A study of Irish Female attitudes towards fashion video advertising on Facebook and YouTube

Dissertation submitted in part fulfilment of the requirements for the degree of

MSc Marketing in Digital Media

At Dublin Business School

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Declaration

I, Alison Kelly, declare that this research is my original work and that it has never been presented to any institution or university for the award of Degree or Diploma. In addition, I have referenced correctly all literature and sources used in this work and this work is fully compliant with the Dublin Business School’s academic honesty policy.

Signed: Alison Kelly

Date: 22/08/2016
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Abstract

“Attitude is one of the most essential issues in advertising effectiveness”
(Saadeghvaziri, Dehdashti and Askarabad 2013).

Advertising is constantly evolving and at an unprecedented rate. An advertisers’ main objective in marketing communications is to persuade a consumer’s attitude that will lead to favourable results. A consumer’s attitude towards an advert, plays an important role in their attitude towards the brand, and attitude towards purchase intention. Advertisers are constantly trying to understand and predict consumer attitudes. Consumer attitudes and advertising have received a lot of academic attention over the past number of years, however none specifically regarding attitudes towards fashion video advertising online.

This dissertation explores female attitudes towards fashion video advertising on Facebook and YouTube. This research reveals various findings that have been unidentified in previous academic literature.

The research methodology undertaken is exploratory and qualitative in nature. In-depth interviews were conducted in order for the researcher to obtain detailed responses, which revealed female opinions and attitudes towards the research topic at hand.

The outcome of this endeavour is providing an understanding of female attitudes towards video advertising online, which is hoped to provide a point of reference for future research appropriate to academics and practitioners alike.
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Chapter 1: Overview

1.0 Introduction

Advertising as a research topic has received an abundance of attention from academics and practitioners alike. Advertising is a vital component when it comes to marketing for any brand. This can be seen by Panda, Panda and Mishra, (2013, p. 7) who states that advertising is a critical component within the marketing mix for a brand.

Likewise, consumer attitudes have also received much attention from academics and is of great interest to advertisers. Gawronski (2007) highlights, consumer attitudes are the key to understanding consumer behaviour (cited in Ladero, et al, 2015, p. 54). Therefore, if marketers understand what influences attitudes, they could influence them to result in favourable attitudes towards the brand and essentially favourable attitudes towards purchase intention.

As a form of communication within the marketing mix, advertising continues to evolves. Its methods are becoming increasingly important, in order to deliver effective messages within advertising campaigns, to influence positive attitudes and purchasing behaviour.

Just as both advertising and knowledge on consumer attitudes continues to evolve as separate phenomena, the literature surrounding this area has evolved accordingly. This dissertation aims to add to current existing literature in academia. It uses secondary literature and seeks to build on this existing knowledge by conducting primary research. The literature review helped to group themes that are under researched and identify a lack of secondary research in some areas. This aided the research aim of this work and provided a feasible basis for the subsequent development of research objectives.

The following study is exploratory by nature. It endeavours to explore, identify and probe the subject matter through the use of in-depth interviews. The use of in-depth interviews allows the researcher to obtain high quality information needed to achieve the research objectives.
1.1 Academic & Industry Justification for research

Advertising and Attitudes work hand in hand. Companies practice advertising as means of communicating to their target audience and persuading them to buy their product or service. A consumer’s attitude toward the ad has an impact on their attitude toward the brand and purchase intention (Hadija, Barnes and Hair, 2012). Hadija, Barnes and Hair (2012) highlight the advantages of positive consumer attitudes towards the brand in their research.

Advertisers are constantly trying to understand the change in consumer attitudes. The Elaboration Likelihood Model is one of the most widely models by advertisers to measure the change in consumer attitudes (Kitchen, et al 2014). However, due to it being developed prior to the practice of internet advertising, some authors criticise whether it is a relevant model in the digital advertising age (Kitchen, et al, 2014).

Within the continuously evolving advertising industry, this research is focusing on online video advertising. Previous research on video advertising has been conducted by Goodrich, Schiller and Galletta (2015) in relation to how intrusive in-stream video ads are on consumers. While other research has been conducted by Li and Lo (2015) on brand recall based on video ad characteristics such as length and the context and Brechman et al, (2016) researched what format of video advertising is more intrusive for the consumer. However, previous research conducted, doid not focus on the attitudes formed nor did they focus on social networking sites.

Previous academic research has been carried out on the comparison of attitudes towards advertising across media (TV and online TV) however, to date no study on the comparison of attitudes towards advertising on social media (Facebook and YouTube) have been conducted.

Furthermore, little literature exists regarding fashion video advertising online and studies exploring female attitudes towards fashion video advertising on social media sites (Facebook and YouTube) have not been published at this point in time. Even though the available literature has provided a solid foundation for the research topic, there is no particular framework in place that clearly describes weak points in fashion video advertising on social networking sites.
In Ireland, industry reports show, online sales are increasing at a higher rate than instore, making the internet a very competitive medium for advertisers to gain your attention to their advert. However very little previous research has been conducted on attitudes formed from fashion online advertising in particular video adverts.

The present research reveals the foundation of female attitudes towards fashion video advertising, that academics can build on with the help industry experts in order to assist businesses, on what social media site is the best suited for video advertising that result in favourable attitudes.

1.2 Personal Justification
Video advertising is an emerging field within digital marketing. Knowledge in consumer attitude is valuable during a very competitive advertising era, where advertisers are over competing with each other to persuade consumer attitudes that result in favourable financial outcomes. This research project offers the researcher the potential to enhance personal knowledge.
Chapter 2: Literature Review

2.0 Introduction

Saunders, Lewis and Thornhill (2016, p. 74) state that reviewing the literature critically provides the foundation on which the research is built. Domegan and Fleming (2007, p. 59) describe a literature review as gathering background information to the research topic at hand. According to Saunders, Lewis and Thornhill (2016, p. 74) a literature review aids the researcher in identifying theories and ideas which you may test using data. This literature review contains background information on research, previously conducted in areas that surround this research topic.

2.1 Attitudes

“Attitude is one of the most essential issues in advertising effectiveness” (Saadeghvaziri, Dehdashti and Askarabad, 2013, p. 103). According to Gawronski (2007) consumer attitudes are the most important constructs in social psychology and are the golden key to the understanding of consumer behaviour (cited in Galan Ladero, et al, 2015, p. 2015). Therefore, if marketers are able to understand consumer attitudes, they could influence their attitudes to result in favourable financial results. Hadija, Barnes and Hair, (2012, p. 22) state that it is impossible to discuss opinions and views about online advertising without understanding users’ attitudes. Furthermore, Hadija, Barnes and Hair, (2012, p. 22) explain, that the study of attitudes aides the understanding of consumer’s perception and acceptance of advertising messages. Saadeghvaziri, Dehdashti and Askarabad (2013, p. 99) add that attitudes play an important role in the effectiveness of ads. It is clear that consumer attitudes and advertising effect on each other.

In previous research conducted by Saadeghvaziri, Dehdashti and Askarabad (2013) they believed it was important for researchers to know the difference between beliefs and attitudes, before conducting research on them. Pollay and Mittal (1993) have distinguished the difference between the two. Pollay and Mittal (1993) state that beliefs are “descriptive statements about object attributes for example if the advertising is truthful” and state that attitudes are “summary evaluations of objects for example advertising is a good / bad thing (cited in Saadeghvaziri, Dehdashti and Askarabad, 2013, p. 100).
2.1.1 Definition of an attitude

According to Kwon and Nayakankuppam (2015, p. 316) attitudes help people to reach judgements and make decisions every day. Attitudes have been defined by many authors during the past. This research is looking at three definitions of an attitude: Kotler and Keller (2006), Solomon et al (2016) and Fill et al, (2013).

Fill et al (2013, p. 49) define attitudes as ‘predispositions, shaped through experience, to respond in an anticipated way to an object or situation’. Solomon et al (2016) defines attitudes as a predisposition to evaluate an object or product positively or negatively. Kotler and Keller (2006) define an attitude as a “person’s enduring favorable or unfavorable evaluations, emotional feelings, and action tendencies toward some object or idea” (cited in Saadeghvaziri, Dehdashti and Askarabad, 2013, p. 100). From these three definitions of attitudes, it can be seen that an attitude is shaped through evaluations and experience and depending on whether it is a favourable attitude or not, will determine the action taken towards the object.

2.1.2 Components of an Attitude

Both Fill, et al (2013) and Galan Ladero (2015) discuss how attitudes are composed of three elements. This research is looking at Fill’s description of these elements. Fill et al, (2013, p. 50) states that attitudes are made up of three components: cognitive, affective and conative. According to Fill et al, (2013, p. 50) the sequence of these components are generalized on the bases that an attitude is formed through, learning, feeling and doing.

<table>
<thead>
<tr>
<th>Cognitive Component</th>
<th>Affective Component</th>
<th>Conative Component</th>
</tr>
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<tbody>
<tr>
<td>This refers to the amount of knowledge the consumer has about a product.</td>
<td>This refers to the feelings a consumer has about a product.</td>
<td>This is action component of an attitude.</td>
</tr>
<tr>
<td>It is the learning aspect of attitude formation.</td>
<td>Component is concerned about feelings, emotions, and moods about the object.</td>
<td>What is the consumer’s end decision towards on the product.</td>
</tr>
</tbody>
</table>

Table 1 A description of the three components of an attitude(Own illustration based on Fill, et al, 2014, p. 50-52)
Advertisers create attention and awareness to provide information about their product. Their aim is to educate their audience on how their product/service works. TV print and the internet are used to deliver information.

Advertisers aim to influence consumer emotions, by creating associations with the brand. The more positive emotions associated with the brand the better the outcome. Product placement in music videos and films is carried out to influence emotion.

Advertisers aim to send a message on action they want the consumer to take. This action could be going to their website or buying a product. Sales promotion, personal selling and direct marketing are tools used to encourage an action.

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</tr>
</tbody>
</table>

Table 2: How advertisers influence the components of an attitude (Own illustration based on Fill, et al, 2013, p. 50-52)

2.1.3 Attitude towards the Ad

Lutz (1985) has defined an attitude toward advertising as “a learned predisposition to respond in a consistently favourable or unfavourable manner to advertising in general (cited in Logan, 2013, p. 260). Advertisers are aware of the three components that make up an attitude and do their best on trying to influence a favourable attitude, that ultimately will lead to desired consumer behaviour. According to Fill et al, (2013, p. 51) when an advertising campaign is being developed the company first looks at the target market in order to establish the current attitude of the target audience. This will inform the company on whether their campaign should focus on educating their audience (cognitive component), associating an emotion with the brand (affective component) or encouraging consumers to behave in a certain way (conative component).

Adding to this, MacKenzie and Lutz (1989) explain that a consumer’s prior knowledge and experience regarding advertising in general weighs in on how consumer’s respond to a specific advert (cited in Logan, 2013, p. 260). Kwon and Nayakankuppam (2015, p. 316) discuss that if consumer does not endure positive or negative feelings towards a product they will be lost during their shopping, while on the other hand, if a consumer experiences a strong attitude towards a certain brand they can make quick purchasing decisions. Therefore, it can be said that the stronger an attitude is towards the product the easier it is for a consumer to make a
purchasing decision. The strength of an attitude towards an ad can be understood under the attitude-toward-the-ad theory.

Attitude toward the ad theory is used by many researchers to understand and measure an attitude. MacKenzie, et al, (1986) simplifies attitude-toward-the-ad theory when describing it stating it measures the positive or negative consumer feelings towards the advertisement (cited in Hadija, Barnes and Hair 2012, p. 22). The attitude-toward-the-ad theory goes on the basis that an attitude towards an ad, has a direct impact on attitude towards the brand which then has an effect on purchase intention (Bruner and Kumar, 2000, cited in Hadija, Barnes and Hair, 2012, p. 22). One could argue in saying an attitude is the first factor to determine your purchase intention. Hadija, Barnes and Hair (2012, p. 22) praise the attitude toward the ad theory, stating it is incapable of being replaced in understanding variables behind consumers’ opinions.

Marketers use advertising as a tool to communicate a message and persuade customers attitudes. According to Briñol, Rucker, and Petty, (2015, p. 85) consumers on a daily basis are constantly exposed to messages with the purpose of trying to persuade them.

Persuasion refers to an active attempt to change an attitude, which according to Solomon et al (2010) is the central goal to marketing communications. Handlin (2015, p. 49) states that marketing communications can increase purchases by influencing attitudes towards a brand or product. Experts use the Elaboration Likelihood Model to understand changes in consumer attitudes and use it to try and actively persuade consumer attitudes.

2.1.4 The Elaboration Likelihood Model (ELM)


Petty and Cacioppo (1986) have described the elaboration likelihood model as “providing an organizing framework for persuasion that is argued to be applicable to various source, message, recipient and context variables” (cited in Kitchen et al, 2014, p. 2035).
Solomon et al, (2016, p. 313) states the Elaboration Likelihood Model is under the assumption that once a consumer receives a message they begin to process it. This was also discussed in research conducted by Steenburg (2012). Steenburg (2012, p. 453) describes that in marketing communications consumers start to process information when they receive the firms message, and highlights that every consumer processes persuasive information differently.

Furthermore, Kitchen et al (2014) points out, the main objective of the Elaboration Model is presenting two routes to persuasion. According to Schumann et al (2012) these two routes to persuasion, are the central route and the peripheral route (cited in Kerr et al, 2015, p. 392). Solomon, et al (2016, p. 313) simply states that when a consumer has a high level of involvement the central route to persuasion it taken, and when a consumer has a low level of involvement the peripheral route is therefore taken.

When consumer’s take the central route, they compare the incoming message to their own existing attitudes and develop cognitive responses (Cialdini et al, 1981 cited in Steenburg, 2012, p. 453). From there attitudes can change based on how well the cognitive responses match the message (Petty et al, 1983, cited in Steenburg 2012, p. 453). Kwon and Nayakankuppam (2015, p. 317) argue that attitudes which are formed through the central route of persuasion lead to stronger attitudes which are more persistent and have more predictable behaviour.

It’s not just consumers engaged with the central route that develop cognitive responses. Steenburg (2012, p. 453) add that consumers engaged with the peripheral route also process persuasive messages and develop cognitive responses to the stimulus, through using peripheral cues that determine if they should accept or reject the message. Therefore, consumers are likely to use more cognitive effort in processing a message or product when message involvement is higher rather than lower (Petty, et al, 1983 cited in Steenburg, 2012, p. 453).

While the Elaboration likelihood model is used by advertisers and academics there have been some critiques made about the model. One of the main critiques made towards the model is whether it is suitable to the present day of communications. In recent research conducted by Kitchen et al, (2014, p. 2045) they discuss that the media environment has changed rapidly and consumer exposure to advertising has also changed. Kitchen et al (2014) also discuss that the Elaboration Likelihood model was designed in the 1980s so when managers are using this framework in the 21st century their results may not be accurate for the new technological world consumers are now living.
2.1.5 Different forms of media, result in different attitudes formed

According to Logan (2013, p. 260) states that previous research reveal attitudes towards advertising are compared across different media. Furthermore, Logan (2013, p. 260) ad that consumer attitudes toward advertising are inconsistent across media. This is due new formats of advertising and the intrusiveness of the advert.

Previous research by Hadija, Barnes and Hair, (2012, p. 22) explain that the development of digital technologies result in different attitude formation through TV and internet advertising. Attitudes towards advertising on the TV are formed differently, compared to attitudes towards advertising on the internet. Hadija, Barnes and Hair (2012, p. 22) state that in contrast to adverts on the TV that take up the entire screen, where consumers are only exposed to the ad, consumers on the internet are exposed to more content than just the advert when looking at the screen.

Logan (2013, p. 260) discuss that consumer’s use media in order to satisfy certain wants such as information or entertainment, however the nature of advertising interrupts consumption of media. Advertising intrusiveness is defined as “a psychological reaction to ads that interferes with a consumer’s ongoing cognitive processes’ (Li, Edwards and Lee 2002, cited in Logan 2013, p. 260). According to Logan (2013, p. 260) media that features low levels of advertising intrusiveness generate good attitudes towards advertising, which lead to advertising attentiveness. Li Edwards and Lee (2002) composed a scale to measure advertising intrusiveness across different forms of media (cited in Logan, p. 260). The scale is designed to measure the source of irritation, which is the presence of the advert rather than the negative emotion evoked from the advertising content (Logan, 2013, p. 260).

2.1.6 Irish Consumer attitudes towards Advertising

According to a Mintel Report (2015) on ‘Attitudes to Advertising’, it showed that 83% of Irish consumers understand that advertising is needed in order to keep sites such as Facebook and Google free to use. Previous academic research also shows similar results. Gruber (2006) explains that consumers agree to being exposed to many advertisements for the free service instead of agreeing to pay for the service of social networks (cited in Hadija, Barnes and Hair, 2012, p. 21).
However, it was noted by Mintel (2015) in that same report, that there is a large usage of ad blocking in Ireland. The usage of ad block by consumers appears contradictory to their understanding that advertising is necessary on these sites keep them free.

The Mintel report (2015) also shows that millennials (16-34s) are mostly annoyed by in-app advertising compared to offline advertising. Mintel (2015) states this result could be due to the high levels of usage of sites such as YouTube, among millennial consumers compared to the Boomer generation.

![Graph showing consumer understanding of advertising](image)

Figure 2: Consumers understand that advertising occurs in order for sites to be free. Sourced from Mintel 2015: Attitudes towards advertising

In regards to traditional advertising formats the Mintel report (2015) shows that 60% of Irish consumers change the channel or switch to other devices when adverts come on. Consumers switching to other devices when adverts come on, lead to false records for advertisers wanting to measure how many consumers their ad was exposed to. The Mintel (2015) report also shows that 58% of women change browser tab when an advert shows.
However, the report had some positive attitude results towards advertising. The Mintel report on Attitudes to Advertising (2015) states that advertising on the Television is an effective way of gaining consumers attention, with 39% of consumers agreeing it gains their attention.

The Mintel report (2015) results show that Irish consumers have a positive attitude towards adverts that have a special offer message. However, the report did not indicate if there was a specific platform or advertising format that consumers preferred to received special offer adverts on.
2.2 Advertising

According to Wells (1989) advertising plays a key role in communicating about a business’ product or service to consumers (cited in Russell, et al 2013, p. 415). Panda, Panda and Mishra, (2013, p. 7) highlights that within the marketing mix, advertising is a critical component for any brand. Since the development of the internet and the change from traditional advertising to digital, the definition of advertising has changed along with it. To date there are many definitions of advertising.

2.2.1 Definition of Advertising

According to Panda, Panda and Mishra, (2013, p. 7) within the marketing mix, advertising is a critical component for any brand. Since the development of the internet and the change from traditional advertising to digital, the definition of advertising has changed along with it. To date there are many definitions of advertising.

Advertising has been defined by many authors. Advertising is defined by Belch and Belch (2011) as a “paid message from an identified sponsor in mass media with the goal of trying to persuade” (cited in Jin, and Lutz, 2013, p. 344). Richards and Curran (2002) have defined advertising as a “paid mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future” (cited in Fill et al, 2013, p. 17). While Armstrong and Kotler (2000) define advertising as “any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor” (cited in Boateng and Okoe 2015, p. 301).

From these definitions of advertising it can be said that advertising is a payed form of communication, used to communicate and persuade a target audience that results in them carrying out a desired action.

Narrative or Argumentative Advertising

Argumentative advertising occurs when fact-based information is present that persuades consumers through logical arguments (Russell et al, 2013, p. 415). Whereas, narrative advertising occurs through story-telling about product consumption or related experiences, persuasion is achieved engaging to consumer’s affective and emotional responses (Phillips and McQuarrie, 2010, cited in Russell, et al, 2013, p. 415). According to Russell, et al, (2013, p. 416) narrative advertising has attracted a lot of attention and is linked in resulting in favourable attitudes toward and advertisement and brand. Russell et al, (2013, p. 417) state that narrative advertising is a persuasive form of communication and is also seen as form of entertainment. Discussed earlier is the use of ELM for persuasion and change in consumer attitudes, Green and Brock (2000) point out that the ELM cannot be applied when trying to understand narrative advertising (cited in Russell et al, 2013, p. 415).

2.2.2 Internet Advertising

“Like broadcast or print, the Internet is an advertising medium” (cited in Belch and Belch, 2015, p. 502). According to Fulgoni (2015, p. 115) marketing used to be simple for marketers. However, with the development of digital technologies that is not the case anymore. Fulgoni (2015, p. 115) points out that originally marketers only had a few options to choose from on how best to communicate to their target market. These included television newspapers and magazines. However, the steady development of the internet has created a new channel of advertising named Web advertising (Saadeghvaziri, Dehdashti and Askarabad, 2013, p. 99). Oviedo-García et al, (2014, p. 327) highlights that the development of advertising on the internet has wiped out geographical barriers and physical distance.

The development of web advertising, came with a new definition of what online advertising is. Hanafizadeh and Behboudi (2012) have defined online advertising “advertisers communicate, interact with, and persuade online users in order to position a brand, which allows a company to promote both consumer awareness and preferences in a customized and personalised way, and decrease the time needed to make a buying decision” (cited in Barreto 2013, p. 126).

According to Barreto (2013, p. 120) in order for an ad to be successful online, consumers must notice it, react and visit the website associated with the ad. Advertising on the internet involves the use of different advertising formats compared to traditional.
Marketers use these various advertising formats to get consumers to notice and remember their ads (cited in Li and Lo, 2015, p. 214). Lohtia et al, (2007) states the first banner ad appeared on the internet in 1994 (cited in Saadeghvaziri, Dehdashti and Askarabad, 2013, p. 103) and since then internet advertising has grown.

**The shift from Traditional to Digital advertising**

In the past communication in traditional marketing and advertising methods was carried out passively. However, according to Ali Acar and Puntoni (2016, p. 4) consumers of today no longer accept being a member of passive marketing communications. Communication is changing from passive to interactive. While there is a shift in communication between advertisers and consumers there has also been a shift in consumer power on being exposed to adverts. Russell et al, (2013, p. 417) highlight that internet forms of advertising offer consumer’s more power and control over their advertising viewing experiences in relation to what, when and how they view it.

“Online advertising allows for a two exchange of information, an interaction or what some might call a marketing conversation” (cited in Fill et al, 2015, p. 251). Ali Acar and Puntoni (2016, p. 4) state this change in communication is forcing marketers to change from traditional approaches (passive) to current ones, where they can interact with customers quick and continuously.

Evidence of change in marketing can be measured by the increase in advertising expenditures. Over the past number of years there has been an increase in advertising expenditure. For example, Kerr et al, (2015, p. 390) states between 2013-2014 advertising expenditures increased by 12% in China, 14% in India and 14.7% in Brazil. It can further be measured by what media channels are receiving more of the continuous rising advertising expenditures. According to Kerr et al, (2015, p. 391) by the end of 2014 more than 11 countries including China across the world were spending more on digital advertising than television. This evidence would indicate the importance of advertising online is higher compared to advertising on the television.

According to a Mintel Report (2016) on Social Networking advertising carried out on social networking sites on a global scale is to reach an estimated 30 Billion. This is an increase of 31% compared to the previous year 2015. In the same report it shows that advertising on social
networks in Western Europe (including Ireland) is to reach an estimated 5.3 Billion in 2016. This is a huge increase of 23% from 2015. This increase in advertising spending online reflects how important and competitive it is.

Figure 4: The growth in advertising expenditure. Sourced from Mintel (2016) Social Networking

However, while above it is discussed that marketers have been pushed to participate in online advertising due to the change in communication, it could also be said that marketers have been pulled to online advertising in order to compete with the growing consumer online purchasing behaviour.

In the Mintel Report (2015) on “Clothing Retailing” it showed visa payment types have increased by 5.6% between August 2014 - August 2015. It also states that Irish consumer expenditure is showing a consistent growth. The Mintel Report (2015) on Clothing Retailing shows there was a higher increase in online purchases for clothing compared to in-store face to face. The report states that online visa clothing shopping had an increase of 8.2% between 2014 - 2015 while in-store face to face shopping had an increase of 3.7%.

The fact that sales online are increasing at a higher percentage rate than in-store face to face sales could be pulling marketers to participate in online advertising. The increase in sales shows that the market for online shopping is continuing to grow.
Males and Females process internet advertising differently. In a recent research conducted by Goodrich (2014, p. 39) it was found that in order to target males efficiently advertisers are to use graphic-orientated adverts, whereas for females’ advertisers are to use more text-based adverts. This is due to male and females responding and processing advert information differently.

Furthermore, Goodrich (2014) found how the location of an advert on a web pages has an effect on attitude formation. According to Goodrich (2014, p. 40) adverts positioned on the left side of the web page result in favourable attitudes among males, while adverts positioned on the right side of the web-page result in favourable attitudes around females.

### 2.2.3 Online Video Advertising

With the development of digital media and new communication tools, advertisers are changing to video advertising. This is supported by Belch and Belch (2015, p. 505) who state that due to the successful adoption of music videos, sports clips and news, advertisers are turning to new forms of streaming video advertising content. Li and Lo (2015, p. 208) highlight that while TV and online video advertising target similar sensory systems, their effectiveness differs due to the difference in the media environment.
According to Brechman, et al, (2016) digital advertising occurs before, during and after video content. This is supported by Li and Lo (2015, p. 208) who state that advertising occurs before, during and or at the end of a video. According to Brechman, et al, (2016) pre-roll advertising is currently the most dominant format used, particularly on YouTube.

<table>
<thead>
<tr>
<th>Pre-roll</th>
<th>Video Adverts shown before the video content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid roll</td>
<td>Video Adverts shown during the video content</td>
</tr>
<tr>
<td>Post-roll</td>
<td>Video Adverts shown after the video content</td>
</tr>
</tbody>
</table>

Table 3: Types of video advertisements defined, explaining when they occur during the video (Own illustration based on Brechmans; et al, 2016)

According to Mitchell (2014) digital video adverts are measured by the number of impressions it has received. Mitchell (2014) states that in March 2016 the IAB and Making Measurement Make Sense officially put in place a viewable impression standard for the industry. The viewable impression standard is that: 50% of an ad’s pixels must be on an in-focus browser tab in the viewable space of the browser page for two consecutive seconds (cited in Mitchell 2014). This new viewable impression standard will enable marketers to measure the effectiveness of their digital adverts. Furthermore, Mitchell (2014) adds this measurement standard will enable marketers to measure the value of their online campaign.

While little academic and industry research has been conducted on digital video advertising on social media sites, previous academic research has been conducted by Goodrich et al, (2015) on the intrusiveness of a video advert based on how long it is, and by Li and Lo (2015) on brand recall from online video advertising. Previous research has also been conducted by Brechman et al, (2016) on how intrusive mid-roll video ads are compared to pre-roll.

Earlier in the literature review, it was highlighted that TV and online video advertising target similar sensory systems but their effectiveness differs due to the difference in the media environment. Goodrich (2015, p. 40) adds that the internet is a more goal orientated medium and requires a certain level of consumer involvement. Therefore, an internet advertisement can interrupt a consumer’s usage on the internet.
According to MacKenzie and Lutz (1989) annoyance and intrusiveness usually result in negative attitudes to the advert, which can then drive down brand attitudes (cited in Goodrich et al, 2015, p. 39). Therefore, Goodrich et al, (2015, p. 39) highlight that advertising intrusiveness can have a powerful effect on the desired marketing outcomes for advertisers. Goodrich et al, (2015) explain why video ads are more intrusive than traditional forms of advertising using pre-roll video ads as an example. According to Goodrich et al, (2015, p. 40-41) pre-roll video ads occur before the viewer starts watching the desired video, they make the viewers wait, the longer the pre-roll video the longer the viewer has to wait thus, increasing the perceived intrusiveness.

Li and Lo (2015, p. 209) raise the question in their research of “what is the ideal ad length/exposure time?”. In the study conducted by Goodrich et al (2015, p. 47) it was found unexpectedly that intrusive video advertisements showing for 5-seconds had a negative impact on the viewer’s attitude, compared to advertisements that ran for 8-seconds, 15-seconds and 30-seconds long. The results show, the longer the video advertisement, the less intrusive it was perceived (Goodrich et al 2015, p. 47).

Goodrich et al, (2015, p. 480) highlights that not only do users have less favourable attitudes towards the highly intrusive advertisement and the brand but also have less favourable attitudes towards the host website showing these advertisements. Goodrich et al, (2015, p. 47) explains how the longer video adverts were perceived less intrusive because it had the ability to convey messages and emotions. Goodrich et al (2015, p. 49) concluded that is important for advertisers to reduce intrusiveness if they aim to achieve favourable marketing outcomes.

According to Li and Lo (2015, p. 208) in-stream video advertisements (also known as mid-roll) attract the viewer’s attention by interrupting the online content they were watching. Brechman et al, (2016, p. 3) describes mid roll video adverts as “limited interruption” where the ad break features just one commercial. Furthermore, Li and Lo (2015, p. 208) highlight one of the main characteristics of an in-stream video ad is the difficulty a viewer has of ignoring them. Sites active in mid-roll adverts benefit more financially compared to sites participating in pre-roll adverts (Brechman, et al, 2016, p. 3).

Similar to findings in Goodrich (2015), Brechman et al, (2016, p. 12) found the length of a video ad had an impact on the perceived intrusiveness, where ads that last less than 15-seconds are more intrusive than ads which last longer than 15seconds.
Brechman et al, (2016, p. 12-13) found that mid-roll adverts received higher brand recall compared to pre-roll, however it also showed that mid-roll ads received higher levels of intrusiveness compared to pre-roll adverts.

The longer the ad the higher the brand recall is. Radio ads that last 60 seconds have a higher brand recall compared to ads that last 30 seconds (Allan 2007, cited in Li and Lo 2015, p. 209). One of the first things that make a video ad memorable is gaining the viewer’s attention (Li and Lo, 2015, p. 209). However, Li and Lo (2015, p. 208) highlight that even an ad that gains your attention may not be memorable, therefore ad characteristics such as time and context are important to measure. Previous research shows that brand recall is higher when there is incongruity between the two subjects.

For example, in TV advertising it was found that car advertisements during a food programme had a higher recall compared to food advertisements (Furnham, Gunter and Richardson 2002, cited in Li and Lo, 2015, p. 210).

The same results occur for website banner advertisements. Consumers recall banner adverts on websites that are incongruent to the website they are browsing (Moore, Stammerjohan, and Coulter 2005, cited in Li and Lo, 2015, p. 210). Weber’s law explains why there is a higher brand recall from ads that are incongruent. According to Solomon (2013) Weber’s law states that people notice stimuli that is different to stimuli around them (cited in Li and Lo, 2015, p. 210). Furthermore, people have a stronger memory for incongruent ads compared to congruent ads due to the distinctiveness effect (Hunt and Worthen, 2006, cited in Li and Lo, 2015, p. 210).

However, while the results in research conducted by Li and Lo (2015, p. 214) show that incongruity increases brand recall for video advertisements, it fails to show the attitudes towards incongruent video adverts.

2.2.4 Social Network Advertising

Fulgoni (2015, p. 116) highlights that one of advertiser’s biggest challenge is deciding on where to place the advertisement. Earlier in the literature review it was discussed how advertisers are turning to digital forms of advertising, for example banner adverts on websites. However according to Logan et al, (2012, p. 165) consumers’ overall response to internet advertising is becoming more negative.
Therefore, as a result marketers are turning to social networking sites for advertising. This is supported by Logan et al, (2012, p. 165) who states that advertisers are moving away from television advertising and participating in advertising on social networking sites in order to reach their target customers.

Social Media is defined by Kaplan and Helen (2010) as “a group of internet-based applications that build on the ideological and technological foundations of Web 2.0 and that allow the creation and exchange of User Generated Content” (cited in Logan et al, 2012, p. 166).

According to Hard (2008) advertising on social networks is a new form of advertising that has gained a lot of attention from the media (cited in Hadija, Barnes and Hair, 2012, p. 19). However, Yang et al, (2006) highlights that the term “social networks” existed long before the internet, before the development of Facebook and LinkedIn (cited in Hadija, Barnes and Hair, 2012, p. 19) It can be argued that internet advertising is the same as advertising on social networking sites. However, Logan et al, (2012, p. 165) points out how the experience of consumers’ being exposed to advertising on social networking sites is different compared to being exposed to banner advertising on a website. Furthermore, Logan et al, (2012, p. 165) goes on to discuss that SNSs give consumers the opportunity to see which of their friends have the liked the advert, which in return has an impact on the individual liking the advert.

In Duffett’s research (2015) he states that social media advertising has become a vital channel for global marketing communications and that it receives the larger share in advertising budgets. Saxena and Khanna (2013) highlight that large budgets allocated to social media advertising reflects the true value of advertising on Facebook and YouTube (cited in Duffett 2015, 499). Duffett (2015, p. 500) states the way consumers communicate to each other have permanently changed due to the development of social media platforms. Similar to internet advertising formats, changing the way advertisers communicate, social media has also changed the way marketers communicate to consumers.

Logan et al, (2012, p. 166) highlights how in terms of advertising effectiveness on SNSs most of academic research has previously focused on advertiser credibility, and consumer engagement.
Table 4: A description of what advertising credibility and consumer engagement are. (Own illustration base on Logan, et al, 2012, p. 166-167)

<table>
<thead>
<tr>
<th>Advertising Credibility</th>
<th>Consumer Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Refers to consumers’ expectations in relation to fairness and factualness of the advert.</td>
<td>• Different forms of media involve different levels of engagement.</td>
</tr>
<tr>
<td>• Consumers view different communicators more credible than others.</td>
<td>• TV - Low Involvement</td>
</tr>
<tr>
<td>• Consumers also view different sources more credible than others.</td>
<td>• Internet - High Involvement</td>
</tr>
<tr>
<td>• SNSs are considered trustworthy.</td>
<td>• SNS provide high level of involvement however the level of involvement varies across different SNSs.</td>
</tr>
</tbody>
</table>

2.3 Platform Overview

This research is focusing on two social media platforms (Facebook and YouTube). Therefore, it is important for the researcher to have an understanding of these platforms and how digital video advertising is practiced on these SNSs. According to Brettel et al, (2015, p. 162) online social networking sites provide advertisers an interactive advertising channel for marketers. Deal (2014) states that more and more advertisers are increasingly engaging and using social networks to target their customers (cited in Brettel et al, 2015, p. 163).

2.3.1 YouTube

Currently YouTube is the second largest search engine in the world (cited in Saunders, 2016) and is the most popular online video community (cited in Pashkevich et al, 2012, p. 2). According to Bellis (2016) YouTube was founded in February 2005 and invented by three people: Steve Chen, Chad Hurley and Jawed Karim. These three inventors soon became millionaires when they sold their invention to Google for an estimated 1.65 billion dollars.

According to Saunders (2016) there are four hundred hours of video uploaded to YouTube every minute and it has over a billion users. Saunders (2016) also states how the average viewer watches eight hours of YouTube every month.
YouTube has been around for just over a decade now. Saunders (2016) explains how YouTube has changed over its ten years of life. What was once a platform aimed for aspiring artists to post compositions in the search of a record deal, is now a massive video sharing platform. In a Mintel Report (2016) on ‘Social Networking’ it states that YouTube will be introducing a new messenger feature called Native sharing enabling users to share videos. The social networking site is constantly evolving to meet demands of its users.

One of the main factors contributing to YouTube changing over the years, is the change in media consumption. Saunders (2016) states that a third of the internet users watch online video every day. Saunders (2016) also points out how this change in the media culture not only caused YouTube to change, but also caused its competitors such as Facebook and Snapchat to quickly develop the online video offer.

YouTube’s 1 billion unique visitors per month gives marketers access to a portion of their target market. It creates opportunities for brands to be relevant and authoritative in moments when consumers are receptive (Saunders 2016).

Furthermore, Roden (2016) stats that YouTube is a channel that marketers cannot ignore. This indicates the value and effectiveness YouTube brings when a business incorporates it into its marketing strategy.

**Advertising on YouTube**

Pashkevich, et al (2012, p. 2) states that video advertising is Google’s monetization model for YouTube. Advertising on YouTube can occur in a number of forms such as: in-stream pre-rolls and over lays in videos that users watch, search results, on the home page and on the right hand side on the video watch page.

Pashkevich, et al (2012, p. 3) states in-stream video advertising is the most dominant form of video advertising to occur on YouTube. In 2010 YouTube introduced a new format of video advertising called: True View in-stream video ads. This format allows the user the opportunity to skip directly to the intended video after 5 seconds of viewing the advertisement.

According to Pashkevich, et al (2012, p. 3) True View format was designed to improve user satisfaction, reduce less favourable attitudes and to improve user’s overall perception of the site. In a study conducted by Pashkevich, et al (2012, p. 12) results showed that True View in-stream advertisements reduced the negative impact of advertising.
Furthermore, in 2016 YouTube announced the introduction of six-second bumper video advertisements (Mintel Social Networking 2016). The Mintel Report states that these new adverts are short and therefore will not have option for the viewer to skip them. According to the Mintel Report (2016) these six-second bumper video adverts will be sold through the Google Ad-words Auction, cost per mile. It will be interesting to notice whether consumers have noticed the new format of video advertisements on YouTube and their attitudes towards them. YouTube’s support page provides a diagram containing information on the types of video advertising that advertisers can use. Below a table has been recreated to explain YouTube video advertising formats.

<table>
<thead>
<tr>
<th>Format</th>
<th>Placement</th>
<th>Platform</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Display Ads</td>
<td>Occurs on the right hand side of the video that is being watched. Above suggested videos.</td>
<td>Desktop</td>
</tr>
<tr>
<td>2. Overlay Ads</td>
<td>They are Semi-transparent. Appear during the video being watched on the lower 20% area of the users video</td>
<td>Desktop</td>
</tr>
<tr>
<td>3. Skippable Video Ads</td>
<td>Users can skip the ads after 5 seconds Occurs before, middle and after main video</td>
<td>Desktop, Mobile, TV &amp; Game Devices</td>
</tr>
<tr>
<td>4. Non-Skippable Video Ads</td>
<td>Users have to watch these adverts before they can view the video they have selected Are up to 30 Seconds long Occur before, during and or after the video</td>
<td>Desktop &amp; Mobile Devices</td>
</tr>
<tr>
<td>5. Sponsored Cards</td>
<td>These are cards that may be relevant to your video content, such as the products in the video. Only appear for a few seconds. User can click on the top right had corner of the video to browse the sponsored cards.</td>
<td>Desktop &amp; Mobile Devices</td>
</tr>
</tbody>
</table>

Table 5: A description of the different advertising formats available on YouTube (Own illustration based on YouTube's support page 2016)
2.3.2 Facebook

According to Belch and Belch (2015, p. 509) Facebook is the largest social networking site out of all of them. Belch and Belch (2015, p. 509) mention that Facebook currently has over 1 Billion subscribers, of which 845 million of these subscribers consider themselves active users.

According to a Mintel Report (2016) on Social Networking Facebook was initially set up for college students to connect. In 2006 it was made available to anyone 13 years and above who have an email address. According to the same Mintel report it states that ‘Today the overall aim of Facebook is to connect everyone, anywhere anytime’. According to Smith (2013) Facebook enables marketers to attract and interact with people of its target market, through messages, videos, competitions and other content.

Marketers are interested in advertising on Facebook not only because of the large audience available to them but also due to the specific targeting. Gironda, & Korgaonkar, (2014, p. 572) describe how Facebook stores information on users such as their geographic, demographic and psychographic variables. Marketers are able to select specific characteristics of users that relevant to their target market, in order for the advertisement to be displayed on users with these characteristics.

Advertising on Facebook

Ellis (2012) states that Facebook is an attractive platform to advertise on as it is believed that advertising on Facebook works differently to conventional advertising. Ellis (2012) goes on in saying that Facebook advertising engages with consumers when they are in a ‘social mode’.

Logan et al, (2012, p. 166) highlights that Facebook is very attractive SNSs due to the large number of users and because it is currently very popular with young adults. Facebook offer a variety of advertising options in order to meet specific requirements of a brands campaign. With Facebook advertising you can drive traffic to your website, increase brand awareness, or promote your Facebook page (Logan et al, 2012, p. 166). Oviedo-García et al, (2014, p. 331) states that Facebook gives brands a voice to communicate and engage with Facebook users. In other word’s Brands are able to talk directly to their target market at any place and any time.
Similar to YouTube, Facebook has an ads support page that provides information on what adverts you can run on Facebook. A Facebook ad can occur on mobile newsfeed, desktop newsfeed and on the right hand column ("Facebook Ads Guide"). Depending where the ad is shown has an effect on what information you allowed to display. A table has been composed to help in understanding what information each display ad consists of.

<table>
<thead>
<tr>
<th>Mobile Newsfeed</th>
<th>1. Social Information</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Business Name</td>
</tr>
<tr>
<td></td>
<td>3. Text</td>
</tr>
<tr>
<td></td>
<td>4. Images and Videos</td>
</tr>
<tr>
<td></td>
<td>5. Call to Action</td>
</tr>
<tr>
<td>Desktop News Feed</td>
<td>1. Social Information</td>
</tr>
<tr>
<td></td>
<td>2. Business Name</td>
</tr>
<tr>
<td></td>
<td>3. Text</td>
</tr>
<tr>
<td></td>
<td>4. Images and Videos</td>
</tr>
<tr>
<td></td>
<td>5. Call to Action</td>
</tr>
<tr>
<td>Right Column</td>
<td>1. Images and Videos</td>
</tr>
<tr>
<td></td>
<td>2. Text</td>
</tr>
</tbody>
</table>

Table 6: A description of the different advertising formats available on Facebook. (Own illustration based on Facebook's support page 2016)

According to Facebook Ads Guide, social information shows users who out of their friends have already engaged with the advert. This could be deemed as important information as it may have an effect on if that user will engage with that advert. Video ads on Facebook are displayed on mobile newsfeed, desktop newsfeed and right hand column ("Facebook Ads Guide"). Therefore, an advertisers practicing video adverts are not limited to where their advert is seen.
2.4 Social Media activity in Ireland

As stated at the beginning of the research project, the researcher is exploring female attitudes towards video advertising on YouTube and Facebook, therefore, has deemed it important to gain an understanding of female activity on social media. The research is being carried out on young females aged 18-34, this is due to the that age group being the most active users on social media, evidence of this can be seen in Mintel Report on social media (2016). Females aged 18-34 are members of the Generation Y. Currently there is a lack of research on female consumption therefore, in order to gain an understanding of female activity on social media the researcher is using analysing previous research carried on generation Y.

Prensky (2001) state members of Generation Y are also called digital natives (cited in Bolton, et al, 245, p. 246). Generation Y are called digital natives due to their activity on the internet and due to Bolton et al, (2013, p. 248) stating in their research, that Generation Y have been around since the birth on the internet. Bolton et al, (2013, p. 248) describe members of Generation Y as students or new members entering into the workforce that are technology savvy. Females within Generation Y are active users of the internet. Bolton, et al, (2013, p. 245-256) states Generation Y contribute, share and search for, on social media platforms. According to Bolton et al, (2013, p. 245) managers and academics are fascinated by members of Generation Y Furthermore, Bolton et al, (2013, p. 246) explain the reasoning behind academics and managers interest of Generation Y’s usage of social media, it is because they both aim to predict how they will behave in the future based on their behaviour now.

Previous research on consumer activity, on social media platforms have been classified into two types: contribution, where consumers post content, or consumption where consumers observe (Schlosser, 2005, Shao, 2009, cited in Bolton 2013, p. 248). From these two categories of social activity, previous research shows more consumers consume rather than contribute on social media (Jones et al, 2004, cited in Bolton 2013, p. 248).

Below is an image that presents a framework, composed by Bolton, et al, (2013, p. 249) on understanding consumer activities on social media platforms and their consequences. From the image below it can be seen that consumer activity on social media has been categorised into six types: contributing, sharing, consuming, searching, participating and playing. Bolton’s et al, (2013) categorisation of social media activity is similar to Logan’s et al (2012).
According to Logan et al, (2012, p. 165) majority of consumers on social networking sites are females with Facebook having 58% female users. Woman are using SNSs to reconnect with old friends as well as maintain close social ties with friends and family across the globe (cited in Logan et al, 2012, p. 165).

Furthermore, Logan et al, (2012, p. 166) highlight that since majority of SNSs users are woman it is important to understand how they assess advertising online.

Figure 6 Antecedents and consequences of social media used by Generation Y (Bolton et al, 2013, p. 249)

According to a Mintel report (2016) on Social Media, Facebook and YouTube are the most popular social media platforms in Ireland. Mintel (2016) states that social networking sites have become a key advertising channel for marketers, due to the high levels of connectivity and interaction that they offer.
2.6.1 YouTube

YouTube is the number one media networking site. YouTube offers advertisers a wide reach to consumers in Ireland. According to a Mintel report (2016) results show that 58% of Northern Ireland and 70% of Republic of Ireland consumers use YouTube once a week. This can be seen in the image below.

![Figure 7 Social Network consumption by consumers in Ireland. Sourced from Mintel 2016 Social Networks](image)

In another Mintel report conducted in April 2016, figures still showed YouTube as the number one media site, that Irish consumers are logging on to. Mintel highlights how these results show that Irish consumers prefer video content compared to image when using media networks. This would be important for advertisers to make note of when deciding what type of platform to show their advert on.
2.6.2 Facebook

Out of the two platforms: YouTube and Facebook, Facebook offers advertisers the widest reach in Ireland. This is supported by Mintel’s Social Networking - Ireland report (May 2015) which reports that 75% of Northern Ireland and 79% of Republic of Ireland use the platform at least once a week, as can be seen from the image below.

Figure 9: Social Networks used by Consumers in Ireland once a week. Sourced from Mintel (2016) Social Networks
The researcher has chosen to conduct this project on Facebook and YouTube as from the statistics above they are the most frequently visited sites in social media.

2.5 Consumers and Retailing in Ireland

According to Grewal, et al (2013, p. 263) retail is constantly evolving and changing, at a rapid rate due to the development of the internet and social media, that are providing consumers new shopping sources. Grewal, et al (2013, p. 263) adds that social media is putting a tremendous amount of pressure on traditional retailers. Stated earlier in the literature review were forms of traditional advertising. Grewal et al, (2013, p. 264) discuss how retailers used to participate in traditional forms of advertising however, with the development of the internet they have been pushed to participate in digital forms of advertising due to more consumers shopping online. Online shopping has reduced many barriers that were once there for retailers. Grewal, et al, (2013, p 264) explain how the internet allows for retailers to reach consumers on an international reach not just national.

According to Ruane and Wallace (2013, p. 315) the market for online shopping in Ireland is continuously growing. Online shopping is described by Ruane and Wallace (2013, p. 316-318) as an “always-on” medium, where consumers are able to purchase product where ever whenever they want to and to discover brands that unavailable offline. Ruane and Wallace (2013, p. 316) highlight that young females love fashion, trendy products and shopping and therefore are a relevant segment to study. Previous research shows members of Generation Y to spend two-thirds of their income on clothes (Bakewell et al, 2006, cited in Ruane and Wallace 2013, p. 316). This is supported from results of a Mintel Report for Online and Mobile retailing that is discussed below.

Earlier in the literature review a Mintel report showed online sales in Ireland to be increasing at a higher percentage rate compared to offline. This growth in online sales is predicted to continue. In a Mintel Report (2016) on “Online and Mobile Retailing” it states over the next five year’s online retail sales are to remain strong, it estimates online sales between 2017 – 2021 to increase by 57%.

In the Mintel Report (2016) for “Online and Mobile retailing” the top three popular items bought online by Irish consumers are clothes, footwear and accessories, with 53% of Irish consumers buying them on their laptops, 39% on their smart phones and 33% on their tablets.
According to Ruane and Wallace (2013, p. 319) in their research it states Irish women shop online more frequently than men, however a recent Mintel report shows a slight change in gender online purchasing.

The Mintel report (2016) on Online and Mobile retailing results show women shop more online while at home, while men shop more online while on the go. These results can be seen in the image below.

![Figure 10 Devices used by Male and Females to shop online. Sourced from Mintel (2016) Online and Mobile Retailing](image-url)

Figure 10 Devices used by Male and Females to shop online. Sourced from Mintel (2016) Online and Mobile Retailing
Chapter 3: Research Methodology

3.0 Research Introduction
Saunders, Lewis and Thornhill (2016, p. 5) have defined research as “a process that people undertake in a systematic way in order to find out things, thereby increasing their knowledge”. The main purpose of this study is to explore and conduct an analysis of data gathered on female attitudes towards video advertising on Facebook and YouTube in Dublin, Ireland. This chapter covers information on how the researcher will obtain the required information needed to achieve the purpose of this project. Several areas will be covered in this chapter including, research philosophy, methodology, sample selection and data collection methods.

3.1 Research Question
According to Saunders, Lewis and Thornhill (2016, p. 726) a research question is the main question the project will address, and is generally the precursor of research objectives. Blumberg, Cooper and Schindler (2014, p. 495) describe a research question as being a clear main objective of the research. For this investigation the research question is as follows:

“What are Irish female attitudes towards fashion video advertising on Facebook and YouTube?”

3.1.1 Research Objectives
According to Saunders, Lewis and Thornhill (2016, p. 726) research objectives are clear and specific statements that highlight what the researcher aims to accomplish as a result of doing the research. Based on the purpose of this research and the research question stated above the following research objectives are as follows.
1. To explore the awareness of fashion video advertisements on Facebook and YouTube
In particular:

To explore when young women are on social media, are more fashion video advertisements noticed on Facebook or YouTube if either while.

- What are young female’s activity on Facebook and YouTube
- Are video adverts more easily recognized on YouTube before, during or after they watch content
- Do video advertisements on Facebook blend in too much due to content being tailored towards the user

2. To evaluate the attitudes towards the social media platforms showing Video adverts
More specifically:

To investigate what are the attitudes towards Facebook and YouTube that show video advertisements.

- Do women have preference to which social media platform they prefer video adverts being displayed on
- Are fashion video adverts more intrusive when a woman is on Facebook or YouTube
- Do fashion video adverts hinder a woman from using Facebook or YouTube

3. To evaluate attitudes towards video advertisements
More specifically:

To gain an understanding of young female’s attitude towards video adverts.

- Which out of the three components of an attitude, do video adverts have a strong impact on: cognitive, affective, and conative
- Does the length of an ad affect their attitude?
- Do young females receive any form of persuasiveness from a video advert?
3.2 Proposed Methodology and its structure

The aim of this research project is to demonstrate in a qualitative way female attitudes towards video advertising that occur on Facebook and YouTube. In order to achieve this goal, the researcher is adopting the Research Onion proposed by Saunders, Lewis, and Thornhill (2016). This research onion has served as a guideline on how best to approach this research project.

Figure 11 The research 'Onion' (Saunders, Lewis and Thornhill, 2016, p. 124)

Based on the figure above, the research onion is made up of six layers. The outer layers of the onion are concerned about research philosophies and approaches. The middle of the research onion looks at research strategies, the research choices, and time horizon. While the last layer of the research onion consists of selecting the best methods of data collection and analysis for the research project.
3.2.1 Research Philosophy

As can be seen from the figure approve, selecting a research philosophy is the first layer of the research onion. According to Maylor and Blackmon (2005, p. 155) a research philosophy “describes a theory of research in a particular field and explains the assumptions that underlie the research approaches”.

Similar, Saunders Lewis and ThornHill (2016) also describe what research philosophies are. Saunders Lewis and ThornHill (2016, p. 124) state that the term “research philosophies refers to a system of beliefs and assumptions about the development of knowledge”. Both of these descriptions share a similar theme, in that a chosen research philosophy explains assumptions about the project. Saunders, Lewis and Thornhill (2016, p. 127) state how research philosophies are distinguished based on the differences in assumptions. According to Saunders Lewis and ThornHill (2016, p. 127) there are three types of research assumptions that distinguish research philosophy: ontology, epistemology and axiology.

<table>
<thead>
<tr>
<th>Ontology</th>
<th>Epistemology</th>
<th>Axiology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assumptions in relation to the nature of reality.</td>
<td>Assumptions in relation to knowledge is legit/valid and acceptable.</td>
<td>Related to values and ethics of the research process</td>
</tr>
<tr>
<td>Known to be more abstract.</td>
<td>Relevance is more obvious.</td>
<td></td>
</tr>
</tbody>
</table>

Table 7: Breif description of three research assumptions used to distinguish research philosophy. (Own illustration based on Saunders, Lewis and Thornhill 2016, p. 127-128)

For this research project, epistemology has been adapted by the researcher. This is due to the researcher investigating what forms acceptable knowledge of attitudes towards video advertising, where consumer’s attitudes are deemed acceptable knowledge.

Saunders, Lewis and ThornHill (2016, p. 135) state there are five major philosophies to choose from of which are: Positivism, critical realism, interpretivism, postmodernism and pragmatism. For the purpose of this study, interpretivism has been adopted. According to Saunders, Lewis and ThornHill (2016, p. 140) interpretivism “developed as a critique of positivism but from a subjectivist perspective”.

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The researcher has chosen interpretivism, as the purpose of the project is gain a further understanding and focus on obtaining information on female attitudes towards video adverts (Facebook and YouTube). The reasoning for this chosen research philosophy is supported by Saunders, Lewis and Thornhill (2016, p. 140) who describe the purpose of an interpretivist research is to form new understandings and interpretations of social worlds and situations.

### 3.2.2 Research Approach

Now that the first layer of the research onion has been “peeled off” the next step according to Saunders, Lewis and Thornhill (2016) is to select an appropriate approach for the research project. There are three approaches a researcher can choose from: deductive, inductive and adductive (Saunders, Lewis and Thornhill 2016, p. 145).

<table>
<thead>
<tr>
<th>Logic</th>
<th>Deduction</th>
<th>Induction</th>
<th>Abduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logic</td>
<td>When the premises are true, the conclusion must also be true.</td>
<td>Known premises are used to generate untested conclusions</td>
<td>Known premises are used to generate testable conclusions</td>
</tr>
<tr>
<td>Generalisability</td>
<td>From the general to the specific</td>
<td>From the specific to the general</td>
<td>From the interactions between the specific and the general</td>
</tr>
<tr>
<td>Use of data</td>
<td>To evaluate propositions or hypothesis related to existing theory</td>
<td>Data collection is used to explore a phenomenon, identify themes and patterns and create a conceptual framework</td>
<td>To explore a phenomenon, identify themes and patterns, locate these in a conceptual framework and test this through subsequent data collection and so forth.</td>
</tr>
<tr>
<td>Theory</td>
<td>Theory Falsification or verification</td>
<td>Theory Generation and building</td>
<td>Theory Generation or Modification</td>
</tr>
</tbody>
</table>

Table 8: Description of the research approaches (Saunders, Lewis and Thornhill 2016, p. 145)
From the three approaches described in the top above, the researcher is conducting an inductive approach. This research project is to gain a better understanding of female attitudes towards fashion video advertisements on Facebook and YouTube. Saunders, Lewis and Thornhill (2016, p. 147) describe how an inductive approach involves gaining a better understanding of the problem at hand. Saunders, Lewis and Thornhill (2016, p. 147) also highlight one of the main strengths associated with an inductive approach is developing an understanding on the topic. This is essential to the purpose of the research project, and therefore is a justifiable reason for selecting this research approach. Furthermore, the researcher has not chosen a deductive approach due Saunders, Lewis and Thornhill (2016, p. 147) highlighting that with a deductive approach, the researcher is limited to rigid methodology, prohibiting alternative explanations as to what is going on. Having a rigid methodology will hinder the researcher in gaining a further understanding of attitudes.

3.2.3 Research Strategy
According to Saunders, Lewis and ThornHill (2016, p. 726) a research strategy is “the general plan of how the researcher will go about answering the research question”. In other words, a research strategy is a plan which provides information on how the researcher aims to gather their primary research in order to answer the research question at hand. Saunders, Lewis and ThornHill (2016, p. 164) explain that when choosing a methodology, you must choose whether it will be qualitative, quantitative.

<table>
<thead>
<tr>
<th>Quantitative</th>
<th>Qualitative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Numeric data (numbers)</td>
<td>Non-numeric data (words, images)</td>
</tr>
<tr>
<td>Used to gather numerical data from e.g. surveys or questionnaires</td>
<td>Used to gather non-numerical data from e.g. interviews</td>
</tr>
</tbody>
</table>

Table 9: Distinction between qualitative and quantitative research (Own illustration based on Saunders, Lewis and Thornhill 2016, p. 165)

Domegan and Fleming (2007, p. 158) have defined qualitative research as “the collection of data which is open to interpretation, for instance on attitudes and opinions, and which might not be validated statistically”. Furthermore, Domegan and Fleming (2007, p. 158) ad that the purpose of a qualitative approach is to assess the minds of consumers and discover their expectations and impressions. Due to the purpose of this research, the researcher has chosen a qualitative approach for this research project. Discussed above in the research philosophy
section is how the researcher has adopted the interpretive research philosophy. According to Denzin and Lincoln (2011) qualitative research is associated with interpretive philosophy (cited in Saunders Lewis and ThornHill 2016, p. 168).

3.2.4 Research Choice

Saunders, Lewis and Thornhill (2016, p. 165-172) distinguish the methodological choice between mono and mixed methods research design. For this research project a mono method has been applied, this is because the research has deemed only way to collect the research and analyse the data and that will be through in-depth interviews. In the marketing filed research, Domegan and Fleming (2007) have classified research designs into three types: exploratory, descriptive and casual.

<table>
<thead>
<tr>
<th>Data Type</th>
<th>Exploratory</th>
<th>Descriptive</th>
<th>Casual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aims</td>
<td>To explore, chart, identify, define</td>
<td>To describe quantify</td>
<td>To establish cause and effect</td>
</tr>
<tr>
<td>Nature of variables</td>
<td>Unknown undocumented</td>
<td>Known associations and documented</td>
<td>Known exactly, Clearly supported</td>
</tr>
<tr>
<td>Degree of formality</td>
<td>Relatively little</td>
<td>Some to extensive</td>
<td>High mathematical content</td>
</tr>
<tr>
<td>Data</td>
<td>Literature review Expert survey Focus groups In-depth interviews Projective techniques</td>
<td>Literature review Surveys Observation Panels</td>
<td>Literature review Expert survey Experiments (Surveys) (Observation)</td>
</tr>
<tr>
<td>Sample size</td>
<td>Small</td>
<td>Small to large</td>
<td>Large</td>
</tr>
<tr>
<td>Question types</td>
<td>Probing Response driven</td>
<td>Some probing Interviewer driven</td>
<td>No probing</td>
</tr>
<tr>
<td>Hypothesis</td>
<td>Generates, develops</td>
<td>Tests and/or generates, develops</td>
<td>Tests</td>
</tr>
</tbody>
</table>

Table 10: Types of research designs (Domegan and Fleming 2007, p. 69)
An exploratory research has been selected for this project as it will enable the researcher to identify the unknown. This is supported by Domegan and Fleming (2007, p. 66) who state that exploratory research uncovers the unknown and is about establishing trends. Additionally, Domegan and Fleming (2007, p. 66) state “an exploratory study is, by definition, a study exploring an area to understand it better”. This definition relates to the purpose of the research being carried out. This research has a qualitative approach which is a characteristic of an exploratory research. Within a qualitative approach Domegan and Fleming (2007, p. 159) discuss three research methods: in-depth interviews, focus groups and projective techniques.

Figure 12: Forms of Interviews within a Qualitative Approach (Saunders, Lewis and Thornhill 2016, p. 392)

Above the image has classified interviews into two groups: standardised and non-standardised. However, Saunders Lewis and ThornHill (2016, p. 390) also state that interviews can also be categorised into: structured, semi-structured and unstructured or in-depth interviews. Stated earlier in the research project is purpose of this research of which is exploring attitudes. The researcher has chosen to conduct in-depth interviews as according to Domegan and Fleming (2007, p. 172) in-depth interviews assist in understanding consumer attitudes and behaviours. With all primary research methods there are advantages and disadvantages.
Advantages of In-depth Interviews

1. *Interview is One to One*: In-depth interviews are conducted on a one to one basis’s. This is an advantage as the participant is more willing to reveal attitudes and beliefs that they would feel reluctant to if in a focus group.

2. *More completed answers*: An in-depth interview results in more in-depth completed answers compared to shortened limited answers from a survey. This provides the researcher more information when writing up results. Compared to focus groups where the participants are all encouraged to answer, with in-depth interviews the interviewer has time to probe and obtain in-depth responses on their feelings and attitudes.

3. *More Flexible*: In-depth interviews offer more flexibility in where and when to conduct them. Unlike focus groups where the researcher is limited in arranging time and location for the participants the researcher is not limited with in-depth interviews and can adapt if needs be.

Disadvantages of In-depth Interviews

While stated above are the advantages the researcher also noted there are some disadvantages in conducting in-depth interviews.

1. *Size of Sample*: The number of participants needed for in-depth interviews is small in comparison to any other form of qualitative or quantitative research methods. This is the results gathered from in-depth interviews represents a small number of the population.

2. *Time consuming*: While with other methods of primary research such as surveys that do not require a lot of the researcher’s time, conducting in-depth interviews is very time consuming for the researcher. Each in-depth requires a minimum of 40 minutes of researcher’s time and time of the participants compared to the 10 minutes it would take for a survey to be completed.

3. *Quality of Data*: The quality of the data collected from in-depth interviews depends on the ability of the interviewer. It’s important for the interviewer to refrain from being biased as that can influence the participant’s response which lead to poor data collected.
3.2.5 Time Horizons Layer
This is the second last layer within the research onion (Saunders, Lewis and Thornhill 2016). Within this layer of the research onion, there are two approaches a researcher can choose from: cross sectional and longitudinal. Saunders, Lewis and Thornhill (2016, p. 200) describe a cross sectional time horizon as a “snapshot” and a longitudinal time horizon as a “diary.” Additionally, Blumberg, Cooper and Schindler (2014, p. 482-488) state that a cross-sectional study only occurs once revealing a snapshot of the time it was done, while a longitudinal study is conducted repeatedly over a period of time. For this research a cross sectional time horizon has been adopted.

This is due to the researcher exploring female attitudes towards video advertisements, through in-depth interviews that are to be conducted on a specific date and not repeated over time. Furthermore, a cross sectional time horizon has been adopted for this project due to the time restriction this researcher has which inhibits the use of a longitudinal study.

3.2.6 Secondary Research
Domegan and Fleming (2007, p. 81) describe that in a research project there are two types of data research to be conducted: Secondary Data (also known as desk research) and Primary Data (also known as field research). According to Maylor and Blackmon (2005, p. 172) you can access secondary data anywhere. “Secondary Data is information or data that has already been collected and recorded by someone else” (Blumberg, Cooper and Schindler 2014, p. 264). Furthermore, Domegan and Fleming (2007, p. 81) add that secondary data is data that was previously conducted for other reasons and not for the current research question. Saunders, Lewis and Thornhill (2012, p. 307) highlight that secondary data is available in both in quantitative and qualitative forms.

Blumberg, Cooper and Schindler (2014, p. 265) highlight, advantages in using secondary data for a research project: secondary data is already available, enabling the researcher to begin analysing previous data done within the area of the research topic. This allows the researcher to begin answering the research question.
However, since secondary data is not specific to the research question at hand, the researcher is to use it with caution and to only use secondary data that is relevant and will assist in answering the question at hand. Another advantage according to Blumberg, Cooper and Schindler (2014, p. 265) is that majority of secondary data are provided on data bases of high quality, this enriches the quality of the research project.

According to Saunders Lewis and Thornhill (2016, p. 318) there are three main sub groups of secondary data: Document, survey and Multiple source. Saunders Lewis and Thornhill (2016, p. 319) further breakdown these three types of secondary data into: text, non-text, censuses, surveys, ad hoc surveys, snap shot and longitudinal. This researcher used secondary sources mostly of written data material that included, academic journals, EBSCOhost, websites, Emerald insights, WARC, reports from Mintel and data from books based on the area in which the research is being conducted.

3.2.7 Sampling

According to Blumberg, Cooper and Schindler (2014, p. 496) sampling is “the process of selecting some elements from a population to represent the population as a whole”. Domegan and Fleming (2007, p. 372) state sampling “is about taking a small portion of the larger part and drawing conclusions about the larger part from our experience of the small part”. While Maylor and Blackmon (2005, p. 195) describe sampling as enabling the researcher to make conclusions about the audience you are studying from selecting members of the population.

From the explanations of sampling above, it is can be said that sampling is a technique used to select a small number of members from a large target audience, to participate in primary research where their results will reflect the larger audience overall. Demegan and Fleming (2007, p. 380) state there are two methods to choose from when conducting sampling: Probability and Non-Probability Sampling.

| **Probability Sampling**: A controlled randomised procedure that assures that each population element is given a known non-zero chance of selection | **Non-Probability Sampling**: A non-random and subjective procedure where each population does not have a known non-zero chance of being included, as the probability of selecting population elements |

Table 11:Definitions of probability and non-probability sampling (Blumberg, Cooper and Schindler, 2014, p. 490-493)
Saunders, Lewis and ThornHill (2016, p. 281-283) discuss that in order for the researcher to answer the question and meet the objectives, in-depth interviews conducted on a small number of the population may only be needed. The in-depth interviews will provide rich information allowing the researcher to explore and gain insight from the small sample size. Therefore, non-probability sampling was carried out for the research project. Non-probability sampling was conducted as not every member of the population knew they were being selected to participate in in-depth interviews. Within the non-probability sampling method, the researcher chose convenience sampling as the approach.

While Demegan and Fleming (2007, p. 392-393) mention that a disadvantage associated with convenience sampling is how the participants may not be relevant to the population being studied. Therefore, the researcher has selected participants from convenience sampling that hold characteristics of the population. These characteristics included, that the participant was female, aged between 18-30 and is an active user on Facebook and YouTube.
3.2.8 Ethics
According to Maylor and Blackmon (2005, p. 280) ethic “concerns the moral principles that determine how we think and act in particular situations. Blumberg, Cooper and Schindler (2014, p. 484) define ethics as “norms or standards of behaviour that guide moral choices about research behaviour”. From the description of ethics above, the researcher understands that a correct of behaviours is needed in order to carry out the research project.

Throughout the research project, the researcher has consciously been aware of ethical behaviour. Participants for the in-depth interviews were informed that information gathered will only be used for the research project. Participants had the option to withdraw from the in-depth interviews at any time they wanted to. Data obtained from the in-depth has consistently stayed with the researcher and has only been used for this research project.

3.2.9 Limitations
The researcher experienced limitations through-out the course of the research project. One of the main limitations experienced by the research was time. The time allocated for this research project is small, which hindered in a further more investigation on the topic. The time had an impact on the number of participants for in-depth interviews.

Another limitation experienced by the researcher was a gap in the literature review. It was difficult for the researcher to gather information that was specific to the reach question at hand. The third limitation experienced during the research project was the availability of respondents needed for the primary research. It was difficult arrange interviews with participants due to time restrictions.
Chapter 4: Research Findings

4.0 Introduction
Research conducted on attitudes by Hadija, Barnes and Hair (2012, p. 22) highlight that an attitude towards the advertisement has an effect towards purchase intention on the product. Current research done on video advertising shows little work carried out on female attitudes towards fashion video advertising that occur on Facebook and YouTube. Therefore, there is little knowledge known on whether women have negative or positive attitudes towards this format of advertising on the internet.

The results from this research present the first understanding of female attitudes towards fashion video advertising that occur on Facebook and YouTube. The researcher hopes that the findings can encourage business’s who’s objective is to develop long term financial relationships with their customers, to place their video advertising on platforms that lead to favourable attitudes.

4.1 Findings from Qualitative Research
Primary data for this research was collected from in-depth interviews on young women in Dublin. The researcher conducted four in-depth interviews which lasted between 40mins – an hour and 15mins long. Information on the participants can be view in appendix 1. The researcher will now go through their findings based on the research objectives that were formed in the previous chapter.

4.1.1 Objective 1 – Research findings

“To investigate the awareness of fashion video adverts on Facebook and YouTube”

The findings from this objective outline whether video adverts for fashion brands are recalled more from YouTube or Facebook. It also contains findings on what young females use Facebook and YouTube for.
4.1.1.1 Consumption of Facebook by young females

All members who participated in the in-depth interviews are active users of Facebook. Each respondent expressed how they use Facebook on a regular basis through the day to check on what their friends are doing, new photos they have posted and posts linking to interesting articles that can be found on their newsfeed.

“I use it a lot for talking to people and just looking through my newsfeed”

(Participant A)

“I’d use it on a daily basis...it's really just kinda social just looking up pictures...there are some articles that are kinda interesting...” (Participant B)

While the results show that the participates are regular active users of Facebook, when asked about the recent photos their friends posted they were not easily able to recall what is was. This raised the question on whether young women are actively or passively looking at content while they are on Facebook.

Emm let me think (medium length pause) saw some girls who are away on holidays at the minute they posted a snap that they’re in Brazil for the Olympics (Participant D)

Previous research on consumer activity show two types: contribution or consumption (Schlosser, 2005, Shao, 2009, cited in Bolton 2013, p. 248). Previous research also shows the most common activity out of these two types is consumption (Jones et al, 2004, cited in Bolton 2013, p. 248). The results for Irish female activity on Facebook show young Irish females still consume more content rather than contributing and attest to previous academic research.

4.1.1.2 Awareness of fashion video advertising on Facebook

Here the participants were able to recall names of the brands they see video adverts for. Some of the brands they named seeing adverts for, they had previously liked their Facebook business page. Missguided, Pretty Little Things, BooHoo and ASOS are brands that were constantly recalled by the participants.
“yea I follow Zara, ASOS, Missguided, H&M. It’s quite good for keeping up to date on offers or maybe they’ll offer something special online for following them as well”. (Participant C)

The researcher noticed these brands all have something in common, they are only available online. Even though the participants have liked official “like pages” for high street brands they could not recall a video advert for a high street brand. The participants were able to recall video ads for fashion brands based the quality of the ad. One participant highlights that the quality of a video ad, catches your attention due to the quality of the advert being higher than the standard video posted by their friends. Furthermore, it was discussed that a video advert on Facebook is also noticed due to the movement in the video. It sticks out compared to the still and static imagery that their friends post.

“I’m on Facebook to look at pictures and just like static stuff not videos so the fact that it’s a video grabs your attention a little bit more and then the quality of the image and the sound is a lot better than the standard Facebook user” (Participant C)

Li and Lo (2015, p. 208) state that a successful ad grabs the viewer’s attention, this remains valid. Out of all the brands remembered for fashion video adverts, Missguided had the strongest brand recall. Therefore, Missguided are successful in grabbing viewer’s attention on their Facebook newsfeed. The participants describe how the advert looks like a movie, or a mini music video. The fact that it is a video of high quality and sound attracts young females to notice it. This result is important for advertisers to take advantage of. By taking advantage of the fact that a video of high quality which catches the attention of young females on Facebook would increase the chances of them engaging and responding in a favourable outcome.

4.1.1.3 Consumption of YouTube by young females.
Since the researcher looked at the consumption of Facebook by females, the researcher had to do the same for YouTube in order to gain an understanding as to what they use it for and how often young females use it. Majority of the participants for the in-depth interviews stated their consumption of YouTube is definitely lower than their consumption of Facebook. Only one of the participants use YouTube every day. Her main use of YouTube is for the music it provides.

“Just listen to it for the selection of music, I lose my phone a lot so I don’t have it on my phone” (Participant B)
While other members of the participants use YouTube only a few times a week, maybe even once a week.

“It wouldn’t be too often I’d use it probably maximum once a week”
(Participant A)

These results are similar to the results of the Mintel Report (2016) on Social Networking Ireland. According to that Mintel Report (2016) it shows that YouTube consumption is lower than Facebook consumption with 70% of Irish consumers using it only once a week. The results show the main use of YouTube is to listen to music. YouTube provides music that is not available on other music media sites such as Spotify.

“I’d use YouTube to look for a song that I once heard and it’s not on Spotify or probably just use it if I was to look for a song that you know wouldn’t be available on anything else”
(Participant A)

In the results for young female activity on Facebook it showed that females consume more rather than contribute. This is the same for YouTube. While one of the participants has a YouTube profile, she does not upload any content on it. The results for female activity on social media found in this research supports previous academic research by Bolton (2013).

4.1.1.4 Awareness of fashion video advertising on YouTube
The results showed a strong recollection for Missguided video adverts followed by ASOS, Pretty Little Things and Boohoo.

“The main ones that would stand out to me are, Missguided and pretty little things”
(Participant B)

“Missguided! I think they are absolutely brilliant to be honest because it is not very static where they are just walking a runway like ASOS” (Participant C)
Brands recalled for YouTube are for fashion companies that are only available online. These results would indicate that online clothing companies participate more in online video advertising than high street brands such as H&M or River Island. It would also suggest that the strategy for video advertising practiced by online clothing companies such as Missguided result in brand recollection than high street brands.

Results in recent research conduct by Li and Lo (2015, p. 214) show that incongruity increases brand name recall. On YouTube the ads are not always congruent to the content of the video while on Facebook fashion video advertising are congruent to the user’s content.

Li and Lo’s (2015) research indicated that brand recall on YouTube would be higher because the fashion video adverts are incongruent to what the user is watching. However, results for this research show equal brand recall from fashion video adverts on Facebook and YouTube. Incongruity did not affect their brand recall for fashion video adverts on Facebook and YouTube. The incongruity may not have affected their brand recall because the content in the advert is related to their interests and hobbies. This would require further research in the future.

4.1.2 Objective 2 – Research findings

“To evaluate attitudes to video ads on social media platforms”

Previous research is lacking on whether different attitudes are formed from advertising on different platforms. The results from objective two revealed that YouTube receives a negative attitude towards advertising on their site compared to Facebook. The reasoning behind the negative attitude is attested to past research that was discussed earlier in literature review

4.1.2.1 Video advertising on Facebook interrupts young females

Initially the results show that advertising does not interrupt their time on Facebook.

“No it doesn’t interrupt my time on Facebook” (Participant B)
According to the results, the participants claimed it didn’t interrupt them due to the option of choosing whether they wish to engage with the ad. The newsfeed section is where video advertising takes place. Since young females are able to scroll past the video advert, they have the option of watching if they want to or not. However, as the in-depth interview continued the participants revealed that video advertising for clothes does in fact interrupt their time on Facebook. It interrupts them from passing the time.

“I suppose yea like it is a little bit distracting…and you were kind of going through something else and had a different train of thought.” (Participant D)

Only when young females are on Facebook for a specific motive such as wishing someone a Happy Birthday, does video advertising interrupt them in a negative way. Otherwise the results show that video advertising on Facebook for clothes is a welcomed distraction. This is due to participants stating how most of the time there is no real motive for when they are on Facebook, they are simply on just to kill the time.

“I think if you don’t wanna look at it you can just skip on ahead but more often than not it’s more of a welcome distraction to people…I don’t really have any motives when I go on it’s generally just to kind of pass the time to see what everyone is up to like just to pass the time” (Participant C)

These results are in contrast to research conducted by Goodrich et al, (2015) who state that video ads online are considered more intrusive than traditional forms of advertising. It’s important to note, that video ads which relate to their interests and hobbies reduce the level of annoyance from being interrupted. The participants expressed in the in-depth interviews that the more a video ad is related to them, the more they enjoy it. The results show that participants do not have a negative attitude towards Facebook due to the ads having a direct correlation to their interests and hobbies.

Previous research done on video advertising by Goodrich, et al, (2015) shows that a person who has a negative attitude towards the video advertisement, because it interrupts them, they also develop a negative attitude towards the website that shows the advert. However, contrast to past research, consumers have a positive attitude towards the interruption of a video advert and therefore have a positive attitude towards advertising on Facebook.
4.1.2.2 Video advertising on YouTube interrupts young females

The results show a strong unfavourable attitude towards YouTube for their fashion video advertising to young women. Not one of the participants had a favourable response and describe it as being forced to watch the advertisements

“YouTube for sure yea. It’s more in your face advertisement forcing you to watch it” (Participant A)

“It would interrupt you yea” (Participant B)

“Yes! I really dislike them I think they are very forceful” (Participant C)

“Yes, I really dislike when ads come up on YouTube it’s just, it is the most annoying thing in the world” (Participant D)

According to Pashkevich et al, (2012) YouTube introduced a new ad format called True View. This new format was meant to improve a user’s perception of the site and reduce less favourable attitudes towards the site. The recent study by Pashkevich et al (2012) shows that the new True View in-stream format does reduce negative attitudes towards advertising on the site.

However, in contrast to previous research, results show young females still have a negative attitude towards YouTube fashion video advertising. Even with YouTube’s effort to reduce less favourable attitudes, young females in Dublin still have an overall unfavourable attitude towards fashion video advertising on the site. These results attest previous research by Goodrich et al (2015) who discuss that if a consumer has a negative attitude towards the advert they also develop a negative attitude towards the site.
4.1.2.3 Why does one site have a less favourable attitude than the other

There is a lack of secondary research conducted in this area. Results provide a foundation for why one social site develops favourable attitude compared to others. During the in-depth interviews, the participants revealed why video advertising on YouTube is more intrusive and annoying compared to video advertising on Facebook.

The main reason is due to the different purpose or motive for going on the social media sites. Results show young females go on to Facebook, to see what their friends are doing, and where they recently checked – in to. Young females use Facebook as a way to pass time.

“seeing like the pictures of your friends the videos that their posting, seeing what people are doing, where they are going you know where did they go out last night like usually people check-in you see holiday snaps you know” (Participant D)

While on the other hand young females go on to YouTube to mainly listen to music or watch an episode of a TV show that has been uploaded.

“I leave it open on my laptop just really for different songs cause I like to listen to music when I’m in my room” (Participant B)

“I like to watch an episode of say the Ellen Show or Say Yes to the Dress is the big one at the minute that I have been watching” (Participant D)

Females have a negative attitude towards advertising on YouTube because it delays them from getting to the video they are search for. While on Facebook the video ad serves as nice distraction because most of the time they had not gone onto Facebook to intentionally do something. These results uphold previous research conducted by Goodrich et al (2015) who highlight that video ads prolong the customer from reaching the searched content therefore increasing level of intrusiveness. Essentially YouTube is prolonging their customers from viewing content, whereas on Facebook they are aimlessly looking not actively searching so the video ad is welcomed.
“The main difference would be that on YouTube I know why I am going on it...Facebook its more just a habit...YouTube is all about watching one thing and then watching another...Facebook it’s easier to scroll down whereas YouTube you really need to engage” (Participant C)

Participants also have a negative attitude towards YouTube due to the volume of ads they have to watch. One of the participants pointed out that she uses Facebook a lot during the day and there aren’t always video ads every time she goes on while on YouTube every time she goes on there’s an ad.

“I go on to Facebook about 4-5 times a day like they don’t pop up every time you are on Facebook…on YouTube if you listen to two or three songs you’re going to get an ad in there somewhere” (Participant D)

4.1.2.4 Attitudes toward advertising and the correlation to social media activity

Goodrich et al, (2015) discuss that a negative attitude towards the advert has a negative attitude towards the website showing these adverts. However, there is a lack of research on whether a negative attitude towards the website hinders their activity on it. The results show that while females have a negative attitude towards fashion video advertising on YouTube, it does not hinder the usage of the social media site.

“I wouldn’t say it has a strong effect on me using the site...I mean as annoying as it is that you can’t skip all the ads I would still use it if it’s necessary” (Participant A)

According to the results, females are aware that advertising needs to occur on social media sites in order for them to use it for free. This result supports industry findings in a Mintel Report (2015) on Attitudes to advertising. That Mintel report (2015) states 83% of Irish consumers understand that advertising needs to occur on social media sites such as Facebook in order for them to be free. It also attests to previous academic work carried out by Hadija, Barnes and Hair, (2012) who discuss that consumers would rather be bombarded with adverts instead of paying to use a social site.
“I mean it’s part of what these social media websites are now adays it’s kind of I mean we are using these websites for free and so I guess because of that we also have to be bombarded with advertisements as well it’s just part of the deal of using Facebook or YouTube”

(Participant A)

4.1.3 Objective 3 – Research findings

“To evaluate attitudes towards fashion video advertisements”

So far the researcher has gained a more comprehensive understanding on young female activity of both Facebook and YouTube, their awareness of fashion video advertising on those sites and their attitudes towards the social media sites. The next part of this research findings chapter aims to look at female attitudes towards the video advert.

4.1.3.1 Emotions experienced during a fashion video ad

Overall the results show that young females experience positive emotions during fashion video adverts. The participants explained that particularly for ‘Missguided’ and ‘Pretty Little Things’ adverts, they recall feelings such as excitement and happiness and therefore associate these emotions with the brand.

“Missguided is very good for creating a sense of excitement or anticipation like waiting for something to happen something good to happen” (Participant C)

“just the whole package that their putting together is…we are all having fun everything is very positive that they are showing so in a way it insights the initial feeling in you” (Participant D)

Participants explained how the emotions are so strong, they believe when wearing the clothes, they will experience them again. This result highlights just how compelling an emotion can have on a consumers’ opinion towards the brand.

“it does kina of bring about the feeling of happiness or initially it does…there is the association that if you buy our clothes you’ll be as happy as these people in the video kind of thing so that’s the initial feeling a lot of the time when I watch them” (Participant D)
As the in-depth interviews continued participants revealed these positive feelings come from the structure of the ad along with the music in it as well. The preferred structure of a video advert is described as a mini music video of which Missguided actively use. Whereas ASOS use a different approach to their video adverts, that does not deliver the same level of emotion during their advert so it doesn’t keep them interest. Results also showed that music has a strong influence on a females’ emotion toward the advert. The level of happiness towards the song used in the advert has a direct correlation to the level of happiness associated with the video ad.

“Pretty Little Things, I love the music…the music is a big thing” (Participant B)

The findings show that even though the clothes might not be the best, young females will still buy them due to their strong liking towards the music in the video adverts. One participant revealed how she went on to buy clothes from Pretty Little Things while her roommate claimed she was only doing it because she loved the music in the ad.

4.1.3.2 The length of an advert and its influence on an attitude

Recent research conducted by Goodrich et al, (2015) show the length of an advert has a direct effect on your attitude towards it. Goodrich et al, (2015) states that adverts showing for 5 seconds long has a negative impact compared to attitudes showing for 8-30 seconds long. According to Goodrich et al, (2015) the longer the video advert, the less negative impact it has. During the in-depth interviews, participants could not remember how long a fashion video advert last for on either Facebook or YouTube.

“Do you know I actually couldn't tell you how long they, are like 30seconds? I don’t know” (Participant D)

While the results show that participants can remember how long a fashion video ad is on either of the platforms (Facebook or YouTube), they did explain how long they thought an ad should be. Preferred adverts are to be longer than 5seconds but shorter than 30seconds. According to the participants, adverts should be long enough to inform you who the brand is, and to short that you couldn’t see who they are.
“I’d say around the 20-30 mark is good...because it’s enough to catch your attention...give you an idea of what the clothes look like” (Participant C)

4.1.3.3 Video adverts and the components of an attitude
At the beginning of this research project, the components of an attitude were discussed. According to Fill et al (2013) an attitude is composed of three elements: cognitive, affective and conative. The researcher aims to show which component a fashion video ad has a strong influence on and how that has an influence on their attitude towards the video advert.

1. Cognitive Component
According to Fill et al (2013) advertisers use advertising as a way of educating consumers about their product. Despite their attempts, results show that young females do not learn anything about the product that are shown in fashion video ads. Video ads for clothes usually have more than one model, with many different outfits on them. The participants reveal they do not learn anything specific about the clothes, not even the price. They are simply drawn into the mini music video which is the phrased used to describe the video advert.

“I don’t think I’ve ever watched an ad where I can tell you about the product...that wouldn’t be something I would take away from it...the main thing would be the emotion” (Participant D)

“They seldom put any prices up or like anything about the clothing itself...you get more caught up in what’s going on in this movie...it’s not showing you the clothing enough but it’s more peeking your interesting enough to go look for it” (Participant C)

2. Affective Component
This component refers to the feelings a consumer has about the product. Advertising is used to influence consumer’s emotions and to create favourable associations with that brand (Fill et al 2013). The findings show that fashion video advertising has a strong influence on young female emotions. Emotions are strongly influenced when the format of the video ad is a mini music video such as the ones Missguided use.
“I think I experience an emotion the most out of fashion video ads, cause like MissGuided they create this vibe to people they are trying to sell to” (Participant C)

On the other hand, the video advertising format practiced by ASOS does not deliver the same response. The participants explained, that video adverts for ASOS focus on the quality of their clothes, they consist of women walking down a runway with a plain background. This style of video advertising does not evoke an emotional response and does not encourage them to continue watching the ad.

“I don’t pay attention to those adverts at all it’s not very appealing to me” (Participant B)

“ASOS is quiet bare very focused on the clothing itself whereas MissGuided like to put on a show with music and location...ASOS is less of an emotional response cause it’s more so informing...they are showing it to you in catwalk videos” (Participant C)

According to Boller and Olson (1991) advertising occurs in two forms: argumentative and narrative cited in Russel, et al, 2013, p. 415). Augmentative advertising contains fact based information while narrative advertising is more story based revolving around product consumption (Russell et al, 2013, p. 145). Previous research shows that narrative advertising formats have an effect on influencing favourable attitudes (Chang 2009, cited in Russell et al, 2013, p. 145). These results uphold that narrative video advertising has a strong influence on female emotions and attitude toward the ad.

It is important to note that these two styles of video advertising (narrative and augmentative) do not result in the same emotional influence. The style practiced by Missguided has a stronger influence on young female emotions compared to the style of video advertising practiced by ASOS.
3. Conative Component

This is the last component in an attitude. According to Fill et al (2013) the conative component of an attitude refers to the end decision towards the product, the action that is carried out. Advertisers aim to send clear messages to consumers on the desired action they want them to take (Fill et al, 2013). The results show, that the participants are unaware of any direct messages that are being communicated to them through the video advert. None of the participants can recall any specific advertisements that inform young females of even a sale being on. However, the results show that emotions experienced during the advert are strong enough to bring them to the website. Only when young females go on to the website are there specific advertisements such as banner advertisements for sale or a new collection being released.

Fill et al (2013) states that an attitude is generally formed on the basis that a person learns, feels and then carries out an action. However, the results from this research project suggest an attitude towards fashion video advertising is formed differently. The findings show that young females first experience a feeling from the advert. This feeling can happiness and excitement. This emotion is strong enough to bring them to the website where they learn more about the product in terms of price and composition, which leads them to making a purchase either right then and then or later on.

4.1.3.4 The persuasion of fashion video advertising on young females

Advertisers are constantly looking for ways to measure and predict attitudes and attitude behaviour. Briñol, Rucker and Petty (2015, p. 85) state that consumers are consistently exposed to messages with the main goal of persuading them. While the ELM model discussed earlier, is used to measure the change in attitudes, its argued that it is not reliable in the digital age. The researcher reveals persuasion of fashion video advertisements on young females. Results show that all participants were persuaded to either visit the brand website or to buy something after being exposed to the advert.

“yes they definitely have done in the past...it wasn’t for one of the big brands but it was for actually a boutique think it was an Irish one” (Participant D)

“It would encourage me to go onto the website like even just to look...” (Participant B)
“Definitely, 100% Missguided” (Participant C)

The results show high levels of persuasion in video advertising for fashion. Not only do the results show that young females feel persuaded to buy from brands they already shop from, but they are also persuaded to buy from brands they discover through video advertising. One of the participants explained that she didn’t even need to read reviews about a new brand she discovered the ad was persuasive enough.

“you just kinda felt all these feelings of elegance and like class and something grander things and like when the occasion came up and I was like I want a nice dress I remembered that video they were nice dresses to go to nice places…the ad itself was enough to sell it to me” (Participant D)

The participants also revealed it was the narrative style of advertising practiced by MissGuided and Pretty Little Things that was more persuasive in general compared the augmentative style practiced by ASOS. It can be seen in the results that if MissGuided were to change their style of advertising to argumentative young females wouldn’t feel persuaded to visit their website or buy from them.

“If Missguided sold their clothing the way ASOS did I would never buy it” (Participant C)

These results show that narrative forms of video advertising are more persuasive than argumentative forms of video advertising. These findings uphold previous research on advertising forms that states, narrative advertising show superior persuasive effects (Chang 2009, cited in Russell, et al, 2013, p. 145).
Chapter 5: Conclusions and Recommendations

5.0 Introduction
This chapter focuses on conclusions found from results discussed in the previous chapter and recommendations for both academic and industry research. The limitations in existing literature concerned with digital video advertising on social networking sites and attitudes towards this format of advertising in particular female attitudes, have ultimately proved to be a strength in conducting this dissertation.

The lack of conclusive knowledge around attitudes towards digital video advertising in the fashion industry meant that exploratory qualitative methods would result in building a deeper understanding of the topic and therefore yield unprecedented conclusions. In this mono method design, an exploratory qualitative method provided in-depth data and therefore, evidence of young female attitudes towards fashion digital video advertising, on social networking sites (Facebook and YouTube). The results from this qualitative data have created a foundation to encourage further research by both academics and practitioners.

5.1 Fashion video advertising elements that influence female attitudes
There is no question that fashion video adverts affect a female’s experience when using a social media site, their attitude towards the host site, towards the brand and the level of persuasion towards purchasing behaviour. This research project found that time, congruity and narrative adverts are three main factors that play a role in attitude formation towards video advertising. Advertisers need to practice these three in the best way possible to result in favourable attitudes. These three elements are concluded below.

5.1.1 Getting the timing right
The researcher can conclude that timing in relation to the length of the video ad and when it occurs has an impact on the overall attitude of the advert. The researcher concludes, video ads that are too short have a stronger negative influence on the consumer attitude, this is due to consumers not being able to process the message of the ad. Video ads that are 20-30 seconds are the ideal length for a video advert, consumers can process the message in the ad and choose whether to act on it. Consumers know advertising needs to occur in order for them to use Facebook and YouTube for free.
However, consumers do not want to be bombarded with adverts every time they wish to use the site. Therefore, the researcher concludes that social networking sites need to practice a controlled volume of video advertising, in order to achieve consumer favourable attitudes towards advertising on their site.

5.1.2 The congruity between the ad and the social media site
Previous research compared brand recall on different media (TV and the internet), and saw incongruent ads led to higher brand recall compared congruent ads. It however failed to show attitudes formed from incongruent adverts. This research concludes, in regards to video advertising on social media sites, congruent ads result in positive attitude formation while incongruent ads result in unfavourable attitude formation. While brand recall is one of the main objectives in advertising, favourable attitude formation is just as important. Furthermore, sites such as Facebook showing congruent adverts to their users have gained positive attitudes towards advertising on their site. While YouTube have gained negative attitudes towards advertising on their site due to the incongruity of their ads. Even though the ad content is of interest to the viewer, because it is not related to the content they are searching for they strongly dislike the incongruity.

5.1.3 Narrative works best
Narrative adverts have proved to be the most effective in the past from previous research. While narrative advertising does not work for every industry such as photography, the researcher can conclude, narrative advertising in the fashion industry works best towards females. The researcher can also conclude, that narrative advertising works well for persuasion of attitudes. It gains the viewers’ attention, creates the need, the desire, the emotional pull to get the viewer to visit the brands website.

5.2 Recommendations for future research
Although this research has improved the understanding of female attitudes towards fashion video advertising on social networking sites (Facebook and YouTube), there are some areas left unexplored. To encourage further academic research, further research is needed to explore areas that remain outside the academic field of investigation. The following section focuses on recommendations for academic research, and for practitioners in fashion video advertising.
The recommendations have been derived from the research findings and completed by the knowledge gained from the literature review.

5.2.1 Recommendations for academic research

Previous research on digital video advertising has not addressed attitudes towards this specific format of advertising and the impact attitudes have which needs to change in order to improve the scope of marketing research and improve the quality of results which will in turn lead to the creation for more effective advertising.

This research revealed different attitudes are formed towards the sites based congruence between that content on the site and in the ad. Further and more in-depth research needs to be carried out on attitudes towards advertising that are incongruent and congruent, and the effects that it has towards purchase intention. This will reveal more than if consumers can recall brands but if it increases or decreases their purchase intention.

This research focused on fashion video adverts and found that online brands were recalled more than high street brands. This research provides the foundation for academics to further investigate why brand recall is higher from online brands compared to high street brands. It is recommended a quantitative and qualitative research will be needed for this.

5.2.2 Practitioners in fashion industry

Practitioners in the fashion industry should take advantage of the opportunities that digital video advertising offers in order to create more effective and specific advertisements that deliver a desired result.

This research concluded that narrative adverts that occur in the form of mini music videos are best suited for influencing positive attitudes towards advertising which has a snowball effect on attitude towards the brand and purchase intention. It is recommended for practitioners in video advertising to document their success for other practitioners to see what works and doesn’t work. This documenting will also create a gap of weakness within video advertising that needs to be further researched.
Chapter 6: Self-Reflective Approach to learning

6.0 Introduction

This section of the research project is dedicated to the analytical self-reflection of the researcher on research experience and individual learning during the process of conducting this dissertation. To assist in this reflection chapter, the researcher focuses on Kolb’s four learning theories and learning process model.

6.1 Learning Style Theories

According to Anupam, Hyokjin, and Zinkhan, (2002, p. 50) students do not have the same learning styles. Previous studies show that students in universities from different countries have different learning styles (Anupam, Hyokjin, and Zinkhan, 2002, p. 50).

“Adults are often motivated to learn by a problem” (Osland, et al, 2007, p. 57). Below is a diagram of the learning process, that has been divided into four stages: Stage 1 - the concrete experience, stage 2 - observation and reflection, stage 3 - formation of abstract concepts and generalisation, and stage 4 – testing implications of concepts in new situations. Osland et al, (2007, p. 58) state Kolb’s learning process is an on-going process, individuals continuously test their concepts and modify them.

![The Learning Process](image)

Figure 14: The Learning Process (Osland, Kolb, Rubin and Turner, 2007, p. 58)

Kolb has composed one learning process model, however there are many different learning styles. Kolb (1999) has identified four learning styles of which are: diverging, assimilation, converging and accommodating (Osland, et al, 2007, p. 55). These are briefly explained below as follows.
**Diverging**: This combines the learning mode of concrete experience and reflective observation. Individuals are able to view concrete situations from many different points of view. They approach to a situation is more observant than taking action. They enjoy brainstorming sessions. Within a formal working situation individual prefers to work in groups, being open minded and open to receiving personalised feedback.

**Assimilating**: This combines the learning mode of reflective observation and abstract conceptualisation. Individuals are able to understand a wide range of information and can put it into concise, logical form. Individuals are more interested in abstract and concepts. This learning style is important for effectiveness in information. They find it important to have logical soundness compared to practical value.

**Converging**: This combines learning mode abstract conceptualization and active experimentation. Individuals are able to practical uses for ideas and theories. Individuals with this learning style are able to solve problems and make decisions based on finding solutions to problems that are more technical related.

**Accommodating**: This combines learning mode of active experimentation and concrete experience. Individuals learn best from “hands-on” experience. They enjoy carrying out tasks and getting involving in new and challenging experiences. They don’t have logical analysis. Individuals with this learning style, rely on others for information rather than their own sourcing of information.

![Figure 15: Basic strengths of each learning style (Osland, et al, 2007, p. 56)](image-url)
Honey and Mumford (1992) have composed four learning styles based on Kolb’s learning model. These four learning styles are: activist, reflector theorist and pragmatist. These are briefly explained below as follows:

**Activists**: These are people who learn by doing. Activists get involved in new experiences and will try anything once. Activists prefer working groups, are open minded and always seek for new experiences and challenges. Activists act first and then consider the consequences afterwards.

**Reflectors**: These are people who prefer to learn from observation and thinking about what happened. Characteristics of reflectors are observant, cautious and thoughtful. They have the ability to view the situation from many different points of views to form opinions. Reflectors work best when they stand band and observe, given time to think and investigating before acting.

**Theorists**: These are people who prefer to understand the theory behind the actions. They rely on models, concepts and facts to learn from. Theorists are good at quantitative analysis rather than qualitative.

**Pragmatists**: These are people who are keen to trying new things out. Pragmatists look for new ideas that can be used for the problem at hand. They are practical and down-to-earth people. Pragmatists learn best when they are able to test new things out with feedback from experts.

Based on the learning styles discussed above, the researcher considers herself to be a reflector and an assimilator. This is because the researcher, observed what was going on the environment that was being researched, through secondary data, through time spent interviewing and listening to respondents during in-depth interviews, and from analysing the data gathered before making conclusions. The researcher is clear that the theorist style of learning did not occur during the project as the researcher did not base their research on any specific model in order to explain what was happening.
6.2 Reflection on personal and skills developed

This researcher has always had a goal of doing an MSc in Digital Marketing since starting 3rd level education for both personal and academic reasons. However, the researcher was completely unaware that this project was going to be one of the toughest yet rewarding projects she will complete. The learning experience gained from undertaking a MSc Marketing in Digital Media in particular for writing this dissertation enabled the researcher to learn and develop skills which can be applied to achieve both personal and professional ambitions for the future. Below the researcher reflects on specific areas of the project.

6.2.1. Time Management

For any project, keeping track of your time is critical, in order for the individual to complete the project by the required time. The use of time management by the researcher has been improved from conducting this research. For a dissertation, it is all down the researcher on how they manage their time. There is no one else micro managing your performance or setting goals for when individual chapters of the project are to be completed. Looking back at the process this was an element the researcher hadn’t fully acknowledged. Within the first 5-6weeks the researcher chose to develop their time management skills in order to complete the project at an even consistent pace through-out the summer, instead of doing it “last minute.com” and working under stressful time restraints. Having conducted majority of this dissertation the researcher was able to enjoy parts of it and notice the changes within herself as a researcher. The researcher has recognised this developed in their time management skills, and views it as a form of maturity that will benefit her in the future on other projects both personal or professional.

6.2.2. Communication skills

The researcher believes that her communication skills have improved through-out the MSc Marketing in Digital Media course. The researcher has noticed a maturity in her communication skills from being a class rep for the year and team leader for group projects. The class for this course, was made up of students from different cultural backgrounds where for some English was not their first language. While the students from abroad have a high level of English, the researcher needed to adjust her communication, particularly in terms of the vocabulary used when having group project meetings.
6.2.3. Self-Confidence

Conducting research for this dissertation has been one of the most challenging yet equally most effective opportunities for skill development during the entire MSc Marketing in Digital Media programme. Before starting this course and in particular this dissertation the researcher was aware of how she would learn and develop new skills, however, the research was unaware she would notice and change in self-confidence.

Prior to this dissertation, projects undertaken for college consisted of a guideline on what content should be included or not included, where the lecturer can read through your work on an on-going basis with tailored feedback. By completing projects this way, the researcher always thought she felt confident in her work however, the researcher now realises instead of feeling confident she felt more ‘reassured’ in her work.

This was observed during the literature review where the researcher was indirectly looking for re-assurance that they have included all the background work that is needed. The researcher was informed by their mentor that only a researcher knows if they have done enough background in their literature review, because only the researcher is conducting the project, not their peers.

As a result, the researcher chose not to get frustrated and seek someone who will re-assure them but instead chose to grow in their self-confidence and trust in themselves that the work done is of good value. The researcher was completely un-aware that she would come across this observation about herself. The researcher holds the change in self-confidence as one of the most valuable lessons learned from conducting this research project, and aims to continuing growing in her self-confidence in the work place. To not always feel the need to be reassured they are doing an activity right.

Overall, the experience of conducting a dissertation has been most valuable for the researcher, in terms of up to date knowledge gained on attitudes towards video advertising, and personal development as a researcher. The researcher is walking away with new respect towards individuals doing a masters’ course.
To conclude, the continuous critical self-reflection, striving for perfection while both completing the course and writing the dissertation, encouraged the research to believe and trust in her own skills sets and to utilize these abilities meaningfully in order to achieve the best results possible. The progress and success from this one year in MSc Marketing in Digital Media has paved the way and is one of the first steps to a promising future career in digital marketing.
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F

Y
Available at https://support.google.com/youtube/answer/2467968?hl=en
Appendices

Appendix 1: Participant Information

Below is a table containing information on the four participants that were interviewed for this research project. The table contains information on their name, age, and occupation.

<table>
<thead>
<tr>
<th>Participant</th>
<th>Name</th>
<th>Age</th>
<th>Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant A</td>
<td>Susan Harmen</td>
<td>27 years old</td>
<td>Student</td>
</tr>
<tr>
<td>Participant B</td>
<td>Ruth Hearty</td>
<td>24 years old</td>
<td>Property Admin</td>
</tr>
<tr>
<td>Participant C</td>
<td>Sarah Dunne</td>
<td>23 years old</td>
<td>Student</td>
</tr>
<tr>
<td>Participant D</td>
<td>Deborah Hendy</td>
<td>27 years old</td>
<td>Speech Therapist</td>
</tr>
</tbody>
</table>

Appendix 2: Questionnaire for In-depth interviews

This research project collected primary data through in-depth interviews. The in-depth questions were derived from the research objectives which were stated in chapter two of the research project. While the in-depth interviews all had a variety of probing questions due to the individual responses, they consisted of main question for each objective. Below is an outline of the questions that were asked during the interviews.

1. To explore the awareness of fashion video advertisements on Facebook and YouTube

Q 1.1 When was the last time you were on Facebook?
Q 1.2 What video adverts do you remember seeing on Facebook for clothes?
Q 1.3 So the was the last time you were on YouTube?
Q 1.4 What video adverts do you remember seeing for clothes on YouTube?

2. To Evaluate attitudes towards social media platforms showing video advertisements

Q 2.1 Do video adverts interrupt your time on Facebook?
Q 2.2 Do video adverts interrupt your time on YouTube
Q 2.3 Do you find video advertising interrupts your time more on Facebook or YouTube?
Q 2.4 Does video advertising have an effect on you using Facebook or YouTube?
3. To investigate attitudes towards Fashion video advertisements

Q 3.1 Do you experience any emotions during fashion video adverts
Q 3.2 Does the length of the ad have a role on if you like it….
Q 3.3 Do clothes video advertising influence your knowledge, emotion or reaction the most?
Q 3.4 Does clothing video adverts persuade you to buy from a brand you have never seen before?