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THE IMPACT OF VIDEO TYPE ON CUSTOMER BRAND ENGAGEMENT

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I hereby declare that I have compiled the paper independently

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TABLE OF CONTENTS

ABSTRACT

The video format is addressed as a powerful conversion tool. In addition, the versatile nature of video allows brands the ability to develop different types of videos to engage customers on social media. However, brands are facing challenges in the pursuit of engaging customers with video content. To overrun these obstacles, brands could focus more on the typology of video and the dimensionality of engagement. Based on the customer brand engagement on social media and the video typology framework, this study investigates the differences of engagement that customers show towards different video types. The study was conducted through a self- administered online questionnaire which reached 102 respondents in a time period of four days. Results showed that none of the selected video types possess a dominant ability over the others to engage a customer through all the engagement dimensions. However, it seems that a product review has the best attributions for cognitive engagement and educational video for emotional engagement. Behavioural engagement was also shown by these video types. These findings suggest that the most efficient way to engage a customer through video is to develop content that includes the attributions of both product review and educational video. The limitations of the study and recommendations for future research are discussed in the end of this paper.

Keywords: video marketing, customer brand engagement, social media, video type, survey research

INTRODUCTION

The emergence of social media in the past decade has transformed the way customers interact with each other and exchange information. In addition, it has become an environment where brands are diligently trying to build customer relationships. Social media has provided various alternatives for brands to enhance their customer brand engagement. Video marketing on social media was chosen as a focal point of this study due to the fact it is considered to be a significant trend of digital marketing in 2019. It is addressed as a trend because of its growing consumption on social media and the growth is expected to continue at least at the same pace in the future. In addition, the versatile nature of video allows it to presented in various ways. Therefore, brands are able to develop different types of video content which purposes can vary. The to date scientific literature highlights the potential of video in social media setting in terms of customer brand engagement. This is noticeable for example in Mancuso's and Stuth's (2014) assessment of video where it is seen as a perfect fit with social media because they both possess an ability to grab attention and lift imagination. Although this acknowledgment has been made by numerous authors, engaging customers through videos on social media has received minor attention in the scientific literature from an empirical research point of view.

As for customer brand engagement in social media settings, the available literature highlights three key types of engagement which are: Cognitive, emotional and behavioral (Hollebeek, 2014). The dimensionality of engagement evokes the sentiment that customers engage differently based on these three dimensions towards video content. In addition to video marketing, customer brand engagement is another focal point of this study. Together they will form the two key research instruments for the data collection process.

Despite the potential of video on social media, there are still challenges that brands face. Two challenges arise from the scientific literature. Firstly, brands tend to struggle in the use of video content on social media in a way that they implement themselves in social interaction with

customers. The second, more important challenge regarding this study, concerns customer brand engagement. This is also addressed as the research problem of this study and is the following:

- Research problem: Brands tend to struggle to engage customers long enough so that they would tune into a video (Coker et al. 2017).

This challenge evokes the topicality of this study. The author proposes that customers show a different level of engagement towards a certain video type and this should point of emphasis within brand marketers. The proposal comes from the fact that the purposes of video related content from brands on social media vary and a customer can show engagement through different dimensions which in this study are: Cognitive, behavioral and emotional. Therefore, to solve the research problem the aim of this research is:

- Research aim: To investigate how customers engage to a variety of video types through the dimensions of engagement.

Given the promising nature of the video, its growing tendency, the dimensionality of customer brand engagement on social media and the challenges brands are facing, the research question of this study is the following:

- Research question: Do customers show a different level of engagement towards a certain video type?

The research method used in this study is survey research. Moreover, an online questionnaire. As the to date scientific literature lacks research on video marketing in social media settings in terms of customer brand engagement, the additional aim of this study is to provide directional knowledge for brands to develop an effective video marketing strategy on social media for the purpose of engaging customers. The knowledge is directional due to the fact that the author will not provide a statistical analysis of the collected data. However, with the chosen research instruments, the author is certain that the study will present valid and reliable information which will be helpful for further study in this field.

The thesis is structured as follows. The first chapter contains the literature review, where the relevant concepts and subjects to the study are examined based on available scientific literature.

These include video marketing on social media, the concept of customer engagement and lastly, customer brand engagement on social media. The literature review is followed by the research methodology of the study. Here the author presents the research methods of the study, the data collection procedure, and the questionnaire design. The last chapter of the thesis covers the results of the study as well as the discussion, research limitations and recommendations for further study. Here the author qualitatively analyses the data collected from the online questionnaire with the help of illustrating figures. Furthermore, the directional knowledge obtained from the questionnaire will be presented for the purpose of future study.

1. LITERATURE REVIEW

The literature review consists of two areas of subjects. First, it will go through video marketing social media based on to date scientific literature. This part will dive into one of the two key factors which will be implemented in this study which is video type. The author justifies his selections of video types that this study will use. After this phase, the literature review will go over the concept of customer brand engagement which is the second key factor of this study. Customer brand engagement is examined in two stages according to the available literature. The first stage provides an overview of the term "customer engagement" and it is followed by the explanation of customer brand engagement in social media surroundings. Lastly, the author justifies the types of engagement that will be used in this study by referring to the theorethical framework.

1.1. Video marketing in social media

The emergence of the Internet has made a significant development for marketers to design marketing mixes. In addition, it has led us to live in the audiovisual era (Lloret & Canet, 2008). One of the most impactful developments is social media. The term itself is hard to define due to its complex nature. However, in scientific literature it is referred to as an Internet-based application that transmits content generated by customers (Blackshaw, 2006). It is also considered to be a influential resource word of mouth communication (Lim et al. 2012). According to Trusov (2009), social media can have a positive or negative influence on customers because it allows consumers to share their opinions and preferences with others. It provides a variety of platforms, for example, Facebook, Twitter, and Instagram, which can be referred to as online environments, where the interaction of consumers is possible. In addition, social media is an effective marketing tool for brands to communicate and engage their customers as it is highlighted to be important for strategies concerning branding and marketing communications (Lim et al. 2012). To illustrate the magnitude of different social networking platforms, figure 1.1 presents 10 largest platforms by the number of registered users, as of January 2019. Although social media and its various attributes have been prominently studied, video marketing in this environment has received less attention.
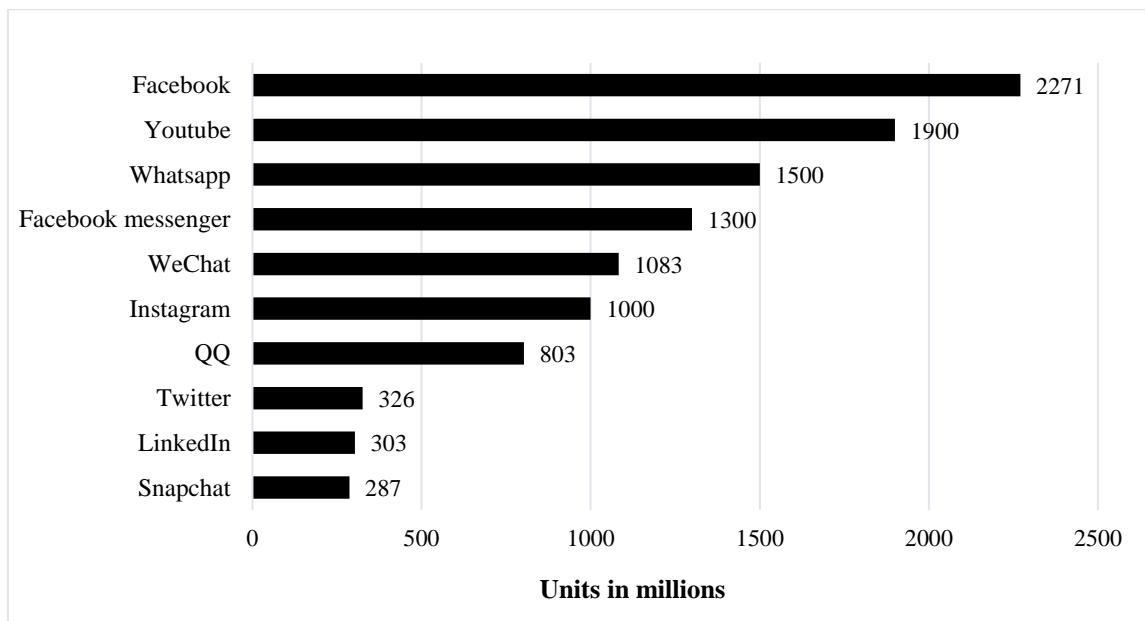
Figure 1.1. Social networking sites by active users as of January 2019.
Source: Social media examiner (2019).

Video has come up as one of the most common tools in the world of digital marketing (Coker et al. 2017). According to Lessard (2014), videos are a rapid attention grabber among consumers. Various authors have also stated the following about the video: "If the text was the medium of the analog era, video is the medium of the digital age." (Berthon et al. 2011). The available literature has had a focus of attention in storytelling video and straight-sell video and how they affect social media marketing. According to a study conducted by Coker et al. (2017), storytelling videos were found to have a greater influence than straight-sell videos on consumers over several factors such as attitude towards the brand, positive word of mouth, sharing, promoting and viewing. In terms of purchase intention, no differences were found (*Ibid*). The lack of empirical research in terms of video marketing in social media is evident. However, the potential of videos in the social media environment has been noticed as marketers have acknowledged that video is a more efficient tool for conversion than any other format of content (Lessard, 2014). Its potential is also linked to the phenomena that online social video consumption is on the rise and expected to progress at the same pace in both short and medium term (Costa-Sanchez, 2017). In 2017, around 7 billion videos were watched on Facebook per day; one to three people devoted there time on internet for watching videos; time consumed for watching a video on Instagram is increased by over 80% from 2016 to 2017; 10 billion Snapchat videos were watched daily (Social media examiner, 2017). In addition, 74% of the whole internet traffic was in video format and 87% of 5000 marketers used video

9

content in their marketing strategies (Social media examiner, 2017). These statistics show that the consumption of videos is a growing tendency and implicates there is potential for relevant research in terms of video marketing on social media.

Although the to date research indicates the potential of video in social media with the overall growth of video consumption and the attributions of video, there are still challenges that brands face in using videos in social media marketing. Brands tend to struggle to use videos in a way that they establish a position for themselves where they are in social interaction with the customers. (Coker et al. 2107). An even greater challenge for brands is keeping customers engaged long enough to get them to tune into the video on social media (*Ibid*). These are challenging due to several reasons. Marketing controllability can be flickering due to the creative essence of social media (*Ibid*). Consumers are able to avoid video ads by using streaming services, for example, Netflix or simply by skipping ads on platforms that provide that option such as YouTube (*Ibid*). Due to consumers having more control over exposure to marketing messages on social media and the fact that their attention is easily shifted by other activities while being present on social media, marketers have their hands full in keeping consumers engaged with their videos. Despite the increased control that consumers possess, brands still have control over their marketing strategy on social media in terms of what kind of video content they display (*Ibid*). To solve this problem of engaging customers with video content, The author proposes that marketers should focus their attention on the selection of video type in order to get the consumer more engaged in their videos. The available literature lacks research on this particular subject. The next chapter will dive into the typology of videos, in other words, what kind of videos brands can present to the customers.

Videos represent a language which uses images and sounds. This language is able to adopt different types of content and the purpose can vary (Costa-Sanchez, 2017). For a customer, the video format is easily decodable, in other words, the language is easy to learn. In terms of achieving goals, attention-wise, this kind of format could represent the most options (Davenport, Beck, 2002). There is also an emotional side to videos as the science of psychology has illustrated that when a person sees another person in a mood of some kind (angry, happy, sad eg.), the persons mirror neurons activate which can better the chances of identifying with the other person and virality of the messages (Dobele et al. 2007). The video format should be praised for its decodability and high viralisation (Toledano, Miguel 2015). These sentiments support the potential of video.

Video marketing is seen as the future of content marketing (Trimble, 2015) and also considered to be a typology of it (Costa Sanchez, 2017). In addition to video being a digital marketing trend, one might say it is also a current trend of content marketing. According to Miller (2011), there are three main goals of content in video strategy, which are informing, entertaining and educating. However, the center of gravity of a video-based strategy in terms of customer engagement is interest (Costa-Sanchez, 2017). The video content displayed by brands ought to be interesting and interest can be evoked through entertainment, information, and education (Toledano, Miguel, 2015). Relatively new research suggests that there are five characteristics that should be presented in video content by brands (Toole, 2015). These characteristics include:

- Searchable: Considers the website positioning in different web search engines. Videos with high-quality content are rewarded with better web position.
- Shareable: The video content ought to be shareable by other users in a variety of social networks.
- Supportive: The information that flows through the videos should be determined by the information that consumers are in the need of. The understandability of information is a crucial factor.
- Specialist: The video content should focus on a specific area of information. Prior knowledge of the sector and the interests of users should be taken into consideration when developing video content.
- Sustainable: In terms of relevant and effective video content, it is important to publish information on a certain periodic basis. The certainty arises from the fact that in different platforms, the times vary.

Developed on these characteristics, the types of videos that brands use for marketing can be (Miller, 2011; Greg, 2011; Costa-Sanchez, 2014; Scott, 2009): Host video, product, catalogue or service review video, educational (tutorial) video, interview video, live video, video including informative brand content, video related to company identity and current affairs, video of corporate social responsibility and advertising. In the following table are presented the video types, their definitions and objectives which are included in the study.

Table 1.1. Video types used in the study.

Video type	Definition	Objective
Product review (demonstration)	Product reviews provide detailed information of products with audiovisual effects. In this type of video, the characteristics, features, and the competitive advantages of a product are explained. Demonstration of products are included in these videos.	Informing Evoke interest
Interview video	Interview videos include generally one to two people answering questions of a certain nature. The interviewee is often someone whom the consumers are familiar with for example an influencer, brands representative or a professional of a certain matter.	Informing Encourage purchase intention
Educational video	Often referred to as tutorial videos. The purpose of these videos is to illustrate the operation of the products in an audiovisual context. They explain the usage of the product, clear the air in terms of doubts and encourage purchase decision.	Informing Educating Encourage purchase intention
Live video	A live video which refers to online streaming is content recorded and broadcasted at the same time. It is sent over the internet and displayed to the viewers in real time.	Entertaining

Source: Costa-Sanchez (2017); Miller, (2011); Greg, (2011); Costa-Sanchez, (2014); Scott, (2009); Ciampa, Moore (2015).

From all the available video types, only four types will be selected to this study. These types are product review, interview video, educational video, and live video. Videos concerning company identity, current affairs, and corporate social responsibility are mainly displayed on company websites. Therefore, they are not part of this study. Host videos were removed from the consideration as they are automatic videos which run on landing pages (Costa-Sanchez, 2014). The chosen video types already, to some extent, include informative brand content. This evokes irrelevancy to choose informative brand content as a fifth type. All in all, the author based the selections on three criteria: Social media platform supportability, frequency in social media and the understandability for the survey respondent.

1.2. The customer engagement concept

Building customer relationships through social media engagement have become a vital part of a successful online marketing strategy (Cheung, 2011). The term "engagement" has been a focus of attention in a variety of academic disciplines such as social psychology and organizational behavior and the term has entered the marketing literature later (Hollebeek et al. 2014). According to Bowden (2009), the concept of customer engagement is defined as the contribution to develop an understanding of customer experience. This definition is supported by Brodie et al. (2011), who states that customer engagement is: "A psychological state that occurs by virtue of interactive customer experiences with a focal object in service relationships.". The present marketing literature divides engagement in to different concept types which are: Consumer- and customer engagement (Van Doorn et al. 2010), community engagement (Algesheimer et al. 2005), online engagement (Calder et al. 2009), advertising engagement (Phillips, McQuarrie, 2010 and student engagement (Brodie et al. 2013). The variety of developed engagement concepts implicates that the concept has been a focus of attention in the field of marketing. This study focuses more on the term customer engagement. The rising importance of customer engagement is also noticeable in the fact that it has appeared in leading journals such as *Journal of Consumer Psychology, Journal of Service Research* and *Journal of the Academy of Marketing Science.* The comprehensive to date literature has provided measurement instruments bearing to certain contexts of customer engagement (Sprott et al. 2009), insight into correlations, dynamics and consequences of customer engagement (Van Doorn et al. 2010), fundamental customer engagement proposals (Brodie et al. 2011), conceptualizations of customer engagement (Hollebeek et al. 2014) and how customer

engagement affects firm performance (Kumar et al. 2015). Customer engagement is linked to predicting sales growth, competitive advantage, and profitability (Bijmolt et al. 2010). In addition, when customers are engaged in a brand, they tend to show greater brand loyalty and brand satisfaction (Jaakkola, Alexander 2014). In terms of new product development (Haumann et al. 2015) and service innovation (Kumar et al. 2010), engaged customers are more likely to have a greater contribution. The concept of customer engagement is explained for the purpose of underlaying its nature on social media. Next chapter will include the term "brand" to the concept and describe its existence in social media settings.

1.3. Customer brand engagement in social media

Companies are more and more making efforts to increase customer contribution and engagement with their brands on social media. The conceptualization of customer brand engagement has received a lot of attention in the marketing literature through a stream of research which has lasted for a few decades (Aaker et al. 2004). The literature provides definitions and themes from a different point of views such as relationship marketing (RM), service-dominant logic (S-D logic) and social exchange theory (SET). In addition, a validated customer brand engagement scale in social media environment has been developed (Hollebeek et al. 2014). Despite the ongoing research of customer brand engagement, the to date literature lacks research in terms of customer brand engagement through video marketing in social media settings. In this chapter, the author will examine the developed definitions of customer brand engagement and justifies the selection of engagement types which will be implemented to this study by reflecting available literature.

Customer brand engagement reflects the dynamics associated with consumer/brand relationships (Aaker et al. 2004). This definition is anchored by Brodie et al. 2011, who defines customer brand engagement as: "The consumers' interactive brand related dynamics.". Moreover, this type of engagement refers to a consumers' level of interest and personal relevance of a brand (Coulter et al. 2003). According to a study conducted by Hollebeek (2011), the brand concepts which are involved in customer/brand relationships are brand attitude, brand image, brand identity, brand personality, and brand experience. The same research identified the main themes of customer brand engagement to be immersion, passion, and activation. These emerged themes represent a customers' cognitive, emotional and behavioral resources that she or he is ready to spend in

interactions with a certain brand (*Ibid*). The developed customer brand engagement definition from this research was the following: "The level of a customers' cognitive, emotional and behavioral investment in specific brand interactions." (*Ibid*). The definition is supported by Patterson et al. (2006), who defines customer brand engagement also through cognitive, emotional and behavioral dimensions but instead of investment, the term "presence" is used. In terms of firm performance, customer brand engagement is expected to improve sales growth (Bijmolt et al 2010), reduce costs (Nambisan, Baron, 2007), enhance the contribution of consumers in the product development process and increase overall profitability (Prahalad, 2004).

The marketing literature provides a validated customer brand engagement measurement scale in social media settings (Hollebeek et al. 2014). The scale uses a dimensional narrative to customer brand engagement. The dimensions are based on the commonly agreed definition of customer brand engagement (Hollebeek, 2011; Patterson et al. 2006), which are cognitive, emotional (affection) and behavioral (activation). In the scale development phase, the following observation was made: Customer involvement has a positive effect on all the three dimensions of customer brand engagement (Hollebeek et al. 2014). As the study made in this paper involves social media settings, it is justified to use the dimensional scale of customer brand engagement in this study. Thus, it will be modified. Six of the nine statements of engagement included in Hollebeek's (2014) study, were taken into this one. For each engagement type there are two statements. They are visible in figure 1.2 which is located on the next page (p. 16).
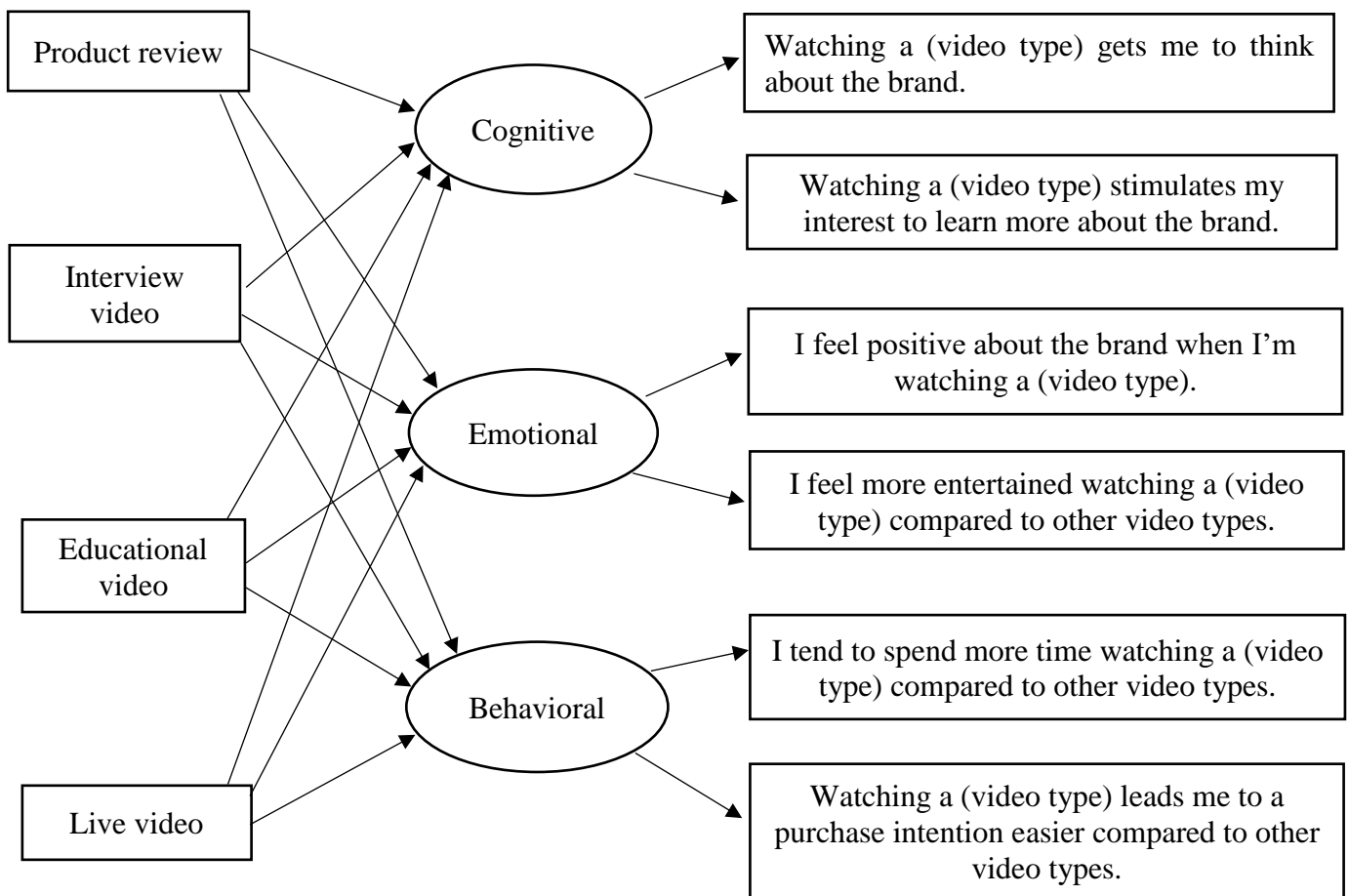
Figure 1.2. In illustration of the implementation of video types in the consumer brand engagement scale.
Source: Hollebeek (2014), figure prepared by the author.

The objective is to implement the selected video types into the customer brand engagement measurement scale and investigate how customers engage towards these video types through the different dimensions of engagement. The above figure is a proposal of how this implementation will be made.

2. RESEARCH METHODOLOGY

In this chapter, the author will go over the overall methodology of the study. The first chapter contains the research methods used in the study. In addition, the developed research question is included. This is followed by an explanation of how the data used in the study is collected. The last chapter presents the questionnaire design. Moreover, what questions are used to gain relevant data and in which order. The methodology will be justified based on scientific literature.

2.1. Research methods

The research method used in this study is survey research, to be more specific, an online questionnaire. It can be developed based on qualitative research strategy (the use of open-ended questions for exploratory reasons) or quantitative research strategy (the use of questions with numerical items) (Ponto, 2015). In addition, these strategies can be combined to form a mixed research strategy (Ponto, 2015). This study focuses mainly on quantitative research strategy as the statements related to customer brand engagement towards different video types, which are the key research instruments of the questionnaire, are designed to provide numerical data in Likert scale settings. In addition, the questionnaire includes a little proportion of qualitative research strategy as the question regarding age is an open-ended question. The results are analyzed in an exploratory manner with qualitative analysis.

The theoretical framework is constructed from various scientific articles and journals. These data sources were retrieved from two different online databases: Google Scholar and the online library of Taltech university. Based on the arguments made in the literature review, the research question of the study is:

- Do customers show a different level of engagement towards a certain video type?

Given the lack of empirical research on video marketing on social media in terms of customer brand engagement, the additional aim of this research is to provide directional knowledge to brands when they are striving to engage customers on social media through video content.

2.2. Data collection procedure

A commonly agreed definition of survey research is the following: "The collection of information from a sample of individuals through their responses to questions." (Check, Schutt, 2012). Survey research has been used for decades for the purpose of obtaining information from individuals or groups of people. The wide range of information that can be obtained through survey research starts from asking simple questions related to behaviours or opinions to more demanding study using a variety of instruments based on validity and reliability (Ponto, 2015). The scientific literature highlights the utilization of survey research in marketing which justifies the use of this type of research method for this study. By nature, survey research is versatile as it contains a variety of methods to reach respondents and apply several methods of instrumentation (*Ibid*). In addition, a survey type of research can use differentf data collection methods, the most popular methods being questionnaires and interviews (*Ibid*). When using a questionnaire, it can be self-administered or administered by a professional (*Ibid*). The data collection method used in this study is a self-administered online questionnaire. Although a questionnaire can be developed in paper form and distributed through postal mail or electronically via email (Ponto et al. 2010), the selection of using an Internet-based program to develop the self-administered questionnaire is based on the fact that the cost is nonexistent, it is functional for a larger sample and its practicality in terms of distribution (Ponto, 2015).

Although survey research has been praised for its versatile ability in terms of obtaining information from the population, there are still sources of errors that the author must take into consideration in questionnaire development phase. Four types of errors emerge from the scientific literature which are: Coverage error, sampling error, measurement error, and nonresponse error (Dillman et al. 2014; Singleton, Straits, 2009). The sources for every error type are the following:

- Coverage error: The sample includes an unknown chance of individuals in the population (Singleton, Straits, 2009).

- Sampling error: The sample includes individuals that do not represent the desired characteristics of the population (Dillman et al. 2014).

- Measurement error: The questions and instruments in the questionnaire do not relate to the topic of interest in detail enough. Therefore, the questions do not measure the desired topic. (*Ibid*).

- Nonresponse error: Lack of response from some individuals included in the sample (Singleton, Straits, 2009).

The author has based his strategies to reduce these potential errors in scientific literature. The strategies for every error type are the following:

- Coverage error: According to Singleton and Straits (2009), a way to reduce coverage error is to develop the questionnaire with a multimode design.

- Sampling error: The key to reducing sampling error is to clearly identify the population of interest (Dillman et al. 2014). By distributing the questionnaire through different social media platforms, the author automatically reduces the sampling error as social media activity is a key factor in the questionnaire.

- Measurement error: The research instruments on the questionnaire are determined with profound consideration in order to reduce measurement error and provide valid and reliable information.

- Nonresponse error: This error type will be reduced by forming the questionnaire with a user-friendly design.

To illustrate the questionnaire more in-depth, the next chapter will go over the overall structure of the questionnaire.

2.3. Questionnaire design

The online questionnaire used in this study was formed through the Google survey developer application, Google forms. The decision of using this particular format was based on the author's previous experience of the application. The survey starts with short background information about the study and a description of the questionnaire contents. This way, it is helpful for the survey respondent to understand and evaluate the possible errors of validity and reliability (Buerhaus et al. 2012). According to scientific literature, questionnaires can possess demographical questions as well as valid and reliable research instruments (Dubenske et al. 2014). After the background information and content description, the questionnaire addresses two general questions which determine that is the respondent qualified to proceed with the questionnaire and provide relevant information. These questions cover the respondent's activity on social media and whether the respondent has exposed to video related content from a brand on social media. After this phase of the questionnaire, the focus questions, in other words, research instruments of the study, them being video type and customer brand engagement, will be asked through a five-degree Likert scale. According to Sullivan and Artino (2013), the typical Likert scale is a 5-point ordinal scale used by the respondents to rate the degree to which they disagree or agree with a statement. This way the author is able to provide numerical data from the questionnaire, as the answer options are numerically displayed. The answer options range from strongly disagree to strongly agree. The following table represents all the answer options with their numerical signals.

Table 2.1. The Likert scale used in the questionnaire.

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

Source: Sullivan, Artino (2013).

The statements related to the Likert scale cover customer brand engagement. The justification of engagement types used in the questionnaire has been made in the literature review. Lastly, the questionnaire includes two demographical questions, age, and gender. Questions regarding demographics such as geographical location, annual income, and marital status were extracted

from the survey due to their irrelevance for the purpose of the study. By asking the respondent's age and gender, the author is able to investigate differences in people engaging in different video types on social media.

3. RESULTS

In this chapter, the author presents the results of the online questionnaire, discussion of the main findings, the limitations of the study and the recommendations for further study. The online questionnaire was conducted in April 2019. The distribution of the questionnaire was done through social media platforms due to the fact that it is mandatory for the respondent to be a registered user of one or more social media application to answer the questionnaire. The main focus was on Facebook since the author felt that it is the most efficient way to target a larger number of respondents. In social media applications such as Facebook, the consumer activities are referred to as "liking", "commenting", "posting", "reposting" and so on (Lim, 2012). Through these activities, the online questionnaire is automatically distributed to even a wider audience, beyond the author's own audience on Facebook. In addition to Facebook, the author posted the online questionnaire on his Instagram profile and sent the online questionnaire through a social networking platform WhatsApp directly to his contacts. This decision was made to ensure that the people who had seen the questionnaire on Facebook and decided to neglect it, would have second thoughts about the questionnaire and ultimately leading them to answer the questionnaire. The results will be addressed in the following order: Sample characteristics, general questions and lastly, focus questions.

3.1. Sample characteristics

Eventually, the questionnaire received 102 respondents in the time period of 4 days. The sample characteristics are presented as follows:
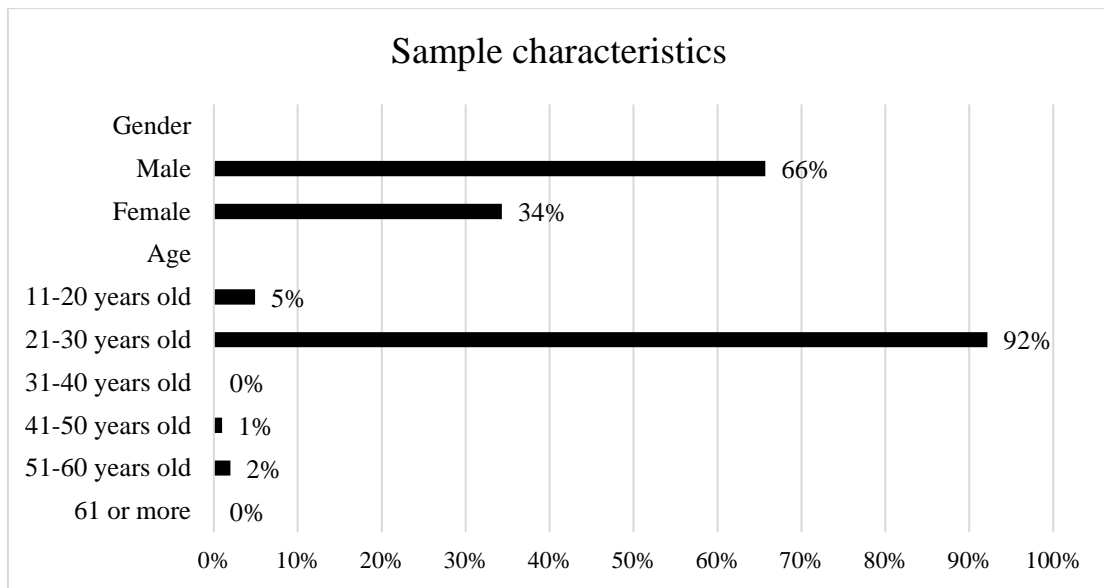
Figure 3.1. Sample characteristics, n=102.
Source: Results from the questionnaire, prepared by the author.

From the 102 respondents, 34% of them were female and 66% of them were male. In the questionnaire, the question regarding age was an open-ended question. The author wanted to know which specific age group presented the larget portion within the respondents. The age data was modified to different categories using excel in order to be more comely for presenting purposes. The age category which represented the largest portion was the 21-30-year-old category. Their heavy portion stands for 92% of the respondents. The category concerning ages between 11 and 20 received all in all five respondents, category from 51 to 60 received two respondents and the 41-50-year-old category received one respondent. There were two categories which received zero respondents. These categories were the 31-40 year olds and 60 or more year. Why the respondents were divided by gender and age like the figure 3.1 illustrates will be analyzed more in detail in the discussion part of the thesis.

3.2. General questions

Before the questions that concerned the research instruments which are video type and customer brand engagement, two general questions were asked to set up the respondents to be prepared for the questions regarding the research instruments. The results of these questions are the following:
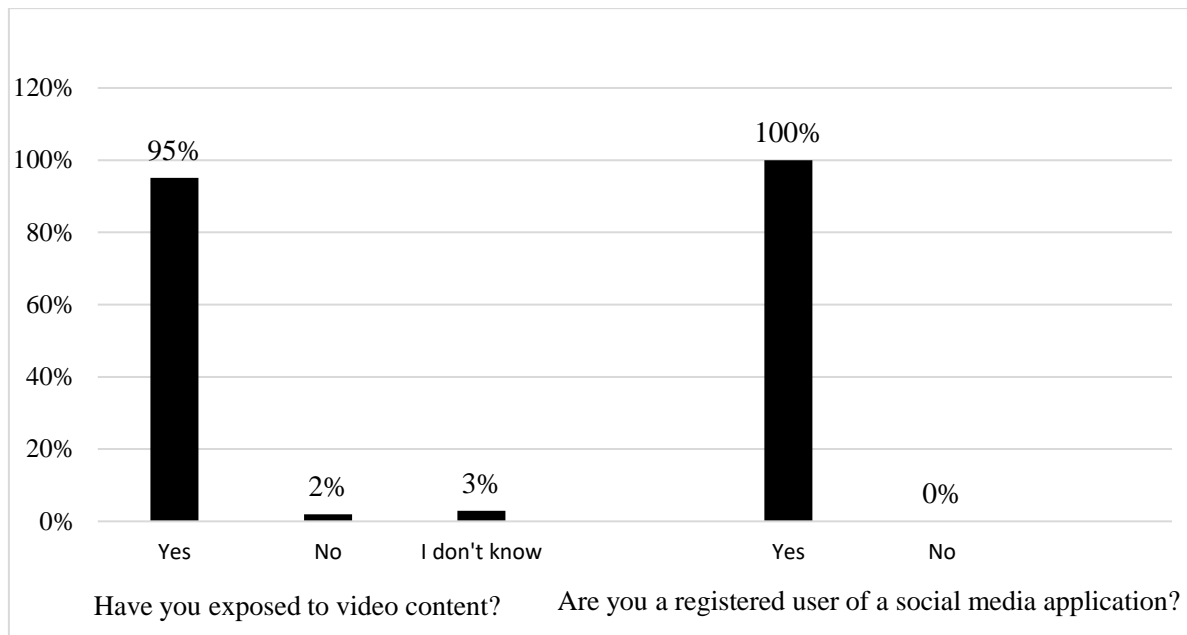
Figure 3.2 Answers to the general questions, n=102.
Source: Result from the questionnaire, prepared by the author.

All 102 respondents confirmed that they are a registered user in one or more social media application. This was one of the objectives of the way the questionnaire was distributed in terms of reaching the right portion of the population. Since every respondent answered "Yes", every respondent was able to give a full response to the questionnaire. Whether a respondent would have answered "No", the respondent would have been automatically sent to the submission part of the questionnaire and the author would not have received a full response from the respondent.

From all the 102 respondents, 95% confirmed that they have exposed to video related content from a certain brand on social media. Two respondents stated that have not exposed to such content and three were uncertain about the exposure. The questionnaire provided definitions for each video type and they were highlighted in particular for the respondents who answered "No" or "I don't know" to this question. This way the respondents were made to be aware of the video types included in the study and give reasonable answers to the main research questions. Based on the rate of "Yes" answers (95%), it can be determined that the results of the questionnaire are reliable since almost every respondent had exposed to video related content from a brand in social media.

3.3. Engagement towards video types

The focus questions regarding the study which concerns video type and customer brand engagement are presented in their respective figures. These questions were asked through a 5-point-ordinal Likert scale which ranged from strongly disagree to strongly agree (1-5) in the questionnaire. The author provided these figures with the help of Excel in order for them to be more pleasant for the viewer. Some percentages are not shown in the figures due to their slight portion of the entirety. Every statement for every video type received 102 responses, which implicates that there are no missing responses. In the figures, it seen in the responses for each statement combining up to 100%. The results presented in the figures are discussed more profoundly in the following chapter.
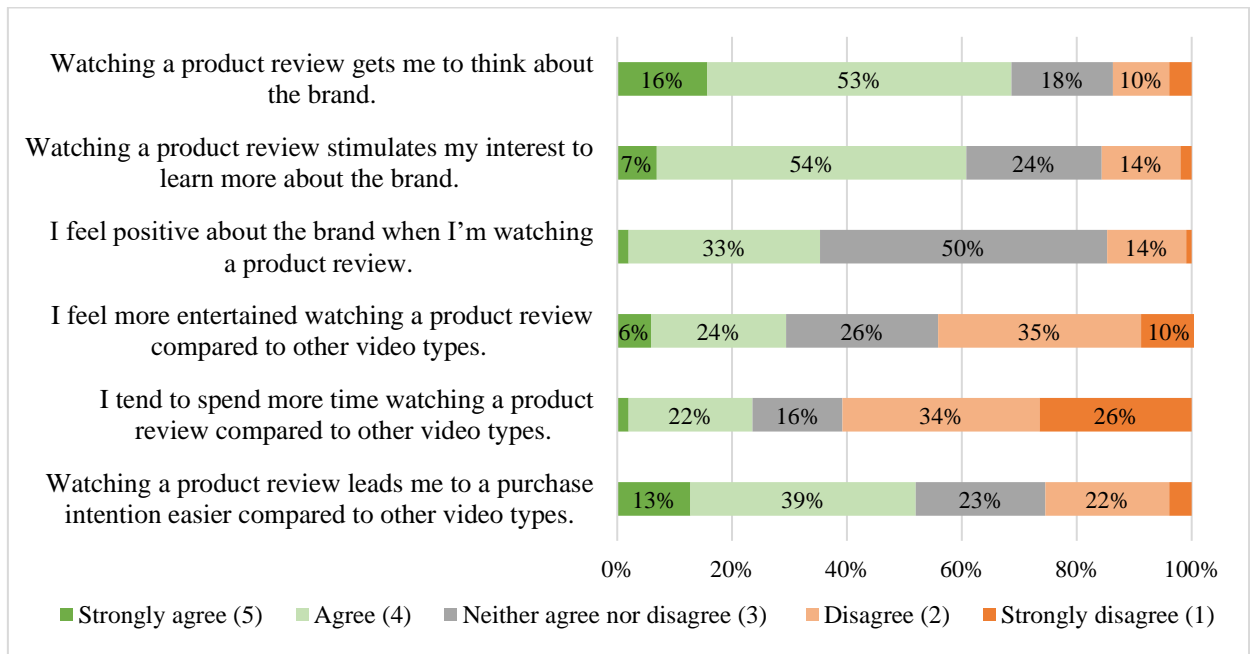

Figure 3.3. Engagement towards product review, n=102.
Source: Result from the questionnaire, author's own calculations.

In general, product review seems to possess the ability to engage customers to a brand congnitively as the most of the repondents answered "agree" to the first two statements. In addition, it shows potential in behavioural engagement since most of the respondents agreed that whatching a product review leads them to a purchase intention compared to other video types.
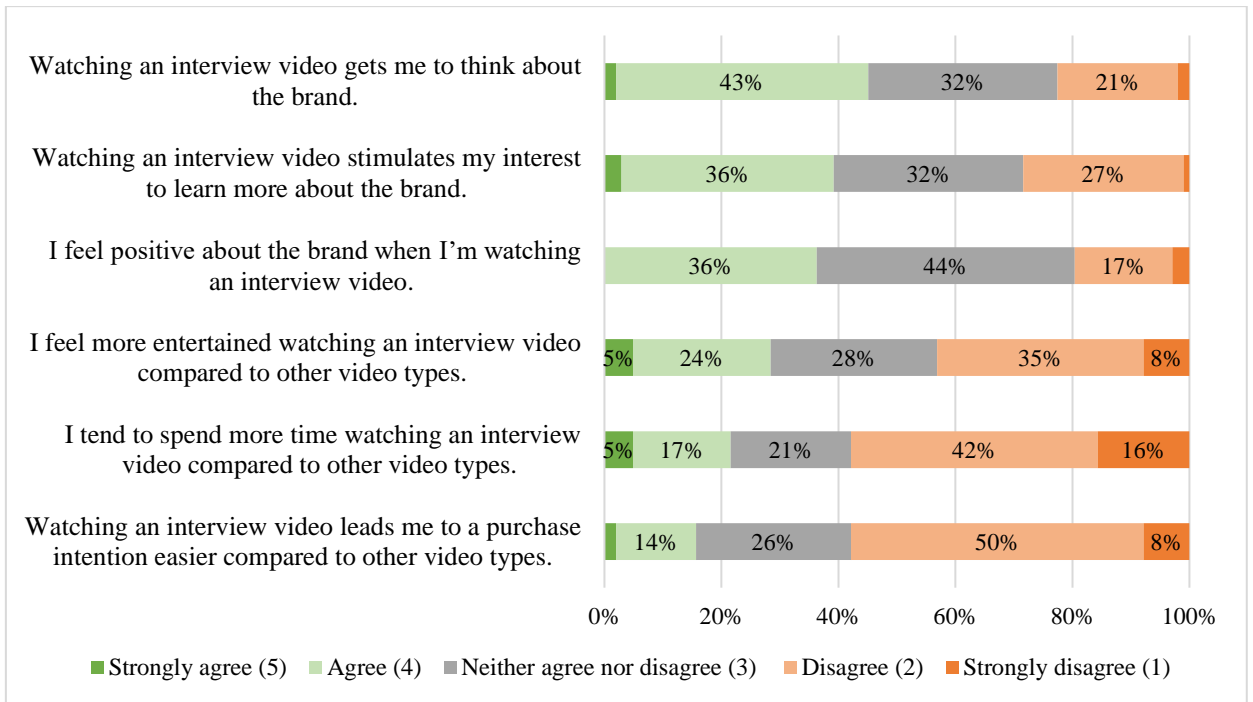
Figure 3.4. Engagement towards interview video, n=102.
Source: Result from the questionnaire, author's own calculations.

Similarly to product review, it seems that interview manages to engage customers congnitively as the majority of the respondents agreed to the first two statements. In terms of emotional engagement, it seems that interview video might have the ability evoke positivity among customers as relatively high percentage (36%) agreed to the third statement. In terms of behavioural engagement, interview video received poor results as most of the respondents disagreed for the the fifth and sixth statements (42% and 50%).

Figure 3.5. Engagement towards educational video, n=102.
Source: Result from the questionnaire, author's own calculations.

Educational video seems to be a effective variation of video content in terms of cognitive engagement as well. In addition, the strength of an educational video seems to be the ability to evoke positive feelings since 40% of the respondents agreed to this statement.
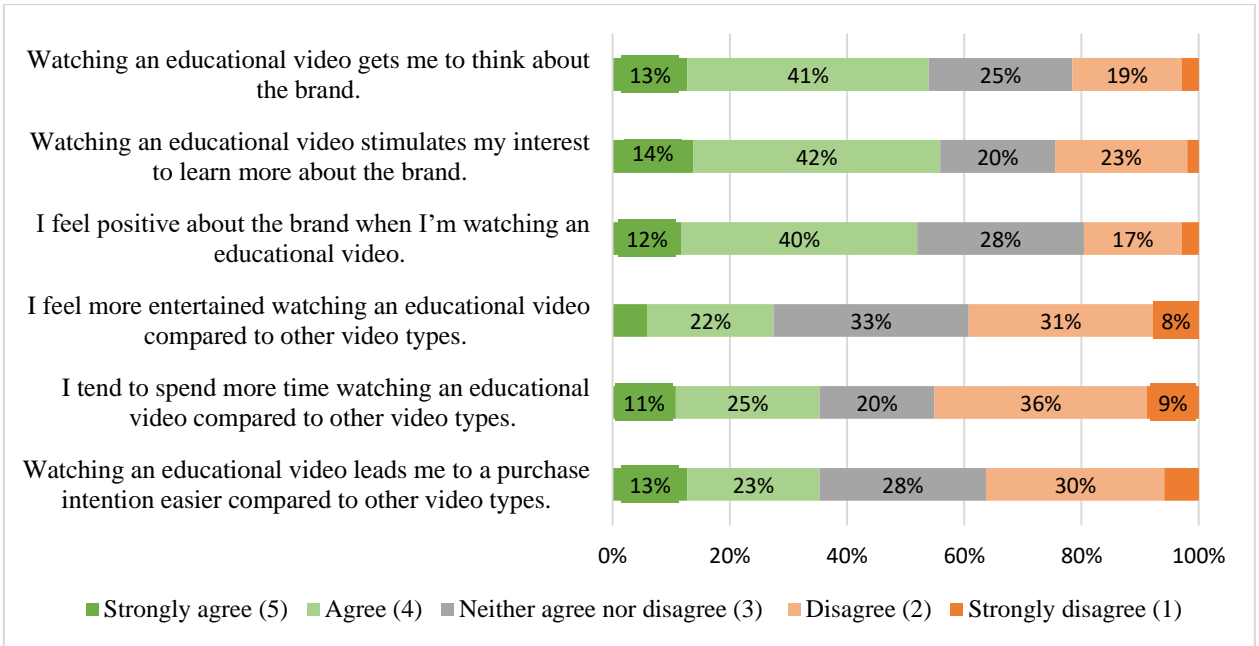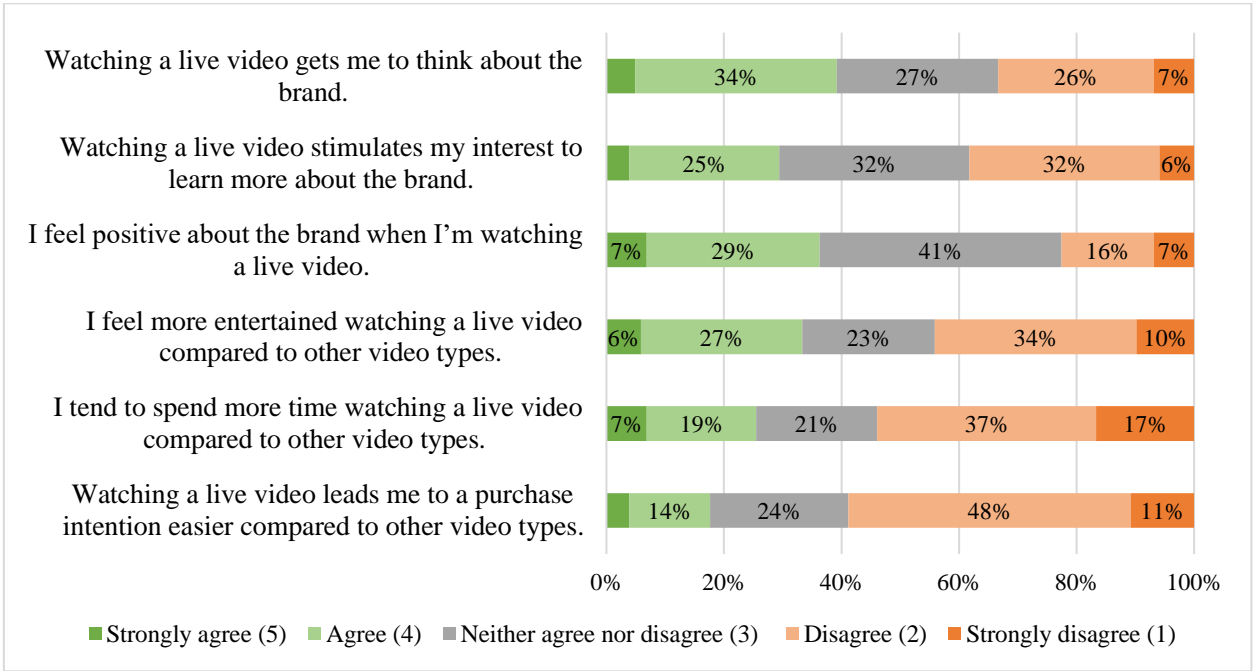

Figure 3.6. Engagement towards live video, n=102.
Source: Result from the questionnaire, author's own calculation's.

Live video showed ability to engage only in the first statement (thinking about the brand). Here, the majority of respondents agreed (34%). Otherwise, live video seems to posses the least potential in engaging customers compared to other video types.

3.4. Discussion

In this chapter, the author goes through the presented results in more detail and seeks reasons for receiving this type of results. Starting with the sample characteristics, the gender split was 67% male and 33% female. According to Social Media Examiner (2019), the distribution of users by gender are approximately even both on Facebook (48% male, 52% female) and on Instagram (49,7% male, 50,3% female). The author's audiences on Facebook and Instagram are somewhat even by gender, so the reason for the greater split of age is the distribution through Whatsapp, which contains more male contacts than female. As mentioned in the results, the age data was modified to categories for the purpose of better display. The age category that involves 92% of the respondents, is the 21-30-year-olds. To be more specific, Ages 24 (28 respondents) and 23 (32 respondents) represented the largest age classes in this study. This is linked to the fact that the author is 24 years old, and his audience on social media is focused on people within his age. For younger generations, the questionnaire seemed to present a language barrier as their English skills haven't developed enough to understand the content of the questionnaire. Therefore, the youngest respondent was 16 years old. In terms of older people, the representation was also slim. This may be due to the fact that older people may suffer from functional limitations like limited perceptual and cognitive abilities which shows in the use of technology as well as their behaviour and attitudes on social media can vary compared to younger people (Charness, Boot, 2009). Moreover, their behaviour on social media is considered to be passive including only activities such as reading posts and participating in online discussion (Leist, 2013). This means that when they have observed the questionnaire posted by the author on social media, they have neglected it because of the mentioned reasons. Although the questionnaire was designed to be as user-friendly as possible like the scientific literature proposed for reducing non-response error (Singleton, Straits, 2009), the non-response error was noticeable in terms of the youngest and oldest age categories.

After the demographics, the results addressed the respondents' usage of social media and exposure to video related content from brands on social media. The fact that every respondent confirmed that they are a registered user of one or more social media application, shows that social media is

a platform containing an enormous amount of people like the figure 1.1 in literature review illustrates. In addition, receiving this result from the question speaks to the fact that the author managed to wipe out both coverage error and sampling error by distributing the questionnaire only through social networking applications. The result from the questions regarding the respondent's exposure towards video content from a brand on social media (See figure 3.2) is concordant with the scientific literature. The fact that 95% of the respondents confirmed that they have exposed to video content on social media shows that the video consumption on social media is on the rise (Costa Sanchez, 2017) and is supported by the statistics presented in the literature review (Social Media Examiner, 2017). For the remaining 5% of respondents who answered either "No" or "I don't know" to this question, the author provided the appropriate definitions for each video type in the questionnaire for the purpose of receiving the most valid and reliable information from these respondents. This was made to reduce the measurement error of the research like the scientific literature suggested (Dillman et al. 2014).

The main research question of the study was the following: "Do customers show a different level of engagement toward a certain type of video content?". As expected, given the nature of the video, its growing tendency, the dimensionality of customer brand engagement on social media, customers do in fact engage differently towards a certain video type according to the results. By observing the results (figures 3.3, 3.4, 3.5 and 3.6) with the consideration of engagement as a totality, the differences are wavering. However, when taking the dimensionality of engagement (cognitive, emotional and behavioural) more profoundly into consideration, the differences are more noticeable.

In terms of cognitive engagement which covers the first (thinking) and second (stimulation of interest in learning) statement in each figure, every video type showed cognitive engagement as the majority of responses for these statements were located in "Agree" category, with the deflection of live video which did not show cognitive engagement in the statement regarding the stimulation of interest to learn about the brand. By examining figure 3.6, it can be noticed that this statement had its highest response rates in "Disagree" and "Neither disagree nor agree" sections (both receiving the same percentages, 32%). The reason for this digression can be explained with the live video's purpose to mainly entertain the audience (Scott, 2009). For comparison purposes, the following table provides the combined "Agree" responses in cognitive engagement statements for product review, interview video, and educational video. The table includes the actual amount of responses received in the questionnaire, for a more clearer comparing possibility.

Table 3.1. The combined "agree" responses for product review, interview video, and educational video.

	Product review	Interview video	Educational video
Watching an interview video gets me to think about the brand.	54	44	42
Watching a live video stimulates my interest to learn more about the brand.	55	37	43
Total	**109**	81	85

Source: Result from the questionnaire, prepared by the author (2019).

The fact that these video types include informative brand content which is linked with cognitive activity in human behaviour (Costa-Sanchez, 2017), leads the author to believe this why the results were similar for these video types in terms of them receiving the highest response rates in the "Agree" section. The scientific literature proposes that videos related to informative brand content is a separate video type (Costa-Sanchez, 2014). In the literature review, the author justified the decision to extract informative brand content as a video type from this study based on irrelevancy for the results. The result received from the questionnaire supports this decision. Although the results were similar from the highest response rate point of view, there is a significant difference in the amount of "Agree" responses alltogether between these video types. Product review seems to be a dominant leader of cognitive engagement with 109 responses compared to interview videos 81 responses and educational videos 85 responses (See table 3.1). These results evoke the sentiment that product review as a video type has the most potential in engaging customers cognitively. The underlying reason for the result may be the fact that the objective of product review is to evoke interest (Costa-Sanchez, 2017).

From the emotional engagement perspective, a common pattern of results emerging from figures 3.3, 3.4 and 3.6 is the following: The third statement related to the feeling of positivity about a brand while watching a certain video type received most answers in section of "Neither agree nor disagree" and the fourth statement related to the feeling of being entertained while watching a certain video type received most answers in the section of "Disagree". An exception to this pattern

rises from figure 3.5 which covers educational video. This was the only video type that showed emotional engagement in terms of feeling positive about a brand as it received the most of its responses (40%) in the "Agree" section. The feeling of entertainment also differed from the pattern as it had the most responses in the section of "Neither agree nor disagree". In addition to having the most "Agree" responses, educational video was superior in positive feelings associated with it in terms of "Strongly agree" responses (6%). The objective of educational videos which is to teach the customers about the usage of the product and clear the air in terms of doubts (Costa-Sanchez, 2017) and the fact that learning something new is associated with positive feelings (Gregg, 2011) leads to the assumption that most of the respondents have previously exposed to an educational video and learned something new about the brand which has evoked positive feelings among the respondents. With this and the fact educational video also differed from the pattern with the fourth statement, the author proposes that educational video possess better attributes to engage customers emotionally compared to other video types. The scientific literature highlighted the ability of live video to entertain (Scott, 2009). This didn't receive the expected support since most of the respondents disagreed to feeling entertained watching a live video. However, it was the leader of total agreements in the statement compared to other video types, thus the differences were minor.

The last two (5th and 6th) statements cover behavioural engagement. For the fifth statement which is related to time investment on a certain video type, there was a common pattern with all video types having the most responses in the disagree section. However when comparing the agree and strongly agree responses altogether for this statement between the video types (See figures 3.3, 3.4, 3.5 and 3.6), educational video came to the fore in engaging customers time wise. This may correlate to the observation that educational video was the only video type that managed to differentiate from other video types in engaging customers with the ability to entertain. The same pattern is visible for the sixth statement which concerns purchase intention with a significant exception. Product review received the most responses for this statement in the section of "Agree" (39%). This result is contradictory with the scientific literature. According to various authors, one of the main objectives of an interview video and an educational video is to encourage purchase intention (Costa-Sanchez, 2017; Scott, 2009; Gregg, 2011) but this wasn't the case in this study. The reason for product review to filter vigorously in this matter can be due to few factors. The main goal of product review is to increase the awareness of the product (Costa-Sanchez, 2014). In other words, letting people know that this kind of product exists. In this video type, the narrative is to highlight the best features of the product and often its competitive advantages are explained (Ciampa, Moore, 2015). This way the video is able to strengthen the interest of customers towards

the product and as mentioned in the literature review, the focus point of developing video content is generating interest. It is also worth to mention that for first in the timeline of generating video content for brands comes usually product review (*Ibid*). After this comes the development of other video types which possess other attributes of engagement (education, entertainment and informing) (Miller, 2011). Based on these acknowledgments, the author believes that most of the respondents who have exposed to a product review have shown an increased level of interest towards the brand through attractive product features and competitive advantages, and eventually, has lead them to a purchase intention.

Product review
- Cognitive engagement (thinking, the stimulation of interest inlearning)
- Behavioral engagement - (purchase intention)

+

Educational video
- Behavioural engagement - (time investment)
- Emotional engagement (the feeling of positivity and entertainment)

=

Customer brand engagement
- Cognitive engagement
- Behavioral engagement
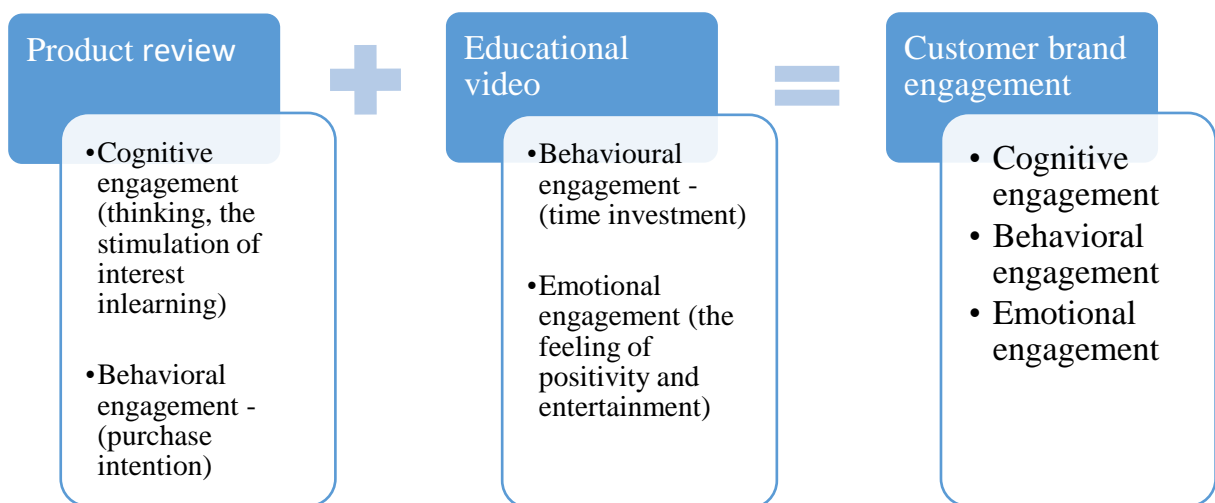- Emotional engagement

Figure 3.7. A proposal of the most efficient video type mix to engage customers to a brand. Source: Results from the questionnaire, prepared by the author.

As none of the video types emerged as dominant conversion tool in terms of engagement as a totality, the author proposes the above video type mix for brands for the purpose of engaging customer with video content on social media. The objective of the above figure is to engage the customer through all the dimensions of engagement. To achieve the object, the following video types should be merged: Product review and educational video. In more detail, this type of video should contain the explanations of the best features and the competitive advantages (Ciampa, Moore, 2015) of the product as well as the tutorial how to use the product for the purpose of clearing all possible doubts. (Costa-Sanchez, 2017). This video mix represents the ability to engage a customer through all the dimensions as figure 7 illustrates. In addition, it supports Miller's (2011)

sentiment about the goals of video content, as it possesses the ability to inform, entertain and educate. Not to mention, this type of video mix contains the center of gravity in terms of developing video content, which is the ability to evoke interest (Costa-Sanchez, 2017) The figure is considered as a proposal by the author as the conducted study includes limitations which will be explained in the next chapter.

3.5. Limitations and recommendations

In this chapter, the author explains the limitations of the conducted study as well as recommendations for brands how to engage customers on social media with video content and what should be a point of emphasis in future research in this specific field of area. The biggest limitation of the study was already brought up in the introduction which is that the new knowledge this study provided is only directional. As the results were analyzed in an exploratory manner with qualitative description, the analysis lacks statistical evidence. Therefore, the knowledge is solely directional. However, with profoundly considered research instruments, comprehensive theoretical framework, and appropriate questionnaire design, the author was able to provide reliable and valid information of the subject. In terms of the questionnaire, one factor provided limitations for analyzing process which is the "Neither disagree nor agree" section. For every video type, at least one statement received most responses in this section. In this case, the author wasn't able to describe the degree of engagement for that statement as accurately as needed. This speaks to the existence of a measurement error (Dillman et al. 2014). However, most of the responses located in the other sections of agreement so the effect of the "Neither disagree nor agree" section to the results was slight. From a demographical factor point of view, the study managed to implement the beliefs of a certain age generation which was 21-30-year-olds (92% of the respondents). With a wider dividing of age, the results may differ.

As expected, the study was found to provide new knowledge for brands to engage customers with video marketing. This knowledge ought to be treated as directional as mentioned before. This study managed to explain how customers do engage differently based on the dimensionality of engagement towards video related content. Based on the results, brands should focus on the video typology and the dimensionality of engagement when pursuing to engage customers on social media with video marketing. In the discussion, the author provided an alternative model on how to do this. For future research, the main vocal points ought to be the addition of statistical methods

for analyzing purposes as well as a wider respondent group from an age point of view. The author proposes a research strategy, where the respondents are exposed to every video type included in the study from a specific brand before answering to the questions related to the degree of engagement. This way, every respondent have a specific brand in mind in the decision-making process and the measurement error of the "Neither disagree or agree" would most likely to reduce. All in all the lack of empirical research in this field is evident. With the conducted study, the author managed to illustrate the direction of the path for future research.

CONCLUSION

The emergence of social media has evoked various alternatives for brands to build customer relationships. One of the many alternatives is a trend of digital marketing, video marketing. Given its growing consumption and its versatile nature which allows it to be presented in various ways and its potential as a conversion tool, it is quite staggering how little attention it has received in the scientific literature in terms of customer brand engagement. This made the author believe that there are unresearched factors linked between video marketing and customer brand engagement.

The evoked research problem of this study was the sentiment that brands tend to struggle to engage customers long enough so that they would tune into a video (Coker et al. 2017). For the purpose of solving this problem, the aim of the research was to investigate how customers engage towards various video types (product review, interview video, educational video, and live video) through the different dimensions (cognitive, emotional, and behavioural) of engagement. To fulfill the research aim, the study was conducted with the use of an online questionnaire, distributed through different social networking platforms. Eventually, the online questionnaire received 102 eligible responses in the time period of four days.

The research question of the study was the following: "Do customers show a different level engagement towards a certain video type". By examining the results without taking the dimensionality of engagement into consideration, the differences of engagement towards video types are vacillating. In other words, none of the video types included in the study was shown to be a dominant conversion tool over the others. However, when implementing dimensions of engagement to the examination process, the differences were more noticeable.

The results indicate that all the video types expect live video possess the ability to engage customers cognitively. However, product review seems to own even greater ability for this purpose compared to other video types. The underlying reason for this result could be the fact that the objective of product review is to evoke interest within the customers (Costa-Sanchez, 2017). In

terms of emotional engagement, the video type that stood out from the others was educational video. The results point out that it is the most efficient video type to evoke positive feelings and entertainment within the customers. This may be due to the acknowledgment that learning something new is associated with positive feelings and therefore increases the level of entertainment for the customer (Gregg, 2011). The scientific literature highlighted live video's ability to entertain. However, this sentiment did not receive support from this study. Only video types that managed to engage behaviourally were product review (purchase intention) and educational video (time spent watching a video). The first result is contradictory with the scientific literature review as it suggested that the objective of interview video and educational video is to encourage purchase intention (Costa-Sanchez, 2017; Scott, 2009; Gregg, 2011).

The results show that when brands are trying to engage customers with video, they ought to focus their attention more in choosing a suitable video type for the content. Based on the realisation of customers engaging differently through the dimensions of engagement, the author prepared an alternative video type model on how to engage a customer towards video content in the most comprehensive way. In this model, the author proposes the conjunction of product review and educational video. This mix owns an increased possibility to engage a customer cognitively, emotionally, and behaviourally based on the results. In addition, it is in line with Miller's (2011) conceit of the goals of video content which are informing, educating and entertaining.

The results that this study presented as well as the developed alternative video type model is treated as directional knowledge as the biggest limitation of the study was that the author did not analyze the results with statistical methods. Therefore, the author is not able to present the results as actual evidence. In addition, a measurement error occurred in the research process. The statements that received the most responses in the "Neither disagree nor agree" section prevented the author to estimate the actual level of engagement. These limitations ought to be the focal points for future research. The author proposes a research strategy, where the respondents are exposed to every video type included in the study from a specific brand before answering to the questions related to the degree of engagement. Given the lack of research on this subject, the directional knowledge that this study provided, the author was able to show the direction for future research.

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APPENDICES

Appendix 1. Online questionnaire

Table 1.1. Selected questions, items, and scales.

Questions	Scale items	Scale type
Q1: Are you a registered user in one or more social media applications? (Facebook, Instagram, Twitter, etc.)	A1: Yes A2: No	Nominal scale
Q2: Have you exposed to video content from a brand on social media?	A1: Yes A2: No A3: I don't know	Nominal scale
Please choose the right degree of agreement for each statement according to your belief. (Product review) Please choose the right degree of agreement for each statement according to your belief. (Interview video) Please choose the right degree of agreement for each statement according to your belief. (Educational video) Please choose the right degree of agreement for each statement according to your belief. (Live video)	1. Watching a (video type) gets me to think about the brand. 2. Watching a (video type) stimulates my interest to learn more about the brand. 3. I feel positive about the brand when I'm watching a (video type). 4. I feel more entertained watching a (video type) compared to other video types. 5. I tend to spend more time watching a (video type) compared to other video types. 6. Watching a (video type) leads me to a purchase intention easier compared to other video types.	A five-point Likert scale: 1. Strongly disagree 2. Disagree 3. Neither disagree nor agree 4. Agree 5. Strongly agree :_:_:_:_: 1 2 3 4 5

Q3: Age?	"_____" – short answer	Open-ended question
Q4: Gender?	A1: Male A2: Female	Nominal scale

Appendix 2. Questionnaire results.

Table 2.1. Questions, scale items and results for general and demographical questions.

Questions	Scale items	Result
Q1: Are you a registered user in one or more social media applications? (Facebook, Instagram, Twitter, etc.)	A1: Yes A2: No	A1: 100% A2: 0%
Q2: Have you exposed to video content from a brand on social media?	A1: Yes A2: No A3: I don't know	A1: 95% A2: 2% A3: 3%
Q3: Age?	"_____" – short answer	11-20 years old: 5% 21-30 years old: 92% 31-40 years old: 0% 41-50 years old: 1% 51-60 years old: 2% 61 or more: 0%
Q4: Gender?	A1: Male A2: Female	A1: 66% A2: 34%

Table 2.2. Results for product review.

Product review	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
1. Watching a product review gets me to think about the brand.	4	10	18	54	16
2. Watching a product review stimulates my interest to learn more about the brand.	2	14	24	55	7
3. I feel positive about the brand when I'm watching a product review.	1	14	51	34	2
4. I feel more entertained watching a product review compared to other video types.	10	36	27	24	6
5. I tend to spend more time watching a product review compared to other video types.	27	35	16	22	2
6. Watching a product review leads me to a purchase intention easier compared to other video types.	4	22	23	40	13

Table 2.3 Results for interview video.

Interview video	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
1. Watching an interview video gets me to think about the brand.	2	21	33	44	2
2. Watching an interview video stimulates my interest	1	28	33	37	3

	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
to learn more about the brand.					
3. I feel positive about the brand when I'm watching an interview video.	3	17	45	37	0
4. I feel more entertained watching an interview video compared to other video types.	8	36	29	24	5
5. I tend to spend more time watching an interview video compared to other video types.	16	43	21	17	5
6. Watching an interview video leads me to a purchase intention easier compared to other video types.	8	51	27	14	2

Table 2.4. Results for educational video.

Educational video	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
1. Watching an educational video gets me to think about the brand.	3	19	25	42	13
2. Watching an educational video stimulates my interest to learn more about the brand.	2	23	20	43	14
3. I feel positive about the brand when I'm watching an educational video.	3	17	29	41	12
4. I feel more entertained watching an educational video compared to other video types.	8	32	34	22	6
5. I tend to spend more time watching an educational	9	37	20	25	11

video compared to other video types.					
6. Watching an educational video leads me to a purchase intention easier compared to other video types.	6	31	29	23	13

Table 2.5. Results for live video.

Live video	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
1. Watching a live video gets me to think about the brand.	7	27	28	35	5
2. Watching a live video stimulates my interest to learn more about the brand.	6	33	33	26	4
3. I feel positive about the brand when I'm watching a live video.	7	16	42	30	7
4. I feel more entertained watching a live video compared to other video types.	10	35	23	28	6
5. I tend to spend more time watching a live video compared to other video types.	17	38	21	19	7
6. Watching a live video leads me to a purchase intention easier compared to other video types.	11	49	24	14	4