The use of short-form videos in business-related educational content: A cross platform study

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ABSTRACT

From TikTok to YouTube Shorts, it is evident that short videos have dominated social media platforms. Moreover, these bite-sized videos have become a valuable learning tool offering easily digestible information. This study investigated the intention-to-follow and psychological responses to business-related educational short videos, addressing the critical need to optimise these videos amidst shrinking attention spans and declining engagement rates.

Drawing upon the Elaboration Likelihood Model (ELM) and the Uses and Gratification Theory (U&G), this research explored both video factors (camera angle, humour, video attractiveness and narrative) and content creator factors (presenter attractiveness, perceived credibility and emotional contagion) influencing the viewers' response to short-form video. Using a quantitative approach, the study employed a self-completion online questionnaire with a sample size of 298 participants. Each participant viewed one of four short videos, featuring distinct content, humour and camera angle. Analysis was conducted using Structural Equation Modelling (SEM) in Jamovi statistical software.

The study revealed that humour, narrative and emotional contagion contributed to forming an emotional connection with viewers (hedonic response), while video attractiveness, narrative, and perceived credibility led to a rational response (utilitarian response). Moreover, humour, narrative, and perceived credibility influenced the building of followers. Notably, emotional and rational responses jointly contributed to intention-to-follow, highlighting the importance of both perspectives for follower growth in this context.

This research contributes to the existing literature by shedding light on the factors driving engagement with business-related educational short videos from an emerging market perspective, emphasising platform-specific differences that need to be considered when adapting content. Practical recommendations offer valuable insights for universities and business content creators, facilitating the creation of more effective business educational content.

KEYWORDS

Short-form video

Short video

Social media

TikTok

YouTube Shorts

Business education

DECLARATION

I, Natasha Eddie, declare that this research report is my own work except as indicated in the references and acknowledgements. It is submitted in partial fulfilment of the requirements for the degree of Master of Management in the field of Digital Business at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in this or any other university.

Name: Natasha Eddie Signature: N. Eddie

Signed at Greenstone Hill

On the 3rd day of June 2024

DEDICATION

This research is dedicated to my Lord and Saviour, Jesus Christ. Without whose love, faithfulness and mercy I would not be where I am today. Thank you for putting these desires in my heart and faithfully seeing them through. “Now all glory to God, who is able, through his mighty power at work within us, to accomplish infinitely more than we might ask or think” - Ephesians 3:20 NLT.

To my husband, Kieron, when I came to you that late night in January 2022, seven months pregnant, and told you I was accepted to the master’s program and wanted to pursue it, anyone else would have thought I was crazy. I don’t know if it was the seriousness in my voice or the fact that you knew God was doing something. Whatever it was, thank you for saying yes (and meaning it), and thank you for sacrificing so much over this two-year journey. I love you, and I could not have done it without you by my side.

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CHAPTER 1. INTRODUCTION

1.1 Statement of purpose

This quantitative study seeks to investigate the video and content creator factors that influence the psychological response and intention-to-follow business-related educational content in the form of short videos across major social media platforms with specific reference to TikTok and YouTube Shorts.

1.2 Background of the study

In a globally connected world, social media has been integrated into people's lives with 90% of all internet users engaging on social platforms each month (DataReportal, 2023b). Social media has been increasingly dominated by video, and in recent years, specifically, short-form video (Appel et al., 2020; Zhang et al., 2023). Short-form video is typically characterised as less than 60 seconds in length (although some platforms allow for video of up to 3 minutes) and contain bite-sized, 'snackable' information that can be quickly viewed and watched several times (Geyser, 2022). Short-form video was popularised by the viral social media app, TikTok, which launched in its current form in 2016. Since TikTok's meteoric rise to over 1 billion global active monthly users within 4 years of launch (DataReportal, 2023b), many social media platforms have adopted the concept of short-form video. Instagram Reels was introduced in August 2020 and YouTube Shorts in July 2021. YouTube Shorts has reached over 1.5 billion active monthly users and 150 billion views per day (as at September 2022) (Weinstein, 2022). Further to this, some studies estimated that in 2022, video accounted for over 65% of all internet traffic, 24% up from 2021 (Sandvine, 2023).

Due to the nature of digital media and ever shorter forms of content, Mark (2023) argued that attention spans had decreased from 2.5 minutes in 2004 to 47 seconds in 2023 on any given screen. Chen et al. (2022) found that short video

addiction resulted in difficulty maintaining attention on a task while Chiossi et al. (2023) argued that short-form video use degraded users ability to recall their intentions. Further to this, social media engagement rates have been declining across platforms over the past few years, thus making it more challenging for businesses to engage their audiences and break through the perpetual scroll of users (Feehan, 2023). At the same time, the creator economy is expected to be valued at more than US$100billion (Karuza, 2022). It is therefore more important than ever, for marketers, businesses and educational institutions to understand how to optimise short-form video to break through and catch a user's attention.

To respond to the above trends, learning facilitators in the classroom and in the online teaching environment, have been experimenting with micro-learning techniques (Dixit et al., 2021; Frydenberg & Andone, 2016; Nikou & Economides, 2018; Shail, 2019). The practice involves creating short bursts of content along with accompanying mini quizzes and assessments (Shail, 2019). Studies have found that this approach resulted in greater engagement and factual knowledge retention in a shorter period of time (Shail, 2019) and improved the basic psychological needs of the students through a sense of autonomy and greater learning satisfaction (Nikou & Economides, 2018). In particular, Nikou and Economides (2018) noted that using mobile-devices for micro-learning allowed for a greater sense of autonomy by tapping into the "anytime-anywhere" features of the mobile device. According to Dixit et al. (2021), digital technology such as video, podcast and animations could be used to present the content to the learner in short segments. Thus, digital technology and the use of the internet could facilitate learning.

Using the internet for learning is not a new phenomenon. DataReportal (2023a) indicates that 27.1% of global internet users watch educational videos online. In South Africa, 62.3% of internet users use online video as a source of learning, compared to the global average of only 43.4% (DataReportal, 2023a). According to analysis by DataReportal (2023a), the hashtag #LearnOnTikTok has attracted

almost 500 billion views. Therefore, this implies that people use short-form video as a tool to learn.

Empirical studies have attempted to explain the impact of short-form video on purchase intention (Barta et al., 2023; Han et al., 2022). Further studies have investigated consumer engagement and behaviour (Xiao et al., 2023), customer loyalty and digital customer experience in short-form video shopping applications (Yang & Lee, 2022). Beyond these commercial views, short-form video have also been studied in the fields of environmental causes (Shriver-Rice et al., 2022), health related care and medical advice (Zhu et al., 2019), as well as the nature of short-form video addiction (Wang & Lei, 2022; Ye et al., 2022; Zhang et al., 2023; Zhang et al., 2019). Notably, empirical works investigated the factors of the video itself (Wang, 2020; Xiao et al., 2023) while others delved into the impact of the content creators' characteristics in driving purchase intention and perceived opinion leadership (Barta et al., 2023). Based on these empirical findings there is evidence of an association between the video and content creator factors and purchase intention.

Many of the preceding studies had focused on the Chinese market (Deng et al., 2022; Wang, 2020; Xiao et al., 2023) where short-form video adoption is dominant and linked to social commerce. In addition, there was limited focus on the use of short-form video within the business-related education sphere to influence viewers engagement with the educational content and intention to explore the topic further and/or follow the content creator. In addition, many of the studies (Barta et al., 2023; Deng et al., 2022; Wang, 2020; Xiao et al., 2023) focused on a single platform (predominantly TikTok or Douyin – TikTok's Chinese counterpart) and not across short-form video platforms. This is important due to the overlap of audiences across social media platforms. For example, 83%, 81% and 77% of TikTok users also use Facebook, Instagram and YouTube respectively among other platforms (DataReportal, 2023b). Since YouTube Shorts emerged as a direct competitor to TikTok, the differences between these platforms audiences have not been thoroughly examined. While long-form

YouTube videos have traditionally been seen as an effective channel for learning, it remains unclear how this effectiveness translates to the new short format of videos. Furthermore, if a person follows a content creator on both YouTube Shorts and TikTok, how can the content creator know what type of content should be shared on the different platforms for maximum engagement?

The above argument implies that there was limited research from an emerging market and developing economy context (for example, South Africa) on short-form video particularly within the business-related education field and across social platforms. This is important, given the propensity of South Africans to use online video as a source of learning compared to other countries (DataReportal, 2023a). For these reasons, this study aimed to understand the relationship between content creator factors and video characteristics on whether a consumer will engage further.

Hence, the research study provided a deeper understanding of the video and content creator factors that influence the psychological response and intention-to-follow business-related educational content in the form of short-form video across major social media platforms with particular reference to TikTok and YouTube Shorts. These insights were gathered through a quantitative online survey that was sent to viewers interested in business-related educational content and who regularly engaged with this type of content. The sample included university students and business school students in South Africa.

1.3 Research problem

In the world of social media, short-form video has become increasingly important. However, it has also become more difficult to break through the clutter of video feeds to engage audiences. In a learning context, short-form video can be a powerful tool to engage audiences in bite-sized micro-learning moments (Frydenberg & Andone, 2016; Nikou & Economides, 2018; Shail, 2019). The problem is that due to the proliferation of social media channels it can be difficult

to know which type of short-form video content is most effective on each channel. Some business-related educational content creators' have resorted to producing one version of short-form video and posting this to all relevant channels (such as YouTube Shorts and TikTok). However, based on the differences in the media consumption and user behaviour on these channels, is this really the optimal approach?

This research sought to provide practical guidance to business-related educational content creators and universities in creating and using short-form video to engage viewers. Due to shrinking attention spans, educators have attempted to use short-form video on popular social media sites to appeal to the viewers need for 'snackable' learning content (Dixit et al., 2021). This is also the case in business-related educational content.

Empirical studies on short-form video have focused on purchase intention and other commercial outcomes (Barta et al., 2023; Deng et al., 2022; Wang, 2020) and have not focused within the educational content field. Further to this, an emerging market perspective was not represented in the literature (specifically an African perspective). Finally, a cross-platform context was under-represented in the empirical literature. Therefore, business-related educational content creators lacked the research to support their strategies on the type of video creation to drive viewers to further engagement across platforms. This research sought to understand which content creator and video characteristics contribute to further engagement with the business-related educational content and intention-to-follow the content creator.

A recent study on TikTok influencers (Barta et al., 2023) used the Elaboration Likelihood Model (ELM) and Stimulus-organism-response (SOR) to show how specifically on TikTok, influencers should use originality, quality video and humour to create a hedonic experience and target the peripheral (emotional) route to persuasion. The current research sought to understand, for business-related educational content, could the central route (utilitarian) also be important

since the content by its nature focuses on informing and stimulating deeper thinking?

Further to this, Wang (2020) showed that camera perspective (specifically first-person view) and humour were important elements to create an immersive experience and drive smart-home adoption intent. The present study sought to understand if this was relevant for educational content. Therefore, could camera perspective and humour lead to hedonic experience (peripheral route to persuasion) and ultimately influence intention-to-follow the content creator?

Deng et al. (2022) used the MIP (message interpretation process) model to show that the characteristics of the content creator (appearance, attachment, profession and personality), the product itself and the platform (video design, peer comments and background music) resulted in the viewer experiencing either an emotional or logical response which contributed to internalisation or scepticism of the message. The study found that emotional internalisation was more likely to contribute to positive purchase intent. Drawing on the above-mentioned, the present research sought to understand which content creator and video characteristics contribute to creating an emotional or rational response to the short-form video and lead to intention-to-follow the content creator?

1.4 Research purpose and objectives

1. The overarching purpose of this study was to investigate the video and content creator factors that influence the consumers' psychological response and intention-to-follow the account of the business-related educational content in the form of short-form video across major social media platforms (TikTok and YouTube Shorts). In specific terms, the study sought:
    1.1. To determine the **video factors** that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator.

1.2. To determine the **content creator factors** that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator.
1.3. To determine **how these factors are different** across the social media platforms (TikTok and YouTube shorts).

1.5 Rationale

This research sought to advance the current understanding and practical application of short-form video. From an academic perspective, the research elaborated on the existing literature by attempting to understand the power of short-form video to influence engagement with educational content (specifically business-related educational content). In contrast, many empirical studies focused on the influence of purchase intent and other commercial aspects (Barta et al., 2023; Deng et al., 2022; Wang, 2020).

The research also contributed to the existing body of knowledge by providing an emerging market perspective of short-form video consumption and specifically within the educational sphere. While the study focused specifically on business-related educational content, the learnings could potentially be used in other forms of educational content.

Empirical studies have explored the hedonic (emotional) route to persuasion for short-form video. Barta et al. (2023) found that humour on TikTok contributed to the hedonic experience of consumers, creating a more enjoyable experience and ultimately leading to greater intention-to-follow the content creator. In contrast, Wang (2020) found that humour did not always contribute to positive intention to adopt connected-home technologies. The study suggested that building a humorous storyline into the short-form video might distract from the detailed information that could be provided (Wang, 2020). A contribution of this research was to unpack the use of humour in an information-intensive situation such as business-related educational content.

In addition, the study further explored the utilitarian route to persuasion and built on the research by Deng et al. (2022) into the 'logical response' to short-form video. Deng et al. (2022) found that although the most common response to wine-related influencer videos on TikTok was affective, logical responses included product comparison and other rational responses. The present study unpacked how consumers responded to the business-related educational content on both an affective and rational level.

Further to this, an investigation of using TikTok to educate tourism students (Gao et al., 2023) showed that there was significantly higher motivation to learn and oral proficiency in the students who were taught using TikTok when compared to the group of learners under the traditional teaching approach. This study added to the existing body of knowledge within the business-related education field.

1.6 Delimitations of the study

While the research sought to investigate the video and content creator factors that influence consumers' intention-to-follow business-related educational content in the form of short-form video across major social media platforms (TikTok and YouTube Shorts), the following areas were not part of the study:

- The study was not focused on whether the viewer retained or learnt from the short-form video, rather, the study focused on whether the viewer intended to engage further with the content creator.
- The research focused on the South African market and focused specifically on people who consume business-related educational content such as university students. The research was a quantitative study among this target audience.
- The study focused specifically on TikTok and YouTube Shorts, it was not focused on any other platform and did not consider longer form videos on these platforms.

- The study specifically focused on business-related educational content and not any other forms of content.
- The study used a self-reported questionnaire by users and therefore is subject to bias and inaccuracies in this regard.

1.7 Definition of terms

- Short-form video (SFV) – Video from a few seconds to a few minutes in length (Geyser, 2022; Wang, 2020)
- Business-related educational short-form video – short-form videos that focus on business-related subject matter.
- Content creator – the person, institution or entity creating the short videos on the social media platforms (Barta et al., 2023), sometimes referred to as an influencer.
- Video characteristics – the characteristics and factors of the short-form video itself, including:
    - Originality – the novelty and degree of differentiation of the content and short-form video (Barta et al., 2023)
    - Quality – perceived excellence of the short-form video including whether the video looks professionally produced (Barta et al., 2023)
    - Humour – the sense of amusement that the video creates (Barta et al., 2023; Wang, 2020)
    - Camera-perspective – including the various camera angles that the video can assume (for example, first-person perspective, second-person) (Wang, 2020)
- Content creator factors such as:
    - Appearance – the physical characteristics of the content creator (if visible on the short-form video) (Deng et al., 2022)
    - Credibility – whether the content creator is knowledgeable, an expert or professional within the content field (Deng et al., 2022)

1.8 Assumptions

The research assumed the following:

- The characteristics of the short-form video itself had the potential to influence the level of further engagement with the content and the viewers intention-to-follow the content creator.
- The characteristics of the content creator had the potential to influence the level of further engagement with the content and the viewers intention-to-follow the content creator.
- The use of short-form video for business-related educational content could be an effective learning tool for university students and business school students.
- This audience had access to the internet and could complete an online questionnaire.

1.9 Chapter Outline

Chapter 1 explores the background of the research and research problem.

Chapter 2 explores the existing literature, theoretical and conceptual framework.

Chapter 3 explains the research methodology and survey instrument.

Chapter 4 presents and discussed the findings of the research.

Chapter 5 presents the conclusions and recommendations based on the research findings.

CHAPTER 2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

The literature review sought to unpack the current research available in the field of short-form video with specific focus on the video and content creator factors that contribute to creating an emotional or rational response to the short-form video and intention-to-follow the account of the content creator. While investigating how influencers create attachment with followers, Ki et al. (2020) found that two overarching factors were important, the content creator and the content they created (in this case, short-form video). Hence, the research took these two perspectives into account.

Based on the research objectives, the literature review focused on the following themes:

- The context of the study in business-related educational content was outlined.
- A theoretical review was undertaken to outline the major theoretical models that have been used to study social media videos.
- The research conceptual model was outlined.
- Finally, an empirical review was conducted to determine the video factors and content creator factors that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator and how these factors are different across the social media platforms.

2.2 Context of the study

Globally, there has been growth in the number of students enrolled in business education (AACSB, 2021). According to Kumar et al. (2019), in order to satisfy

changing student requirements, many business schools now offer blended learning environments, incorporating both face-to-face and online learning. In blended and pure online learning there might be a greater propensity of students to consult additional online sources to supplement their learning journey (Truss & Anderson, 2023).

Using social media videos for education is not a new concept. Social media video has been studied as a learning tool in higher education across numerous fields including business education (Moghavvemi et al., 2018). Further to this, the use of short-form video has been investigated specifically across several fields including higher dance education (Heyang & Martin, 2022), sports science (Escamilla-Fajardo et al., 2021), travel education (Gao et al., 2023), chemistry education (Hayes et al., 2020) and politics (Karlsson & Eriksson, 2022). These studies revealed that the use of short-form video on social media, such as TikTok, increased learning outcomes through improved student motivation, interest and engagement (Deng & Yu, 2023; Gao et al., 2023).

In particular, research has supported the use of YouTube as a supplementary tool in the learning process in business education (Moghavvemi et al., 2018). It was found that the primary motivation for using YouTube was to support academic learning and to get answers to specific questions that the student might have (Moghavvemi et al., 2018). Students mentioned that the benefits of using YouTube primarily related to the visual impact of the channel that could make difficult topics more easy to understand and that this also resulted in deeper learning (Moghavvemi et al., 2018). Students actively sought out videos on social channels to supplement their learning (Moghavvemi et al., 2018) and it is within this context that the present study focused. Particularly, using short videos was a novel perspective that was added to the business education field since this was under-represented in the research.

There are numerous social media accounts that provide business-related educational content to learners. According to Kiely (2023), the upper echelon of influencers in the business field include the likes of Tony Robbins, Tim Ferris,

Gary Vaynerchuk and Simon Sinek. From an African perspective, Vusi Thembekwayo and Dr Ola Brown top the list (Benson, 2022, Mar 28). In addition to these influencers, there are numerous channels that provide more specific business-educational content and several business schools that create content on their social media accounts.

2.3 Theoretical review

The study of video in social media is not a new concept. The topic has been studied in the context of longer-form video, such as YouTube (Lee & Theokary, 2021; Munaro et al., 2021; Sokolova & Kefi, 2020), micro-videos, such as the defunct 6-second video platform, Vine (Frydenberg & Andone, 2016; Joglekar et al., 2017; Redi et al., 2014), and recently, short-form video such as TikTok (Deng et al., 2022; Meng & Leung, 2021; Wang, 2020; Xiao et al., 2023; Yang & Lee, 2022).

Further to this, video in social media has been studied using several theoretical frameworks including Stimulus-Organism-Response (SOR), Elaboration Likelihood Model (ELM), Hedonic Motivation System Adoption Model (HSAM), Message Interpretation Process (MIP), Human-Computer Interaction (HCI), Uses & Gratifications (U&G), Signal theory, Para-social interaction, Human brand, Attachment theory, Unified Theory of Acceptance and Use of Technology (UTAUT) among others. The literature review search strategy focused on the keywords 'short video', 'short-form video', 'short form video' and “social media”. From this point, the researcher focused on the dominant theories employed within these studies and conducted further searches around these theories within social media video. The most pertinent of these studies are summarised in Table 1.

Table 1: Literature Review Summary (Video in social media)

Research	***Purpose***	***Social media***	***Context***	***Theory***	***Key findings***
Barta et al. (2023)	Factors that determine success for influencers on TikTok	TikTok	Entertain - ment based videos	SOR ELM	The use of **humour** and **originality** by the influencer creates an emotional experience (hedonic) and encourages the peripheral route to persuasion. This in turn creates the perception of opinion leadership and results in **intention-to-follow** the advice of the influencer and the account.
Xiao et al. (2023)	Factors that impact on how consumers engage with short video advertising	TikTok	TikTok advertising	U&G theory Signal theory	The most important factors leading to **consumer engagement** with a TikTok advertisement are whether the consumer feels that the TikTok will help them satisfy their needs (**performance expectancy**) and entertains them (**entertainment**).
Segev and Fernandes (2023)	Factors that contribute to viral advertising	N/A	Digital advertising	ELM	**Strong emotional appeals** significantly contributed to creating virality in digital advertising. Specifically positive emotions and human experiences such as **happiness, humour, surprise**, were the most dominate appeals among viral advertisements.
Feng et al. (2023)	Rhetorical techniques (such as figures of speech, narratives and numerical evidence) effect on attention and engagement	Bilibili & Xigua (Chinese YouTube like)	Various	ELM	The use of rhetoric in video titles can help capture viewers' attention. **Credibility** of the source (measured by followers) had a substantial effect on viewers in low involvement situations. In addition, the use of **narrative** combined with **numerical evidence** has a positive effect on engagement in low involvement situations.
Deng and Yu (2023)	Hedonic motivation factors affecting the acceptance of TikTok as a platform	TikTok	Higher education	HMSAM	Students **hedonic** benefit was improved by the convenience of the platform, which stimulated the students' curiosity. Students were motivated to use TikTok for learning, due to their own **curiosity** or to

					avoid being **bored**. **Enjoyment** was also a contributing factor to encourage adoption of the platform.
Fang et al. (2023)	Factors of short-form video and content creators that impact on travel intention	TikTok	Travel	SOR	Attractiveness of the **video, presenter and destination** impacted on travel intention
Cheng and Li (2023)	The effect of camera-angle and news sentiment on news engagement on TikTok	TikTok	News channels	-	**Second-person camera** perspective, where the speaker makes eye-contact with the audience, and news with **negative** sentiment garnered more views, likes, comments and shares on TikTok.
Deng et al. (2022)	Viewers response to wine-related short-form videos and how this differs between Gen Z and Y	Douyin (Chinese TikTok)	Wine industry	MIP (rooted in ELM)	The influencer's **physical appearance** was more important to positive message interpretation than their **expertise** in the wine category. Gen Y (Millennials) also tended to be more logical in their approach while Gen Z focused on more emotional aspects and **intention-to-purchase** based on the video.
Shriver-Rice et al. (2022)	Factors of short videos that impact on users' reception of the content	YouTube	Sea level rise (environmental)	Formal analysis and Genre theory (video)	**Emotional, human-stories**, directly **addressing the audience** were more persuasive compared to a more rational approach. Viewers expected **entertaining** and **well-crafted** content. Humour was considered inappropriate in a serious topic such as sea-level rise. Well-known authors were considered more **credible**.
Yang and Lee (2022)	Factors that influence customer loyalty and engagement on TikTok	Douyin (TikTok)	Mobile short-form video shopping	HCI	Customer stickiness to mobile short-form video shopping is influenced by the **quality of the content** and **relationship**. High quality content influences relationship quality and both positively impact on customer loyalty.

Chu et al. (2022)	The impact of perceived personalisation on the intention to share and recommend TikTok content	TikTok	Commercial brand videos	ELM	The **personalisation** of TikTok content (on the users “for You” page) positively impacts on **perceived creativity** and **authenticity**, which in turn influences users' **intentions to share or recommend the content.**
Elareshi et al. (2022)	Factors impacting e-learning acceptance with specific reference to the use of YouTube videos	YouTube	Educational videos	UTAUT	The use of YouTube videos in university education can improve e-learning adoption and acceptance. However, a challenge exists in the lack of professional and reliable videos for this purpose.
Munaro et al. (2021)	Factors that impact on digital consumer engagement	YouTube (long form)	Across categories (including business and tech)	ELM	There was lower engagement with more analytical and information focused videos. While videos that had a more **subjective** (expressing personal opinions), **informal** and **emotional style** engaged more viewers. YouTube viewers specifically preferred longer videos (10-15 min).
Chen et al. (2021)	Factors that affect citizen engagement with COVID-19 health related content	TikTok	Government Health related content	-	Shorter videos with longer titles created more engagement. However, videos with a **positive emotional message** and title received higher engagement despite being slightly longer.
Yang and Ha (2021)	Factors motivating consumers to use TikTok and how these affect purchase intention through influencer marketing	TikTok	Motivations for using TikTok	U&G	**Entertainment** is the primary motivation for using TikTok. Parasocial relationship (creating a community around the influencer) predicts purchase intention more than any other factor.

Lee and Theokary (2021)	Factors of the video and influencer that create central or peripheral route processing and contribute to creating likes and subscribers	YouTube	Automotive review videos	ELM	Presenters' **emotional contagion** (excitement and enthusiasm) contribute to increased views and followers. In addition, the linguistic style of the presenter and the use of **psychological closeness**, preciseness and interactivity have a more substantial effect on increased followers than **video quality**.
Wang (2020)	Factors that contribute to the psychological outcome and persuasiveness of short-form video	TikTok	Smart-home technology	Rooted in HCI theory.	Appropriate **humour** contributes to creating a sense of **social presence** (a feeling or sense of direct interaction with the person in the video). Social presence is a significant contributor to adoption intention. In addition, **first-person camera perspective** (seeing what the presenter sees) contributed to adoption intention through social presence but also impacted on entertainment and a sense of immersion in the video.
Sokolova and Kefi (2020)	Persuasion cues that impact on- and create influence.	YouTube (long form)	Beauty and fashion industry	ELM and Para-Social Interaction (PSI)	Influencer **credibility** impacts on **purchase intention**. **Physical attractiveness** and **attitude homophily** (similarity of the influencer to the audience) are key factors driving credibility of the content creator. **Para-social interaction** (creating a community around the influencer) also contributes to **purchase intention** which is determined by **social attractiveness** (likeability of the influencer)
Ki et al. (2020)	How followers create attachment to influencers and which factors are important to creating this bond.	Instagram	Varied – beauty, fashion, health, food, gaming and others	Human brand theory Attachment theory	Two overarching factors were important in creating an emotional bond with the social media influencers followers – influencer factors (**inspiration, enjoyability (also humour), similarity, physical attractiveness, and authenticity**) and content factors (**informativeness, visual aesthetics and expertise**). Top 3 reasons to like, follow and feel attached to an influencer are informative content (28%), inspiring persona (16%) and enjoyable persona (funny) (15%).

Based on the literature review, the models that have been frequently used to study short-form video were reviewed. These include SOR, ELM and U&G.

2.3.1 *SOR*

The Stimulus-Response model (Pavlov, 1927) was extended into the Stimulus-Organism-Response (SOR) by Woodworth (1929) to explain the relationship between the external environment (Stimulus), the internal psychological state of an individual (Organism) and their subsequent behaviour (Response) (Mehrabian & Russell, 1974). The SOR framework is well accepted (Pandita et al., 2021) and has been used to understand consumer behaviour in a variety of settings such as online shopping (Peng & Kim, 2014), social media engagement (Carlson et al., 2018) and brand loyalty (Wang et al., 2020) among others. According to the theory, a **stimulus** can be defined as any outside force that has impact on the psychological state of an individual (Chakraborty & Biswal, 2022). An **organism** can be defined as the consumers internal emotional and psychological response when a stimulus is received (Pandita et al., 2021) and commonly involves the understanding of the emotional and rational processing of the stimulus (Chang et al., 2011). **Response** can be defined as the behavioural outcome or action that subsequently took place (Kamboj et al., 2018).

Related to short-form video, the framework has been used to understand how a **stimulus** (e.g. TikTok video with certain video and content creator characteristics) is received and processed by an **organism** (e.g. the viewers subjective, cognitive and emotional processing of the stimuli to create a hedonic or utilitarian experience) which results in a behavioural **response** (e.g. intention-to-follow the account of the content creator) (Barta et al., 2023). Fang et al. (2023) used the “organism” construct as a chain mediating factor which unpacked how the presenter, video and destination attractiveness (stimuli) created travel inspiration (organism) and subsequently led to improved travel intention (response). On the other hand, Barta et al. (2023) took the “organism” construct a step further by utilising ELM to understand the internal processing of the stimuli

more deeply. In other words, how did the viewer process the stimuli either from an emotional or rational perspective. This novel combination of SOR and ELM could be used to deeply understand what factors of the video or content creator (stimuli) generate specific psychological processing (organism) and how these finally impact on behavioural outcome (response) (Barta et al., 2023). This is illustrated in figure 1. Hence, the psychological response of the viewer (organism) can be studied using the ELM perspective.

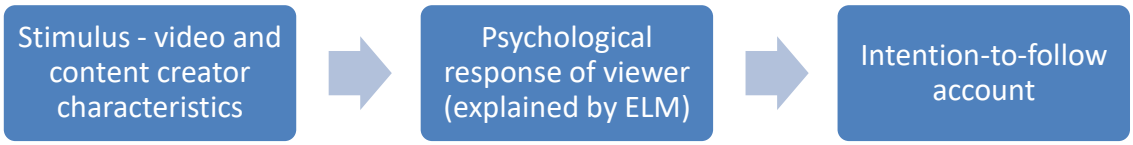

Figure 1: SOR Framework (adapted from Pandita et al. (2021))

2.3.2 *ELM*

The Elaboration Likelihood Model (Petty & Cacioppo, 1984) attempts to explain how consumers evaluate persuasive messages and when they are more likely to be influenced by a message (Petty & Briñol, 2012). The model posits that there are two routes to persuasion which are impacted by the overall motivation and capability of the consumer to process information (Petty & Briñol, 2012). The **central route to persuasion** (high elaboration) occurs when a person has both the ability and motivation to carefully evaluate the arguments presented in a message (Petty & Briñol, 2012). Through central processing (often referred to as cognitive or rational processing), the individual spends time considering the argument, and deliberating the message. Hence, this route often results in more permanent attitude and behavioural change (Shahab et al., 2021). The cues that become important when processing through the central route are the message argument, information quality and relevance of the message (Petty & Cacioppo, 1986; Shahab et al., 2021). In contrast, the **peripheral route to persuasion** occurs when a person lacks the ability and/or motivation to carefully evaluate the arguments presented by the message (Petty & Briñol, 2012). In this case, peripheral cues (emotive or visual cues) become more important to persuading

the individual (Shahab et al., 2021). These could include speaker attractiveness, emotive signals (such as humour), source credibility and even the number of arguments presented (Petty & Briñol, 2012; Shahab et al., 2021). Since, the peripheral route requires less cognition, the resulting attitude change is considered to be more temporal in nature (Karson & Korgaonkar, 2001).

While the ELM stems from social psychology, the model has been useful in the fields of marketing and advertising to understand persuasive messages (Petty & Briñol, 2012). Shahab et al. (2021, p. 674) noted that because the ELM has a "lenient approach in accepting variables," the model is useful in the field of consumer behaviour since new variables can be added depending on the purpose of the study. The authors also suggest that the ELM is a useful tool in understanding future technologies or computer-related media types (Shahab et al., 2021).

Relating to short videos, the framework has been used to understand the characteristics of the video and the content creator that encourage the central or peripheral route to persuasion (Barta et al., 2023; Chu et al., 2022; Munaro et al., 2021; Segev & Fernandes, 2023). Interestingly, in these studies the focus was skewed toward the peripheral route (emotional route) to persuasion. For example, the use of **humour** in short-form video impacted on attitude change (intention-to-follow and virality) through the peripheral route to persuasion (Barta et al., 2023; Segev & Fernandes, 2023). Furthermore, **source credibility** and a **strong narrative** led to engagement and purchase intention through the peripheral route (Feng et al., 2023; Sokolova & Kefi, 2020). Munaro et al. (2021) used the ELM to unpack how the linguistic styles used in YouTube videos led to different routes to persuasion. In particular, more **analytical styles** were processed using the central route where **argument quality** became important (Munaro et al., 2021). On the other hand, subjective styles, which were more informal and emotional, were processed via the peripheral route and received more engagement on YouTube (Munaro et al., 2021). Further to this, the **originality** of the video and **creativity** impacted on positive intentions by creating

an emotional response (Barta et al., 2023; Chu et al., 2022). Overall, the ELM is a useful model to understand how different variables impact on the level of elaboration a user will experience and how this will impact on attitude formation and behavioural outcomes as illustrated in figure 2.

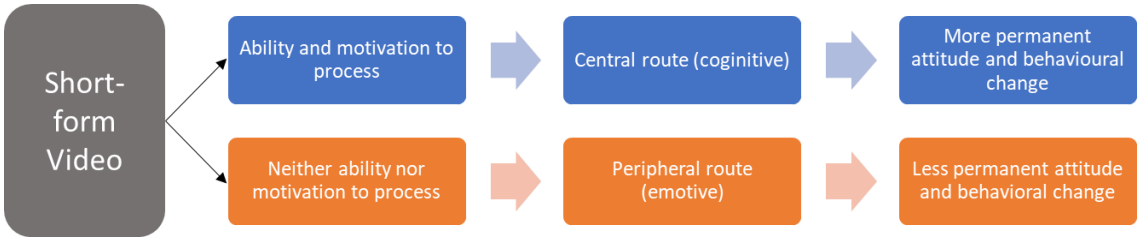

Figure 2. ELM Framework (adapted from Petty and Cacioppo (1986) and Shahab et al. (2021)

2.3.3 *U&G*

Uses and Gratifications theory (U&G) (Katz et al., 1973) is a useful and extensively utilised framework for understanding the motivations behind different media usage (Ruggiero, 2000). The theory posits that people have different uses and aim to achieve varying results, or gratifications, for each media type (Buzeta et al., 2020). It further positions that viewers will actively seek out the media that satisfies these needs and gives them the desired results (Katz et al., 1973). McQuail (1987) synthesised the original five need categories into four main motivations including seeking information, social interaction and community, creating personal identity and entertainment purposes. With the growth of social media, additional motivations have been added to this list such as empowerment, remuneration (Muntinga, 2013; Tsai & Men, 2013), fame-seeking, self-actualisation and convenience (Falgoust et al., 2022; Gao & Feng, 2016).

Originating in mass media, U&G has been expanded to newer technologies such as mobile application usage (Ho & Syu, 2010), various social media channels (Dolan et al., 2016; Sheldon et al., 2021; Whiting & Williams, 2013) and more recently short-form video such as TikTok (Falgoust et al., 2022; Meng & Leung, 2021). In this context, the framework has been used to understand the reasons

for using video platforms, such as TikTok. In many of these studies, the predominant motivation for using TikTok was for entertainment (Bossen & Kottasz, 2020; Vaterlaus & Winter, 2021; Xiao et al., 2023; Yang & Ha, 2021), however, other uses included social interaction and information-seeking, but to a much lesser extent (Vaterlaus & Winter, 2021; Yang & Ha, 2021). Xiao et al. (2023), utilised U&G to understand how satisfaction of gratifications such as entertainment affected the consumers' willingness to engage with short-form video advertising. Falgoust et al. (2022) used U&G to understand why adolescents participated in viral TikTok challenges, while Yang and Ha (2021) used it to understand how the motivations of young adults affected their tendency to be persuaded to purchase by influencers. Researchers have also used U&G to comprehend the impact of motivations on intention to purchase on YouTube (Silaban et al., 2022). In this case, both entertainment and information-seeking were important motivations that impacted on travel intentions for travel-vlog viewers (Silaban et al., 2022).

It is clear from these studies that U&G is a valuable theory for evaluating the motivations of consumers using short-form video and that there are clearly different gratifications sought depending on the social media channel used. In the current research context, it was used to understand how the motivations of viewers of business-related educational content could impact on their choice of channel (TikTok vs YouTube) and how this affected their psychological response (ELM route) and corresponding behavioural outcomes (intention-to-follow).

2.3.4 *Theoretical review conclusion*

Based on this review, the theoretical frameworks that were most applicable to the present research were the ELM and U&G theory. ELM has been utilised to study video in both short- and longer formats on social media (Barta et al., 2023; Chu et al., 2022; Deng et al., 2022; Munaro et al., 2021; Sokolova & Kefi, 2020). In these studies, the ELM framework assisted to understand how various video and content creator factors triggered either an emotional or rational response and

influenced intention-to-follow, purchase intention and other favourable outcomes. On the other hand, U&G theory has been applied to understand the motivations of the video viewer (information, entertainment or social) and how these motivations influence engagement (Xiao et al., 2023). Knowing that viewers have different motivations when using different social media channels, the current research sought to understand if channel preference influenced the video and content creator factors and psychological response to the video. In other words, were the video and content creator factors more or less important on YouTube when compared to TikTok?

2.4 Conceptual framework

Lending from the above theoretical and empirical review the research model is illustrated in figure 3. After which the hypothesised relationships are argued from both empirical and theoretical literature review perspectives to support the various hypotheses.

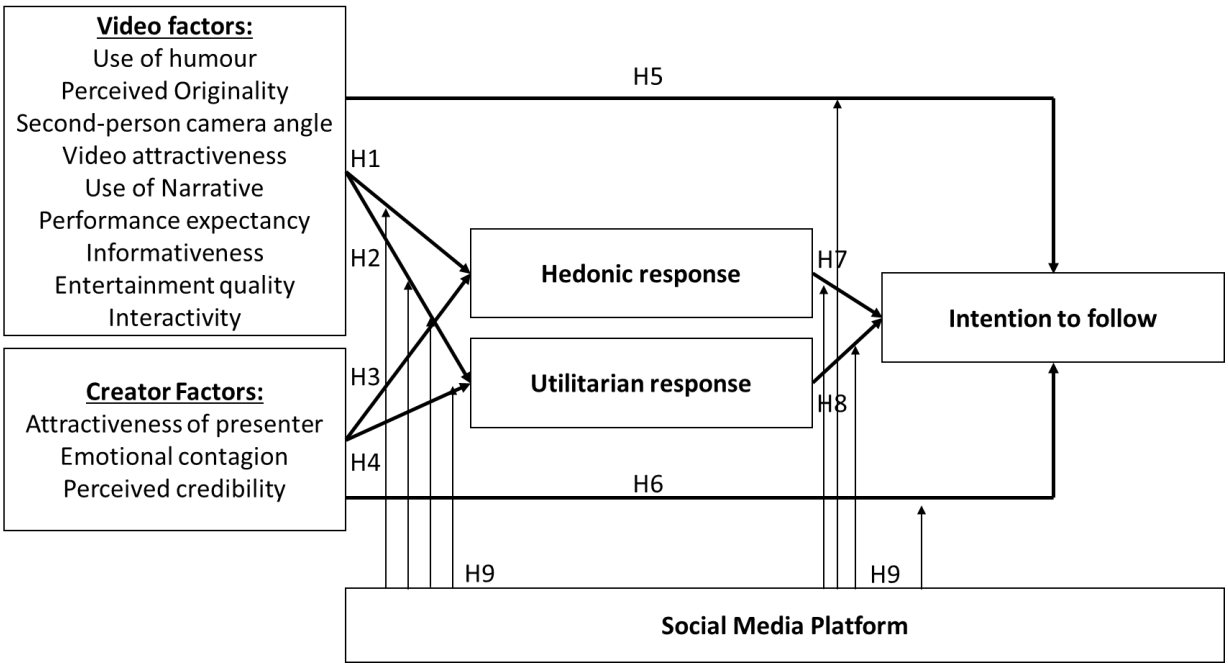

Figure 3: Original research model

2.5 Video characteristics that contribute to creating an emotional/ rational response to the short-form video, and intention-to-follow the account of the content creator.

The first research objective was broken down into three main components which were investigated individually based on the conceptual framework identified.

2.5.1 *Video characteristics that contribute to creating emotional response (peripheral route)*

From the empirical review it was evident that specific video characteristics could assist in creating an emotional response to the short-form video and that by creating an emotional response, the likelihood of engagement with the content is elevated (Barta et al., 2023; Segev & Fernandes, 2023; Xiao et al., 2023). These studies suggested that peripheral cues to persuasion could, in fact, play a more central part in persuading viewers of short-form video on social media (Barta et al., 2023; Lee & Theokary, 2021). When studying why video ads go viral, Segev and Fernandes (2023) found that strong emotional appeals significantly contributed to creating virality in digital advertising. The video factors that have been found to create an emotional response include the use of **humour** in the video (Barta et al., 2023; Wang, 2020), the **originality** of the content (Barta et al., 2023), the use of **second person camera-angle** (Cheng & Li, 2023; Wang, 2020), the **attractiveness of the video** (Fang et al., 2023; Lee & Theokary, 2021; Shriver-Rice et al., 2022; Yang & Lee, 2022) and the **linguistic style** of the video (Lee & Theokary, 2021; Munaro et al., 2021).

Barta et al. (2023) found that **humour** was an important contributing factor to creating an emotional connection with users on TikTok, however this was not always applicable to all video categories. In contrast, the use of humour was not as effective in smart-home technology videos (Wang, 2020) and was considered inappropriate in a serious topic such as sea-level rise (Shriver-Rice et al., 2022). Wang (2020) also noted that humour is subjective and therefore can be open for

interpretation. In the context of business-related educational content, it was posited that the use of humour can, in fact, assist to create an emotional connection with the viewer.

Originality of the video content could be defined as the “degree of novelty and differentiation” achieved (Barta et al., 2023, p. 4). Barta et al. (2023) found that if a video was perceived to be original on TikTok, this would directly influence the creation of an emotional experience and intention-to-follow the account of the content creator. Demsar et al. (2022) explained that original content was interesting, enjoyable and engaging for viewers which led to more favourable perception of the video topic and brand. It was therefore, posited that perceived originality of the business-related educational short-form video leads to an emotional response.

Wang (2020) studied the effect of **camera angle** in creating an immersive experience for viewers on TikTok. The study found that first-person camera angle (seeing what the character or narrator sees) created an immersive experience with smart-home technology explainer videos (Wang, 2020). On the other hand, second-person perspective (where the character speaks directly to the audience), was perceived to be more engaging for news TikTok’s, with these videos garnering more views, likes, comments and shares (Cheng & Li, 2023). Equally, many of the videos from the top YouTube channels use second-person camera perspective (Ferchaud et al., 2018). It was therefore proposed that second-person camera perspective contributes to creating an emotional response from viewers of business-related educational content.

Video attractiveness has been found to contribute to creating an emotional response from viewers (Fang et al., 2023; Yang & Lee, 2022). When researching travel videos on TikTok, Fang et al. (2023) found that video aesthetics played a significant role in creating inspiration to travel (emotive response) and positive travel-intention. Similarly, content quality (stimulating the senses) in mobile-short-form-video-shopping assisted to create relationship quality (build trust and commitment with the seller) (Yang & Lee, 2022). On the other hand, while trying

to understand why certain influencers resonated with viewers, Lee and Theokary (2021), noted that the influencers use of emotional contagion (passion and excitement) and the use of engaging, direct language (creating a connection with the audience) was far more important than video production quality or attractiveness. To corroborate this, Ki et al. (2020, p. 9) noted that it is the content creators “inspiring persona” that creates an emotional connection with followers rather than their visually appealing content. Due to the conflicting findings, it was important to understand if video attractiveness and quality play a significant role in business-related short videos. Since this content is for learning, it was posited that video attractiveness of business-related education short-form video contributes to creating an emotional connection with the audience.

The **linguistic style** used in a video can contribute to creating an emotional response from the viewer (Lee & Theokary, 2021; Munaro et al., 2021). While trying to understand the video factors that impact on users’ reception of sea-level rise content on YouTube, Shriver-Rice et al. (2022) noted that videos with strong emotional narratives (telling a story), that addressed the audience directly and informally were more effective. In addition, on YouTube, linguistic styles that used first-person pronouns to create psychological closeness (I, we etc.) and **interactivity** to engage the audience led to greater emotional connection with the audience and increased subscribers (Lee & Theokary, 2021). Similarly, Munaro et al. (2021) found that the use of second-person pronouns (e.g. they, you etc) resulted in less engagement with the video. There was also lower engagement with more analytical and information focused videos, while videos that had a subjective (expressing personal opinions), informal and emotional style engaged more viewers (Munaro et al., 2021). In business-related educational content, it was proposed that interactivity and narratives (telling a story) contribute to creating an emotional connection with the viewers.

H1: Video factors positively influence hedonic/emotional responses.

2.5.2 *Video characteristics that contribute to creating rational response (central route)*

While rational (logical or utilitarian) responses to short-form video was not dominant in the empirical evidence, two specific factors stand out. These include performance expectancy (Xiao et al., 2023) and informative content (Ki et al., 2020). **Performance expectancy** could be defined as the extent to which the video meets the need of the viewer and is a signal of utilitarian value to the viewer (Xiao et al., 2023). For example, the viewer of business-related educational content would have specific needs for engaging with the short-form video, such as learning new information or understanding a certain concept. Ki et al. (2020) found that **informativeness** helped to establish a relationship with the viewer.

Based on the ELM model, the major factor that contributes to central route processing is the message argument itself (Petty & Briñol, 2012). Therefore, central route processing is directed by the argument presented and not other peripheral cues (as is the case for emotional processing). Interestingly, Lee and Theokary (2021) found that viewers of well-known social media influencers did not engage in much cognitive processing when watching their videos. Instead, they relied on peripheral cues, such as the influencer's attractiveness or likability, to be persuaded. Therefore, it was proposed that performance expectancy and informativeness of the video lead to rational processing of the video.

H2: Video factors positively influence utilitarian/logical responses.

2.5.3 *Video characteristics that contribute to intention-to-follow*

As previously mentioned, **perceived originality** was found to contribute both to creating an emotional experience and intention-to-follow the account (Barta et al., 2023). This was corroborated by Chu et al. (2022) who determined that perceived creativity and authenticity influenced users' intentions to share or recommend the content. In addition to this, when researching luxury product videos on YouTube, **perceived entertainment quality** of the video was found to contribute to

intention to subscribe to the creators account (Park & Lee, 2021). Entertainment was an important factor to consider, since a few studies have confirmed that the predominant reasons for using short-form video sites, like TikTok, was for entertainment purposes (Meng & Leung, 2021; Yang & Lee, 2022). Therefore, it was posited that even with business-related educational content, which is for information purposes, the video should still be entertaining.

H5: Video factors positively influence intention-to-follow.

H7: Hedonic response positively influences intention-to-follow.

H8: Utilitarian response positively influences intention-to-follow.

2.6 Content creator factors that contribute to creating an emotional/ rational response to the short-form video, and intention-to-follow the account of the content creator.

The second research objective is broken down into three main components which were investigated individually.

2.6.1 *Content creator factors that contribute to creating emotional response (peripheral route)*

When it comes to creating an emotional bond with the audience, the content creator plays a vital role (Ki et al., 2020). Based on the empirical review a number of content creator factors impacted on creating an emotional response from the users, these included **emotional contagion** (Lee & Theokary, 2021), **credibility** (expertise) of the source (Deng et al., 2022; Feng et al., 2023; Shriver-Rice et al., 2022) and **attractiveness of the presenter** (Deng et al., 2022; Fang et al., 2023).

Emotional contagion is defined by Goldenberg and Gross (2020) as the contagious effects of influencers emotions on their viewer. “When exposed to

influencers who express certain emotions, viewers can have a corresponding change in their own emotional state" (Lee & Theokary, 2021, p. 864). Arousing the viewers emotions, creates an increased desire to watch more of the creators content (Lee & Theokary, 2021). Therefore, by demonstrating passion and excitement, influencers could use emotional contagion to connect and foster an emotional bond with the viewer (Ki et al., 2020). It was therefore posited that the use of emotional contagion could create an emotional response with the audience.

Credibility of the content creator was built overtime and is influenced by many facets, such as the knowledge and trustworthiness of the influencer (Mainolfi et al., 2022). Physical attractiveness and attitude homophily (similarity of the influencer to the audience) were also key factors driving credibility of the content creator (Sokolova & Kefi, 2020). Sokolova and Kefi (2020) found that influencer credibility on YouTube impacted on purchase intention in the fashion and beauty industry. Similarly, while investigating the effect of rhetoric and other figures of speech on Chinese YouTube-like platforms (Bilibili and Xigua), the credibility of the source quantified by the number of subscribers of the account, had a significant effect on viewers emotional response (Feng et al., 2023). Belanche et al. (2021) found that when the influencer is perceived to be credible, this reinforces followers positive attitude and behaviour towards the influencer. Mainolfi et al. (2022) studied travel bloggers and noted that blogger credibility influenced both the hedonic and utilitarian experience of the audience. Based on the above findings, it was proposed that perceived credibility of the business-related educational content creator impacts on hedonic and utilitarian response.

Attractiveness of the presenter in the setting of social media influencers has not been without debate. For example, Deng et al. (2022) found that the physical appearance of TikTok wine influencers was more important than their level of perceived expertise in creating an attachment with the audience. Similarly, in the beauty and fashion industry on YouTube, Sokolova and Kefi (2020) established that physical attractiveness could impact on the credibility perception of the

influencer. Conversely, in the fashion and beauty industry, physical appearance of the influencer was secondary to expertise but it was still important to create an emotional bond with the audience (Ki et al., 2020). This was further supported in the luxury goods field on YouTube where physical appearance was not as important as other factors to creating affective perceptions (Park & Lee, 2021). It was therefore posited that attractiveness of the presenter helps to create an emotional response with the audience.

H3: Creator factors positively influence hedonic/emotional responses.

2.6.1 *Content creator factors that contribute to creating rational response (central route)*

Credibility of source has been found to not only contribute to the hedonic response but also utilitarian response of a viewer, particularly in the field of travel blogging (Mainolfi et al., 2022). It was therefore posited that source credibility also contributes to creating a rational response to the video.

H4: Creator factors positively influence utilitarian/logical responses.

2.6.2 *Content creator factors that contribute to creating intention-to-follow*

Much of the empirical research has pointed to the fact that creating an **emotional bond** with the audience leads to increased subscribers and intention-to-follow (Ki et al., 2020; Lee & Theokary, 2021). Park and Lee (2021) argued that both utilitarian and hedonic experience were important to building subscribers. In addition, presenters' **emotional contagion** contributed to increased views and followers (Lee & Theokary, 2021). Finally, as previously explored, **perceived credibility** has been found to lead to increased subscribers and intention-to-follow (Park & Lee, 2021). Therefore, the following hypotheses were proposed.

H6: Creator factors positively influence intention-to-follow.

H7: Hedonic response positively influences intention-to-follow.

H8: Utilitarian response positively influences intention-to-follow.

2.7 How the factors are different across the social media platforms (TikTok and YouTube shorts).

Lending on the U&G theory, it is evident that the reasons for using social media platforms are different for each channel such as TikTok and YouTube. For example, TikTok users are predominantly focused on entertainment (Bossen & Kottasz, 2020; Vaterlaus & Winter, 2021; Xiao et al., 2023; Yang & Ha, 2021), followed by social interaction (Vaterlaus & Winter, 2021; Yang & Ha, 2021). Conversely on YouTube, users are motivated by entertainment and information-seeking (Khan, 2017).

In a recent study of Gen Z's, Flecha-Ortiz et al. (2023) found that passive use of TikTok satisfied users hedonic needs through entertainment, relaxation and a sense of community. Once hedonic needs were satisfied, utilitarian motives (practical goals) led users to actively use TikTok by engaging in the creation of user-generated content. Similarly, Dong and Ueland (2023) found that emotional content types received more engagement on YouTube Shorts compared to functional (rational) content.

Hence, the final hypothesis proposed that the paths from creator/video factors to intention-to-follow are moderated by the social media platform preference.

H9: Creator/video "factors to response to intention-to-follow" inter-relationships are moderated by social media channel.

2.8 Summary of Hypotheses

Based on the literature review, the following hypotheses are posited:

H1: Video factors positively influence hedonic/emotional responses.

H2: Video factors positively influence utilitarian/logical responses.

H3: Creator factors positively influence hedonic/emotional responses.

H4: Creator factors positively influence utilitarian/logical responses.

H5: Video factors positively influence intention-to-follow.

H6: Creator factors positively influence intention-to-follow.

H7: Hedonic response positively influences intention-to-follow.

H8: Utilitarian response positively influences intention-to-follow.

H9: Creator/video “factors to response to intention-to-follow” inter-relationships are moderated by social media channel.

CHAPTER 3. RESEARCH METHODOLOGY

In this section, the research methodology is outlined for the study. The research approach and design is discussed after which the collection methodology is outlined. Next, the population and sampling methodology are explained, and the research instrument clarified. Finally, the data analysis strategies and quality assurance is outlined.

3.1 Research approach

The research took on a **deductive** approach. The reason for this was that many of the relationships and constructs of the research had already been studied in previous research (Barta et al., 2023; Deng et al., 2022; Wang, 2020). According to Saunders et al. (2019) a deductive approach is useful when testing existing relationships and theories that have already been established. From the literature review it was evident that many of the video and content creator factors had been studied in some context. Although, the context may differ, the relationships had been studied in relation to social media video. Therefore, by using the deductive approach, the research evaluated these already established theories in the context of business-related educational content in the form of short video. Hence, the research tested the hypotheses that had been developed based on the literature review (Saunders et al., 2019).

In line with the deductive emphasis of the study, a **quantitative** approach was beneficial since it could be used to test the relationships between the variables and quantify their effect (Saunders et al., 2019). This was the most appropriate approach to answer the research objectives to investigate the video and content creator factors that influence consumers' psychological response and intention-to-follow the account of the business-related educational content in the form of short-form video across major social media platforms.

3.2 Research design

In order to address the research objectives, the research adopted a **descripto-explanatory approach** (Saunders et al., 2019). The research described the relationships between constructs such as how the video and content creator factors affected the hedonic or utilitarian response and intention-to-follow. It was also particularly useful to describe how these relationships differ across the social media platforms. In addition to describing the relationships and constructs, the research attempted to explain why these relationships exist and the impact thereof (Saunders et al., 2019).

To achieve this, the most appropriate research design was a **survey**. Since the research sought to understand the video and content factors of business-related educational short-form video, there was a specific audience that was approached to evaluate their usage, opinion and behaviour related to this content. Therefore, by using a survey, the research could be undertaken with the appropriate audience i.e., people who were likely to view and use business-related educational short-form video such as business school students. The survey helped to guide the answer to the research problem by unpacking which video and content creator factors were important to this audience.

According to Saunders et al. (2019), the survey could help answer a few questions. For example, who was the audience that utilised business-related educational short-form video, how they used the content and what factors were important to them (Saunders et al., 2019). As such, the advantage of using a survey was that the hypotheses could be evaluated and quantified. The data from the survey was quantifiable and able to be compared across social media channels (Saunders et al., 2019). Saunders et al. (2019) also suggested that the use of inferential and descriptive statistics on survey data could allow the researcher to propose the reasons for certain relationships. Hence, the survey could support the descripto-explanatory approach. In addition to this, the use of a survey allowed the research to present the respondents with a video to watch before completing the questionnaire, as was utilised by Wang (2020).

Obviously, this method was not without its pitfalls. One of the disadvantages of utilising a self-completion survey was that it relied on a respondent to provide their opinion which may or may not represent their actual behaviour in real life (Saunders et al., 2019). Hence, some empirical researchers in this field (Deng et al., 2022; Munaro et al., 2021) had utilised content-analysis (for example likes, comments and shares) as a means to understand the behaviour of people rather than their intentions or opinions. Therefore, despite the disadvantages mentioned, a survey was the most convenient and effective method to answer the research question due to access to business school students.

3.3 Data collection methods

Based on the above research design, the data was collected using a questionnaire. An online questionnaire was the most appropriate method since data could be captured via the Qualtrics online survey system and exported to SPSS statistical software. These are two systems that WITS University provides access to students.

3.4 Population and sample

The population and sample are indicated in the following sections.

3.4.1 *Population*

According to the Department of Higher Education (2020), there were just over 1 million students enrolled in university education in South Africa. At the time of the research, there were 42 104 students enrolled at WITS university which represents approximately 4% of the total student population in South Africa (WITS, 2021).

In addition to the WITS database, the researcher posted a link to the survey on social media (LinkedIn and WhatsApp) since the researcher had access to business school students on these platforms.

3.4.2 *Sample and sampling method*

The research used non-probability sampling and specifically convenience sampling due to the access to WITS university student database. The online survey was successfully circulated to 39 323 WITS university students on the 20th of September 2023. In order to achieve a 95% confidence level based on this population, a sample size of n=370 would be appropriate (Saunders et al., 2019). However, as explained in section 3.5, four videos were assessed and due to time constraints, each respondent was only shown one video. Therefore, to allow for comparative analysis, a target sample of n=100 per video was set. This would result in a total sample of n=400. The actual sample achieved is outlined in Chapter 4.

3.5 The research instrument

The questionnaire was designed in two parts. The first part consisted of “About you,” which included relevant demographic questions (Age, Gender and Year of study), information about how students use short-form video, and which social channels were used. In the second part of the questionnaire the respondents were shown a short video and then asked to evaluate the video. It was intended to use a 7-point Likert scale, however after piloting the survey, the scale was adjusted to a 5-point Likert scale (1=Strongly disagree, 2=Somewhat disagree, 3=Neither agree nor disagree, 4=Somewhat agree, 5=Strongly Agree). The reason for this was that the pilot revealed that the survey was mostly completed on mobile devices and the 7-point scale was too long. In addition, to save time and avoid drop off rates, the five-point scale was adopted.

This section of the questionnaire was used to evaluate the specific content and video factors that impact on emotional or rational response and intention-to-follow the account. The questionnaire was designed using best practice from several studies from the literature review indicated in Table 2. It should be noted that after exploratory factor analysis, some of these constructs and indicators were adapted. The adapted constructs are indicated in grey highlight. The final constructs and indicators are explored in Section 4.4.

Table 2: Original constructs and indicators

Construct	Measurement
Humour (HUM)	The video is: …fun …humorous …amusing (Barta et al., 2023; Ki et al., 2020)
Perceived originality (PO)	The video is: …novel …innovative …special and different (Barta et al., 2023)
Second-person camera angle (CA)	This was assessed by the videos selected. Video 1a and 2a used a second-person camera perspective and Video 1b and 2b used a first-person camera perspective. (Cheng & Li, 2023; Wang, 2020).
Video attractiveness (VA)	The video is: …high quality …well shot …provides a good audio-visual experience …aesthetically pleasing (Barta et al., 2023; Fang et al., 2023; Ki et al., 2020; Lee & Theokary, 2021)
Use of Narrative (NAR)	The video: …tells a good story …has an engaging story line (Fang et al., 2023)
Performance expectancy (PE)	The video is: …useful (Xiao et al., 2023)
Informativeness (INF)	The video: …is informative (Lee & Theokary, 2021) …helps me better understand the topic (Shriver-Rice et al., 2022) …is a good source of information (Ki et al., 2020)
Entertainment quality (ENT)	The video is entertaining. (Wang, 2020)
Interactivity (INT)	The presenter: …asks viewers questions. …invites comment/feedback. It feels like the presenter is talking directly to me (Lee & Theokary, 2021; Shriver-Rice et al., 2022)
Attractiveness of presenter (PA)	The presenter …is attractive. …is charismatic. …has a nice voice (Fang et al., 2023; Sokolova & Kefi, 2020)
Emotional contagion (EC)	The presenter: …appeared excited about the content. …appeared passionate about the content.

	…stirred my emotions. (Lee & Theokary, 2021)
Perceived credibility (PC)	The presenter: …appeared to be an expert in business. …appeared to be knowledgeable in business. …appeared to be competent in business. …appeared to have rich business experience. (Fang et al., 2023; Ki et al., 2020; Lee & Theokary, 2021; Sokolova & Kefi, 2020)
Hedonic response (HED)	The video is: …emotionally compelling (Shriver-Rice et al., 2022)
Utilitarian response (UT)	The video: …helps me improve my knowledge (Mainolfi et al., 2022)
Intention-to-follow (ITF)	"I intend to follow this account in the near future." "I sense that I will follow this account." "I will probably view new content posted on this account." (Barta et al., 2023; Sokolova & Kefi, 2020)
Social media channel (SOC)	Which of the following social media platforms do you use? <TikTok, YouTube, Instagram, Facebook, LinkedIn, Others> Have you ever used social media video to supplement your business education? Y/N Which social media platform do you prefer to use for business-related educational content? <TikTok, YouTube, Instagram, Facebook, LinkedIn, Others> I use short videos: …to learn more about the subject I am studying. …to get answers for specific questions that I have related to my studies. I can learn more by watching videos (related to my subject) than just reading from a book. (Moghavvemi et al., 2018)
Demographics	Age Gender Year of Study

The final questionnaire can be viewed in Appendix A.

There were four videos that were evaluated in the study. One video was selected that used a first-person camera perspective with humour, one that used a second-person camera perspective with humour, one that utilised a first-person camera perspective without humour, one that utilised a second-person camera

perspective without humour. The first video set covered specific business education topics– in this case Porters Five Forces. This is a popular tool in business studies and can sometimes be challenging for students. The researcher used TikTok and YouTube Shorts apps to search for “Porters Five Forces” as a typical student might do if they were looking to supplement their learning. In addition, the second video set covered more general ‘motivational business’ videos from a top business influencer (Vusi Thembekwayo). Vusi is a top business influencer in Africa with over 800k TikTok followers and over 500k YouTube subscribers. The videos with the highest views that met the requirements of camera-angle and humour were selected. A breakdown of the four videos that were selected is shown in Table 3.

Table 3: Video selection

Option	Video	Topic	Camera angle	Humour	Video stats
1a	Adam Benjamin – Porters five forces	Porters Five Forces	Second person	No	10k views 723 likes
1b	Tutor2u – Porters five forces	Porters Five Forces	First person	No	5k views 180 likes
2a	**Vusi Thembekwayo –** They call us crazy dreamers	General business motivation	Second person	Yes	126k views 11k likes
2b	**Vusi Thembekwayo –** Wealthy vs Rich	General business motivation	First person	Yes	97k views 8201 likes

3.6 Procedure for data collection

The questionnaire was sent to the students via their university email address. The email explained the purpose of the survey and contained a link to click-through to the questionnaire on the Qualtrics online survey tool. In addition, the researcher posted a link to the survey on social media including LinkedIn, and Facebook student community groups.

3.7 Data analysis strategies and interpretation

Once the data was collected, it was exported to, and analysed, using SPSS v28 statistical software. The data was first screened and cleaned as outlined in section 4.2. The data was then analysed using descriptive statistics to understand the structure and make-up of the data. Next, exploratory factor analysis (EFA) and confirmatory factor analysis (CFA) were employed to confirm the constructs and indicators. Structural Equation Modelling (SEM) was used to assess relationships between the constructs, hedonic and utilitarian response and intention-to-follow. Finally, moderation analysis was used to evaluate the moderating effect of social media channel. The details of the data analysis can be found in Chapter 4.

3.8 Quality Assurance

The research was quality assured considering external and internal validity and reliability.

3.8.1 *External validity*

By using a scale (5 point Likert scale) that was aligned to other studies (Barta et al., 2023) the research findings could be compared externally. In addition, the

constructs and indicators (survey questions) were derived from previous research studies (Barta et al., 2023; Fang et al., 2023; Ki et al., 2020; Xiao et al., 2023) (Saunders et al., 2019). This ensured the generalisability of the findings.

3.8.2 *Internal validity and reliability*

Internal validity issues could occur as a result of the questionnaire structure and the types of questioning used (Saunders et al., 2019). The first step to ensure content validity was to have the questionnaire reviewed by 3 experts in the field. This ensured that the right questions were being asked. Once this was established, the questionnaire was piloted with 10 respondents to check for any issues. To test internal consistency and reliability, Cronbach's alpha and composite reliability measures were utilised (Saunders et al., 2019), the details of which are outlined in Chapter 4. In addition, randomisation was employed at a video level as well as an indicator level to avoid respondent fatigue or biases. Finally, by having several questions that assessed the same construct which were randomised, internal reliability and validity could be ensured.

3.9 Ethical considerations

To ensure confidentiality of the respondents, the questionnaire did not capture any identifiable information such as name or phone number. The questionnaire only asked relevant questions based on the conceptual model. Ethical clearance was obtained from the University of the Witwatersrand prior to any data collection. The ethical clearance certificate with the protocol number WBS/DB2579277/806 can be found in Appendix B. To ensure that no minors were interviewed, the questionnaire asked for the respondents age and closed any interviews if the respondents were younger than 18 years of age.

Table 4: Consistency table: research questions, propositions, data collection and data analysis

RO #	Research Objective	Hyp #	Hypothesis	Questions	Data analysis method
1.1	To determine the **video factors** that contribute to creating an emotional/ rational response to the short-form video, and intention-to-follow the account of the content creator.	H1	Video factors positively influence hedonic/emotional responses.	Q8 (video factors)	SEM and Independent sample t-test
		H2	Video factors positively influence utilitarian/logical responses	Q8 (video factors)	SEM and Independent sample t-test
		H5	Video factors positively influence intention-to-follow.	Q8 (video factors)	SEM and Independent sample t-test
		H7 H8	Hedonic response positively influences intention-to-follow. Utilitarian response positively influences intention-to-follow.	Q8 (Hedonic, Utilitarian and Intention to follow questions)	SEM

RO #	Research Objective	Hyp #	Hypothesis	Questions	Data analysis method
1.2	To determine the **content creator factors** that contribute to creating an emotional/ rational response to the short-form video, and intention-to-follow the account of the content creator.	H3	H3: Creator factors positively influence hedonic/emotional responses.	Q8 (creator factors)	SEM
		H4	Creator factors positively influence utilitarian/logical responses.	Q8 (creator factors)	SEM
		H6	Creator factors positively influence intention-to-follow.	Q8 (creator factors)	SEM
		H7 H8	Hedonic response positively influences intention-to-follow. Utilitarian response positively influences intention-to-follow.	Q8 (Hedonic, Utilitarian and Intention to follow questions)	SEM

RO #	Research Objective	Hyp #	Hypothesis	Questions	Data analysis method
1.3	To determine **how these factors are different** across the social media platforms (TikTok and YouTube shorts).	H9	Creator/video “factors to response to intention-to-follow” inter-relationships are moderated by social media channel.	Q6 and Q8 (all constructs)	Moderation analysis

CHAPTER 4. PRESENTATION AND DISCUSSION OF RESEARCH RESULTS

4.1 Introduction

The purpose of this chapter is to present and discuss the results of the empirical research. The chapter is presented in the following manner. Firstly, data screening is addressed followed by presentation and discussion of the descriptive statistics. The exploratory and confirmatory factor analyses are then discussed, and the structural equation modelling results are presented and discussed. Next, the moderation analysis is presented, and finally, the research hypotheses are presented and evaluated.

4.2 Data Screening

The online quantitative survey was loaded onto Qualtrics (an online data collection tool) and piloted with 10 respondents to check for any technical errors or concerns. In addition, the questionnaire was sent to a social media expert, a marketing expert and a research expert to verify the structure and constructs being testing within the questionnaire. After this initial pilot phase, the questionnaire was adjusted in the following ways:

1. Changed the main measurement scale from a 7-point Likert scale to a 5-point Likert scale to avoid confusion, minimise response time and maximise response rate.
2. Added an additional question for overall video liking to validate the constructs against video liking (1= I hated it, 2= I strongly disliked it, 3= I disliked it, 4= I somewhat disliked it, 5= I somewhat liked it, 6= I liked it, 7= I strongly like it, 8= I loved it). In hindsight, this question should have followed a similar 5-point Likert scale as the rest of the indicators to avoid any confusion and maintain questionnaire consistency.

Once changes were made, the survey link was distributed using convenience and snowball sampling as discussed in Chapter 3. The survey link was sent to 39 323 WITS university students via their university email addresses. The link was also shared on various social media channels of the researcher and on student community groups. The total number of responses received was n=452. The data was then exported from Qualtrics into IBM SPSS v28 statistical software. In total there were 154 responses that were invalid due to missing values and incomplete responses, thus indicating a 65% validation or completion rate. The data was cleaned, and invalid responses removed.

The valid sample (n=298) contained a relatively even sample distribution between the four videos since the videos were randomised for each respondent. This is displayed in Table 5. Video 2b (First person with humour) received the highest response rate (n=85) indicating that respondents were more willing to complete the survey after watching this video. In contrast, Video 1b (first person, no humour) received the lowest response rate (n=69) indicating a bigger drop off rate after watching the video.

Table 5: Video sample distribution

	Video 1a	Video 1b	Video 2a	Video 2b
	Second person	First person	Second person	First person
	No humour	No humour	Humour	Humour
N	72	69	72	85

4.3 Descriptive statistics

After cleaning the data, the descriptive statistics of the data were analysed using IBM SPSS version 28 statistical software.

4.3.1 *Sample demographics*

The frequency and percentage of each demographic profile is indicated in Table 6. The age profile of the sample consisted of 50% (n=148) in the age range 18-29 years, 26.8% (n=79) between the age of 30-39 years. The smallest age represented in the sample was over 60's at 1.4% (n=4). Since the survey was distributed to the WITS university database, it was expected that the sample would predominantly be in the age range 18-29. Most of the samples obtained were females (60.8%) followed by males (37.2%).

Respondents were asked to indicate their current year of study. Undergraduate students represented 40.3% of the sample, followed by master's students (34.2%), while 5.7% were doctoral students. It should be noted here that a small percentage (6.4%) of the respondents indicated that they were not currently studying towards any qualification. These responses were retained due to the broader nature of the study – for example, a person may not be officially studying through a university but still have interest in business-related educational content.

When comparing the sample frame to the population of university students, a few points should be noted. According to The Department of Higher Education and Training (2021), 81.1% of students enrolled in Higher Education Institutions in South Africa are undergraduate students while 8% are postgraduate (below masters) and 5.8% are masters students. Therefore, the sample is skewed towards master's students and has a lower representation of undergraduate students. This was due to the use of convenience sampling in the research methodology and should be kept in mind when using the insights from this research. Please consult Table 6 for the full details of the demographic profile of the sample.

Table 6: Demographic profile of respondents

		Count	Column N %
Age	18 - 29 years	148	50.2%
	30 - 39 years	79	26.8%
	40 - 49 years	53	18.0%
	50 - 59 years	11	3.7%
	over 60 years	4	1.4%
Gender	Male	110	37.2%
	Female	180	60.8%
	Non-binary / third gender	3	1.0%
	Prefer not to say	3	1.0%
Current year of study	I am an undergraduate student	120	40.3%
	I am an honours student	40	13.4%
	I am a master's student	102	34.2%
	I am a doctorate student	17	5.7%
	None of the above	19	6.4%

4.3.2 *Social media usage*

Respondents were asked to indicate which social media channels they used regularly. The most used social media channel was YouTube (28%), followed by Instagram (22%) (see Table 7 for more details). Although TikTok (14.9%) was the channel that had the least mentions, it was more popular within the 18–29-year-old group – mentioned by 52% of the age group and ranking as the third most used channel (see the details in Table 8).

With regards to the preferred channels for business-related videos (see Table 7), the respondents indicated a strong preference for YouTube (44%), followed by LinkedIn (21%) and TikTok (14%). Once again, differences in the age profile of channel preference should be noted, particularly with the younger group showing a higher preference for TikTok for business-related content (34% within the age group) and a more balanced spread of age groups using YouTube for business related videos. On the other hand, LinkedIn was preferred by the 40-49 and 50-

59 age group for business content, with 62.3% and 63.6% respectively. Please see Table 9 for more details.

As justification of the observed percentages, the use of TikTok by younger audiences has been well documented. According to DataReportal (2023b), 71.5% of TikTok's audience was under the age of 35. The platform appeals to the younger audience's need for entertainment and personalised content through the "For You" feed which is tailored to the users unique interests and powered by the TikTok algorithm (Chu et al., 2022). Evidently, the platform is also considered a good place to consume business related educational content among younger audiences.

On the other hand, from the sample frame it was noted that YouTube as a platform has a wider reach across age groups. This was corroborated by data from DataReportal (2023c) which indicates the following age distribution of YouTube users; 18 to 24 (15%), 25 to 34 (21%), 35 to 44 (17%); 45 to 54 (12%), 55 and above (18%).

Therefore, of the dominant video sharing social media channels, YouTube might be a good platform to reach a wider age range of audiences for business related educational content, while TikTok could be used to appeal to a younger demographic (<35 years). On the other hand, LinkedIn is a viable choice for 40+ audiences.

Table 7: Social media channels used

	Social media channels used		Preferred social media channel for business-related videos	
	N	%	N	%
YouTube	218	28%	216	44%
Instagram	167	22%	55	11%
LinkedIn	125	16%	106	21%
TikTok	116	15%	69	14%
Facebook	117	15%	37	8%
Other (specify)	33	4%	12	2%
Total mentions	**776**	**100%**	**495**	**100%**

Table 8: Social media channels used by age

		18 - 29 years	30 - 39 years	40 - 49 years	50 - 59 years	over 60 years	Total
TikTok	Count	77	23	13	1	0	114
	% within Age	52.0%	29.1%	24.5%	9.1%	0.0%	
YouTube	Count	112	55	42	4	3	216
	% within Age	75.7%	69.6%	79.2%	36.4%	75.0%	
Instagram	Count	92	44	25	3	1	165
	% within Age	62.2%	55.7%	47.2%	27.3%	25.0%	
Facebook	Count	36	36	34	6	3	115
	% within Age	24.3%	45.6%	64.2%	54.5%	75.0%	
LinkedIn	Count	32	45	38	7	2	124
	% within Age	21.6%	57.0%	71.7%	63.6%	50.0%	
Other	Count	16	10	3	3	1	33
	% within Age	10.8%	12.7%	5.7%	27.3%	25.0%	

Table 9: Preferred social media channel for business-related videos by age

		18 - 29 years	30 - 39 years	40 - 49 years	50 - 59 years	Total
TikTok	Count	50	10	8	0	68
	% within Age	34.2%	12.8%	15.1%	0.0%	
YouTube	Count	106	56	43	5	210
	% within Age	72.6%	71.8%	81.1%	45.5%	
Instagram	Count	28	15	8	2	53
	% within Age	19.2%	19.2%	15.1%	18.2%	
Facebook	Count	13	8	12	2	35
	% within Age	8.9%	10.3%	22.6%	18.2%	
LinkedIn	Count	27	37	33	7	104
	% within Age	18.5%	47.4%	62.3%	63.6%	
Other (specify)	Count	6	3	1	1	11
	% within Age	4.1%	3.8%	1.9%	9.1%	

4.3.3 *Social media video usage for business-related education*

When delving a bit deeper into the use of social media videos for business education, most respondents had used social media videos for business related education (85.8%), while only 14.2% indicated that they had not. Furthermore, the respondents indicated a moderate level of agreement to the statements related to social media videos used for educational purposes (see Table 10). In particular, the statement “I can learn more by watching videos than just reading from a book” achieved the highest agreement (mean=3.83).

Moghavvemi et al. (2018) developed this scale to understand the use of YouTube among university students as a complementary tool for learning in business education. The research results supported the findings of Moghavvemi et al. (2018), with 65.1% agreement (total somewhat agree and strongly agree) on the use of short-form video to learn more about the subjects being studied, 59.4% agreement on the use of short-form video to get specific answers to questions and 73.2% agreement on the use of short-form video to learn more than just reading a book. In addition, the results further extended the findings of

Moghavvemi et al. (2018) since the use of social media videos for business education was clearly not limited to YouTube. Furthermore, the use of **short-form** videos specifically has become a viable channel for additional learning in business education.

Table 10: Social media video statements

	I use short videos on social media to learn more about the subjects I am studying.	*I use short videos on social media to get answers for specific questions that I have related to my studies.*	*I can learn more by watching videos than just reading from a book.*
N	296	298	296
MIN	1	1	1
MAX	5	5	5
Mean	**3.58**	**3.43**	**3.83**
Std. Deviation	1,315	1,349	1,211
Strongly disagree	11.1%	13.4%	7.7%
Somewhat disagree	12.8%	14.1%	8.7%
Neither	10.4%	13.1%	9.7%
Somewhat agree	**37.6%**	**35.2%**	**39.3%**
Somewhat disagree	**27.5%**	**24.2%**	**33.9%**

4.3.4 *Indicator descriptive statistics*

Each indicator was analysed using descriptive statistics. The objective was to compare the indicators using the mean and to check for data normality. Indicators with a higher mean were rated more highly than others. Table 11 shows the details of this analysis.

From the table it is evident that “The video is informative” was the top performing indicator (mean = 4.15), followed by “The presenter is knowledgeable” and “The presenter is competent” (mean = 4.01). This indicated that respondents found the videos to be highly informative with knowledgeable and competent presenters. These ratings made sense due to the informative nature of the content (business-related educational content). Interestingly, the indicator that performed the poorest was “The video is humourous” (mean = 2.30) along with “Presenter asks

questions” (2.38), Presenter invites comments” (2.60) and “The video is amusing” (2.76). This indicated that respondents did not find the videos to be very humourous, amusing or interactive. The reason for poor ratings on ‘humour’ and ‘amusing’ were largely because Video1a and Video1b did not incorporate humour. In addition, not all the videos incorporated interactivity which resulted in lower ratings on these indicators.

Data normality is concerned with the distribution pattern of the data and how closely it centres around the mean, following a gaussian curve (Saunders et al., 2019). It was important to understand the distribution of the data since many parametric statistical methods rely on the assumption of normal data distribution (Saunders et al., 2019). Table 11 indicates the Skewness (whether the data are concentrated on one side of the mean), Kurtosis (the shape and ‘peakedness’ of the data) and Shapiro-Wilk indicators of data normality (Hair et al., 2013).

Most indicators displayed a negative skewness, with the data stretched towards the left. For example, "Informative" had a skewness of -1.20, suggesting a longer left tail in the distribution. With regards to Kurtosis, "The presenter is knowledgeable" had a positive kurtosis (1.81), indicating a relatively peaked distribution. On the other hand, "The video is high quality" had negative kurtosis (-0.46), suggesting a flatter distribution compared to a normal curve.

It was clear from the Table 11 that the data was not normally distributed when specifically considering the significance of the Shapiro-wilk results. It should be noted that the Shapiro-wilk test might lead to the rejection of normality even for distributions that were practically close to normal in larger sample sizes (in this case n=298) (Saunders et al., 2019). Even so, the findings were taken into consideration when conducting further analysis.

Table 11: Indicator descriptive statistics.

				Skewness		Kurtosis		Shapiro-Wilk	
Indicator	N	Mean	SD	Skew-ness	SE	Kurt-osis	SE	W	p
Informative	298	4.15	0.88	-1.20	0.14	1.74	0.28	0.79	< .001
PresenterKnowledgeable	298	4.01	0.95	-1.27	0.14	1.81	0.28	0.79	< .001
PresenterCompetent	298	4.01	0.90	-0.90	0.14	0.70	0.28	0.83	< .001
PresenterPassionate	298	3.93	1.08	-1.04	0.14	0.62	0.28	0.82	< .001
PresenterNiceVoice	298	3.90	0.93	-0.68	0.14	0.13	0.28	0.85	< .001
Useful	298	3.89	0.97	-0.98	0.14	0.86	0.28	0.83	< .001
ImprovesKnowledge	298	3.84	1.05	-1.06	0.14	0.76	0.28	0.82	< .001
BetterUnderstand	298	3.83	1.08	-1.01	0.14	0.46	0.28	0.82	< .001
GoodAudioVisual	298	3.81	1.13	-0.92	0.14	0.10	0.28	0.83	< .001
PresenterRichExperience	298	3.81	1.05	-0.78	0.14	0.13	0.28	0.86	< .001
PresenterExpert	298	3.76	1.03	-0.76	0.14	0.11	0.28	0.86	< .001
HighQuality	298	3.72	1.09	-0.61	0.14	-0.46	0.28	0.86	< .001
GoodSourceOfInfo	298	3.72	1.14	-0.82	0.14	-0.09	0.28	0.84	< .001
PresenterExcited	298	3.72	1.17	-0.77	0.14	-0.17	0.28	0.85	< .001
WellShot	298	3.68	1.15	-0.75	0.14	-0.20	0.28	0.86	< .001
TellsAGoodStory	298	3.63	1.11	-0.80	0.14	0.01	0.28	0.85	< .001
PresenterCharismatic	298	3.58	1.18	-0.56	0.14	-0.54	0.28	0.88	< .001
EngagingStoryLine	298	3.55	1.14	-0.73	0.14	-0.19	0.28	0.86	< .001
PresenterTalkingDirectly	298	3.43	1.21	-0.47	0.14	-0.71	0.28	0.89	< .001
AestheticallyPleasing	298	3.40	1.18	-0.49	0.14	-0.68	0.28	0.88	< .001
Entertaining	298	3.24	1.19	-0.48	0.14	-0.63	0.28	0.88	< .001
Innovative	298	3.19	1.21	-0.24	0.14	-0.86	0.28	0.90	< .001
WillViewNewContent	298	3.15	1.32	-0.36	0.14	-1.07	0.28	0.87	< .001
Fun	298	3.01	1.23	-0.08	0.14	-0.90	0.28	0.91	< .001
PresenterAttractive	298	2.99	1.02	-0.24	0.14	-0.02	0.28	0.87	< .001
EmotionallCompelling	298	2.95	1.23	-0.08	0.14	-0.95	0.28	0.91	< .001
SpecialAndDifferent	298	2.90	1.18	-0.10	0.14	-0.88	0.28	0.90	< .001
Novel	298	2.88	1.10	-0.09	0.14	-0.60	0.28	0.90	< .001
IntendToFollowAccount	298	2.82	1.25	0.01	0.14	-0.99	0.28	0.90	< .001
SenseIWillFollow	298	2.80	1.27	0.06	0.14	-1.01	0.28	0.90	< .001
PresenterStirredEmotions	298	2.78	1.24	0.07	0.14	-1.01	0.28	0.90	< .001
Amusing	298	2.76	1.25	0.04	0.14	-1.11	0.28	0.90	< .001
PresenterInvitesComments	298	2.60	1.21	0.35	0.14	-0.75	0.28	0.90	< .001
PresenterAsksQs	298	2.38	1.27	0.41	0.14	-1.09	0.28	0.85	< .001
Humourous	298	2.30	1.21	0.58	0.14	-0.66	0.28	0.86	< .001

4.3.5 Video performance

It was important to assess the two video categories (Camera-angle and Humour) performance. This analysis contributed to the understanding of the video factors that create a hedonic (HED) or utilitarian (UT) experience and intention to follow (ITF) – relating to H1, H2, H5, H6. An independent sample t-test was used to investigate whether there were significant differences between the two video categories' impact on the response to the video and the intention to follow the account of the content creator (Saunders et al., 2019).

The two groups evaluated under 'Camera angle' were 'first-person camera perspective' (Video 1b and Video2b - where the viewer sees what the presenter sees) and 'second-person camera angle' (Video1a and Video2a - where the viewer saw the presenter talking to the camera). The two groups evaluated under 'Humour' were 'with humour' (Video 2a and Video 2b that incorporated humour) and 'without humour' (Video 1a and Video1b that did not incorporate humour). Please see Table 12 for the detailed analysis.

With regards to the camera-angle, the analysis revealed that there were no significant differences between the videos that used a second-person camera angle and the first-person camera perspective. This was evident from the lack of significance of the t-test on all three dependent constructs (HED, UT and ITF).

On the other hand, there was a significant difference on the mean scores of HED and UT between the video set 'with humour' and 'no humour,' illustrating that the use of humour (or lack thereof) influenced the hedonic or utilitarian response to the video. However, there was no significant difference in the mean scores of intention-to-follow between the 'humour' and 'no humour' categories. Specifically, Table 13 illustrates that the set 'with humour' recorded a higher mean on the hedonic (emotional) response to the video (3.39 vs 2.54) and a lower rating on utilitarian response (3.74 vs 4.03). This implied that the videos that incorporated humour stimulated a higher emotional response from the audience as opposed to the video set that did not incorporate humour.

Table 12: Independent sample t-test

Camera angle		Levene's Test for Equality of Variances		t-test for Equality of Means							
						Significance				95% Confidence Interval of the Difference	
		F	Sig.	t	df	One-Sided p	Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
HED	**Equal variances assumed**	0.55	0.46	-0.306	296	**0.380**	**0.759**	-0.03755	0.12252	-0.27867	0.20357
	Equal variances not assumed	-	-	-0.306	291.198	**0.380**	**0.760**	-0.03755	0.12277	-0.27918	0.20409
UT	**Equal variances assumed**	2.67	0.10	0.890	296	**0.187**	**0.374**	0.09246	0.10385	-0.11191	0.29683
	Equal variances not assumed	-	-	0.886	282.309	**0.188**	**0.377**	0.09246	0.10439	-0.11301	0.29793
ITF	**Equal variances assumed**	0.08	0.77	0.119	296	**0.453**	**0.905**	0.01623	0.13646	-0.25233	0.28480
	Equal variances not assumed	-	-	0.119	293.157	**0.453**	**0.905**	0.01623	0.13661	-0.25262	0.28509

Humour

HED	**Equal variances assumed**	1.693	0.194	7.537	296	**<0.001**	**<0.001**	0.84668	0.11234	0.62559	1.06777
	Equal variances not assumed	-	-	7.515	288.472	**<0.001**	**<0.001**	0.84668	0.11267	0.62493	1.06844
UT	**Equal variances assumed**	1.769	0.185	-2.881	296	**0.002**	**0.004**	-0.29577	0.10265	-0.49778	-0.09375
	Equal variances not assumed	-	-	-2.886	294.062	**0.002**	**0.004**	-0.29577	0.10250	-0.49749	-0.09404
ITF	**Equal variances assumed**	3.174	0.076	2.162	296	**0.016**	**0.031**	0.29301	0.13552	0.02630	0.55972
	Equal variances not assumed	-	-	2.155	288.206	**0.016**	**0.032**	0.29301	0.13594	0.02546	0.56056

Table 13: Humour video set mean comparison

		N	Mean	Std. Deviation	Std. Error Mean
HED	With humour	157	3.39	0.943	0.075
	No humour	141	2.54	0.995	0.083
UT	With humour	157	3.74	0.895	0.071
	No humour	141	4.03	0.872	0.073
ITF	With humour	157	3.06	1.136	0.090
	No humour	141	2.77	1.202	0.101

4.4 Exploratory Factor Analysis

Exploratory factor analysis (EFA) is a statistical technique used to uncover underlying factors that explain the patterns of correlations within a set of observed variables (Saunders et al., 2019). The primary goal of EFA is to uncover the underlying structure that may exist within the set of observed variables (Fontaine, 2005).

Since the research model incorporated many observed variables that were gathered from numerous research studies (Barta et al., 2023; Cheng & Li, 2023; Fang et al., 2023; Ki et al., 2020; Lee & Theokary, 2021; Shriver-Rice et al., 2022; Wang, 2020; Xiao et al., 2023) and never before tested all in one model, exploratory factor analysis (EFA) was conducted to investigate if the indicators selected were accurately representing the factors and if there were other relationships to be taken into account. Due to the non-normal distribution of the data, a ‘principal axis factoring’ extraction method was used in combination with an 'oblimin’ rotation (Costello & Osborne, 2005). The analysis was performed using Jamovi 2.3.28 statistical software.

The fit indices of the EFA model, as shown in Table 14, resulted in all indices falling within the acceptable range: $\chi 2/df = 1.26$ (<3), root mean square error of approximation (RMSEA) = 0.0294 (<0.08 and between the lower and upper limit of 0.0176 and 0.0394) and Tucker–Lewis index (TLI) =0.974 (>0.90) (>0.90) (Hair et al., 2013). Therefore, the model was accepted for further analysis.

Table 14: EFA model fit indices

Model Fit Measures

	RMSEA 90% CI			Model Test		
RMSEA	**Lower**	**Upper**	**TLI**	**χ^2**	**df**	**p**
0.0294	0.0176	0.0394	0.974	304	241	0.004

Further analysis revealed that twelve factors existed within the data. The details of these findings can be seen in Table 15. The table shows the 12 factors identified and their respective loadings (with loadings below >0.35 hidden). The last two columns indicated the proposed construct based on the literature review and the new construct after EFA was considered.

The proposed factors loaded well to the constructs identified from the literature review, for example, PC, ITF, VA, NAR and HUM remained unchanged after EFA. Based on the findings, a few indicators were moved to different constructs due to

the higher loadings and support from the literature. For example, “The presenter stirred my emotions” moved to HED (hedonic response) and “The presenter is charismatic” moved to EC (emotional contagion).

The entire INF (informative) and PE (performance expectancy) constructs moved to UT due to high loadings since these factors intuitively fit together. For example, “The video helps me better understand the topic,” “The video is useful,” “The video is a good source of information” and “The video is informative” made sense as a Utilitarian response (The video improves my knowledge). This was also supported by previous definitions of utilitarian response (Ki et al., 2020; Xiao et al., 2023).

One indicator that loaded across several factors (albeit below the 0.35 cut off) was “The video is entertaining.” Upon additional literature review it was revealed that this indicator had been used to represent HED (hedonic response) in a number of studies (Barta et al., 2023; Mainolfi et al., 2022; Xiao et al., 2023) and therefore it was added to the HED construct.

Finally, two constructs were removed due to insufficient loadings or a lack of indicators within the factor, these include PO (perceived originality) and PA (presenter attractiveness). After conducting EFA, the next step was to confirm the factors identified and check for reliability and validity.

Table 15: EFA findings

Indicator	Factor														
	1	2	3	4	5	6	7	8	9	10	11	12	Uniqueness	Proposed construct	New Construct
GoodSourceOfInfo	0.806												0.204	INF	UT
BetterUnderstand	0.792												0.241	INF	UT
ImprovesKnowledge	0.779												0.263	UT	UT
Useful	0.711												0.335	PE	UT
Informative	0.580												0.308	INF	UT
PresenterTalkingDirectly	0.487												0.418	INT	Removed
PresenterExpert		0.891											0.173	PC	PC
PresenterKnowledgeable		0.745											0.284	PC	PC
PresenterRichExperience		0.717											0.280	PC	PC
PresenterCompetent		0.653											0.362	PC	PC
SenseIWillFollow			0.902										0.189	ITF	ITF
IntendToFollowAccount			0.892										0.199	ITF	ITF
WillViewNewContent			0.641										0.244	ITF	ITF
PresenterExcited				0.940									0.124	EC	EC
PresenterPassionate				0.637									0.393	EC	EC
PresenterCharismatic				0.561									0.262	PA	EC
WellShot					0.642								0.344	VA	VA
GoodAudioVisual					0.632								0.315	VA	VA
HighQuality					0.595								0.435	VA	VA
AestheticallyPleasing					0.543								0.360	VA	VA

PresenterAsksQs		0.739						0.473	INT	INT
PresenterInvitesComments		0.641						0.419	INT	INT
Humourous			0.585					0.351	HUM	HUM
Amusing			0.548					0.382	HUM	HUM
Fun			0.458					0.328	HUM	HUM
Entertaining	*0.2		*0.2		*0.2	*0.2		0.400	ENT	HED
Novel				0.763				0.357	PO	Removed
EmotionallyCompelling					0.577			0.215	HED	HED
PresenterStirredEmotions					0.363			0.337	EC	HED
TellsAGoodStory						0.557		0.382	NAR	NAR
EngagingStoryLine						0.413		0.349	NAR	NAR
PresenterNiceVoice							0.512	0.484	PA	Removed
PresenterAttractive								0.592	PA	Removed
SpecialAndDifferent								0.332	PO	Removed
Innovative								0.366	PO	Removed

Cut off factor loading > 0,35. * Indicates inserted loadings below the cut off for illustrative purposes.

4.5 Confirmatory Factor Analysis (First-Order Constructs)

Confirmatory factor analysis is the process of verifying the relationship between indicators and their respective factors and to confirm the loadings extracted by the factors in the data (Hair et al., 2013). Therefore, it was necessary to reconfirm the relationship between the indicators and factors after the EFA analysis and check for reliability and validity. The first-order reflective constructs (HUM, VA, NAR, PC, INT, EC, HED, UT and ITF) were assessed using confirmatory factor analysis (CFA) in Jamovi 2.3.28 statistical software.

The fit indices of the CFA model, as shown in Table 16, resulted in all indices falling within the acceptable/good range: χ2/df = 1.82 (<3), root mean square error of approximation (RMSEA) = 0.0525 (<0.08 and between the lower and upper limit of 0.0459 and 0.0590), Tucker–Lewis index (TLI) =0.940 (>0.90), comparative fit index (CFI) =0.950 (>0.90) (Hair et al., 2013). Therefore, the model was regarded as a good fit to the data and acceptable for further analysis.

Table 16: CFA model fit indices

Test for Exact Fit

χ^2	df	p
621	341	< .001

Fit Measures

				RMSEA 90% CI	
CFI	TLI	SRMR	RMSEA	Lower	Upper
0.950	0.940	0.0483	0.0525	0.0459	0.0590

Table 17 presents the results of the first-order CFA. The table shows the relationship between the factors and their corresponding indicators with each row representing an indicator. The columns provide information on Cronbach's α, composite reliability (ω1), average variance extracted (AVE), standard error (SE), z-value, p-value, and standardised estimates (factor loadings). According to the

analysis, the indicators Fun, Humourous, and Amusing all exhibit strong factor loadings, indicating a robust representation of the HUM construct. This implied that for every one unit increase in HUM, “fun” increases by 0.774 standard deviations, “humourous” by 0.721 and “amusing” by 0.773 standard deviations. Cronbach α (0.802), composite reliability (ω1=0.813) and AVE (0.647) further supported the reliability and convergent validity of this factor.

With regards to factor loadings, all indicators were above 0.5 loading and most indicated a strong relationship (above 0.70), this implied an acceptable representation of the constructs by the indicators. The latent endogenous variables (ITF, HED and UT) achieved very good results on factor loadings (between 0.760 and 0.892) indicating very strong and substantial relationships between the indicators and factors (Hair et al., 2013).

In addition, all first order factors showed acceptable Cronbach's α, McDonalds ω1 and average variance extracted (AVE), with all variables above the acceptable thresholds (α >0.70; ω1 >0.70 and AVE >0.50). NAR and INT were borderline on Cronbach’s α thresholds (0.694 and 0.668 respectively) but were accepted due to adequate McDonalds ω1 (0.719 and 0.718 respectively) (Hair et al., 2013).

Table 17: First order confirmatory factor analysis

Factor	Indicator	α	ω[1]	AVE	SE	Z	P	Stand. Estimate
HUM	Fun	0.802	0.813	0.647	0.0640	14.84	< .001	0.774
	Humourous				0.0661	13.26	< .001	0.721
	Amusing				0.0659	14.70	< .001	0.773
VA	HighQuality	0.837	0.837	0.621	0.0597	12.14	< .001	0.660
	WellShot				0.0591	15.43	< .001	0.788
	GoodAudioVisual				0.0588	14.62	< .001	0.758
	AestheticallyPleasing				0.0606	15.48	< .001	0.791
NAR	TellsAGoodStory	0.694	0.719	0.624	0.0615	12.52	< .001	0.694
	EngagingStoryLine				0.0628	13.95	< .001	0.765
INT	PresenterAsksQs	0.668	0.718	0.633	0.0818	9.26	< .001	0.595
	PresenterInvitesComments				0.0849	12.05	< .001	0.845
EC	PresenterCharismatic	0.854	0.852	0.722	0.0602	15.73	< .001	0.799
	PresenterExcited				0.0573	17.69	< .001	0.866
	PresenterPassionate				0.0550	15.36	< .001	0.785
PC	PresenterExpert	0.896	0.897	0.762	0.0491	18.09	< .001	0.861
	PresenterKnowledgeable				0.0465	16.72	< .001	0.818
	PresenterCompetent				0.0454	15.43	< .001	0.775
	PresenterRichExperience				0.0501	17.96	< .001	0.856
HED	EmotionallyCompelling	0.827	0.828	0.670	0.0618	16.34	< .001	0.820
	PresenterStirredEmotions				0.0635	15.38	< .001	0.783
	Entertaining				0.0610	14.81	< .001	0.760
UT	ImprovesKnowledge	0.918	0.919	0.777	0.0503	17.60	< .001	0.840
	Useful				0.0479	16.10	< .001	0.793
	Informative				0.0431	16.49	< .001	0.806
	GoodSourceOfInfo				0.0536	18.28	< .001	0.860
	BetterUnderstand				0.0507	18.67	< .001	0.871
ITF	IntendToFollowAccount	0.903	0.909	0.826	0.0588	18.68	< .001	0.877
	SenseIWillFollow				0.0589	19.20	< .001	0.892
	WillViewNewContent				0.0636	17.65	< .001	0.849

In addition to reliability and convergent validity, discriminant validity was analysed using Heterotrait-Monotrait Ratio of Correlations (HTMT). HTMT is a measure used in SEM analysis to assess the discriminant validity among constructs. Plainly put, HTMT ensured that the constructs were sufficiently different from each other and not measuring the same underlying concept (Hair et al., 2013; Henseler et al., 2015).

As indicated in Table 18, all first order factors were below the threshold of 0.90 illustrating that the constructs are sufficiently distinct from other constructs in the model. Therefore, discriminant validity was established. Two correlations that should be noted are HED to HUM (0.896) and HED to NAR (0.865). While these constructs are sufficiently distinct from each other according to the accepted thresholds (<0.90), it also indicated that these factors are strongly correlated. Therefore, the humour of the video (HUM) and engaging strong line (NAR) moved together with the Hedonic (emotional) response that the viewer experiences. Intuitively this made sense and was also supported by empirical research (Barta et al., 2023; Xiao et al., 2023)

Table 18: Heterotrait-monotrait (HTMT) ratio of correlations

	HUM	VA	NAR	EC	PC	INT	HED	UT	ITF
HUM	1.000								
VA	0.655	1.000							
NAR	0.679	0.817	1.000						
EC	0.652	0.646	0.632	1.000					
PC	0.402	0.583	0.600	0.625	1.000				
INT	0.665	0.499	0.618	0.354	0.295	1.000			
HED	**0.896**	0.736	**0.865**	0.719	0.545	0.647	1.000		
UT	0.303	0.586	0.686	0.373	0.698	0.274	0.387	1.000	
ITF	0.625	0.605	0.738	0.535	0.651	0.414	0.667	0.680	1.000

After reliability and discriminant validity was established for first-order constructs, the second order constructs were evaluated using CFA.

4.6 Confirmatory Factor Analysis (Second-Order Constructs)

The second-order reflective constructs (Video and Creator) were assessed using confirmatory factor analysis (CFA) in Jamovi 2.3.28 statistical software.

The fit indices of the CFA model, as shown in Table 19, resulted in all indices failing to meet required thresholds: $\chi 2/df = 6.05$ (not <3), root mean square error of approximation (RMSEA) = 0.13 (not <0.08), Tucker–Lewis index (TLI) =0.720

(not >0.90), comparative fit index (CFI) =0.755 (not >0.90) (Hair et al., 2013). Therefore, the model was not regarded as a good fit to the data.

While these second order constructs were used to establish the Hypotheses of the study, it was clear from the analysis that the second-order constructs did not fit the data well. After careful consideration, it was decided to remove the second-order constructs from the model and investigate the relationships from the first-order constructs to HED, UT and ITF. While the data does not support the division of the first-order constructs into Video and Creator factors, logically, the division of these factors made sense. Therefore, instead of mathematically dividing the factors into Video or Creator factors, these were used as 'categories' rather than constructs. For example, HUM (humour incorporated into the video), VA (attractiveness of the actual video), NAR (the use of narrative in the video) were considered the factors of the video itself and were used to evaluate the hypotheses related to video factors (H1, H2, H5, H9). On the other hand, INT (the interactivity of the presenter), EC (the presenter's emotional contagion) and PC (the perceived credibility of the creator) were used to evaluate the hypotheses related to creator factors (H3, H4, H6 and H9).

Table 19: Second-order CFA model fit indices

Test for Exact Fit

χ^2	df	p
812	134	< .001

Fit Measures

				RMSEA 90% CI	
CFI	TLI	SRMR	RMSEA	Lower	Upper
0.755	0.720	0.107	0.130	0.122	0.139

4.7 Structural Equation Modelling (SEM)

In line with empirical studies in the field of short-form video (Fang et al., 2023; Feng et al., 2023; Xiao et al., 2023), SEM was used to analyse the relationships between the constructs in the model. According to Hair et al. (2013), structural equation modelling (SEM) is a statistical technique that incorporates multiple regression analysis and factor analysis. It is used to test and estimate causal relationships between variables and is particularly useful when attempting to understand complex systems with interconnected variables (Hair et al., 2013).

SEM was conducted using Jamovi 2.3.28 statistical software. For complete model information, please refer to Appendix C.

As shown in Table 20, the model achieved good fit with $\chi 2/df = 1.46$ (<3), standardised root mean square residual (SRMR) = 0.052 (<0.08), root mean square error of approximation (RMSEA) = 0.040 (<0.08 and between the lower and upper limit of 0.032 and 0.047), Tucker–Lewis index (TLI) = 0.997 (>0.90), comparative fit index (CFI) = 0.997 (>0.90) (Hair et al., 2013). Therefore, the model was accepted for further analysis.

Table 20: Structural equation model fit indices

Model tests

Label	X^2	df	p
User Model	511	348	< .001

Fit indices

			95% Confidence Intervals		
Type	SRMR	RMSEA	Lower	Upper	RMSEA p
Classical	0.052	0.040	0.032	0.047	0.992

	Model
Comparative Fit Index (CFI)	0.997
Tucker-Lewis Index (TLI)	0.997
Bentler-Bonett Non-normed Fit Index (NNFI)	0.997
Relative Non-centrality Index (RNI)	0.997
Bentler-Bonett Normed Fit Index (NFI)	0.991
Bollen's Relative Fit Index (RFI)	0.990

After model fit was established, estimate parameters were analysed. Table 21 showed the parameter estimates including standardised factor loadings (β), z- and p values. From the analysis it was evident that HED was significantly and positively influenced by HUM (β = 0.63), NAR (β =0.26) and EC (β =0.18). On the other hand, UT was significantly and negatively impacted by HUM and EC (β = -0.24 and -0.31 respectively) but positively influenced by PC (β =0.59), VA (β =0.22) and NAR (β =0.52). ITF was significantly influenced by HED (β =0.49) and UT (β =0.48) with relatively equal effect.

Finally, ITF was directly and positively influenced by HUM (β =0.429), NAR (β =0.552) and PC (β =0.423). While there is a slight negative impact of EC (β = -0.196) and INT (β = -0.173) on ITF.

Table 21: Structural parameter estimates

	Dep	Pred	SE	95% Confidence Intervals		β	z	p
				Lower	Upper			
Video	HED	HUM	0.0708	0.4675	0.7452	0.637	8.56	< .001
	HED	VA	0.1028	-0.2944	0.1084	-0.074	-0.90	0.366
	HED	NAR	0.0989	0.0990	0.4866	0.259	2.96	0.003
Creator	HED	EC	0.0637	0.0575	0.3070	0.184	2.86	0.004
	HED	PC	0.0590	-0.0858	0.1453	0.030	0.50	0.614
	HED	INT	0.0795	-0.1253	0.1864	0.022	0.38	0.701
Video	UT	HUM	0.0928	-0.4180	-0.0543	-0.237	-2.54	0.011
	UT	VA	0.1395	0.0136	0.5606	0.221	2.05	0.040
	UT	NAR	0.1717	0.2818	0.9550	0.523	3.60	< .001
Creator	UT	EC	0.0812	-0.4776	-0.1592	-0.308	-3.92	< .001
	UT	PC	0.0670	0.4647	0.7274	0.592	8.89	< .001
	UT	INT	0.1208	-0.3331	0.1404	-0.067	-0.79	0.425
	ITF	HED	0.0420	0.4398	0.6043	0.490	12.43	< .001
	ITF	UT	0.0450	0.4042	0.5804	0.483	10.95	< .001
Video	ITF	HUM	0.0878	0.263	0.60683	0.429	4.95	< .001
	ITF	VA	0.1655	-0.550	0.09813	-0.170	-1.37	0.172
	ITF	NAR	0.2054	0.308	1.11294	0.552	3.46	< .001
Creator	ITF	EC	0.0993	-0.402	-0.01240	-0.196	-2.08	0.037
	ITF	PC	0.0629	0.308	0.55449	0.423	6.85	< .001
	ITF	INT	0.1262	-0.503	-0.00775	-0.173	-2.02	0.043

In addition to the direct effects outlined in Table 21, the indirect effects and paths were analysed to check for any significant relationships from the first order factors to ITF. Table 22 outlines the relationships from the first order factors through HED or UT to ITF. From the analysis it was evident that HUM had a significant impact on ITF through HED (β =0.31), PC had a significant impact on ITF through UT (β =0.29) and NAR had a significant impact on ITF through UT (β =0.25). On the other hand, EC had a slight negative impact on ITF through UT (β = -0.15) and HUM had a negative impact on ITF through UT (β = -0.12). The details of each relationship can be seen in Table 22.

Table 22: SEM indirect effects

	Description	SE	95% Confidence Intervals Lower	Upper	β	Z	p
Video	HUM ⇒ HED ⇒ ITF	0.044	0.230	0.403	0.312	7.155	< .001
	HUM ⇒ UT ⇒ ITF	0.045	-0.205	-0.027	-0.115	-2.562	0.010
	VA ⇒ HED ⇒ ITF	0.053	-0.153	0.056	-0.037	-0.911	0.363
	VA ⇒ UT ⇒ ITF	0.070	0.004	0.278	0.107	2.020	0.043
	NAR ⇒ HED ⇒ ITF	0.052	0.051	0.254	0.127	2.952	0.003
	NAR ⇒ UT ⇒ ITF	0.084	0.140	0.468	0.253	3.639	< .001
Creator	EC ⇒ HED ⇒ ITF	0.033	0.030	0.160	0.091	2.861	0.004
	EC ⇒ UT ⇒ ITF	0.041	-0.238	-0.075	-0.149	-3.780	< .001
	PC ⇒ HED ⇒ ITF	0.031	-0.045	0.076	0.015	0.502	0.616
	PC ⇒ UT ⇒ ITF	0.047	0.201	0.385	0.287	6.254	< .001
	INT ⇒ HED ⇒ ITF	0.041	-0.065	0.097	0.011	0.385	0.700
	INT ⇒ UT ⇒ ITF	0.060	-0.165	0.070	-0.033	-0.791	0.429

Finally, the path diagram for the model is shown in figure 4 which graphically illustrates the standardised estimates between constructs.

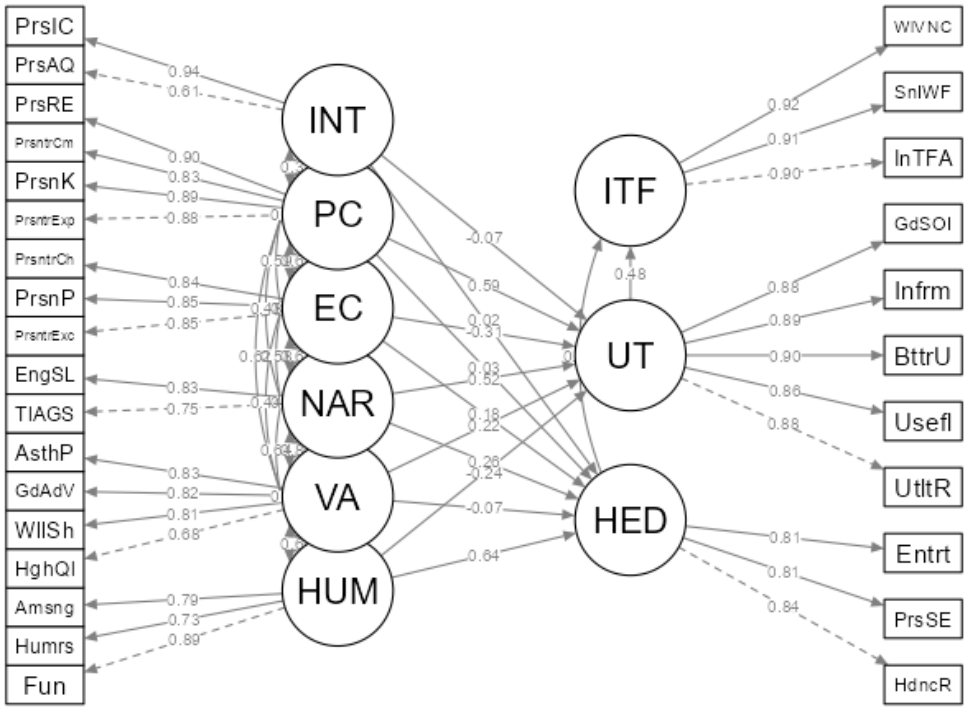

Figure 4: Path diagram

The SEM analysis yielded interesting results which are discussed in detail in section 4.9. After the SEM was finalised, moderation analysis was conducted to evaluate the Hypothesis related to moderation.

4.8 Moderation analysis

Moderation analysis is a statistical technique that explores whether the relationship between two variables (a predictor and dependent variable) is influenced or moderated by the presence of a third variable (the moderator) (Saunders et al., 2019). In other words, moderation analysis is helpful to understand whether the effect of one variable on another varies depending on the level of a third variable. It was hypothesised that the social media channel that a respondent prefers (the moderator), would influence the relationship between other variables in the model (H9), therefore it was necessary to conduct moderation analysis to unpack these interactions. The purpose of this analysis was to understand whether a person's preference for watching business-related educational videos on a particular channel (TikTok or YouTube) would change the importance of any of the video or content creator factors.

Since, the research focus was short-form video on TikTok and YouTube, the moderation was conducted using the channel preference for these two channels, and specifically the channel on which the respondent prefers to watch business-related educational content. Based on the research objectives of this study, other social media channels were not considered.

Moderation analysis was conducted on Jamovi 2.3.28 statistical software. Table 23 shows the moderation and simple slope analysis for each of the hypothesised interaction. The table shows the dependent variable, predictor variable, moderator interaction, estimate, standard error, z-value and p-value. The table also shows the results of the simple slope analysis. The moderator (Social media channel – SM) represents whether the respondent preferred TikTok (-1), YouTube (1) or Both TikTok and YouTube (0) for watching business-related

educational videos. The purpose was to compare the moderation effect of these two channels, therefore the ‘Low’ effect of the moderator represents ‘TikTok preference’ and the ‘high’ effect represents ‘YouTube preference.’

Looking at the analysis it is evident that none of the interaction effects were statistically significant. This usually indicates that, on average, there is no clear evidence that the relationship between the predictor variables and dependent variables were different across the preferred channels (TikTok vs YouTube). However, when looking deeper at the simple slopes analysis, there were significantly different effects between the predictor and dependent variables for each level of channel preference (TikTok, YouTube and both TikTok and YouTube). In addition, the slopes cross each other, suggesting that the effect was context dependent.

Therefore, the overall interaction effect might be diluted by the fact that different preferences across channels led to varying relationships. The complexity of the interaction was captured by the significant simple slopes, indicating that the impact of the predictor variables on the dependent variables differ based on the specific social media channel preferred.

For example, the attractiveness and quality of the video itself (VA) predicted whether a viewer would experience an emotional response to the video (HED). This effect was higher on TikTok (β 0.756; p <0.001) when compared to YouTube (β 0.537***; p <0.001). Therefore, a one-unit increase in VA was associated with an increase of 0.756 units in HED on TikTok and an increase of 0.537 units on YouTube. This implied that video attractiveness was more important when creating videos for TikTok when compared to YouTube. It did not mean that VA was not important on YouTube, however, it simply implied that VA was more important on TikTok to create an emotional experience for the viewer.

Two other interactions that were higher on TikTok than on YouTube were a rational response (UT) leading to intention-to-follow (ITF) (β 0.815 vs 0.690; p <0.001) and emotional contagion (EC) leading to an emotional response (HED)

(β 0.633 vs 0.519; p <0.001). Therefore, on TikTok, a rational response was a more significant driver of intention-to-follow, and the creator's passion and excitement were more significant drivers of emotional response to the video. These simple slope plots are shown in Figure 5 which visually depict the relationships mentioned.

On the other hand, EC (β 0.596 vs 0.379), PC (β 0.806 vs 0.633) and HED (β 0.705 vs 0.546) were stronger drivers of ITF on YouTube than on TikTok. Therefore, the creator showing passion and excitement, being considered a credible source and creating an emotional connection with the viewer were more important on YouTube than TikTok. These simple slope plots were shown in Figure 6 which visually depict the relationships mentioned.

The additional interactions not mentioned but shown in Table 23, were either not significant or had a small difference when comparing the two channels.

Table 23: Moderation analysis

			Moderation analysis					Simple Slope analysis		
	Dep	Pred	Interaction	Estimate	SE	Z	p	TikTok (Low)	YouTube (High)	TikTok vs YouTube Diff.
Video	HED	HUM	HUM ✻ SM	-0.068	0.061	-1.109	0.268	0.784***	0.690***	0,09
	HED	VA	VA ✻ SM	-0.159	0.086	-1.85	0.065	0.756***	0.537***	0,22
	HED	NAR	NAR ✻ SM	-0.074	0.072	-1.031	0.303	0.746***	0.642***	0,10
Creator	HED	EC	EC ✻ SM	-0.082	0.085	-0.963	0.336	0.633***	0.519***	0,11
	HED	PC	PC ✻ SM	-0.057	0.107	-0.533	0.594	0.583***	0.504***	0,08
	HED	INT	INT ✻ SM	-0.045	0.079	-0.567	0.571	0.615***	0.553***	0,06
Video	UT	HUM	HUM ✻ SM	-0.026	0.072	-0.368	0.713	0.180***	0.143***	0,04
	UT	VA	VA ✻ SM	0.020	0.078	0.256	0.798	0.411***	0.438***	-0,03
	UT	NAR	NAR ✻ SM	-0.028	0.070	-0.408	0.683	0.426***	0.386***	0,04
Creator	UT	EC	EC ✻ SM	-0.096	0.083	-1.160	0.246	0.257**	0.124	-
	UT	PC	PC ✻ SM	0.041	0.080	0.519	0.603	0.570***	0.628***	-0,06
	UT	INT	INT ✻ SM	0.016	0.070	0.230	0.818	0.367***	0.389***	-0,02
	ITF	HED	HED ✻ SM	0.114	0.078	1.468	0.142	0.546***	0.705***	-0,16
	ITF	UT	UT ✻ SM	-0.090	0.108	-0.832	0.405	0.815***	0.690***	0,13
Video	ITF	HUM	HUM ✻ SM	0.049	0.085	0.577	0.564	0.550***	0.618***	-0,07
	ITF	VA	VA ✻ SM	0.029	0.100	0.287	0.774	0.635***	0.675***	-0,04
	ITF	NAR	NAR ✻ SM	-0.036	0.088	-0.411	0.681	0.691***	0.640***	0,05
Creator	ITF	EC	EC ✻ SM	0.156	0.103	1.5176	0.129	0.379***	0.596***	-0,22
	ITF	PC	PC ✻ SM	0.125	0.113	1.102	0.270	0.633***	0.806***	-0,17
	ITF	INT	INT ✻ SM	0.043	0.093	0.4649	0.642	0.520***	0.580***	-0,06

*** p <0,001; ** p <0,01; * p <0,05

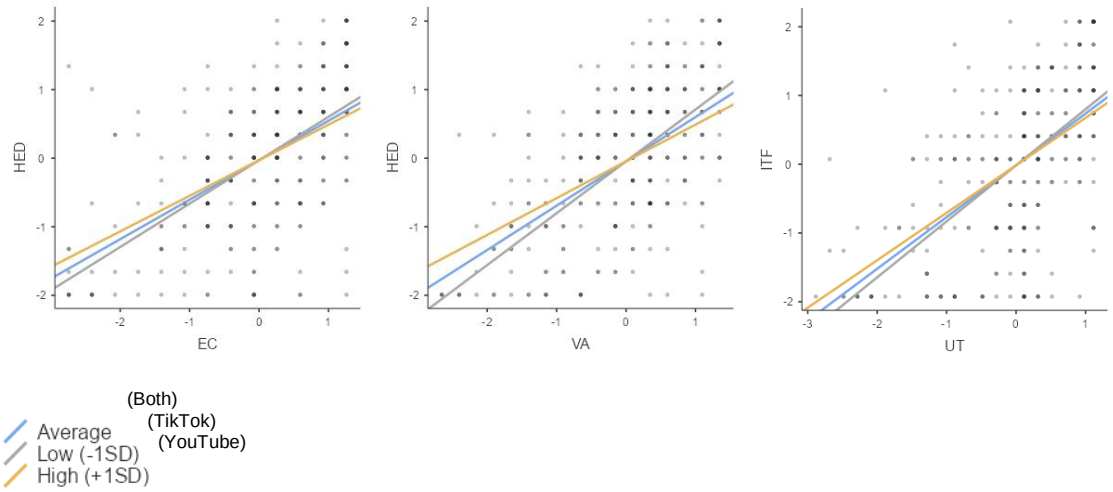

Figure 5: Simple slope plots (more significant for TikTok)

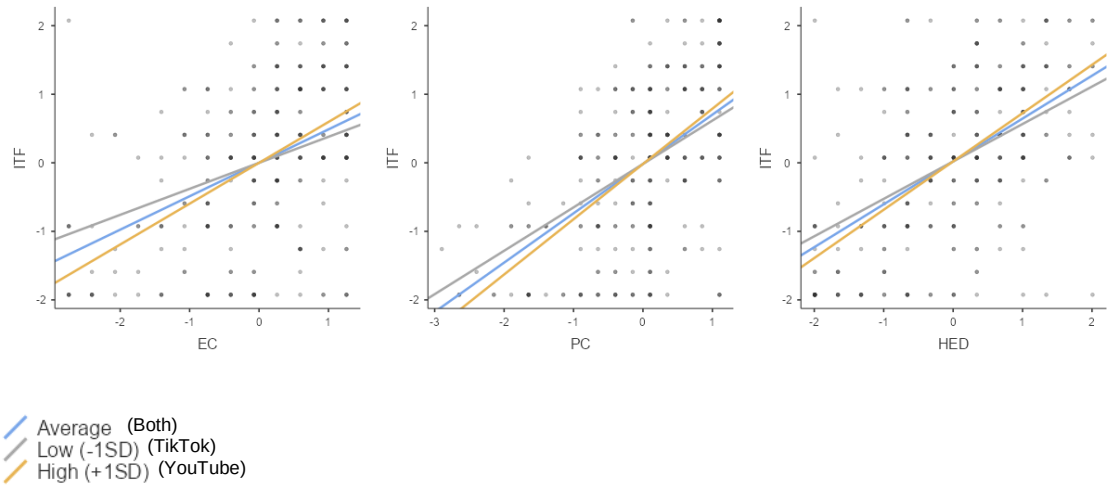

Figure 6: Simple slope plots (more significant for YouTube)

After the data analysis was conducted, the results were evaluated against the research hypotheses and compared to empirical research.

4.9 Hypothesis results and discussion

The hypothesis results are summarised in Table 24 and each Hypothesis discussed in detailed and compared to empirical research.

Table 24: Hypothesis results summary

SEM analysis					Hypotheses testing		
	Dep	**Pred**	**B**	**p**	**Hypothesis**	**Supported**	**Rational**
Video	HED	HUM	0.64	< .001	H1: Video factors positively influence HED	Partially	HUM and NAR have a significant positive effect on HED while VA is not significant.
	HED	VA	-0.08	0.366			
	HED	NAR	0.26	0.003			
Creator	HED	EC	0.18	0.004	H3: Creator factors positively influence HED	Partially	EC has a slight positive effect on HED however PC and INT are not significant.
	HED	PC	0.03	0.614			
	HED	INT	0.02	0.701			
Video	UT	HUM	-0.24	0.011	H2: Video factors positively influence UT	Partially	VA and NAR have a significant positive effect on UT however HUM has a negative effect.
	UT	VA	0.22	0.040			
	UT	NAR	0.52	< .001			
Creator	UT	EC	-0.31	< .001	H4: Creator factors positively influence UT	Partially	PC has a significant strong positive effect on UT while EC has a negative effect and INT is not significant.
	UT	PC	0.59	< .001			
	UT	INT	-0.07	0.425			
	ITF	HED	0.49	< .001	H8: UT positively influences ITF	Yes	Significant positive effect
	ITF	UT	0.48	< .001	H7: HED positively influences ITF	Yes	Significant positive effect
Video	ITF	HUM	0.43	< .001	H5: Video factors positively influence ITF	Partially	HUM and NAR have a significant positive effect on ITF, while VA is not significant
	ITF	VA	-0.17	0.172			
	ITF	NAR	0.55	< .001			
Creator	ITF	EC	-0.20	0.037	H6: Creator factors positively influence ITF	Partially	PC has a significant positive effect on ITF however EC and INT have a negative effect on ITF
	ITF	PC	0.42	< .001			
	ITF	INT	-0.17	0.043			
Moderation analysis							
See details in Table 23: Moderation analysis (Simple Slopes)					H9: Creator/video "factors to response to intention-to-follow" inter-relationships are moderated by social media channel.	Partially	Simple slopes show significance for all relationships moderation by social media channel (except EC>UT). Although significant, the differences between TikTok and YouTube are marginal for most relationships.

4.9.1 *Discussion pertaining to Hypothesis 1*

H1: Video factors positively influence hedonic/emotional responses.

- Partially supported.
- Video factors that create an emotional response include humour and narrative (engaging story line).

From the literature review it was postulated that video factors have a positive influence on creating an emotional response to the video. The video factors that had been found to create an emotional response include the use of humour in the video (Barta et al., 2023; Wang, 2020), the originality of the content (Barta et al., 2023), the use of second person camera-angle (Cheng & Li, 2023; Wang, 2020), the attractiveness of the video (Fang et al., 2023; Lee & Theokary, 2021; Shriver-Rice et al., 2022; Yang & Lee, 2022) and the use of narrative in the video (Lee & Theokary, 2021; Munaro et al., 2021). The video factors that were evaluated using SEM were humour (HUM), video attractiveness (VA) and narrative (NAR), while camera-angle was assessed by presenting different camera angles to viewers.

Firstly, from the SEM analysis, it was found that **humour** has a significant and strong, positive effect on creating an emotional response to the video (β 0.64, p. value < .001). This supports the findings of Barta et al. (2023) who noted that the use of humour positively affected the hedonic experience of TikTok users of a popular Spanish influencer. It was evident that even in an information-rich context such as business-related educational content, humour and enjoyment of the video was important to tap into viewers emotions. While Wang (2020) and Shriver-Rice et al. (2022) experienced contradictory findings on the use of humour in smart-home technologies and sea-level rise respectively, the present research findings were quite conclusive on the fact that humour positively impacts on creating an emotional response to the video.

Secondly, from the SEM analysis, it was found that the use of **narrative** and an engaging story line had a significant positive effect on creating an emotional response to the video (β 0.26, p. value < .003). This supported the findings of Shriver-Rice et al. (2022) who found that videos with strong narratives (telling a story) connected more with audiences emotionally. Similarly, this supported the findings that narrative style used in a video can contribute to creating an emotional response from the viewer (Lee & Theokary, 2021; Munaro et al., 2021).

On the other hand, contradictory to several studies (Fang et al., 2023; Shriver-Rice et al., 2022; Yang & Lee, 2022), the findings from the SEM failed to support the significance of **video attractiveness** on creating an emotional response in viewers (β -0.08, p = 0.366). Video attractiveness had been quite a contentious topic in the literature with a few studies revealing that it was not as important as other factors in creating an engaging, emotional experience for the viewer (Ki et al., 2020; Lee & Theokary, 2021). The current research findings confirmed that in the context of business-related educational content, the quality of the video itself was not a significant driver of emotional engagement.

As outlined in section 4.3.5, **camera-angle** was not found to be an influencing factor in creating an emotional response with both categories (first-person and second-person camera angle) achieving similar ratings for hedonic response. The empirical findings were contradictory, with Wang (2020) reporting that first-person camera angle created an immersive experience, while Cheng and Li (2023) found that second-person perspective was more engaging for news TikTok's. From the current findings, camera-angle was not a significant factor contributing to creating an emotional response, rational response or intention-to-follow. However, anecdotally, the two videos that incorporated second-person camera perspectives (presenter talking directly to the camera) achieved higher ratings on liking. This is an interesting area for future research.

Unfortunately, the research was not able to assess **perceived originality** due to the poor factor loadings of the indicators in the exploratory factor analysis (section 4.4). Therefore, future research could address the question on how to accurately

measure perceived originality and incorporate this factor into the research framework.

4.9.2 *Discussion pertaining to Hypothesis 2*

H2: Video factors positively influence utilitarian/logical responses.

- Partially supported.
- Video factors that create a rational response include video attractiveness and narrative.

The SEM analysis revealed that while **video attractiveness** does not contribute to creating an emotional response, it does have a significant and positive effect on creating a utilitarian response from the viewer (β 0.22, p= 0.040). This was an interesting finding considering previous research. For example, Lee and Theokary (2021) found that viewers of well-known social media influencers do not engage in much cognitive processing when watching their videos. Instead, they relied on peripheral cues, such as the influencer's attractiveness or likability, to be persuaded. From the SEM analysis, it was evident that the video attractiveness such as the video being well-shot, aesthetically pleasing and high-quality led to rational processing of the video through the utilitarian response. Therefore, when the video was pleasing to the eye and well shot, the viewer would find the video to be informative, useful, helping them to improve their knowledge and better understand the topic at hand. Therefore, as mentioned previously this contradicted the findings of Fang et al. (2023), Shriver-Rice et al. (2022) and Yang & Lee (2022) who found that video attractiveness leads to creating an emotional response.

In addition to video attractiveness, the SEM analysis found that using an engaging story line and telling a relevant story in the video (**narrative**), led to, not an emotional response, but rather a rational response (β 0.52, p= <0.001). In other words, when the story line was engaging, the viewers felt that the video met their performance expectations (being informed and educated). This was

contradictory to the findings of Gao et al. (2021), who noted that narrative in short-form videos largely contributed to creating an emotional response to the video. Furthermore, Ma (2022) found that the use of narrative in short music videos contributed to creating an emotional response to the video when combined with music that had greater rhythmic stability. Finally, Smeda et al. (2014), found that digital story-telling was a powerful tool in educational content to create an emotionally engaging learning environment. Therefore, although the current findings showed that narrative led to creating a rational response, rather than emotional, it was still a crucial factor when creating an engaging learning environment for viewers, particularly in business related educational content.

4.9.3 *Discussion pertaining to Hypothesis 3*

H3: Creator factors positively influence hedonic/emotional responses.

- Partially supported.
- The only creator factor that assists in creating an emotional response to the video is emotional contagion, all other factors were not significant.

Based on the empirical review it was posited that several content creator factors impacted on creating an emotional response; these included emotional contagion (Lee & Theokary, 2021), credibility (expertise) of the source (Deng et al., 2022; Feng et al., 2023; Shriver-Rice et al., 2022) and attractiveness of the presenter (Deng et al., 2022; Fang et al., 2023). From the SEM analysis, it was evident that only emotional contagion (EC) had a moderate positive effect on creating a hedonic response to the video (β 0.18, p= 0.004), supporting the findings of Lee and Theokary (2021). Therefore, by demonstrating passion, excitement and charisma, content creators could use emotional contagion to connect and foster an emotional bond with the viewer (Ki et al., 2020).

Unfortunately, presenter attractiveness was excluded from the SEM due to poor loadings in the exploratory factor analysis. This is possibly because two of the videos did not show the actual presenter (first-person camera angle). Once again,

this would be an interesting area for future research. The use of additional indicator variables is advised to bulk-up the scale and measure other facets of presenter attractiveness.

4.9.4 *Discussion pertaining to Hypothesis 4*

H4: Creator factors positively influence utilitarian/logical responses.

- Partially supported.
- The only creator factor that assists in creating a rational response to the video is **perceived credibility**, while emotional contagion has a slight negative effect.

While emotional contagion had a significant positive effect on creating an emotional response to the video, the opposite effect was realised on utilitarian response (β -0.31, p= <0.001). In other words, when emotional contagion was used, it created a negative impact on the rational response to the video (i.e. the video being seen as being informative, useful and improving knowledge). One explanation for this could be the fact that Video 2a and 2b covered more general business topics and were not seen as useful or informative as the two videos covering more specific topics. Furthermore, Video 2a and 2b were rated highly on emotional contagion, while Video 1a and 1b were not. Therefore, by showing passion and excitement the presenter could connect with the audience on an emotional level; however, this could also take away from the video being seen as useful and informative which are an important outcome of business-related educational content. This should be kept in mind when creating content in business education.

Further to this, the **perceived credibility** of the content creator had the biggest positive effect on whether the video created a rational response in the viewer (β 0.59, p= <0.001). This strongly supported the findings of Mainolfi et al. (2022), who found that source credibility not only contribute to the hedonic response but also utilitarian response of a viewer, particularly in the field of travel blogging.

Therefore, when the creator was viewed as a credible source of business-related educational content (an expert who is knowledgeable, competent and rich in business experience), the video would elicit a rational response and be seen as informative, useful and educational.

4.9.5 *Discussion pertaining to Hypothesis 5 & 6*

H5: Video factors positively influence intention-to-follow. H6: Creator factors positively influence intention-to-follow.

- Partially supported. - Humour, narrative and perceived credibility have significant positive influence on intention-to-follow the account of the content creator.

Based on the literature review, it was evident that perceived entertainment quality of the video contributed to intention to subscribe to the creators account and was a dominant reason for consuming short-form video (Meng & Leung, 2021; Park & Lee, 2021; Yang & Lee, 2022). This was supported by the current research findings with both **humour** (β 0.43, p= <0.001) and **narrative** (β 0.55, p= <0.001) contributing directly to intention-to-follow the creator's account. In addition, **perceived credibility** (β 0.42, p= <0.001) had been found to lead to increased subscribers and intention-to-follow (Ki et al., 2020; Park & Lee, 2021), which was supported by the current research. Therefore, to gather followers and encourage further interaction with the viewer, the video should be entertaining (humourous with an engaging story line), and the presenter should be seen as credible and knowledgeable in the field of business.

On the other hand, the SEM analysis suggested that emotional contagion (β -0.20, p= 0.037) and interactivity (β -0.17, p= 0.043) had a slight negative effect on intention-to-follow the account of the content creator. This was contrary to the findings of Lee and Theokary (2021) who found that interactivity positively influenced both emotional response and intention-to-follow the content creator. This could be linked to the fact that most interactivity takes place on the platform itself (where the video was hosted). Since this was a test environment, the full impact of interactivity could not be replicated. Once again this could be explored in more detail in future research.

4.9.6 *Discussion pertaining to Hypothesis 7 & 8*

H7: Hedonic response positively influences intention-to-follow. H8: Utilitarian response positively influences intention-to-follow.

- Supported.
- Both hedonic and utilitarian response have a significant, positive influence on intention-to-follow.

Much of the empirical research had pointed to the fact that creating an emotional bond with the audience led to increased subscribers and intention-to-follow (Ki et al., 2020; Lee & Theokary, 2021). Park and Lee (2021) argued that both utilitarian and hedonic experiences were important to building subscribers. From the SEM analysis it was clear that in the context of business educational content, both emotional (β 0.49, p= <0.001) and rational responses (β 0.48, p <0.001) contributed to intention-to-follow the account of the content creator, supporting the views of Park and Lee (2021).

Therefore, to encourage further engagement and intention-to-follow the creators account, both emotional and rational responses were important. This was an interested finding in the context of business education, which proved that in an information rich context, both approaches needed to be considered.

4.9.7 *Discussion pertaining to Hypothesis 9*

H9: Creator/video “factors to response to intention-to-follow” inter-relationships are moderated by social media channel.

- Partially supported.
- Although the interaction effects of the moderation analysis were not significant, the simple slope analysis revealed that most relationships evaluated were moderated by social media channel (except for EC to UT), some to a lesser extent than others.

From the moderation analysis, a few relationships stood out as being more important on TikTok when compared to YouTube and vice versa.

For those who prefer to use TikTok for business-related educational content, the attractiveness of the video and the presenter's excitement and passion (emotional contagion) played a pivotal role in creating an emotional connection with the viewer. While overall, utilitarian response (finding the video useful, informative and a reliable source of info) was a critical factor to encourage intention-to-follow the account of the content creator. This seemed counterintuitive since many studies had found that hedonic motivations such as entertainment, enjoyment, relaxation and social interactions were more important on TikTok (Abbasi et al., 2023; Bossen & Kottasz, 2020; Flecha-Ortiz et al., 2023; Vaterlaus & Winter, 2021; Xiao et al., 2023; Yang & Ha, 2021). However, since the context of this study was business-related educational content, TikTok users had to find the content useful, informative and help them understand the topic better if they were going to engage further with the content creator through following the account or viewing more videos. This was supportive of Deng and Yu (2023) who found that for educational videos specifically, students would engage further on TikTok if their needs of curiosity were satisfied. Hence, videos that were useful and informative could satisfy viewers curiosity and encourage further engagement. Thus, while emotional contagion and video quality was important, these were not enough to create intention-to-follow, rather the usefulness of the video was the core driver for further engagement on TikTok.

On the other hand, the research found that emotional contagion, perceived credibility and emotional response to the video were more important to creating intention-to-follow on YouTube when compared to TikTok. It was important to note that most previous studies focused on longer form content on YouTube and not specifically YouTube Shorts. By nature of short-form video, the requirements and motivations of users would be different from longer formats on YouTube. Longer-form videos lend themselves to more information-intensive deep dives into concept, while short-form lends itself to brief overviews or bite-sized snippets.

None the less, the importance of emotional response leading to intention-to-follow was supported by Khan (2017), who found that entertainment was a key driver for YouTube videos (albeit longer form) followed by information seeking. This was also supported by a recent study focusing on YouTube Shorts showing that emotional content types were more likely to encourage further engagement (Dong & Ueland, 2023). Furthermore, the findings that emotional contagion and perceived credibility were important drivers for further engagement with the content creator on YouTube, supported the findings by Lee and Theokary (2021), with some nuance. When studying superstar YouTubers, Lee and Theokary (2021) found that emotional contagion influenced perceived credibility of the creator and in turn led to more followers.

In summary, the significant p-values on all simple slopes (except EC>UT) of the moderation analysis indicated that most relationships in the model are moderated by social media channel, albeit to varying degrees. Hence H9 is partially supported.

4.10 Conclusion

This chapter presented the findings of the data analysis. It outlined the steps taking to analyse the data and connected this to the research hypotheses. Two hypotheses were completely supported (H7 and H8), while the rest were partially supported (H1, H2, H3, H4, H5, H6 and H9).

CHAPTER 5. CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The significance of short-form video is growing in the realm of social media. However, it has become difficult to stand out from the ever-increasing clutter of video streams. Short-form videos can be an effective tool in a learning environment for absorbing viewers in quick micro-learning moments (Frydenberg & Andone, 2016; Nikou & Economides, 2018; Shail, 2019).

With many social media platforms to choose from, it can be challenging to determine which format of short-form video content works best on each one. Some creators of business-related educational content turn to creating a single short video and distributing it to all platforms (such TikTok and YouTube Shorts). This research sought to provide answers to two important questions. Firstly, which video and creator factors could help break through the clutter of short-form video feeds, engage viewers and increase followers? And secondly, how could these short videos be presented differently on TikTok and YouTube Shorts to maximise engagement and increase followers.

The purpose of this chapter is to integrate the findings of the hypotheses into the research questions and propose recommendations for content creators, educators and universities.

As a reminder, the overarching purpose of this study is to investigate the video and content creator factors that influence consumers' psychological response and intention-to-follow the account of the business-related educational content in the form of short-form video across major social media platforms (TikTok and YouTube Shorts). In specific terms, the study sought:

1.4. To determine the **video factors** that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator.
1.5. To determine the **content creator factors** that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator.
1.6. To determine **how these factors are different** across the social media platforms (TikTok and YouTube shorts).

Each of these will be concluded in turn and finally recommendations drawn.

5.2 Conclusions regarding research objective 1.1

To determine the **video factors** that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator.

This research provided novel insights into the facets of the short video itself that could create an emotional or rational response to the video and intention-to-follow the account of business-related educational creator. From the research, it was evident that creating videos that are **enjoyable, fun, humourous** and have an **engaging story line** are important facets to forming an emotional connection with the viewer. These findings are consistent with studies in the field of short-form video (Barta et al., 2023) but also contradict other studies (Shriver-Rice et al., 2022; Wang, 2020). The important thing to keep in mind is that these video factors such as humour, enjoyment and engaging story lines are contextual and subjective. In the context of business-related educational content, short videos that make difficult, and sometimes boring concepts enjoyable and interesting, will break through the clutter and attract followers.

On the other hand, the **quality and attractiveness of the video** and **engaging story lines** contribute to creating a rational response to the video. Hence, when the video is pleasing to the eye and well shot, the viewer will perceive the video

to be informative, useful, helping them to improve their knowledge and better understand the topic at hand. Similarly, engaging story lines assist the viewer of business-related educational content to understand the topic at hand and grasp, sometimes difficult concepts. Hence, in the context of business-related educational content, storytelling is important to create both an emotional and rational response to the video. This is a novel perspective from previous research that found storytelling contributes to emotional response alone (Fang et al., 2023; Lee & Theokary, 2021; Shriver-Rice et al., 2022; Yang & Ha, 2021).

Finally, from the research it was apparent that **both emotional and rational responses to the video contribute to building intention-to-follow**. This was an important contribution of the study since many short-form video studies have focused on how short-form video can create emotional connection with followers and neglected the rational response (Barta et al., 2023; Ki et al., 2020; Lee & Theokary, 2021). This proves that in an information-rich context, both approaches need to be considered, corroborating the findings of Park and Lee (2021).

5.3 Conclusions regarding research objective 1.2

To determine the **content creator factors** that contribute to creating an emotional or rational response to the short-form video, and intention-to-follow the account of the content creator.

Further to the video factors, the research provided insights into the content creator factors that are important for connecting with viewers and gathering followers. Notably, **emotional contagion** helps the creator connect and foster an emotional bond with the viewer (Ki et al., 2020). However, it also seems to have a negative effect on intention-to-follow, contradicting the findings of Lee and Theokary (2021). Therefore, by showing passion and excitement the presenter can connect with the audience on an emotional level, however this could also take away from the video being seen as useful and informative which is an important outcome of business-related educational content.

On the other hand, the most important creator factor is **perceived credibility**, which ensures that the viewer finds the content useful and informative and ultimately grows followers (Ki et al., 2020; Park & Lee, 2021). It is therefore essential to establish rapport with the viewer as an expert, knowledgeable source of business-related content. If the viewer feels that the content creator is knowledgeable and an expert in the field, they are more likely to find the videos informative and useful and follow the account for further engagement.

5.4 Conclusions regarding research objective 1.3

To determine **how these factors are different** across the social media platforms (TikTok and YouTube shorts).

The research uncovered interesting insights into the use of TikTok and YouTube Shorts for business-related educational content. While TikTok is still a less preferred channel for business-related educational content (compared to YouTube and LinkedIn), it has tremendous potential to appeal to a younger audience (DataReportal, 2023b; Flecha-Ortiz et al., 2023). Due to the moderating effect of social media channel, a few nuances need to be kept in mind when creating videos for TikTok.

Most notably, to encourage a viewer to follow the creators account, the TikTok needs to be perceived as useful, informative and helping the viewer understand the topic better (rational response) (Deng & Yu, 2023). This is an interesting contradiction to previous studies that focused on the entertainment and other hedonic values of the TikTok (Abbasi et al., 2023; Bossen & Kottasz, 2020; Flecha-Ortiz et al., 2023; Vaterlaus & Winter, 2021; Xiao et al., 2023; Yang & Ha, 2021). Therefore, this implies that in the context of business-related educational videos, usefulness and informativeness are more important than entertainment. Thus, while emotional contagion and video quality is important, these are not enough to create intention-to-follow, rather the usefulness of the video is the core driver for further engagement on TikTok.

On the other hand, YouTube was, by far, the most preferred channel for business-related educational content. In addition, YouTube transcends generations and appeals to a broader spectrum of viewers both old and young (DataReportal, 2023c).

The research found that creating an emotional bond with the viewer was an important driver of intention-to-follow on YouTube. This can be achieved by using emotion, passion and excitement for the content and supports the findings of previous research (Dong & Ueland, 2023; Khan, 2017). In addition, perceived credibility is more important on YouTube than on TikTok supporting the findings of Lee and Theokary (2021).

Based on these conclusions and the findings of the research, recommendations will now be discussed.

5.5 Recommendations

This research sought to provide practical guidance to business-related educational content creators and universities in creating and using short-form video to engage viewers. It is evident from the research that short-form video is a viable and useful tool to create micro-learning moments for students and viewers seeking to learn more about business related topics. Therefore, the following are recommended to potential content creators in the field of business-related education:

1. **Use it!**

Previous studies have found that micro-learning approaches resulted in greater engagement and factual knowledge retention in a shorter time (Shail, 2019) and improved the basic psychological needs of the students through a sense of autonomy and greater learning satisfaction (Nikou & Economides, 2018). This research found that students use short-form videos to help them answer specific

questions they have relating to topics they had been studying or researching. These viewers specifically use short videos to extend their learning beyond just the books they are reading.

Therefore, it is recommended that content around specific topics or theories in business education should be created. These can be bite-sized and cover the core of the topic to further the learners understanding of the content. While there already is longer-form content available, short videos covering specific business-related educational topics are still limited. Using TikTok and YouTube shorts to create bite-sized, micro-learning moments can benefit both students and business schools and other content creators. The students benefit from easy to digest, simple information, highlighting the most important proponents of the theory or topic. The content creators benefit from brand exposure, awareness and credibility-building through the provision of useful and informative content.

If younger viewers are the core audience, then TikTok is the recommended channel. This channel is largely untapped in the business-educational content space. Focus should be on creating visually appealing content that is presented with excitement and passion to build an emotional connection with the viewer. If the content is useful and informative to the audience, this approach will attract followers.

On the other hand, if a wider range of ages is required, then YouTube Shorts is appropriate. Although a large amount of business-related educational content is available on YouTube in longer-form deep-dives, there is still a need for short-form brief overviews or bite-sized snippets. Focus should be placed on creating an emotional connection with viewers and establishing credibility with the audience. Provide ample evidence and cues to address the question, "Why should the audience trust the content?", for example demonstrating the presenter’s knowledge (Fang et al., 2023), showing qualifications, experience or brand name (in the case of a business school or university).

2. **Tell a story!**

While it is important to relay the facts and content clearly, storytelling and engaging narrative should be used to help viewers connect with the content. Engaging story lines assist the viewer of business-related educational content to understand the topic at hand and grasp sometimes difficult concepts. The use of storytelling can be a powerful means to help synthesise and distil difficult concepts.

This can be done by using case studies, real world examples and other relatable concepts to take the viewer on a journey of discovery. In addition, relaying personal experiences and careful consideration of copywriting can help to enhance the narrative of the short video. (Fang et al., 2023; Shriver-Rice et al., 2022). Storytelling has a way of pulling people in, making the narrative feel real and the characters relatable (Feng et al., 2023).

In addition to the copywriting of the video, the content creator can use a combination of video clips, text overlays, music, and visual effects to convey the story in a visually captivating manner. Finkler and Leon (2019) suggest that effective storytelling involves a “three-act” structure with a beginning, middle and end. Starting with a question can evoke the viewers curiosity and answer the question “what happens next?” (Finkler & Leon, 2019). In addition, consider using storytelling techniques such as suspense, conflict and resolution to create a captivating experience for the audience.

3. **Ensure the video is fun, interesting and relatable!**

It is important for the video to not only provide useful information but also to be enjoyable for the viewer. Incorporating elements of humour and entertainment whenever possible will captivate the audience and evoke an emotional connection. Even in content that may appear dry or technical, such as business-related educational material, injecting humour and creating an enjoyable viewing experience is essential for engaging viewers.

To establish a stronger connection with the audience, consider techniques such as smiling and making eye contact with the camera. These simple gestures can help viewers feel more connected and invested in the content. The use of emotional contagion like demonstrating passion and excitement for the content can assist in creating an emotional connection with the viewer.

When incorporating humour, focus on using it strategically to enhance the message being conveyed. Avoid unnecessary jokes or humour that detracts from the main topic. Instead, use humour that complements and supports the content, making it more memorable and impactful for the audience. As with storytelling, humour can be built into the script of the video, using images, music, video snippets or text overlays to enhance the content and improve the narrative.

By ensuring the video is fun, interesting, and relatable, creators can effectively engage their audience and ensure that their educational content leaves a lasting impression.

4. **Make it look good!**

Ensuring that a video is visually appealing and well-shot is essential for engaging viewers and conveying the message effectively. When a video looks good, viewers are more likely to perceive it as informative and useful, helping them improve their knowledge and understanding of the topic. However, creating visually appealing videos does not necessarily require professional filming and production. TikTok and YouTube have features that make it easy for anyone to create attractive and aesthetically pleasing videos.

Focus on video attractiveness to ensure videos are well-organised, easy to follow, and visually appealing. This helps organise the information and makes the video useful and informative. It can also support the story telling and entertainment value of the video.

If TikTok is the channel of choice, video attractiveness needs to be even more carefully considered. With users continuously scrolling through a flood of content, a visually appealing video can help grab their attention and stop the perpetual scroll.

Carefully plan the use of visual aids such as images, animations and camera angles ensuring these add to the storyline. Select appropriate background music that enhances the video and appeals to users' emotions. Think about the design aesthetic of the video and ensure consistency. Finally, think about the technical set up of the video, use sufficient lighting, frame the shots carefully ensuring a clean professional background and experiment with different angles and perspectives to add visual interest to your video.

5. **Provide a reason to believe!**

With the proliferation of short videos online, it is more important than ever to provide the viewer with some reason to believe the content creator. This was found to be particularly important for business-related educational content. The content creator should be seen as knowledgeable, an expert in the field, competent and possessing rich business experience to be perceived as being credible. While, portraying passion and excitement is important, it should not be prioritised over source credibility.

If a university is creating the content, using the name of the university can establish credibility, alternatively indicating the creators experience or expertise in their profile information is another. Introduction snippets can also be used to visually convey the creator's credibility, for example showing the presenter sharing knowledge, consulting with clients and lecturing. Use credible presenters who are seen as having rich experience in the business field and have a proven track record. Finally, sharing personal experiences in the content can help establish credibility in the mind of the viewer.

5.6 Implications for theory

This study contributes to the existing literature by demonstrating the influence of a range of factors related to both the video and content creator on the psychological response and intention-to-follow short-form video. The study offers insights into an emerging market perspective underrepresented in prior studies.

From an academic perspective, this research enhances theoretical understanding of viewer engagement with short-form video content. It addresses a gap by concentrating on business-related educational content, an area less explored compared to entertainment or commercial perspectives. The findings emphasise the significance of factors such as content quality, creator credibility, and platform-specific features in shaping psychological responses and intention to follow. These insights can be integrated into existing theories of media consumption and user behaviour, offering a more nuanced view that can inform future theoretical developments.

Methodologically, this study expands on previous studies and developed a comprehensive approach to analysing cross-platform differences between TikTok and YouTube Shorts. By employing a mixed-methods design, which combines content analysis with a quantitative survey, the research provides a robust framework for examining viewer engagement across different platforms. This approach not only strengthens the validity of the findings but also offers a replicable model for future studies aiming to explore content and creator factors in various contexts. Furthermore, the use of SEM allows for comparability across past and future studies.

For practitioners, such as content creators and educators, the study offers actionable insights for optimising content strategies and delivery across short-form video platforms. Understanding the distinct user preferences on TikTok compared to YouTube Shorts can help practitioners tailor their content to maximise engagement and followers.

Contextually, the study sheds light on the dynamics of short-form video content within business-related education. By focusing on business-related educational content, the research provides valuable perspectives on how educational institutions and content creators can leverage platforms like TikTok and YouTube Shorts to share knowledge and engage learners. This contextual focus broadens the understanding of short-form video platforms beyond entertainment and commercial perspectives into professional and educational settings.

5.7 Suggestions for further research

While the research answered many questions in the field of business-related educational content, there are additional questions that beg to be answered.

This research specifically explored the moderating effects of TikTok and YouTube Shorts as channels for short videos on business-related content. However, LinkedIn was an important channel for this type of content and therefore could be explored in more detail in future research. It would be interesting to understand if short videos posted to LinkedIn should focus on specific video or content creator factors and how this differs from YouTube Shorts and TikTok.

While the research attempted to explain presenter attractiveness and perceived originality, these constructs were not viable to be assessed in the SEM, therefore this is a question that could be answered in future research. In addition, while camera-angle was found not to have a significant effect, there was anecdotal evidence to suggest something deeper. Therefore, does the attractiveness of the presenter, perceived originality and camera perspective play a role in creating emotional and rational connections with viewers and intention-to-follow?

Finally, while emotional contagion was found to have a significant positive effect on emotional response, it had a negative impact on intention-to-follow. This is

quite perplexing and would be an interesting area for future exploration. Is there a level of emotional contagion that is appropriate for business related content and what does this look like in practice?

While this study offers significant contributions, several limitations must be acknowledged. Firstly, the sample size and demographic diversity could be expanded to enhance the generalisability of the findings. Future research should consider larger and more diverse samples to validate the results across different population segments. Additionally, the study's reliance on self-reported data may introduce biases. Therefore, incorporating objective measures of engagement, such as number of followers and engagement rates could provide a more comprehensive understanding.

Lastly, longitudinal studies tracking changes in viewer behaviour over time would be valuable in understanding the evolving landscape of short-form video content and its implications for both theory and practice.

By addressing these limitations and building on the current findings, future research can continue to expand the theoretical and practical knowledge of short-form video content ultimately contributing to more effective strategies for engaging and educating audiences.

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APPENDIX A: RESEARCH QUESTIONNAIRE

Master's Research

Start of Block: Intro and demos

Dear Respondent.

My name is Natasha Eddie. I am a Master's student studying Digital Business at Wits Business School. Currently I am conducting a research study focusing on the **utilisation of short videos in business education.** Your participation is highly valued, as it will significantly contribute to the depth of our understanding regarding the role of short videos on social media platforms in enhancing business education.

You are kindly requested to participate in this study by taking **just 10 minutes** of your time to complete an online questionnaire. During the survey you will be shown a short video and asked to provide your opinion. Your participation is entirely voluntary, and your responses will remain confidential. Your personal details will not be disclosed, ensuring your complete privacy. The University of Witwatersrand has provided the institutional clearance for this research.

If you have any questions about the research, feel free to contact me at 2579277@students.wits.ac.za or my supervisor at thomas.dorson.anning@wits.ac.za. To voluntarily participate in this research, kindly click continue.

- ○ Continue (1)
- ○ No thanks (2)

Skip To: End of Survey = No thanks

Page Break

1.Please select your age

- ○ Under 18 years (1)
- ○ 18 - 29 years (2)
- ○ 30 - 39 years (3)
- ○ 40 - 49 years (4)
- ○ 50 - 59 years (5)
- ○ over 60 years (6)

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2. Please select your gender

- ○ Male (1)
- ○ Female (2)
- ○ Non-binary / third gender (3)
- ○ Prefer not to say (4)

---

3. What is your current year of study?

- ○ I am an undergraduate student (1)
- ○ I am an honours student (2)
- ○ I am a master’s student (3)
- ○ I am a doctorate student (4)
- ○ None of the above (5)

---

4. Which of the following social media platforms do you regularly use?

- [ ] TikTok (1)
- [ ] YouTube (2)
- [ ] Instagram (3)
- [ ] Facebook (4)
- [ ] LinkedIn (5)
- [ ] Other (specify) (6) _____

5. Have you ever used social media videos to find out more about business-related topics?

- ○ No (2)
- ○ Yes (1)

6. Which platforms do you prefer to use for business-related videos?

- [ ] TikTok (1)
- [ ] YouTube (2)
- [ ] Instagram (3)
- [ ] Facebook (4)
- [ ] LinkedIn (5)
- [ ] Other (specify) (6) _____

7. To what extent do you agree or disagree with the following statements? Please indicate your level of agreement by selecting an appropriate response.

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I use short videos on social media to learn more about the subjects I am studying. (1)	○	○	○	○	○
I use short videos on social media to get answers for specific questions that I have related to my studies. (2)	○	○	○	○	○
I can learn more by watching videos than just reading from a book. (3)	○	○	○	○	○

End of Block: Intro and demos

Start of Block

Please watch the following video by clicking on the link. Once the video has played proceed to the next question:

8. To what extent do you agree or disagree with the following statements related to the video?

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
The video is fun. (1)	○	○	○	○	○
The video is humorous. (2)	○	○	○	○	○
The video is amusing. (3)	○	○	○	○	○
The video is novel. (4)	○	○	○	○	○
The video is innovative. (5)	○	○	○	○	○
The video is special and different. (6)	○	○	○	○	○
The video is high quality. (7)	○	○	○	○	○
The video is well shot. (8)	○	○	○	○	○
The video provides a good audio-visual experience. (9)	○	○	○	○	○
The video is aesthetically pleasing. (10)	○	○	○	○	○
The video tells a good story. (11)	○	○	○	○	○
The video has an engaging story line. (12)	○	○	○	○	○
The video is useful. (13)	○	○	○	○	○
The video is informative. (14)	○	○	○	○	○

The video helps me better understand the topic. (15)	○	○	○	○	○
The video is a good source of information. (16)	○	○	○	○	○
The video is entertaining. (17)	○	○	○	○	○
The presenter asks the viewer questions. (18)	○	○	○	○	○
The presenter invites comment/feedback. (19)	○	○	○	○	○
It feels like the presenter is talking directly to me. (20)	○	○	○	○	○
The presenter is attractive. (21)	○	○	○	○	○
The presenter is charismatic. (22)	○	○	○	○	○
The presenter has a nice voice. (23)	○	○	○	○	○
The presenter appeared excited about the content. (24)	○	○	○	○	○
The presenter appeared passionate about the content. (25)	○	○	○	○	○
The presenter stirred my emotions. (26)	○	○	○	○	○
The presenter appeared to be an expert in business. (27)	○	○	○	○	○

The presenter appeared to be knowledgeable in business. (28)	○	○	○	○	○
The presenter appeared to be competent in business. (29)	○	○	○	○	○
The presenter appeared to have rich business experience. (30)	○	○	○	○	○
The video is emotionally compelling. (31)	○	○	○	○	○
The video helps me improve my knowledge. (32)	○	○	○	○	○
I intend to follow this account in the near future. (33)	○	○	○	○	○
I sense that I will follow this account. (34)	○	○	○	○	○
I will probably view new content posted on this account. (35)	○	○	○	○	○

9. Overall, how do you feel about this video?

- I hated it (1)
- I strongly disliked it (2)
- I disliked it (3)
- I somewhat disliked it (4)
- I somewhat liked it (5)
- I liked it (6)
- I strongly liked it (7)
- I loved it (8)

End of Block

APPENDIX B: ETHICS CLEARANCE CERTIFICATE

Graduate School of Business Administration
University of the Witwatersrand, Johannesburg

Wits Business School

Wits Business School Ethics Committee
Constituted under the University Human Research Ethics Committee (Non-Medical)

Ethics Clearance Certificate

Ethics protocol number: WBS/DB2579277/B06

This certificate is only valid with a legitimate ethics protocol number and signed by the Researcher (below).
This certificate is only valid if permission has been granted by the Registrar's Office of Wits University.

Project title	The use of short-form videos in business-related educational content: A cross platform study
Investigator / Researcher	Mrs Natasha Eddie
Nature of Project	MM (Digital Business)
Decision of the Committee	Approved, provided stakeholders and participants are guaranteed anonymity and confidentiality.
Issue Date of Certificate	15/08/2023
Expiry date	Date of submission of the project / research report
Chairperson	Dr Pius Oba ☎ +27 11 717 3976 +27 82 733 6587 pius.oba@wits.ac.za

Declaration by Researcher

One copy must be signed by the Researcher and returned to the Chairperson of the Wits Business School Ethics Committee.

I fully understand the conditions under which I am authorized to carry out the abovementioned research and I guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I undertake to resubmit the protocol to the Committee.

Signature

28 August 2023
Date:

APPENDIX C: SEM MODEL INFORMATION

Models Info

Estimation Method	DWLS
Optimization Method	NLMINB
Number of observations	298
Free parameters	174
Standard errors	Robust
Scaled test	Mean adjusted scaled and shifted
Converged	TRUE
Iterations	102
Model	HUM=~Fun+Humourous+Amusing
	VA=~HighQuality+WellShot+GoodAudioVisual+AestheticallyPleasing
	NAR=~TellsAGoodStory+EngagingStoryLine
	EC=~PresenterExcited+PresenterPassionate+PresenterCharismatic
	PC=~PresenterExpert+PresenterKnowledgeable+PresenterCompetent+PresenterRichExperience
	INT=~PresenterAsksQs+PresenterInvitesComments
	HED=~HedonicResponse+PresenterStirredEmotions+Entertaining
	UT=~UtilitarianResponse+Useful+BetterUnderstand+Informative+GoodSourceOfInfo
	ITF=~IntendToFollowAccount+SenseIWillFollow+WillViewNewContent
	HED~HUM+VA+NAR+EC+PC+INT
	UT~HUM+VA+NAR+EC+PC+INT
	ITF~HED+UT