

The Perceived Effectiveness of Visual Communication Elements in Cinema Video Advertisements: Demographic Factors Analysis

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Received: 15 April 2022; Revised: 30 April 2022; Accepted: 28 May 2022; Published: 30 July 2022

Abstract: The evolution in advertising has shifted the reliance of advertisers from printed materials to video advertisements. Globally, various industries especially the cinema industry, have adopted this form of advertising to meet their marketing goals. Yet, video advertisements are still considered ineffective. Thus, the study set out to find out the perceptions of the cinema viewers on visual communication elements in cinema video advertisements, analyse the effectiveness of the cinema video and determine the mean differences in the effectiveness of the elements in video advertisements across gender, education level and age. It is a cross-sectional survey study using the causal-comparative approach. 240 Universiti Teknologi MARA (UiTM) Shah Alam and Management and Science University (MSU) students participated in the study. TGV Cinemas and Golden Screen Cinemas were selected as the sampled video advertisements. The questionnaire used was adapted from [2], [3] and [33]. It was revealed that the image and video shots were positively perceived as the most effective communication elements in delivering the messages compared to other visual communication elements and the cinema video advertisements were comprehensible, yet they were not highly effective as an advertising platform since the advertising objectives were not achieved. In addition, the analysis of the demographic factors showed that there were significant mean differences between the four visual communication elements and age groups. Thus, the study suggests advertisers incorporate more creativity in producing interactive and immersive video advertisements to optimise the effectiveness of their advertisements.

Keywords: *visual communication elements, video advertisements, video perceived effectiveness, demographic factors*

1. Introduction

Advertising has been digitalized into many media forms including video advertising which has now increasingly gained popularity. Unlike print advertising, video advertising employs diverse methods in delivering a specific message effectively. For example, the effective language use and other elements in a video advertisement, according to [1], is performing a rather convincing job in

swaying the audience to a particular cause than printed advertisements. Negm and Tantawi [2] state that the combination of various visual communication elements such as graphic embellishment, colour, typography and auditory are the main components of a video advertisement. Perceptions by the audience towards these items are crucial in determining whether the video advertisement itself is effective.

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Audience engagement largely determines the effectiveness of video advertisements. Rodriguez [3] argues that online video advertising is considered as effective when there is a high audience engagement rate towards the video advertisement with comprehension of the advertisement's message. Zeng et al. [4] state that audience engagement or behaviour towards video advertisements is heavily influenced by their perceptions. Positive perceptions towards the video advertisement showcased may yield high audience engagement while negative perceptions may cause the video advertisement to be neglected. Sharma et al. [5] reported that perceptions of visual communication elements may differ, thus, influencing their understanding of the message. On the same note, Negm and Tantawi [2] also emphasize the influence of visual designs in advertisements on the audience's perceptions. Thus, a video advertisement needs to be produced with appropriate visual elements to yield a favourable outcome.

Despite currently gaining more popularity, digitalized advertising does not guarantee its effectiveness in promoting products or services. Video advertisement content can be misleading and ineffective [6] With limitless creativity utilized in the creation of a video advertisement, it is subject to some issues. Bellman et al. [7] assert that certain brands tend to adopt out-of-the-box video advertisement creations which neglect the audience's sensitivity on various issues such as religions, gender, and ethnicity. They even highlight that in some ways, these misleading and controversial video advertisements may negatively affect the perceptions of the audience thus causing severe impacts on their brand awareness. Rodriguez [3] even claims that having prior knowledge of the context that the advertisement is based on is essential to establish the viewers' understanding. Lack of prior knowledge can lead to failure in understanding the advertisement's message and therefore, the intended message may not be fully comprehended by the audience, leading them to perceive the video advertisement as ineffective.

The combinations of various visual elements such as colour, typography, image and spatiality determine the visual approval of the advertisement by the audience. Although there were claims on the visual communication elements in the video advertisements stating that they may negatively influence the audience's perceptions, Austin [8] clarifies the issue by pointing out the video advertisements' ability to persuade the audience can be used either positive or negative purposes. Kujur and Singh [9] reported that a video advertisement may influence positive and negative emotions in consumer or audience engagement through its visual communication elements. This can directly affect a purchasing decision or influence them to use the services shown in the advertisement. In this regard, both positive and negative emotions can have an influence on consumers'

decision-making processes thus leading them to perceive the video advertisement as either effective or ineffective.

Little is known about video advertising in the context of the cinema industry as previous research demonstrated that investigations were specifically focused on cosmetics, food and beverages, automobile, and political campaigns [9], [10], [11]. Furthermore, only a few did causal-comparative research involving demographic factors related to the effectiveness of visual communication elements. In addition, there were few studies done on the effectiveness of the content of video advertisements, particularly on visual communication elements. Hence, this study set out to analyze how visual communication elements influence netizens' perceptions of cinema video advertisements. It aimed to address the following research questions and hypotheses:

1. What is the perception of audiences on the visual communication elements used in cinema video advertisements?
2. What is the perception of audiences on the effectiveness of cinema video advertisements?
3. Are there significant mean differences in the effectiveness of the visual communication elements based on gender, education level and age group?

Under this research question, three hypotheses were developed to test the statistical significance of the association between the variables.

H031: There are no differences in mean scores in the perceived effectiveness of the visual communication elements (colour, typography & image and video shots) between male and female audiences.

H032: There are no differences in mean scores in the perceived effectiveness of the visual communication elements (colour, typography & image and video shots) between undergraduates and postgraduates.

H033: There are no differences in mean scores in the perceived effectiveness of the visual communication elements (colour, typography & image and video shots) among the age groups (Generation Z: 17-23 years old, Millennials: 24-39 years old and Generation X: 40-55 years old).

2. Literature Review

a. Video Advertising in the Cinema Industry

Austin [8], being one of the pioneers in visual advertising study, claims that cinema advertising poses a persuasive

power on par with national television advertising in terms of the combination of technological equipment available in a cinema hall along with the audience's attention on the screen. However, Dunnett and Hoek [12] reported that cinema advertising may not be as efficient as many regarded it to be. Their findings indicated that the audience failed to recall essential information conveyed throughout the advertisements displayed thus viewing it as a failure of fulfilling the objective of the advertisement shown. In this context, Ewing et al. [13] reasoned that although cinema advertising may not have a good turnout in comparison with national television advertising, it serves as a good advertising platform to target a rather specific audience group. Prendergast and Wah [14] argue that the effectiveness of cinema advertising is subjective and depends on a multitude of factors. Their study, conducted in Hong Kong, investigated the ability of the audience to recall essential information from the advertisements displayed during their cinema experience. The findings were consistent with those of [6], one of which reported that cinema featured a restrictive environment, allowing advertising to largely fulfilling its intended aims.

There have not been many studies conducted in the Malaysian context on video advertising. Deng et al. [15] highlight that traditional advertising platforms such as newspapers and magazines are preferably studied than digitalized ones. Various advertising restrictions and policies have limited the dependency of cinema video on advertising [16], [17]. Sarji [18] also asserts that films and advertisements in the country are to abide by legal, cultural, and institutional dimensions.

Digital advertising is a new era of advertising, according to Rodriguez [3], where information on products and services can be directly sent to a wide group of audiences through proper algorithms and marketing literacy. Business entities such as cinema brands have shifted their advertising strategies to utilize social media platforms such as YouTube for their advertising and marketing campaigns [9]. Advertisers nowadays need to ensure that their video advertisements are captivating enough to be entertained by audiences [19]. Thus, the visual designs encompassed in the video advertisements are the essential elements that need to be properly selected and blended to ensure the effectiveness of video advertisements.

b. Effectiveness of Visual Communication Elements among the Audience

Azam and Hussain [20] explored the aesthetic value of the product towards consumer buying behaviour and identified that colour influences the perception of the potential consumer on the purchasing decisions along with other elements such as labels and designs. Walsh et al. [10]

reported that brand awareness of a product or an organization is always associated with visual elements. Different colours were found to have different effects on consumers' minds.

Meanwhile, Berens [21] states that different sets of emotions can be evoked through different colour compositions. These colour compositions in an advertisement can evoke a specific emotion which may improve the audience's mood, establishing a positive impression over the advertisement and indirectly the brand as well, aligned with the findings [22]. Geslin et al. [23] add that colour grading is an essential element as it depicts the theme of a video advertisement and conveys a particular message through its colour representation. Similarly, in cinema video advertisements, colours can play a vital role in carrying brand awareness as well as invoking certain emotions in the audience. From a different perspective, [24] found that perceptions of colours in advertisements can be influenced by prior knowledge or educational background.

McCarthy and Mothersbaugh [25] define typography as the art of arranging typefaces, selecting the style, line spacing, and layout. They investigated the role of typography in manifesting the advertising message and its effects on the audience and found that various typography characteristics affected consumer appraisal of the advertisement. Jiang et al. [26] concluded that different typography patterns gave powerful effects on audiences' perceptions and attributes of the subject and hugely serve as a key medium to communicate diverse meanings to help articulate emotions, feelings, or directions. On the same note, Kujur and Singh [9] reported that the emotional aspect of an advertisement poses a great persuasion power compared to the rationale aspect when they explored video advertisements on YouTube. However, Donev [27] found that typography is not noticeable to the audience and is viewed as insignificant in a video advertisement.

Typography serves as a platform to directly communicate with the audience. As reported in [28], the audience was able to read fonts that are written in Serif style. This is because Serif-style font emphasizes simplicity and neatness with the idea of professionalism in its representation. This was made evident in [29], where the study reported on-screen texts and printed texts vary in their readability. Printed texts with Sans-Serif font style are readable by the readers but they tend to have difficulty reading them when they are on a computer or TV screen. Serif font texts are more readable for content that is written digitally. However, another study [30] found that audiences or readers are more likely to familiarize themselves with Sans-Serif font since it is similar to a handwriting typeface. It can be established that whichever typeface used, a video advertisement

without proper narration through typography is more likely to fail in achieving full comprehension by the audience.

Negm and Tantawi [2] postulate that visual depiction appeared to have a consistent and reliable impact on audiences' responses. They proposed a conceptual framework regarding how visual imagery and design in advertising combine the suggestion of consumers about the processing of visual information in advertising. The variables in their proposed conceptual framework were identified using semi-structured interviews prioritizing consumers' perceptions. Their general findings indicated that visual designs in advertisements play a major role in influencing and swaying their perceptions. These findings are supported by Walsh et al. [10] who mentioned the presence of visual and auditory elements in an advertisement, the audience tends to have a higher recall rate of the advertising content. This study also accentuates the gravity that written text in visual imagery also offers a great impact on consumer behaviour. Hakoköngäs and Sakki [11] further reinforced the statement through their study, highlighting that audiences are easily influenced by graphical elements in an advertisement.

Another study by Sharma et al. [5] attempted to explore and describe the consumer's attitude and perception toward social advertising. The results of this study focused on four key areas: perception of social advertising, attention and interest, balance and authorial intent and audience's response. Interestingly, the results indicated that perception towards the image of social advertisements differed quite significantly between the audience's excessive use of visual elements in attracting attention and the interests of audiences [5]. It can be noted that whatever message is intended by the advertisers may not be properly decoded and comprehended by the audience. This may result in misleading information translated thus causing ineffective advertising.

3. Methodology

a. Research Design

The study adopted descriptive survey research where the causal-comparative method was applied. The design allowed the collection and analysis of data done quantitatively where descriptive and inferential statistics were used to produce the results as addressed in the research questions.

b. The Study Respondents

University students are the majority of the cinema audience and are regarded as movie-goers [31], [32]. Thus, this study

specifically selected university students as the target population. The inclusion criteria for the sample were the respondents must be able to comprehend English since most video advertisements were in English and they must be university students within Shah Alam vicinity: Universiti Teknologi MARA Shah Alam, Selangor (UiTM) and Management Science University (MSU) due to constraints posed by the pandemic Covid-19 situation. Another reason underlying the selection of these two universities was the homogeneity of the population. The snowball sampling method was also used to ensure the respondents were moviegoers. The questionnaire was forwarded to close contacts in UiTM Shah Alam and MSU through lecturers and students.

The demographic variables under this study were gender, education level and age groups. Since age groups covered different generation gaps, the age group was classified into several groups which were Generation Z (17 – 23 years old), Generation Y (24 – 39 years old) and Generation X (40 – 55 years old). This study successfully obtained 278 respondents from various demographic backgrounds.

c. Instrumentation

An adapted questionnaire with a 5-point Likert Scale from various past studies was used to collect data [2], [3], [33]. Few items were added to address visual communication elements and the common factors and their effectiveness. Parts of the questionnaire addressed the research questions.

A reliability test was conducted, and Cronbach's Alpha value was established. The value was .93, which, according to [34], was deemed to be the best as it was more than 0.90. It exceeded the ≥ 0.90 range, indicating that the items in the questionnaire are highly consistent and reliable.

Two video advertisement samples were chosen from the major brands of cinemas in Malaysia: TGV Cinemas and Golden Screen Cinemas (GSC). The rationale for choosing these video advertisements was the visual communication elements were well-illustrated and both brands were very well-known based on the popularity of these two video advertisements on their respective YouTube accounts. They also were the major powerhouses dominating the cinema industry in Malaysia.

d. Data Collection Procedures

The questionnaire was created using the Google Form platform and was distributed to 260 UiTM and MSU students through the WhatsApp platform. The study was able to obtain a total of 240 responses. It was distributed to close acquaintances with affiliations to UiTM Shah Alam and MSU ranging from lecturers and students using the

snowball sampling method. These acquaintances then shared the questionnaire with their respective circles to further expand the snowball sampling effect. The questionnaire was also distributed through multiple relevant channels such as Universiti Teknologi MARA Postgraduate Society committee members to acquire respondents that meet the categories and criteria set for the study.

The response time was a month to ensure that the period taken was able to accommodate the number of respondents required for the research to be conducted. A one-month period was necessary for the links to be active enough in reaching students of UiTM Shah Alam and MSU. Once it reached its target number, the response submission was set to cease automatically.

e. Data Analysis Methods

This study employed both descriptive and inferential statistics. The former was run to address the first and the second research questions: (a) to find out the perceptions of audiences on the visual communication elements used in the cinema video advertisements and (b) to analyze the perceptions of audiences on the effectiveness of cinema video advertisements b. The data was tabulated in the form of a summary of the responses based on percentage and frequency. The latter specifically the independent t-test and one-way ANOVA test were used to address the third research question, that is, to determine the significant mean differences based on gender, education level and age group before validating the three hypotheses.

These tests were conducted on the average values of perceptions towards visual communication elements: colour, typography and image and video shots. The independent t-test was used to identify the significant mean differences between two demographic variables which were gender and education level with the perceptions towards visual communication elements of colour, typography and image and video shots. However, since the demographic variable of the age group consists of more than two groups, an independent- test could not be conducted. Thus, a one-way ANOVA test was used to determine the significant mean difference between the age group and the perceptions of visual communication elements

4. Findings and Discussion

a. Demographic Profiles

Of 240 respondents, there were 48.3% (116) male respondents and 51.7% (124) female respondents. Next, the age range was classified into several groups which were Generation Z (17 – 23 years old), Millennials (24 – 39 years old) and Generation Y (40 – 55 years old). It was found that

36.7% were Generation Z aged between 17 and 23 years old, 33.3% were Millennials aged between 24 and 39 years old and 30% were aged between 40 and 55 years old. Finally, in terms of educational background, half of the respondents (50.8%) were undergraduates and followed closely by postgraduate students with 49.2%.

b. Perceptions of the Visual Communication Elements Used in Cinema Video Advertisements

Descriptive statistics were used to analyse the respondents’ perceptions of the visual communication elements of colour, typography and image and video shots. Table 1 shows the summary of responses in percentage and frequency on the visual communication element of colour. The ability and the role of colours were analyzed from different aspects per their use in the given video advertisements.

Table 1: Summary of Responses in Percentage and Frequency on Visual Communication Element of Colour

Statements	Percentage (%)				
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
13. I think the colours used in the advertisements can evoke emotions such as joy, anticipation and adventurous	0.8	2.9	13.8	61.3	21.3
14. I believe the colours used in the advertisements set the mood and ambience of the cinema brands	0	2.1	8.8	64.2	25.0
15. The colour combinations used in the advertisements retain my attention to keep watching the advertisements	1.7	8.8	20.8	51.7	17.1
16. The colour schemes in the advertisements are interesting and blend well	0.8	6.7	13.3	61.3	17.9

with the advertisements							21. I think the fonts or typefaces used in these advertisements blend well with the advertisements	0.8	4.6	17.1	61.3	16.3
18. I am able to identify the colours showcased in the video advertisements	2.1	16.3	26.3	44.6	10.8		22. I believe the texts in these advertisements help me to understand the advertisements better	1.3	0	8.3	70.8	19.6
19. The colours used in these video advertisements do not arouse my interest	10.8	47.1	25.8	14.6	1.7		23. The font colours enable me to recognize the text easily	1.3	2.1	7.5	65.0	24.2
							24. The fonts or typefaces retain my attention to keep watching the video advertisements	2.1	7.5	31.3	50.0	9.2
							25. I lose my interest in the video advertisements because of the fonts	16.7	55.8	21.3	6.3	0
							26. I am able to identify the types of fonts in the video advertisements	10.4	26.3	31.7	26.7	5.0

Overall, all the items in the aspects of the visual communication element of colours received positive perceptions from the audiences. 82.6% perceived that the colours used in the advertisements could evoke various emotions, 89.2% believed that they can set the mood and ambience for the cinema brands and 68.8% said that the colour blending helped retain their attention. 79.2% stated that they were interesting and blend well with the video advertisements and thus arousing their interests. Berens [21] and Geslin et al. [23] reported a similar finding where different colour compositions may evoke a set of positive emotions. Berens [21] also revealed that correct usage of colours in a video led to a proper mood setting for the audience thus indirectly retaining their attention and interest. Similarly, Ares and Deliza [22] discovered that interesting colours that blend well with an object influenced the audience’s sensory mechanisms, making them perceive the item positively.

Next, the results on the respondents’ perception of typography are illustrated in Table 2. The aspects analyzed were text recognition and readability, fonts’ blending with the advertisement, text’s ability to assist message comprehension, texts as attention and interest retention and font identification.

Table 2: Summary of Responses in Percentage and Frequency on Visual Communication Element of Typography

Statements	Percentage (%)				
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
20. The fonts or typefaces used in these advertisements are readable	0	0.4	5.4	65.4	28.7

Overall, most respondents had positive perceptions of the typography element in the video advertisements. They regarded the fonts used in the advertisements as readable, blending well with the advertisements and helping them to understand the advertisements better with 94.1%, 77.6% and 90.4% respectively. Many of the respondents also agreed that the font colours helped them to recognize the texts better and did not consider the typography as the element that led them to lose attention towards the video advertisements with 89.2%. However, the item on the types of fonts used in the video advertisements received an almost equal percentage with 36.3%, 31.7% and 31.7%, indicating that the types of fonts used were somewhat insignificant.

Josephson [28] and Ali et al. [29] confirmed that Serif font had a higher readability rate for screen-based platforms such as TV, phone, and others as it formed the core foundation element in creating captions and texts. Shinahara et al. [30] found that audiences or readers are more likely to familiarize

themselves with Sans-Serif font due to its nature which was similar to normal handwriting. Thus, the findings of the study further justified those in [28] and [29]. Concerning the inability of the audience to identify the types of fonts used in the video advertisements, there are past studies which illustrated similar findings. McCarthy and Mothersbaugh [25] reported in the video advertisements pertaining to persuasion-based advertising, the audience did not recognize the fonts used. On the same note, Donev [27] reported that the audience was not only unable to identify the fonts but also believed that they are insignificant to the advertisements. Another element studied was the image and video shots. Table 3 displays the summary of responses in percentage and frequency on the visual communication element of the image and video shots. The aspects analyzed were the suitability and blending of image and video shots with the video advertisements, their ability to convey messages, their function as interest catalyst and their ability to help understand the video narration.

Table 3: Summary of Responses in Percentage and Frequency on Visual Communication Element of Image and Video Shots

Statements	Percentage (%)				
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
27. The images and video shots used are suitable	1.3	0	7.9	68.8	22.1
28. I am able to understand the messages conveyed through the images and video shots in the advertisements	0	0	6.3	68.8	25.0
29. The images and video shots can influence my interest towards the advertisements	0.8	1.3	19.2	58.8	20.0
30. The images and video shots assist the narration of the video advertisements	0	0.8	10.0	65.8	23.3

31. The images and video shots in the video advertisements are confusing.	11.3	64.2	18.3	4.2	2.1
32. The images and video shots blend well with texts and colours in the video advertisements	0	2.1	13.3	65.0	19.6

It can be inferred the visual communication element of the image and video shots used in the cinema video advertisements received extremely positive perceptions. Most respondents perceived that the image and video shots used were suitable, not confusing, and influenced their interest in the advertisements with 91%, 75.5% and 79.0% respectively. They were also able to understand the messages conveyed through the influence of image and video shots (93.8%) and found them to blend well with the video advertisements (84.6%). The findings are similar to those of [11], who investigated product advertising, and found that the audience was easily influenced by the graphics or images used in the video advertisements. These findings also validated the conceptual framework designed by Negm and Tantawi [2], claiming that appropriate use of visuals in video advertisements will not only provide relevant information regarding the products and services but also attract the audience’s attention thus influencing their perceptions.

With respect to the comprehension of the message conveyed through the image and video shots in the video advertisements, the study indirectly validated the ones generated in a study by [11] where audiences were not only able to identify the visuals but also could comprehend the embedded messages behind them. However, in terms of narration in the advertisements, the study did not concur with that of [9] who revealed that a narration through video shots was more likely to be understood with the combination of suitable captions. This allows the aspects of emotional relation and empathy to be established between the audience and the video advertisements.

c. *Perceptions of the Effectiveness of Cinema Video Advertisements*

Results on the percentage and frequency of feedback on video advertisements’ effectiveness are shown in Table 4. The aspects that were analyzed were engaging visual content, appropriateness of visual content for all age levels, the ability for visual content to create brand awareness, the

effectiveness of visual content in establishing a connection with the viewer, ability of visual content to capture a buyer's experience and visual contents' ability to achieve advertising goals.

Overall, the visual contents of the video advertisements were found to be engaging, appropriate for audiences of all ages, successful in creating brand awareness and successful in capturing a buyer's experience. 70.0% found that the visual contents were very engaging, 77.9% found it appropriate for all, 72.2% agreed that the contents had successfully established brand awareness and finally, 70.8% perceived that the contents successfully captured a buyer's experience.

Table 4: Summary of Responses in Percentage and Frequency of Feedback on Video Advertisements' Effectiveness

Statements	Percentage (%)				
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
34. The visual contents are very engaging.	0	7.5	22.5	55.4	14.6
35. The visual contents are appropriate for all age levels.	0	4.2	17.9	58.3	19.6
36. The visual contents have successfully created brand awareness.	0.4	5.4	22.1	59.6	12.5
37. The visual contents have effectively forged a connection with the viewer almost instantaneously.	2.1	15.8	35.8	37.1	9.2
38. The visual contents have successfully captured a buyer's experience.	0	5.0	24.2	58.3	12.5
39. The visual contents cannot easily influence me to watch movies at these cinema outlets compared to other cinema outlets.	2.5	19.6	46.7	21.3	10.0

40. The visual contents have spurred my interest in knowing more about the cinema brands' services and products.	6.7	17.1	34.2	32.5	9.6
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Regarding video receptiveness, 46.3% found that the visual content has effectively forged a connection with the viewer almost instantaneously, indicating that the visual content was relatable. Li and Lo [35] also reported that the audience was more receptive to the video advertisements shown on the same platform. Lastly, 46.7% were unsure that the content could easily influence them to watch movies at the brand cinema outlets compared to others. This indicated that the audience was not easily influenced by the visual contents of the advertisements to watch movies at those outlets. This concurs with the finding in [3] study which revealed that YouTube video advertisements were still regarded as less effective by the audience even though they contained various engaging and immersive visual communication elements. This was attributed to the lack of devices to generate feedback for the video advertisements which resulted in less interaction between the audience and the video advertisements which could possibly affect the effectiveness of the video advertisements. In contrast, Pikas and Sorrentino [36] found the worst where the audience tended to skip video advertisements on their social media feed and pay no attention to them. This suggests varying factors might affect the effectiveness of video advertisements.

d. Mean Differences in the Perceived Effectiveness of the Visual Communication Elements across the Gender, Education Level and Age Groups

To address the last research question on gender and educational level, two independent t-tests were used to test the associated null hypotheses. The first hypothesis to be tested was:

H031: There are no differences in mean scores in the perceived effectiveness of the visual communication elements (colour, typography & image and video shots) between male and female audiences.

Results in Table 5 indicated that for the perceived effectiveness of colour, typography and image and video shots, the mean scores for females were higher than the mean scores for males with M=3.86, M=3.83 and M=4.05 as compared to M=3.68, M=3.76 and M=4.00 respectively. To test the assumption of homogeneity of variance, Levene's test was performed and the results in Table 6 revealed that for colour and typography, the assumption of homogeneity of

variance was met where p-values for both visual elements were above .05. However, Levene’s test results for image and video shots showed that the assumption was violated as p-value =.036 which was below 0.05.

Table 5: Mean and Standard Deviation of the Perceived Effectiveness of Visual Communication Elements across Gender

Group Statistics					
Perceived Effectiveness of	Gender	N	Mean	Std. Deviation	Std. Error Mean
Colour	Male	116	3.6752	.50568	.04695
	Female	124	3.8853	.68221	.06126
Typography	Male	116	3.7587	.43407	.04030
	Female	124	3.8262	.49581	.04453
Image and Video Shots	Male	116	4.0058	.40498	.03760
	Female	124	4.0494	.45949	.04126

Table 6: Independent t-test for the Perceived Effectiveness of Visual Communication Elements Based on Gender

Perceived Effectiveness of		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error	95% Confidence Interval of the Difference	
									Lower	Upper
Colour	Equal variances assumed	3.796	.053	-2.696	238	.008	-.21015	.07794	-.36369	-.05661
	Equal variances not assumed			-2.723	226	.007	-.21015	.07719	-.36225	-.05805

Typography	Equal variances assumed	.115	.734	-1.119	238	.264	-.06750	.06032	-.18634	.05133
	Equal variances not assumed			-1.124	236	.262	-.06750	.06006	-.18582	.05081
Image and Video Shots	Equal variances assumed	4.456	.036	-.779	238	.437	-.04366	.05606	-.15410	.06678
	Equal variances not assumed			-.782	237	.435	-.04366	.05583	-.15364	.06632

The t-test results indicated that for colour, it was found that there was a statistically significant mean difference in the perceived effectiveness of colour in the cinema video advertisements across gender where males (M = 3.675, SD = .506) and female (M = 3.885, SD = .682); t(226.386) = -2.723, p < 0.05. Thus, the null hypothesis was rejected.

It can be concluded that the female audience perceived colour as a more effective visual element in projecting the content of the video advertisements than the male audience. Colour was also found to be most influential in female audiences compared to male audiences in previous studies done by [20], [37]. The female audiences were found to be more attracted to the various colour spectrum, especially pastel [37]. Meanwhile, Azam and Hussain [20] reported that the female audiences were easily influenced by colours compared to the male audience.

However, for the perceived effectiveness of typography and image and video shots based on gender, p-values for both visual elements were found to be above .05, where t (238) = -1.12, p = .26 for typography and t (237.17) = -.78, p = .44 for image and video shots. Thus, the null hypotheses for both visual elements were accepted – there was no statistically significant difference in mean scores in the perceived effectiveness of the visual communication elements between male and female audiences. Thus, gender did not influence these elements. This finding is similar to that [38]. They found that there was no significant mean difference between gender and perceptions of visual images. However, this study contradicted the findings of [5] in which she revealed that perceptions towards imagery elements in an advertisement differed quite significantly between male and female audiences and females were likely to be more receptive to

visual images compared to males.

The second hypothesis to be tested was as follows:

Table 7: Mean and Standard Deviation of the Perceived Effectiveness of Visual Communication Elements Based on Education Level

Group Statistics					
Perceived Effectiveness of	Education	N	Mean	Std. Deviation	Std. Error Mean
Colour	Undergraduate	122	4.0407	.51319	.04646
	Postgraduate	118	3.5181	.59237	.05453
Typography	Undergraduate	122	3.8432	.49116	.04447
	Postgraduate	118	3.7423	.43734	.04026
Image and Video Shots	Undergraduate	122	4.0515	.46082	.04172
	Postgraduate	118	4.0044	.40421	.03721

H032: There are no differences in mean scores in the perceived effectiveness of the visual communication elements (colour, typography & image and video shots) between undergraduates and postgraduates.

Based on Table 7, it was found that the mean scores for undergraduates were higher than those of males in terms of the perceived effectiveness of colour, typography and image and video shots with $M=4.04$, $M=3.84$ and $M=4.05$ as compared to $M=3.51$, $M=3.74$ and $M=4.00$ respectively. Levene's test was run to test the assumption of homogeneity of variance, and the test results as displayed in Table 8 indicated that the assumption of homogeneity of variance was violated in the case of the perceived effectiveness of colour where the p-value (.009) was below .05. However, Levene's test results for the perceived effectiveness of typography and image and video shots showed that the assumption was met as p-values (.76 and .19) for both visual elements were above .05.

Based on the t-test results in Table 8, it was found that there was a statistically significant mean difference between the perceived effectiveness of colour and education level where undergraduate ($M = 4.04$, $SD = .51$) and postgraduate ($M = 3.51$, $SD = .59$); $t(230.87) = 7.29$, $p < 0.05$. Since the p-value = .000 was below .05, the null hypothesis for the perceived effectiveness of colour across educational levels was rejected. It can be concluded that education level influenced the perceived effectiveness of colour;

specifically, the audiences studied at the degree level perceived colour as more effective in visualizing the content of the video advertisements than those studied in postgraduate programmes. The finding in [24] supported this since it revealed that perception of colour in an advertisement was likely to be influenced by education level. They reported that undergraduate audiences perceived colours better. On the other hand, [3] study concluded that the higher the education level, the better the perceptions towards video advertisements as it reported that there were no significant mean differences between the education level and perceived effectiveness of typography and image and video shots.

Lastly, to test the null hypothesis for the perceived effectiveness of the visual elements across the age group or generation gaps groups, a one-way ANOVA was employed to do this. The null hypothesis to be tested was:

H033: There are no differences in mean scores in the perceived effectiveness of the visual communication elements (colour, typography & image and video shots) among the age groups (Generation Z: 17-23 years old, Millennials: 24-39 years old and Generation X: 40-55 years old).

Table 8: Independent t-test for the Perceived Effectiveness of Visual Communication Elements Based on Education Level

Independent Samples Test										
Perceived Effectiveness of		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
	Equal variances assumed								Lower	Upper
Colour	Equal variances assumed	6.970	.009	7.311	238	.000	-.52252	.07147	-.38172	.66332

	Equal varian ces not assum ed			7.2 94	230. 878	.000	.522 52	.071 64	.38 137	.66 367
Typogra phy	Equal varian ces assum ed	.09 5	.7 5 8	1.6 79	238	.094	.100 91	.060 10	-.01 749	.21 931
	Equal varian ces not assum ed			1.6 82	236. 400	.094	.100 91	.059 99	-.01 727	.21 908
Image and Video Shots	Equal varian ces assum ed	1.9 88	.1 6 0	.84 0	238	.402	.047 07	.056 03	-.06 330	.15 744
	Equal varian ces not assum ed			.84 2	235. 776	.401	.047 07	.055 90	-.06 307	.15 720

The age grouping was based on the types of Generations: Generation Z (17-23 years old), Millennials (24-39 years old) and Generation X (40-55 years old). In Table 9, the descriptive analyses showed that the mean score of the perceived effectiveness of colour for Generation

Table 9: Results of Descriptive Analysis on the Perceived Effectiveness of Visual Communication Elements across Age Group

Descriptive									
Perceived Effectiveness of	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Mi nim um	Ma xim um	
					Lower Bound	Upper Bound			
Colour	17 - 23 years old	8	4.12 85	.39900	.04 253	4.044 0	4.213 1	3.0 0	5.0 0
	24 - 39 years old	8	3.84 54	.57096	.06 383	3.718 3	3.972 4	1.8 3	5.0 0

	40 - 55 years old	7	3.29 39	.55226	.06 508	3.164 1	3.423 7	2.0 0	4.3 3
	Total	2	3.78 38 0	.61126	.03 946	3.706 0	3.861 5	1.8 3	5.0 0
Typograp hy	17 - 23 years old	8	3.85 40	.38886	.04 145	3.771 6	3.936 4	2.7 1	4.8 6
	24 - 39 years old	8	3.88 26	.54695	.06 115	3.760 9	4.004 3	2.1 4	5.0 0
	40 - 55 years old	7	3.62 08	.41599	.04 902	3.523 1	3.718 6	2.7 1	4.8 6
	Total	2	3.79 36 0	.46725	.03 016	3.734 2	3.853 0	2.1 4	5.0 0
Image and Video Shots	17 - 23 years old	8	4.08 83	.40155	.04 281	4.003 2	4.173 4	3.0 0	5.0 0
	24 - 39 years old	8	4.08 13	.48740	.05 449	3.972 8	4.189 7	2.5 0	5.0 0
	40 - 55 years old	7	3.89 63	.38187	.04 500	3.806 5	3.986 0	2.6 7	4.6 7
	Total	2	4.02 83 0	.43365	.02 799	3.973 2	4.083 5	2.5 0	5.0 0

Z (M=4.13) was higher compared to Millennials' (M=3.84) and Generation Z's (M=3.29) while Millennials scored the highest (M=3.88) in mean value in terms of the perceived effectiveness of typography. Regarding the perceived effectiveness of image and video shots, Generation Z recorded the highest mean score (M=4.09).

One-way ANOVA results as displayed in Table 10 indicated that there were statistically significant mean differences in the perceived effectiveness of colour, typography and image and video shots between the age groups, $f(2, 237) = 54.25, p < 0.05$; $f(2, 237) = 7.495, p < 0.05$; $f(2, 237) = 4.934, p < 0.05$., respectively. Since p-values for the perceived effectiveness of all visual elements were lesser than .05, thus, the associated null hypothesis was rejected. From the results, age groups were found to have an influence on the perceived effectiveness of colour, typography and image

and video shots. Following this, Tukey post hoc tests were conducted to further determine which groups differed from one another.

Table 10: Results of One-way ANOVA Test on the Perceived Effectiveness of Visual Communication Elements across Age Group

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
Colour	Between Groups	28.042	2	14.021	54.245	.000
	Within Groups	61.258	237	.258		
	Total	89.299	239			
Typography	Between Groups	3.104	2	1.552	7.495	.001
	Within Groups	49.075	237	.207		
	Total	52.179	239			
Image and Video Shots	Between Groups	1.797	2	.898	4.934	.008
	Within Groups	43.148	237	.182		
	Total	44.945	239			

A Tukey post hoc test results, displayed in Table 11, showed that Generation Z (17 and 23 years old) perceived colour effectiveness more than Generation Y (MD=.283, p= .000). Generation Z also perceived colour effectiveness more than Generation X (M=.835, p=.001). Meanwhile, Generation Y whose age range is between 24 - 39 years old, perceived colour effectiveness more than Generation X (MD=.551, p= .000). In terms of typography effectiveness, Generation Z perceived typography effectiveness more than Generation X (MD=.233, p= .004). Generation Y scored perceived typography effectiveness more than Generation X (MD=.262, p= .001). As for image and video shots effectiveness, Generation Z cored perceived image and video shot effectiveness more than Generation X (MD=.192, p= .014) while Generation Y perceived image and video effectiveness (MD=.185, p= .022) more than Generation X. It can be concluded that different age groups perceived each visual communication element differently in terms of its effectiveness. Generations Z and Y topped the list in colour, typography and image and video shots effectiveness. Generation Z who was the youngest among the three, deemed colour to be the most important element in producing effective video advertisements. Both Generations Z and Y felt typography and image and video shots played an important role as well. Generation X was indifferent in all situations. This is contradictory to the findings in [39] and [40] which revealed Generation Y had the highest positive perceptions towards the elements of imagery and colour in the former and typography in the latter when different forms of advertising were under study.

Table 11: Results of Tukey HSD Post Hoc Tests on the Perceived Effectiveness of Visual Communication Elements across Age Groups

Multiple Comparisons								
Tukey HSD								
Dependent Variable	(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval		
						Lower Bound	Upper Bound	
Colour	17 - 23 years old [Generation Z]	24 - 39 years old	.28315*	.07854	.001	-.09791	.46842	
		40 - 55 years old	.83463*	.08079	.000	.64411	1.02522	
		17 - 23 years old	-.28315*	.07854	.001	-.46842	-.09791	
	24 - 39 years old [Generation Y]	40 - 55 years old	.55149*	.08259	.000	.35670	.74633	
		17 - 23 years old	-.83463*	.08079	.000	-1.02522	-.64411	
		40 - 55 years old	-.55149*	.08259	.000	-.74633	-.35670	
	Typography	17 - 23 years old [Generation Z]	24 - 39 years old	-.02865	.07029	.913	-.19434	.13711
			40 - 55 years old	.23314*	.07231	.004	.06264	.40373
			17 - 23 years old	.02865	.07029	.913	-.13711	.19434
24 - 39 years old [Generation Y]		40 - 55 years old	.26179*	.07392	.001	.08741	.43611	
		17 - 23 years old	-.23314*	.07231	.004	-.40373	-.06264	
		40 - 55 years old	-.26179*	.07392	.001	-.43611	-.08741	
Image and Video Shots		17 - 23 years old [Generation Z]	24 - 39 years old	.00705	.06591	.994	-.14844	.16255
			40 - 55 years old	.19205*	.06780	.014	.03211	.35200
			17 - 23 years old	-.00705	.06591	.994	-.16255	.14844
	24 - 39 years old [Generation Y]	40 - 55 years old	.18500*	.06931	.022	.02151	.34855	
		17 - 23 years old	-.19205*	.06780	.014	-.35200	-.03211	
		40 - 55 years old	-.18500*	.06931	.022	-.34855	-.02151	

*. The mean difference is significant at the 0.05 level.

5. CONCLUSION AND RECOMMENDATIONS

Overall, the Malaysian audience held positive perceptions towards most visual communication elements of the cinema video advertisements. Image and video shots were perceived to be the most influential visual communication element in cinema video advertisements. However, the effectiveness of the video advertisements was still questionable even though the audience was fully aware and able to comprehend the messages behind the video advertisements. This was due to the audience’s failure to provide the expected feedback towards the video

advertisements [3]. Yet, that feedback is not necessarily the sole tool for measuring a video advertisement's effectiveness [41].

It is noteworthy to state that this study had contributed significantly to literature pertinent to the cinema industry in Malaysia. It provided invaluable insights into the Malaysian audience's perceptions of cinema video advertisements as well as their effectiveness. Furthermore, it produces an added value to the framework proposed by Negm and Tantawi [2] in relation to the audience's perceptions, particularly the intended age group which might have a significant influence on the audience'

To better understand their target audience, the advertisers may need to update themselves with the current needs of advertising and the related factors. Each visual communication element has its very own role to play to be effective as it must be well-blend to produce a positive impression. This will ensure that these elements do not stand independently, inhibiting the audience's interests [42]. Consequently, the best advertisement is not only viewed from the perspective of the advertiser but also from the insights of the consumers, as propagated by Negm and Tantawi [2]. Next, they need to thoroughly plan their marketing strategies and game plan, including the demographic variables since advertisers and marketers must have sufficient market data to tailor the market data to their needs [43]. A well-planned marketing strategy will surely pave a fluid success to achieve the goals of the video advertisement's creation. Finally, the cinema brands are recommended to increase their connectivity with the audience by providing a platform for the audience to react to the video advertisements. An immersive and relatable element will further enhance the audience's interest in the products and services. The audience may feel connected when they are able to share, comment and like or dislike the video advertisement [3]. The data will certainly provide consistent feedback from the audience.

For future research, investigating different demographic factors can provide more insightful data and thus justify various viewpoints regarding cinema video advertisements.

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