

MILLENNIALS BEHAVIOUR TOWARDS ONLINE VIDEO ADVERTISING

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Abstract: *Online video advertising (OVA) has become an increasingly popular medium for marketers looking to reach out and engage with their target audiences. This form of advertising allows companies to deliver highly targeted and personalised messages to consumers, while providing opportunities for user engagement and social sharing as well. The current study is exploring on the types of OVA that can influence the Millennials to share. The study involved 208 Millennials around Selangor, Malaysia and the research has shown that emotional content video is effective in generating Millennials' engagement and sharing behaviour. This finding provided the information to marketers as they can use emotional video advertising in order to build more engagement from the audience. However, there is still much to be learnt about the targeting strategies for OVA. Future research in this area has the potential to shed more light on how different generation cohort and culture react on the types of video advertising.*

Keywords: *Online Video Advertising, Emotional Video, Fear Video, Funny Video, Millennials, Malaysia*

Introduction

Through a variety of online applications, businesses utilise online advertising as a strategy to emphasise their goods and services, and serve as a conduit for customer and corporate communication (Hult, Pride & Ferrell, 2012). For businesses, advertising is a crucial strategy for promoting their products or services. According to Xia, Deshpande and Bonates (2016), advertising describes a promotion method for conveying commercial offers to potential customers. Businesses employ commercials to promote their products or services by highlighting how different they are from those of their rivals. Additionally, distributing the right quantity of advertising will lessen consumer's annoyance and help businesses succeed. As shown in Figure 1 of the HubSpot Content Trends Survey (2017), 54% of consumers preferred watching videos from a company or brand over other forms of advertising. The reason for this

is that a video advertisement has the power to entertain people in addition to providing information about the products and services.

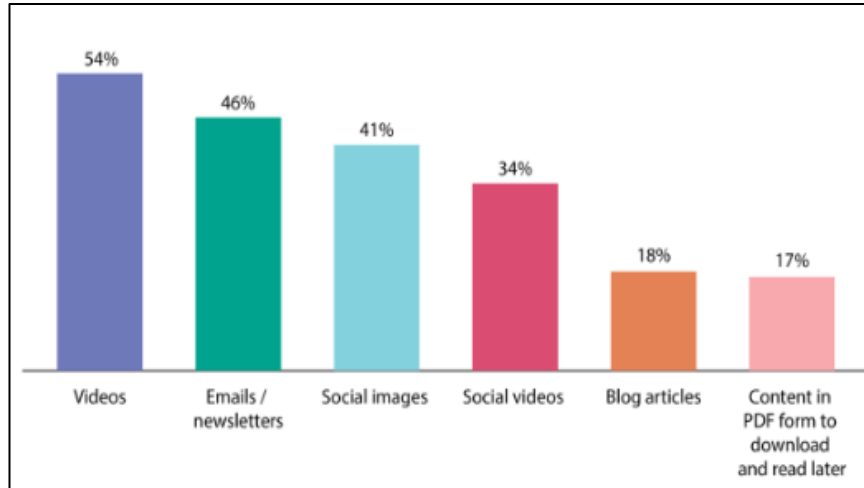


Figure 1: Types of Content Consumers Preferred Viewing

Source: HubSpot Content Trends Survey (2017)

A main feature of OVA is the capability of audiences to share the OVA clips via online platforms. If audiences have desire to share an advertisement with others, they can click on the share button and it will be displayed on their user profile. According to Madden (2007), 57% of internet video viewers share the videos with their peers several times each month or more. According to Lee, Ham and Kim (2013), the major reasons why people hooked on OVA clips are due to the feeling of fulfilment and the desire to share. This finding is consistent with previous research by Stafford and Stafford (2001), Bock et al. (2005), Lee & Lee (2011) and Lee et al. (2017). The percentage of customers watching and sharing OVA clips comprises two components that measure their success. According to Lister (2018), 82% of customers viewed OVA on Twitter, while over 45% spent more than an hour watching OVA clips on Facebook and YouTube. This research reveals that the majority of customers watched OVA clips via social media.

According to Hall, Towers and Shaw (2017), Millennials (age between 19 to 38 years old) are considered as cultured, technology savvy and immune to most of the traditional marketing and sales pitches. Since Millennials used most of their time with technology, such as the Internet and they are categorised under active online commerce (Ladhari, Gonthier & Lajante, 2019), they are suitable for this study to discover their behaviour towards OVA. OVA plays an important role to the businesses as their marketing tools to attract, persuade and encourage viewer to buy a goods or services. Hence, it is very important to understand customer actual behaviour towards OVA. With clear understanding, it can help marketers to strategise and develop successful OVA, which will be beneficial to the organisation. Therefore, the current study tried to explore the actual behaviour of Millennials towards OVA.

Literature Review

Online Video Advertising (OVA)

Traditional and non-traditional advertising, commonly referred to as internet advertising, are two types of advertising that are discussed while discussing on marketing. Traditional advertising is the practise of promoting a good, service or brand to a large audience using

traditional media channels (Bist et al., 2022). Billboards, radio spots, newspaper ads, television commercials and direct mail are a few examples of classic advertising mediums. Contrarily, non-traditional advertising, also known as online advertising, is any information and promotion about products and services that is provided to customers using an internet platform (IBIS World, 2016). According to Deshpande (2018), internet advertising is the most important medium for marketers since it conveys the brand's image across all platforms, including social media, emails, blogs and video advertising (Geraghty & Conway, 2016). The vendor may gain from using an online platform since they can monitor not only what consumers are viewing but also how long, where and why they are viewing adverts.

Over the past ten years, OVA has advanced dramatically. Pre-roll advertisements that played before or after online videos were the only kind of video advertising available in the early days of the Internet (Li et al., 2022). Viewers usually thought these ads were obtrusive because they were frequently brief and of poor quality. The OVA market evolved to incorporate a wide range of video ad formats, such as mid-roll and post-roll commercials, as well as overlay and in-banner ads, as internet speeds improved and online video consumption increased. The expansion of social media platforms like YouTube and Facebook, which have emerged as prominent participants in the OVA field, is cited by Chen and Dermawan (2020) as another significant development in OVA. These platforms are appealing to advertisers because they provide access to enormous audiences and highly targeted advertising alternatives. Advertising on video streams, such YouTube and Facebook, is more effective than conventional advertising media, as indicated by Pashkevich et al. (2012). According to Quesenberry and Coolson (2019), OVA from sites like YouTube and Facebook can go viral if they gain a million watchers and spread quickly online.

The goal of viral marketing is to produce content that is shared extensively and spreads quickly through social media and other internet venues (Krishnan et al., 2022). The purpose of viral marketing is to enhance brand exposure and sales by creating buzz and Word-of-Mouth about a product or brand. The business will be greatly impacted by viral marketing. According to Nguyen and Nguyen (2020), viral marketing engages the connections of the first users, such as relatives, friends and co-workers, in addition to directly reaching a large number of customers to raise awareness of products or services. People who directly get information about products or services through viral marketing have a significant impact on the dissemination of that information, which is eventually reflected in the overall population of people who were influenced (Long & Wong, 2014). Viral marketing is one of the most effective promotional strategies, according to Tang (2018). The great shareability of viral marketing is one of its fundamental characteristics. Knight, Haddoud and Megicks (2022) found that users who come across viral content are more inclined to share it with their own networks, creating a snowball effect that can result in millions of views and shares.

Millennials and Advertisements

According to Frye et al. (2020), the term "Millennials" refers to a group of people who were born between 1981 and 2000 who are inherently autonomous, self-sufficient and have a lot of money (Lissitsa & Laor, 2021). As well as in a structured, integrated and growth-oriented culture, this generation is probably going to work and perform better together (Sahni, 2018). Comparing Millennials to the Baby Boomer generation, previous studies (Ting & Run, 2012; Loroz & Helgeson, 2013; Ladhari, Gonthier, & Lajante, 2019; Chopra & Bhilare, 2020) revealed that Millennials had a more favourable view about advertising. Millennials are often more sceptical of traditional advertising than earlier generations, according to Tunca and

Anselmsson (2022). Before making purchases, they are more inclined to look for peer suggestions and internet reviews because they frequently distrust overtly commercial messages.

The Millennial generation is the first to have grown up in a digital environment, making them extremely connected, technologically advanced, and worldly (Oliveira & Goncalves, 2017). Millennials have also grown up with the Internet and are big users of digital media, as noted by Prihananto, Persada and Larasati (2022), which has caused them to favour targeted, personalised advertising that is pertinent to their interests and requirements. The Millennial generation is reliant on technology, and they use it to actively share, seek for and consume material on social media sites (Chopra & Bhilare, 2020). Overall, careful consideration and nuanced strategy are needed when marketing to Millennials. Brands may have a better chance of developing enduring relationships with this generation if they can deliver individualised, pertinent messaging that reflects their values and exhibits authenticity and social responsibility.

Actual Behaviour of Sharing Online Video Advertising (OVA)

OVA has the benefit of being simple to share with others. By utilising free internet experiences, sharing OVA clips not only increases OVA viewing but also helps advertisers to cut the cost of their television advertising. Online brand videos are increasingly being shared, according to the MCMC (2018); in 2017, OVA was among the top 500 advertising, garnering 113 million shares. Notably, online shares demonstrated the effectiveness and level of participation of OVA in addition to satisfying consumer demand for a good or service (MCMC, 2018). Based on three videos featuring emotional, fear and funny feelings, this study assessed actual sharing behaviour of OVA clips. Emotions are the mental state of willingness that result from judgements of one's acts or views, according to Bagozzi, Gopinath, and Nyer (1999). According to Hussains, Parvaiz and Rehman (2020), messages with anxious element can elicit both positive and negative emotions, including love, humour, joy, fear, emotional, shame and embarrassment.

Emotions, particularly social emotions, are crucial to the varied exchanges on social media, claimed Chakrabarti and Berthon (2012). A valuable online experience is therefore more likely to draw customers as many consumers now view the provision of services as the production of experiences. As mentioned by Dobele et al. (2007), one of the reasons people spread a viral message is due to emotion. Notably, users of online video messaging do so because OVA has an emotional impact on them. The OVA appealed to their viewers' emotions and subtly entice them to share the OVA clips with others. Dafonte-Gómez (2018) discovered that when internet users felt particular emotions, such as closeness, happiness, brightness, inspiration and excitement, they forward advertisement videos. This proves that emotions have a crucial role in OVA clips sharing to family and friends.

Dafonte-Gómez (2018) found that a message with a potent emotional pull can persuade viewers to share OVA clips. A marketing video that appeals to the emotions is more powerful than one that does not. According to Nikolinakou and King (2018), pleasant and engaging viral commercials are more likely to be shared than unfavourable ones. It is interesting to note that Moldovan, Steinhart and Lehmann (2019) found that the most prevalent viral commercials contain delightful and entertaining aspects like humour, surprises and rarity. The interaction effect of advertisement appeal on consumers' intentions to share advertisements was investigated by Kulkarni, Kalro, and Sharma in 2020. They discovered that people are more likely to share adverts that make emotional appeals.

Methodology

In this present study, the G*Power 3 software developed by Faul et al., (2007) was used to calculate the sample size. Based on the calculation, the minimum sample size is 189 however the study also considers 15 percent of missing data thus the study distributed 220 questionnaires. Out of 220 questionnaires distributed, only 208 questionnaires can be used for data analysis. Hence, 208 Millennials took part in this study, which was conducted at Selangor's malls and universities. According to MCMC (2018), Selangor recorded 23.8% of the total internet users when compared to other states and most internet users in Malaysia at the time of this study were between 19 and 38 years old which is millennials. The survey was conducted using a self-administered questionnaire. To evaluate the respondents' actual sharing behaviour, the assessment from Lagger, Lux and Marques (2017) was adjusted for this study. Three different sorts of movies with emotional, fear and funny appeals were given to the respondents in order to learn their true behaviour — whether they shared or skipped the OVA clips. Three OVA clips were selected based on the following criteria: an insurance theme, English as the language of instruction, a running time of under one minute, and social media platform upload (YouTube). On their official YouTube page, the NRMA insurance company launched the first video that beautifully described the importance of insurance in securing the futures of insured people and their families. Next, a clip from US healthcare company Kaiser Permanente was picked to represent the OVA's "fear appeal". In this OVA, the importance of paediatric healthcare and the consequences of having a subpar insurance plan were emphasised. The preceding OVA, which placed a strong emphasis on humour, was created by the insurance company, People Helping People (PHP). It had a number of amusing occurrences and emphasised the security that comes with having adequate insurance for clients. A dichotomous scale was used to evaluate the items, determining whether or not these OVA clips were genuinely exchanged (see Table 1). The video links are as follows:

1. Emotional Video Advertisement: https://youtu.be/_grpNHlhX5A
2. Fearful Video Advertisement: <https://youtu.be/UQhoPwg1ZLs>
3. Funny Video Advertisement: <https://youtu.be/FfIGOLBNkjk>

Table 1: Measurement Items for Actual Sharing Behaviour

| Variable | Items | Measurement | References |
|---------------------------|--|---|--------------------------------|
| Actual Sharing Behaviours | 1. Actual Sharing Behaviours are: - Video 1 (Share or Skip) - Video 2 (Share or Skip) - Video 3 (Share or Skip) | Types of video advertising mostly have been shared by participants. | Lagger, Lux and Marques (2012) |

Result

The objective of the research is to understand the actual sharing behaviour among Millennials by examining which types of videos that influence and attract them to share. The research was conducted with the 208 millennials in Selangor, which 60.6% of the respondents are female and another 39.4% are male. The highest age group that participates in this study comes from the age group of 19 to 24 years old, which 73.1% of them are Malay respondents. 71.2% of respondents are students and most of them are studying bachelor's degree (76.4%). The respondents' profile is reported as per Table 2 below:

Table 2: Respondents' Profile

| | Category | Frequency | Percentage |
|-----------------------|-------------------|------------------|-------------------|
| Gender | Male | 82 | 39.40 |
| | Female | 126 | 60.60 |
| Age | 19 – 24 years | 138 | 66.30 |
| | 25 – 30 years | 55 | 26.40 |
| | 31 – 34 years | 15 | 7.20 |
| Ethnicity | Malay | 152 | 73.10 |
| | Chinese | 41 | 19.70 |
| | Indian | 10 | 4.80 |
| | Others | 5 | 2.40 |
| Occupation/ Status | Government Sector | 8 | 3.80 |
| | Private Sector | 40 | 19.20 |
| | Businessman | 5 | 2.40 |
| | Housewife | 3 | 1.40 |
| | Student | 148 | 71.20 |
| | Unemployed | 4 | 1.90 |
| Level of Education | Secondary | 5 | 2.40 |
| | Diploma | 13 | 6.30 |
| | Degree | 159 | 76.40 |
| | Master | 23 | 11.10 |
| | PhD | 5 | 2.40 |
| | Others | 3 | 1.40 |
| Total | | 208 | 100.00 |

From the OVA clips played, 67.3% of the respondents decided to share emotional-related advertisement, while 51.4% of them decided to share fearful video advertisement, and 47.6% of them claimed that they would share funny video advertisement (see Table 3).

Table 3: Types of Video Advertisements Shared

| Types of Video Advertisements | Frequency | Percentage |
|--------------------------------------|------------------|-------------------|
| Emotional | 140 | 67.3% |
| Fearful | 107 | 51.4% |
| Funny | 99 | 47.6% |

Discussion

According to the examination of actual sharing behaviour, 67.3% of respondents were more likely to share emotional OVA clip than fear (51.4%) or funny (47.6%) OVA clips. This study is consistent with the findings of Ordun (2015), who found that Millennials are more likely to be influenced by their emotions in their purchasing patterns than Baby Boomers, who tend to be more rational. As they are more sensitive to emotional feelings, study participants were more inclined to exchange emotional OVA clips. The purpose of an emotive video, as stated by Goldenberg and Gross (2020), is to build a strong connection with the viewer and motivate them to act, whether that action is purchasing a product, supporting a cause or sharing the video

with others. Emotional videos frequently employ storytelling to build a narrative that connects with the audience. This can include focusing on a certain character or group of individuals and their experiences, as well as highlighting a specific topic or cause. Emotional videos may be a powerful marketing strategy since they leave a lasting impression on the viewer and foster strong brand loyalty. Viewers who feel emotionally attached to a brand are more likely to become repeat buyers and brand supporters. However, contrary to the preliminary study's findings, the survey results revealed that viewers are marginally more likely to share terrifying appeal adverts than amusing ones. As a result, one may conclude that the Millennials in Selangor intend to share OVA clips and are likely to do so, especially if the appealing OVA matches their interests (i.e. emotional advertisements).

Implication and Future Research

Finally, this study examined the real behaviour of Millennials in Selangor in spreading OVA clips using three sorts of appeals (i.e. emotional, fearful and funny OVA clips). As a result, when compared to other appeals, emotional OVA clips were more likely to be shared by Millennials in Selangor. This is a novel contribution to the field of advertising; previous studies examined behavioural intention, whereas this study determined viewers' actual behaviour; sharing OVA clips depending on specific marketing appeals. The study's findings identified the types of OVA clips that Millennials in Selangor are most inclined to share. Emotional OVA is favoured by Millennials due to its capacity to tug one's emotions. One of the more frequent issues on social media is the need to establish a distinct identity, with true connections being one remarkable approach to resonate with people and get material shared. This is especially true in this current era of economic and social instability caused by the Coronavirus Disease 2019 (COVID-19) pandemic, which many people are continuously trying to be emotionally involved (Li et al., 2020); hence the attraction to emotional video content. As a result, organisations should focus on developing emotional video advertisement content that appeals to Millennials in order to boost the possibility of video shares.

The current research is focusing on the Millennials' perception, which future research can extend this scope to other generation cohorts, such as Gen Z or Baby Boomers. This will give a new idea and understanding of the actual behaviour for each of the generation cohort. In addition, the future research can also conduct cross-cultural research, which can highlight types of videos that people will share as different culture would react differently. Lastly, the future research also can include the emerging technologies, such as virtual reality (VR) and augmented reality (AR). Future research could explore how these technologies impact user engagement and the shareability of video content.

Declaration of Competing Interest

No potential conflict of interest was reported by the authors.

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