statistically significant. Moreover, the results reveal minimal differences in the mean values for the purchase intention between the long and short video.

Therefore, the thesis concludes that, in video marketing, the length of a mobile video advertisement shared on social media does not significantly influence the purchase intention of consumers.

6.2. Managerial implications

Marketing managers encounter numerous challenges, one of which is increasing consumers' purchase intention through digital marketing strategies. Advertisements, a type of video marketing, are effective tools for targeting and engaging the audience. This study aims to examine how the length of mobile video advertisements influences consumers' intentions to purchase a product or a service.

The results of this study indicate that longer mobile video advertisements enhance perceived entertainment, which, in turn, positively influences consumers' attitude toward the video ad. This positive attitude subsequently increases purchase intention, as a favorable perception of the ad leads to higher likelihood of making a purchase. However, longer mobile video ads tend to decrease the perceived informativeness of the content, leading to a less favorable attitude toward the video ad. Therefore, marketers must carefully consider the impact they wish to make when determining the length of a video ad. If the goal is to inform consumers, shorter video ads (15 seconds or less) are recommended, as this duration increases perceived informativeness of the ad. In contrast, if the objective is to entertain the consumers, longer video ads (1 minute or more) are more effective, as they boost the perceived entertainment value of the ad.

The findings of this study also reveal that brand image positively influences consumers' attitude toward the brand, while brand recall has no significant impact on brand attitude. There is insufficient evidence to suggest that brand recall varies depending on whether consumers watch a long or a short video ad. The brand image remains positive across both video duration, with minimal differences observed between the long and the short ad. Therefore, if marketers aim to develop a favorable consumer attitude toward a brand, which subsequently enhances purchase intentions, the primary objective should be to develop a positive image of the brand.

This study highlights the importance of video length in the context of video marketing on social media. It provides practical recommendations for marketing managers to improve the effectiveness of their social media campaigns, including selecting the right video ad length in alignment with their specific objectives. By implementing these recommendations, marketing managers can enhance consumers' purchase intention and deliver an improved overall online experience.

6.3. Theoretical implications

This study contributes to the academic literature and existing theories by investigating the mechanisms through which mobile video advertisements influence consumers' purchase intention, by specifically focusing on the impact of video length. This research addresses a significant gap in the current academic literature, which had not yet fully explored how the duration of a mobile video ad can affect consumers' purchase intention.

First, this study provides a theoretical contribution by deepening the understanding of the factors influencing purchase intention. The findings indicate that both attitude toward the brand and attitude toward the video advertisement are significant predictors of purchase intention, whereas video length and flow state are not. This research incorporated flow state into the model to explore the effect of video length on consumers' state of flow and, consequently, on their purchase intention. The results reveal that, while longer video ads do lead to higher flow state, this variable does not have a statistically significant effect on purchase intention.

Second, the study enriches the literature on the effect of video length on brand attitude. Contrary to some previous assumptions, the results indicate that longer mobile video advertisements do not result in a more favorable brand image. In this study, both longer and shorter video ads yield a positive brand image, with only a minimal difference between the two. Similarly, a longer mobile video ad does not enhance brand recall. The results demonstrate that brand recall remains consistently high across both video lengths.

Additionally, this study offers a new perspective on the impact of video length on the attitude toward advertisements. It demonstrates that longer video ads enhance the entertainment value of the ad content, thereby positively affecting consumers' attitude toward the ad. Conversely, the extended duration of video ads tends to reduce the informational value of the content, resulting in a less favorable attitude toward the ad.

This study makes a contribution to the academic literature by providing new perspectives and insights into the impact of mobile video advertisement length on social media. It highlights the mechanisms underlying brand image, brand recall, perceived informativeness, perceived entertainment and flow state.

6.4. Limitations and suggestions for future research

This section aims to outline the limitations encountered during the research to provide a clearer context for the results obtained, and to offer suggestions for future research.

The first limitation that may have affected the results is the inclusion of the well-known brand, Magnum. The experience that consumes have with a well-known brand, like Magnum, might have influenced their attitudes when exposed to it. Prior experiences with the brand may also have influenced their evaluation of it, thus shaping their responses within the study. To mitigate such bias, the use of a less familiar or a fictitious brand may be more effective for future research (Maenhout, 2022).

The second limitation concerns the selection of the video in the questionnaire. At the start of the survey, participants were given the option to choose between video A (the long one) and video B (the short one). However, the selection is not well distributed, with 60.2% of participants selecting video A (see **Appendix M**). This disproportion may be attributed to the fact that Video A was presented first on the page. To avoid this issue in future research, a suggestion would be to create two separate questionnaires, one featuring the long video and the other featuring the short video. Alternatively, researchers could employ a random assignment mechanism to allocate the long or short video to participants upon their entry into the questionnaire.

Furthermore, the third limitation of this research deals with the content of the long video (Video A). This video is characterized by its humorous nature. This element of humor may have influenced the results of the study. Literature suggests that entertaining content positively affects purchase intention, as highlighted in the literature review chapter. Angosto (2015) contends that videos designed to attract consumers must share a good story and be fun. Furthermore, Tan and Chen (2022) assert that entertaining content positively impacts consumer engagement. Therefore, it would be valuable to replicate this study using videos with alternative types of content, such as informative material, to assess how different content types in long and short videos impact consumers' responses.

An additional limitation of this thesis concerns the format of the videos in the survey. The long video (Video A) is horizontal, while the short video (Video B) is vertical. Mulier et al. (2021) assert that the format of video ads can influence consumers' engagement toward the ad. The researchers observe that the portrait format is increasingly replacing the horizontal one, with vertical video ads enhancing customers' interest and engagement more effectively than horizontal ones. Mobile users favor vertical video ads due to their greater ease of use, as these do not require users to turn their phones. This preference is also supported by the fact that smartphones are designed to be used vertically, and users hold their phones up around 94% of the time (Mulier et al., 2021). Watching horizontal videos on a smartphone that is meant to be held vertically can deteriorate the watching experience. Martin (2017) found that no more than 30% of mobile users rotate their phones to watch horizontal videos, but they watch only 14% of such content. Therefore, in future research, the influence of the format for long and short videos could be analyzed further as it is an interesting subject in research.

Finally, the research employed a convenience sampling technique, which resulted in a selection bias. There is an over-representation of women, accounting for 68.2% of the sample (see **Appendix F**). Additionally, the age groups were not proportionately represented: participants aged 18-24 and 25-34 comprised 31.8% and 33% of the sample, respectively, while those under 18 and aged 35-44 constituted only 3.4% and 7.4%, respectively (see **Appendix G**). Although convenience sampling allows for rapid data collection, it is not optimal for causal research (Malhotra et al., 2017). To address this limitation, future research should consider employing simple random sampling to ensure that every individual has an equal chance of being selected (Malhotra et al., 2017). Furthermore, due to time

constraints, only 176 responses were included in this analysis. A larger sample size might have produced more representative results and potentially provided a stronger validation of the hypothesis H3b, which was marginally supported.
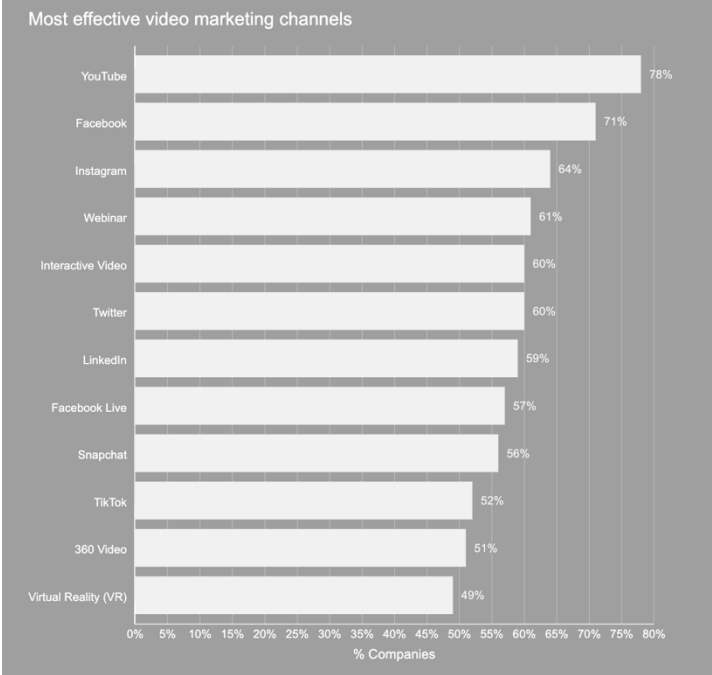
7. Appendices

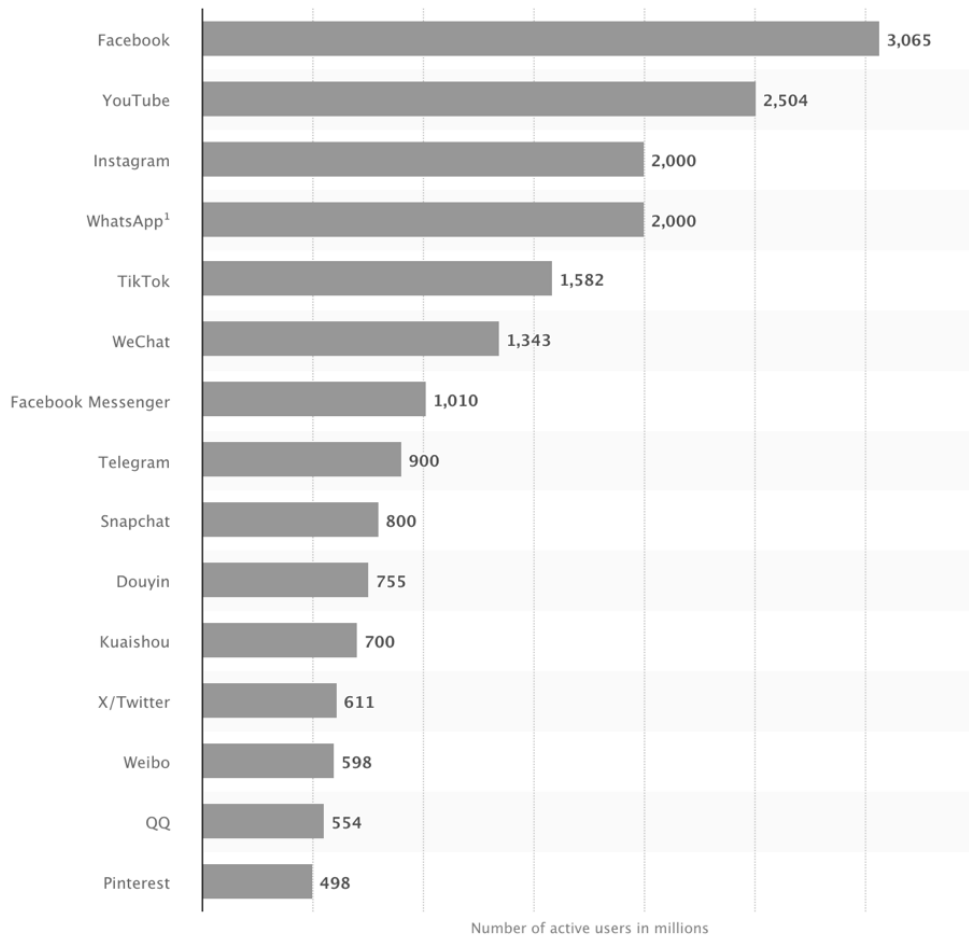## 7.1. **Appendix A**. Video use over time by businesses
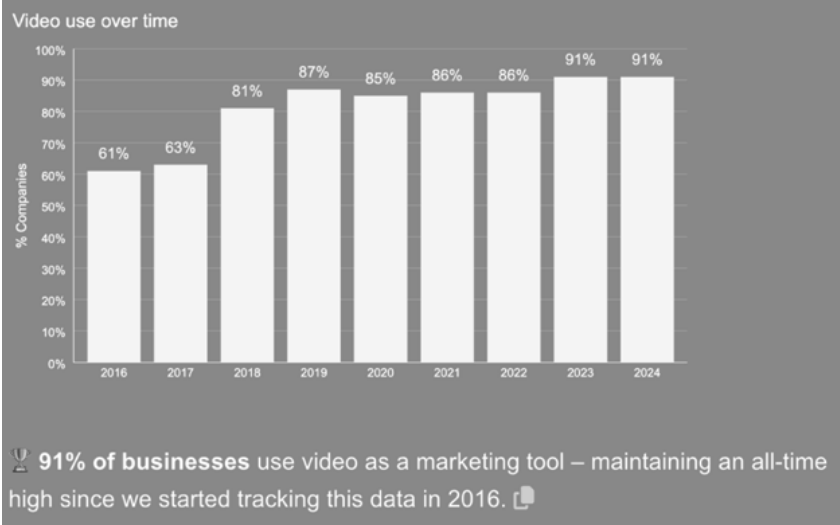
Source: *Video Marketing Statistics 2024.* (2024)

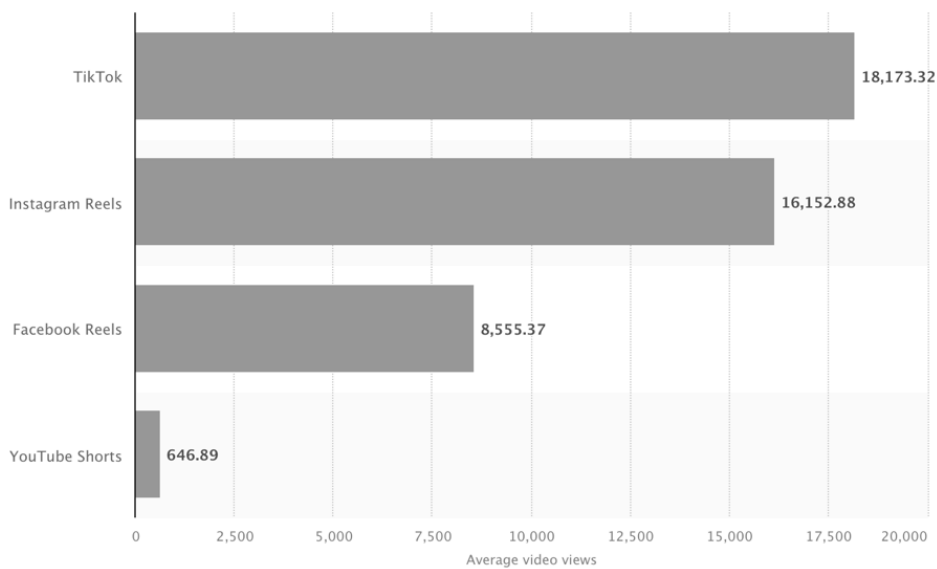## 7.2. **Appendix B**. Most effective video marketing channels in 2024

Source: *Video Marketing Statistics 2024.* (2024)

7.3. **Appendix C**. Most popular social networks in the world in 2024

Source: Majidi (2024)

7.4. **Appendix D**. Most effective short-video platforms in 2024

Source: Majidi (2024)

Partie A: Partie A : Lecture de la publicité vidéo

A1.

Veuillez sélectionner UNE des deux vidéos suivantes, la visionner entièrement et cocher la case ci-dessous.

A.

Si la vidéo ne fonctionne pas, veuillez ouvrir ce lien dans un _nouvel onglet_ : https://www.youtube.com/watch?v=c3rqYPisyCk

B.

Si la vidéo ne fonctionne pas, veuillez ouvrir ce lien dans un _nouvel onglet_ : https://www.youtube.com/shorts/kauenbVIfPo

J'ai vu la vidéo A	☐
J'ai vu la vidéo B	☐

Partie B: Partie B : Condition

B1.   Quelle est la réponse correcte ?

J'ai visionné une vidéo sur un homme qui apporte un faux paquet de glaces Magnum à sa femme, et celle-ci découvre chaque mensonge dans leur relation.	☐
J'ai visionné une vidéo sur un monde fictif dans lequel les glaces Magnum n'existent pas.	☐
J'ai visionné une vidéo sur la glace Classique Magnum montrant chaque couche de celle-ci.	☐

Partie C: Partie C : Familiarité avec la marque

C1. **Dans quelle mesure connaissez-vous la marque Magnum ?**

Pas du tout familier ☐

Légèrement familier ☐

Moyennement familier ☐

Très familier ☐

Extrêmement familier ☐

C2. **Comment décririez-vous votre attitude à l'égard de la marque Magnum ?**

Très négative ☐

Négative ☐

Neutre ☐

Positive ☐

Très positive ☐

Partie D: Partie D : Contenu de la publicité vidéo

D1. **Caractère divertissant de la vidéo.**

Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
Cette vidéo est amusante.	☐	☐	☐	☐	☐
Cette vidéo est divertissante.	☐	☐	☐	☐	☐
Cette vidéo est humoristique.	☐	☐	☐	☐	☐
Après avoir regardé la vidéo, j'ai ressenti du plaisir.	☐	☐	☐	☐	☐
Cette vidéo ne se contente pas de vendre le produit, elle me divertit.	☐	☐	☐	☐	☐

D2. **Valeur informative de la vidéo**

Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
Cette vidéo est une bonne source d'information sur le produit.	☐	☐	☐	☐	☐
Cette vidéo fournit des informations utiles sur le produit.	☐	☐	☐	☐	☐
Après avoir vu la vidéo, je peux comparer la marque avec d'autres marques concurrentes sur des sujets qui sont importants pour moi.	☐	☐	☐	☐	☐
Cette vidéo est informative.	☐	☐	☐	☐	☐

D3. **Caractère mémorable de la vidéo.**

Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
Je me souviens de beaucoup de choses concernant le message de la vidéo visionnée.	☐	☐	☐	☐	☐
Les affirmations faites dans la vidéo sont mémorables.	☐	☐	☐	☐	☐
Le message publicitaire est facile à apprendre et à mémoriser.	☐	☐	☐	☐	☐

Partie E: Partie E : Flow State

E1. Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
Je me suis senti(e) transporté(e) dans la vidéo.	☐	☐	☐	☐	☐
La vidéo m'a fait perdre conscience de l'environnement qui m'entoure directement.	☐	☐	☐	☐	☐
Pendant que je visionnais la vidéo, j'ai eu l'impression d'être dans un monde créé par celle-ci.	☐	☐	☐	☐	☐
Lorsque j'ai terminé de visionner la vidéo, j'ai eu l'impression de revenir dans le « monde réel » après un voyage dans un autre monde.	☐	☐	☐	☐	☐
Pendant que je visionnais la vidéo, mon corps était dans la pièce, mais mon esprit était dans le monde créé par cette vidéo.	☐	☐	☐	☐	☐

Partie F: Partie F : Attitude envers la marque

F1.   Souvenir de la marque.

Après avoir regardé la vidéo, je me souviens de la marque.

Pas du tout d'accord	☐
Plutôt en désaccord	☐
Neutre	☐
Plutôt d'accord	☐
Tout à fait d'accord	☐

F2.   Nom de la marque.

Quelle était la marque dans la vidéo ? Veuillez répondre à la question en <u>minuscules</u>.

☐

F3.   Image de la marque.

Comment évaluez-vous cette marque ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
La marque est appréciable.	☐	☐	☐	☐	☐
La marque est favorable.	☐	☐	☐	☐	☐
La marque est honnête.	☐	☐	☐	☐	☐
La marque est attrayante.	☐	☐	☐	☐	☐
La marque est réputée.	☐	☐	☐	☐	☐

F4. Attitude générale envers la marque.

Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
Je réagis favorablement à la marque.	☐	☐	☐	☐	☐
J'éprouve un sentiment positif à l'égard de la marque.	☐	☐	☐	☐	☐
Je m'intéresse davantage à la marque après avoir vu la vidéo.	☐	☐	☐	☐	☐
Après avoir regardé la vidéo, j'ai une nouvelle compréhension de la marque.	☐	☐	☐	☐	☐

Partie G: Partie G : Attitude envers la publicité vidéo.

G1. Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
Je pense que cette publicité vidéo est une bonne vidéo.	☐	☐	☐	☐	☐
J'ai une attitude positive à l'égard de cette publicité vidéo.	☐	☐	☐	☐	☐
J'ai aimé regarder cette publicité vidéo.	☐	☐	☐	☐	☐
Cette publicité vidéo me procure un sentiment positif.	☐	☐	☐	☐	☐
Cette publicité vidéo m'attire.	☐	☐	☐	☐	☐

Partie H: Partie H : Intention d'achat.

H1. Dans quelle mesure êtes-vous d'accord avec les déclarations suivantes concernant la vidéo visionnée ?

	Pas du tout d'accord	Plutôt en désaccord	Neutre	Plutôt d'accord	Tout à fait d'accord
J'ai l'intention d'acheter le produit qui fait l'objet de cette vidéo.	☐	☐	☐	☐	☐
J'envisagerais d'acheter le produit présenté dans la vidéo.	☐	☐	☐	☐	☐
La probabilité que j'achète ce produit est très élevée.	☐	☐	☐	☐	☐

Partie I: Partie I : Utilisation des réseaux sociaux.

I1. **Combien de temps passez-vous en moyenne par jour sur les réseaux sociaux ?**

Moins d'une heure ☐

Entre 1 heure et 3 heures ☐

Entre 3 et 5 heures ☐

Plus de 5 heures ☐

I2. **Choisissez la part de ce temps qui est consacrée en moyenne à la consommation de vidéos <u>courtes</u> (15 secondes ou moins):**

Je ne consomme pas de vidéos courtes sur les réseaux sociaux. ☐

Moins de 10 % du temps est consacré aux vidéos courtes. ☐

Environ un quart (≈25%) du temps est consacré aux vidéos courtes. ☐

Environ la moitié (≈50%) du temps est consacrée aux vidéos courtes. ☐

Plus de la moitié (>50%) du temps est consacré aux vidéos courtes. ☐

I3. **Choisissez la part de ce temps qui est consacrée en moyenne à la consommation de vidéos <u>longues</u> (> 1 minute):**

Je ne consomme pas de vidéos longues sur les réseaux sociaux. ☐

Moins de 10 % du temps est consacré aux vidéos longues. ☐

Environ un quart (≈25%) du temps est consacré aux vidéos longues. ☐

Environ la moitié (≈50%) du temps est consacrée aux vidéos longues. ☐

Plus de la moitié (>50%) du temps est consacré aux vidéos longues. ☐

I4. **Quel(s) réseau(x) social(sociaux) utilisez-vous ? Vous pouvez en sélectionner plusieurs.**

TikTok ☐

Instagram ☐

Facebook ☐

YouTube ☐

Twitter ☐

Autres ☐

Partie J: Partie J : Éléments démographiques.

J1. **Quel est votre genre ?**

Femme ☐

Homme ☐

Je préfère ne pas répondre ☐

J2. **Dans quelle tranche d'âge vous trouvez-vous ?**

Moins de 18 ans ☐

18-24 ans ☐

25-34 ans ☐

35-44 ans ☐

45-54 ans ☐

55 ans et plus ☐

J3. **Quel est votre niveau d'étude le plus élevé ?**

École primaire ☐

École secondaire ☐

Bachelier / Licence ☐

Master ☐

Doctorat ☐

J4. **Quelle est votre occupation ?**

Étudiant ☐

Travailleur ☐

Sans emploi ☐

Retraité ☐

Un tout grand merci pour votre participation !

Vos réponses ont bien été enregistrées.

Noémie La Rocca

Source: LimeSurvey.

7.6. **Appendix F**. The gender of the participants

GENDER	Frequencies	Percentage (%)
Women	120	68.2%
Men	53	30.1%
Prefer not to say	3	1.7%

Source: Results of JASP analysis.

7.7. **Appendix G**. The age of the participants

AGE	Frequencies	Percentage (%)
Less than 18 years old	6	3.4%
18-24 years old	56	31.8%
25-34 years old	58	33.0%
35-44 years old	13	7.4%
45-54 years old	18	10.2%
55 years old and more	25	14.2%

Source: Results of JASP analysis.

7.8. **Appendix H**. The study level of the participants

STUDY LEVEL	Frequencies	Percentage (%)
Primary school	2	1.1%
Secondary school	45	25.6%
Bachelor / License	68	38.6%
Master	58	33.0%
Doctorate	3	1.7%

Source: Results of JASP analysis.

7.9. **Appendix I**. The occupation of the participants

OCCUPATION	Frequencies	Percentage (%)
Student	52	29.5%
Worker	112	63.6%
Unemployed	6	3.4%
Retired	6	3.4%

Source: Results of JASP analysis.

7.10. **Appendix J**. The time spent on social media per day (on average) of the participants

TIME SPENT ON SOCIAL MEDIA PER DAY (ON AVERAGE)	Frequencies	Percentage (%)
Less than one hour	26	14.8%
Between 1 and 3 hours	80	45.5%
Between 3 and 5 hours	54	30.7%
More than 5 hours	16	9.1%

Source: Results of JASP analysis.

7.11. **Appendix K**. The short-videos consumption of the participants

SHORT-VIDEOS CONSUMPTION	Frequencies	Percentage (%)
Never	14	8.0%
< 10%	36	20.5%
≈ 25%	36	20.5%
≈ 50%	52	29.5%
> 50%	38	21.6%

Source: Results of JASP analysis.

7.12. **Appendix L**. The long-videos consumption of the participants

LONG-VIDEOS CONSUMPTION	Frequencies	Percentage (%)
Never	34	19.3%
< 10%	54	30.7%
≈ 25%	50	28.4%
≈ 50%	29	16.5%
> 50%	9	5.1%

Source: Results of JASP analysis.

7.13. **Appendix M**. The video viewed by the participants

VIDEO VIEWED	Frequencies	Percentage (%)
Long (Video A)	106	60.2%
Short (Video B)	70	39.8%

Source: Results of JASP analysis.

7.14. **Appendix N**. Data encoding

Codes for question A1:

1 = Video A

2 = Video B

Codes for question B1:

1 = J'ai visionné une vidéo sur un homme qui apporte un faux paquet de glaces Magnum à sa femme, et celle-ci découvre chaque mensonge dans leur relation.

2 = J'ai visionné une vidéo sur un monde fictif dans lequel les glaces Magnum n'existent pas.

3 = J'ai visionné une vidéo sur la glace Classique Magnum montrant chaque couche de celle-ci.

Codes for question C1:

1 = Pas du tout familier

2 = Légèrement familier

3 = Moyennement familier

4 = Très familier

5 = Extrêmement familier

Codes for question C2:

1 = Très négative

2 = Négative

3 = Neutre

4 = Positive

5 = Très positive

Codes for questions D1, D2, D3, E1, F1, F3, F4, G1, H1:

1 = Pas du tout d'accord

2 = Plutôt en désaccord

3 = Neutre

4 = Plutôt d'accord

5 = Tout à fait d'accord

Codes for question I1:

1 = Moins d'une heure

2 = Entre 1 heure et 3 heures

3 = Entre 3 et 5 heures

4 = Plus de 5 heures

Codes for question I2:

1 = Je ne consomme pas de vidéos courtes sur les réseaux sociaux.

2 = Moins de 10 % du temps est consacré aux vidéos courtes.

3 = Environ un quart (≈25%) du temps est consacré aux vidéos courtes.

4 = Environ la moitié (≈50%) du temps est consacrée aux vidéos courtes.

5 = Plus de la moitié (>50%) du temps est consacrée aux vidéos courtes.

Codes for question I3:

1 = Je ne consomme pas de vidéos longues sur les réseaux sociaux.

2 = Moins de 10 % du temps est consacré aux vidéos longues.

3 = Environ un quart (≈25%) du temps est consacré aux vidéos longues.

4 = Environ la moitié (≈50%) du temps est consacrée aux vidéos longues.

5 = Plus de la moitié (>50%) du temps est consacrée aux vidéos longues.

Codes for question I4:

1 = TikTok

2 = Instagram

3 = Facebook

4 = YouTube

5 = Twitter

6 = Autres

Codes for question J1:

1 = Femme

2 = Homme

3 = Je préfère ne pas répondre

Codes for question J2:

1 = Moins de 18 ans

2 = 18-24 ans

3 = 25-34 ans

4 = 35-44 ans

5 = 45-54 ans

6 = 55 ans et plus

Codes for question J3:

1 = École primaire

2 = École secondaire

3 = Bachelier / Licence

4 = Master

5 = Doctorat

Codes for question J4:

1 = Étudiant

2 = Travailleur

3 = Sans emploi

4 = Retraité

7.15.   **Appendix O**. Validity of measurement items

Variable	Items	Factor loadings	Cumulative variance
Perceived entertainment	ENT1	0.846	
	ENT2	0.808	
	ENT3	0.808	0.569
	ENT4	0.738	
	ENT5	0.527	
Perceived informativeness	INF1	0.855	
	INF2	0.825	0.567
	INF3	0.735	
	INF4	0.537	
Flow state	FS1	0.609	
	FS2	0.729	
	FS3	0.812	0.596
	FS4	0.850	
	FS5	0.835	
Brand image	IM1	0.857	
	IM2	0.856	0.541
	IM3	0.603	
	IM4	0.578	
Attitude toward the brand	AGM1	0.903	
	AGM2	0.865	0.597
	AGM3	0.477	
Attitude toward the video ad	AGV1	0.848	
	AGV2	0.847	
	AGV3	0.872	0.681
	AGV4	0.766	
	AGV5	0.786	
Purchase intention	INTA1	0.923	
	INTA2	0.872	0.776
	INTA3	0.846	

Source: Results of JASP analysis.

7.16.   **Appendix P**. Initial exploratory factor analysis for the variable brand image

Chi-squared Test

	Value	df	p
Model	9.007	5	0.109

Factor Loadings

	Factor 1	Uniqueness
F3[IM1]	0.864	0.254
F3[IM2]	0.862	0.256
F3[IM4]	0.588	0.654
F3[IM3]	0.578	0.666
F3[IM5]	0.403	0.838

Note. Applied rotation method is promax.

Factor Characteristics ▼

	Unrotated solution			Rotated solution		
	SumSq. Loadings	Proportion var.	Cumulative	SumSq. Loadings	Proportion var.	Cumulative
Factor 1	2.332	0.466	0.466	2.332	0.466	0.466

Additional fit indices

RMSEA	RMSEA 90% confidence	SRMR	TLI	CFI	BIC
0.067	0 – 0.137	0.032	0.971	0.986	−16.845

Source: Results of JASP analysis.

7.17.   **Appendix Q**. Initial exploratory factor analysis for the variable attitude toward the brand

Chi-squared Test

	Value	df	p
Model	69.854	2	< .001

Factor Loadings

	Factor 1	Uniqueness
F4[AGM1]	0.809	0.346
F4[AGM2]	0.803	0.355
F4[AGM3]	0.627	0.606
F4[AGM4]	0.474	0.776

Note. Applied rotation method is promax.

Factor Characteristics ▼

	Unrotated solution			Rotated solution		
	SumSq. Loadings	Proportion var.	Cumulative	SumSq. Loadings	Proportion var.	Cumulative
Factor 1	1.917	0.479	0.479	1.917	0.479	0.479

Additional fit indices

RMSEA	RMSEA 90% confidence	SRMR	TLI	CFI	BIC
0.439	0.355 – 0.532	0.118	0.236	0.746	59.513

Source: Results of JASP analysis.

7.18.   **Appendix R**. Contingency table of Chi-Squared test of independence

	Brand Recall				
Video viewed	2	3	4	5	Total
Long	1	1	36	68	106
Short	0	3	20	47	70
Total	1	4	56	115	176

Source: Results of JASP analysis.

8.   List of resource persons

The biggest contribution for this thesis is made by Mrs. Nadia Steils, lecturer in the field of Strategic Marketing Management at HEC Liège. Mrs. Nadia Steils provided invaluable guidance and support throughout the research process. She helped finalize the research topic, particularly by suggesting the comparison between video advertisements of 1 to 2 minutes versus those of 15 to 30 seconds. Furthermore, she always made herself available to address any questions, whether by e-mail or online meetings. Her unwavering support was instrumental in the successful completion of this thesis.

Secondly, Mr. Alexandre La Rocca, a Master's graduate from HEC Liège, also contributed to this thesis. His help with the development of the research model and his valuable insights regarding the clarity of this thesis enabled to address potential areas of confusion.

Finally, Mrs. Isabelle L'Hoest, an English teacher, provided valuable assistance. She meticulously reviewed the thesis to correct any spelling errors and enhance the overall wording.

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10. Executive summary

Video marketing is becoming an increasingly popular strategy among marketers for promoting businesses on social media, as users now spend more time watching videos than reading text. Advertising a business using videos effectively captures consumers' attention. However, few studies have examined the influence of video length on consumers' engagement and purchase intention. Understanding the role of video length on the influence of consumers' purchase intention has become a key challenge for businesses seeking to optimize their marketing efforts.

The present study develops a research model grounded on the Theory of Reasoned Action (TRA) and the Stimulus-Organism-Response Model (SOR) to investigate the impact of video length, comparing long versus short mobile video advertisements, on consumers' purchase intention. The study also considers the impact of video length on brand image, brand recall, perceived informativeness, perceived entertainment, and flow state.

The research methodology involves a questionnaire featuring two video advertisements: a long video of 1 minute and 17 seconds (Video A), and a short video of 15 seconds. When completing the online survey, participants were asked to choose between the two videos. The questionnaire primarily consists of closed-ended questions, including 8 multi-item Likert scales, and one open-ended question. A convenience sampling is employed, resulting in a total of 176 valid responses used for statistical analysis and hypotheses testing.

The results reveal that video length significantly influences perceived informativeness, perceived entertainment, and flow state. Longer mobile video advertisements are associated with lower perceived informativeness, higher perceived entertainment, and a greater flow state. However, video length does not significantly impact brand image, brand recall, and purchase intention. Participants maintained a positive image of the brand and recalled the brand name in both scenarios.

The thesis concludes by discussing the managerial and academic implications of the findings, while acknowledging the study's limitations, and providing suggestions for future research.

Keywords: video marketing, video advertisement, social media, long video, short video, purchase intention.

Word count: 21.625