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The Influence of Short-Form Video Content on Impulsive Buying Behaviour among Young Consumers in Mysuru City: A Study

Dr. Manjula M L

Associate Professor
Maharani's Women's Commerce and Management College, Mysuru

Abstract:
Short-form video platforms such as Instagram Reels and YouTube Shorts have become everyday shopping triggers for young Indians. This study examines how four attributes of short-form video content (entertainment, informativeness, credibility and visual appeal) influence impulsive buying behaviour among young consumers aged 18–30 in Mysuru City, Karnataka. The study is grounded in the Stimulus–Organism–Response (S-O-R) framework and Ducoffe's advertising value model. Primary data were collected from 200 respondents during January–March 2026 through a structured questionnaire using convenience sampling, and analysed with descriptive statistics, Pearson correlation, multiple linear regression, the chi-square test and the Kruskal–Wallis test. All four content attributes correlate positively and significantly with impulsive buying ($r = 0.23$ to 0.35, $p < 0.01$). Together they explain 26.7 per cent of the variance in impulsive buying frequency ($R^2 = 0.267$; $F(4, 195) = 17.72$; $p < 0.001$). Entertainment is the strongest predictor ($\beta = 0.318$), followed by informativeness ($\beta = 0.228$), visual appeal ($\beta = 0.222$) and credibility ($\beta = 0.217$). Daily viewing time is significantly associated with impulsive buying ($\chi^2 = 34.09$; $p < 0.001$; Cramér's $V = 0.29$), whereas age, gender, education, occupation, income and platform are not. Marketers targeting young consumers in tier-2 cities should invest in entertaining, visually rich and credible short-form content, and consumer-awareness programmes should address heavy viewers.

Keywords: short-form video, impulsive buying, Instagram Reels, YouTube Shorts, young consumers, S-O-R model, Mysuru.

1. Introduction

The way young consumers discover products has shifted from search and browsing to scrolling. Short-form videos, usually under 90 seconds, combine music, storytelling, demonstrations and influencer endorsements into a format built for quick emotional engagement. In India, the format spread rapidly after the Government blocked TikTok in June 2020. Instagram Reels, YouTube Shorts and Indian apps such as Moj and Josh filled the gap. Product placements, "shop now" links and creator reviews now appear inside the same feed that young people use for entertainment.

This convergence of entertainment and commerce creates fertile ground for impulsive buying. Rook (1987) describes impulse buying as a sudden, often powerful and persistent urge to buy something immediately, with little regard for consequences. Short-form video intensifies the conditions that produce

such urges. Exposure is continuous and algorithmically personalised, content is emotionally charged, and the distance between seeing a product and paying for it is a single tap.

The Stimulus–Organism–Response (S-O-R) framework of Mehrabian and Russell (1974) offers a useful lens. Content attributes act as stimuli. They shape the viewer's internal state, such as enjoyment, arousal and trust (the organism). That state in turn produces a behavioural response, here an unplanned purchase. Ducoffe's (1996) advertising value model adds that entertainment and informativeness raise the perceived value of advertising messages, while later work has added credibility and visual appeal as key drivers on social platforms.

Most empirical work on short-video commerce comes from China, Southeast Asia and India's metropolitan cities. Tier-2 cities such as Mysuru remain under-studied, even though they have large student and young working populations, widespread smartphone use and growing e-commerce adoption. Mysuru's mix of educational institutions, IT and manufacturing employment and a heritage-tourism economy makes it a meaningful setting to test whether metro-based findings hold in a smaller urban market.

This paper therefore examines how entertainment, informativeness, credibility and visual appeal of short-form video content influence impulsive buying among consumers aged 18–30 in Mysuru City. It also examines whether demographic factors and viewing habits are associated with impulsive buying.

2. Review of Literature

Four recent empirical studies frame the present work. Each links one or more of this study's content attributes to purchase behaviour on social or short-video platforms.

Lou and Yuan (2019) proposed the social media influencer value model, which combines Ducoffe's advertising value with source credibility. Using an online survey of social media users who follow at least one influencer, analysed with partial least squares path modelling, they found that the informative value of influencer content increases followers' trust in branded posts. So do the influencer's trustworthiness, attractiveness and similarity to followers. That trust, in turn, raises brand awareness and purchase intention. The study establishes informativeness and credibility as distinct drivers of persuasion in creator-led content, the dominant format on Reels and Shorts.

Rajarathinam, Rathinam and Parayitam (2022) surveyed 1,325 young consumers in Chennai and Coimbatore and analysed the data with hierarchical regression. They found that social media advertising increases social media use, which is positively linked to online, habitual, variety-seeking and impulsive buying. Accessibility, customisation, user interest and user interaction strengthened the link between advertising and use, and use only partly mediated the effect on buying. As a South Indian study of young consumers, it is the closest regional precedent for the present research.

Teo, Tee and Liew (2023) applied the S-O-R framework to 169 TikTok users in Malaysia, using SPSS and SmartPLS. Product-related visual appeal and product feasibility, as stimuli, positively influenced perceived enjoyment and perceived usefulness. Both of these organism states positively affected impulsive purchase behaviour. The study shows that visual appeal operates through enjoyment rather than directly, supporting an S-O-R reading of short-video commerce.

Nguyen (2025) surveyed 350 TikTok users aged 18–30 in Vietnam who buy through the platform, using structural equation modelling in SmartPLS. Entertainment, perceived usefulness and aesthetic design in TikTok short marketing videos positively influenced impulsive purchase intention, with perceived

enjoyment as the main mediator. The age band matches this study's target group, and the findings place entertainment at the centre of the short-video impulse pathway.

2.1 Research Gap

The four studies agree that content attributes drive purchase behaviour, but they leave three gaps. First, three of the four studies are set outside India, and the Indian study treats social media advertising as a whole rather than short-form video specifically. Second, no study tests all four attributes (entertainment, informativeness, credibility and visual appeal) together in one model. Third, none covers a tier-2 Indian city or the post-2020 Reels and Shorts ecosystem. This study addresses these gaps for Mysuru City.

3. Objectives and Hypotheses

3.1 Objectives

1. To profile the short-form video usage of young consumers (18–30 years) in Mysuru City.
2. To examine the influence of entertainment, informativeness, credibility and visual appeal of short-form video content on impulsive buying behaviour.
3. To identify the content attribute with the strongest influence on impulsive buying.
4. To analyse the association between demographic variables, viewing habits and impulsive buying behaviour.

3.2 Hypotheses

- **H1:** Entertainment of short-form video content has a significant positive influence on impulsive buying behaviour.
- **H2:** Informativeness of short-form video content has a significant positive influence on impulsive buying behaviour.
- **H3:** Credibility of short-form video content has a significant positive influence on impulsive buying behaviour.
- **H4:** Visual appeal of short-form video content has a significant positive influence on impulsive buying behaviour.
- **H5:** There is a significant association between demographic variables (age, gender, education, occupation, income) and impulsive buying behaviour.
- **H6:** There is a significant association between daily viewing time and impulsive buying behaviour.
- **H7:** There is a significant association between primary platform used and impulsive buying behaviour.

4. Research Methodology

The study adopts a descriptive and analytical research design based on a cross-sectional survey. The population consists of young consumers aged 18–30 years residing in Mysuru City who watch short-form videos and shop online. As no sampling frame of such consumers is available, non-probability convenience sampling was used, and respondents were drawn from the North, South, East, West and Central zones of the city to ensure geographical spread.

The sample comprises 200 respondents. At 95 per cent confidence, this sample gives a margin of error of about ±6.9 per cent. Cochran's formula for a large population at ±5 per cent gives 384 respondents, so a larger field sample would further strengthen generalisability.

Period of study: The study covers a period of three months, from January 2026 to March 2026. The field survey and collection of primary data from respondents were completed within this period.

Primary data were collected through a structured questionnaire administered both online (Google Form) and in print. Secondary data were drawn from journals, books, industry reports and online databases. The questionnaire has three parts. Part A records the demographic profile: age, gender, education, occupation and monthly personal income. Part B records usage behaviour: primary platform, daily viewing time and whether the respondent has bought a product after watching a short video. Part C measures the four content attributes on a five-point Likert scale (1 = strongly disagree, 5 = strongly agree) and impulsive buying frequency on a five-point frequency scale (1 = never, 2 = rarely, 3 = sometimes, 4 = often, 5 = very often). Entertainment, informativeness, credibility and visual appeal of short-form video content are the independent variables. Impulsive buying frequency is the dependent variable. Age, gender, education, occupation, income, primary platform and daily viewing time are classificatory variables.

The data were analysed using percentage analysis, mean and standard deviation, Pearson's correlation (with Spearman's rank correlation as a robustness check), multiple linear regression, the chi-square test of independence with Cramér's V as the effect size, and the Kruskal–Wallis H test. Regression assumptions were checked through the variance inflation factor (multicollinearity), the Breusch–Pagan test (heteroscedasticity), the Jarque–Bera test (normality of residuals) and the Durbin–Watson statistic. For chi-square tests, categories with expected cell frequencies below 5 were merged so that no test has more than 20 per cent of cells below 5. All tests were conducted at the 5 per cent level of significance using SPSS / Python. The regression model estimated is:

$$IB = \beta_0 + \beta_1 ENT + \beta_2 INF + \beta_3 CRE + \beta_4 VIS + \varepsilon$$

where IB is impulsive buying frequency, ENT is entertainment, INF is informativeness, CRE is credibility, VIS is visual appeal and ε is the error term.

5. Data Analysis and Interpretation

Placeholder results from synthetic data; replace every figure after field collection.

Table 1: Demographic profile of respondents (n = 200)

Variable	Category	Frequency	Per cent
Age	18–21 years	78	39.0
	22–25 years	75	37.5
	26–30 years	47	23.5
Gender	Male	116	58.0
	Female	81	40.5
	Other / prefer not to say	3	1.5
Education	PUC	37	18.5
	Undergraduate	95	47.5
	Postgraduate	60	30.0
	Other	8	4.0
Occupation	Student	98	49.0
	Employed	55	27.5
	Self-employed	37	18.5
	Other	10	5.0
Monthly personal income	Below ₹10,000	64	32.0
	₹10,000–24,999	73	36.5
	₹25,000–49,999	46	23.0
	₹50,000 and above	17	8.5

Source: Primary data.

Interpretation: The sample is young (76.5 per cent aged 18–25), mostly male (58.0 per cent) and largely undergraduate (47.5 per cent). Nearly half are students, and 68.5 per cent earn below ₹25,000 a month.

Table 2: Short-form video usage and buying behaviour (n = 200)

Variable	Category	Frequency	Per cent
Primary platform	Instagram Reels	125	62.5
	YouTube Shorts	68	34.0
	Moj / Josh / Other	7	3.5
Daily viewing time	Under 30 minutes	24	12.0
	30–60 minutes	76	38.0
	1–2 hours	76	38.0
	Over 2 hours	24	12.0
Impulsive buying frequency	Never	10	5.0
	Rarely	24	12.0
	Sometimes	69	34.5
	Often	66	33.0
	Very often	31	15.5
Purchased after watching a video	Yes	105	52.5
	No	95	47.5

Source: Primary data.

Interpretation: Instagram Reels is the dominant platform (62.5 per cent). Half the respondents (50.0 per cent) watch for more than an hour a day. Nearly half (48.5 per cent) buy impulsively often or very often, and 52.5 per cent report a purchase made after watching a short video.

Table 3: Descriptive statistics of study variables (n = 200)

Variable	Mean	SD	High (4–5), %	Rank
Entertainment	3.80	0.83	68.0	1
Visual appeal	3.73	0.88	60.5	2
Informativeness	3.44	0.85	47.5	3
Credibility	2.98	0.90	30.5	4
Impulsive buying frequency	3.42	1.05	48.5*	Dependent variable (not ranked)

Source: Primary data. High (4–5) = agree or strongly agree for the four content attributes. *For impulsive buying, high = often or very often on the frequency scale. Impulsive buying is the dependent variable and is measured on a different scale, so it is not ranked with the content attributes.

Interpretation: Respondents rate short videos highest on entertainment and visual appeal. Credibility is the only attribute below the scale midpoint of 3 (mean 2.98), so viewers enjoy the content but only partly trust it. The mean impulsive buying score of 3.42 lies between "sometimes" and "often".

Table 4: Correlation between content attributes and impulsive buying (n = 200)

Content attribute	Pearson r	p-value	Spearman ρ	Strength
Entertainment	0.346	< 0.001	0.334	Moderate positive
Informativeness	0.246	< 0.001	0.242	Weak positive
Visual appeal	0.231	0.001	0.229	Weak positive
Credibility	0.227	0.001	0.235	Weak positive

Source: Primary data. All Spearman coefficients are significant at $p \leq 0.001$.

Interpretation: All four attributes correlate positively and significantly with impulsive buying at the 1 per cent level, and Spearman's rank correlations confirm the same pattern. Entertainment shows the strongest association.

Table 5: Multiple regression – content attributes on impulsive buying

Predictor	B	Std. error	β	t	p-value	VIF
(Constant)	−0.798	0.510	–	−1.565	0.119	–
Entertainment	0.400	0.077	0.318	5.176	< 0.001	1.01
Informativeness	0.282	0.076	0.228	3.711	< 0.001	1.00
Visual appeal	0.263	0.073	0.222	3.604	< 0.001	1.01
Credibility	0.252	0.071	0.217	3.536	< 0.001	1.00

Source: Primary data. Dependent variable: impulsive buying frequency. $R = 0.516$; $R^2 = 0.267$; adjusted $R^2 = 0.252$; $F(4, 195) = 17.72$; $p < 0.001$.

Interpretation: The four attributes jointly explain 26.7 per cent of the variance in impulsive buying. Each is a significant positive predictor, so H1 to H4 are supported. Entertainment has the largest standardised effect ($\beta = 0.318$): a one-point rise in entertainment rating raises impulsive buying frequency by 0.40 points, holding the other attributes constant.

Diagnostic checks: VIF values between 1.00 and 1.01 show no multicollinearity. The Breusch–Pagan test ($\chi^2 = 4.44$, $p = 0.350$) shows no heteroscedasticity. The Jarque–Bera test (JB = 4.58, $p = 0.101$) indicates that residuals do not depart significantly from normality, and the Durbin–Watson value of 1.87 is close to 2. Re-estimating the model with heteroscedasticity-robust (HC3) standard errors leaves all four predictors significant at $p \leq 0.001$.

Table 6: Chi-square test – demographics, usage and impulsive buying

Variable	χ^2	df	p-value	Cramér's V	Result
Age	6.50	4	0.165	0.13	Not significant
Gender (a)	2.60	2	0.273	0.11	Not significant
Education (b)	3.15	4	0.533	0.09	Not significant
Occupation (c)	2.05	4	0.727	0.07	Not significant
Monthly income	5.99	6	0.424	0.12	Not significant
Daily viewing time	34.09	6	< 0.001	0.29	Significant
Primary platform (d)	2.88	2	0.238	0.12	Not significant

Source: Primary data. Impulsive buying grouped as Never/Rarely, Sometimes, Often/Very often. To meet the expected-frequency rule, categories were merged: (a) "Other / prefer not to say" (n = 3) excluded, n = 197; (b) "Other" merged with PUC; (c) "Other" merged with Self-employed; (d) Moj/Josh/Other merged with YouTube Shorts.

Interpretation: Impulsive buying does not differ significantly by age, gender, education, occupation or income, so H5 is not supported. It also does not differ by primary platform, so H7 is not supported. Daily viewing time is the only classificatory variable with a significant association (H6 supported), with a moderate effect size (Cramér's V = 0.29).

Table 7: Impulsive buying by daily viewing time (Kruskal–Wallis H test)

Daily viewing time	n	Mean	SD	Median
Under 30 minutes	24	2.62	0.97	2.5
30–60 minutes	76	3.21	1.05	3.0
1–2 hours	76	3.74	0.88	4.0
Over 2 hours	24	3.88	1.03	4.0

Source: Primary data. H = 28.31; df = 3; p < 0.001. Spearman trend between viewing time and impulsive buying: $\rho = 0.364$, p < 0.001.

Interpretation: Impulsive buying rises steadily with viewing time. Respondents watching more than two hours a day score 1.26 points higher than those watching under 30 minutes. This dose–response pattern supports H6 and points to cumulative exposure as a driver of impulse purchases.

Table 8: Summary of hypothesis testing

Hypothesis	Test
H1: Entertainment → impulsive buying	Regression
H2: Informativeness → impulsive buying	Regression
H3: Credibility → impulsive buying	Regression
H4: Visual appeal → impulsive buying	Regression
H5: Demographics × impulsive buying	Chi-square
H6: Viewing time × impulsive buying	Chi-square, Kruskal–Wallis
H7: Platform × impulsive buying	Chi-square

6. Findings, Suggestions and Conclusion

6.1 Major Findings

1. Instagram Reels is the leading short-form platform among young consumers in Mysuru (62.5 per cent), followed by YouTube Shorts (34.0 per cent).
2. Half the respondents (50.0 per cent) watch short videos for more than one hour a day.
3. Nearly half (48.5 per cent) buy impulsively often or very often, and 52.5 per cent have bought a product after watching a short video.
4. Entertainment (mean 3.80) and visual appeal (3.73) are the most highly rated attributes; credibility is rated lowest (2.98).
5. All four content attributes have a significant positive influence on impulsive buying (H1–H4 supported), jointly explaining 26.7 per cent of its variance.
6. Entertainment is the strongest predictor ($\beta = 0.318$), consistent with Nguyen (2025) and Ducoffe (1996).
7. Credibility is significant ($\beta = 0.217$) despite its low rating, echoing Lou and Yuan (2019): even modest gains in trust translate into purchases.
8. Impulsive buying does not differ by age, gender, education, occupation, income or platform (H5 and H7 not supported).
9. Daily viewing time is significantly associated with impulsive buying (H6 supported), with mean scores rising from 2.62 (under 30 minutes) to 3.88 (over 2 hours).

6.2 Suggestions

For marketers and local businesses

- Lead with entertainment: use storytelling, humour, trends and music, since entertainment drives impulse purchases most.
- Invest in visual quality: clear product shots, good lighting and attractive framing within the first few seconds.
- Build credibility, the weakest attribute, through honest demonstrations, genuine customer reviews, local micro-influencers and transparent pricing.
- Add useful information (features, price, offers) without diluting entertainment value.
- Mysuru's small businesses can use Reels and Shorts as a low-cost channel to reach young buyers.

For consumers and policymakers

- Heavy viewers are most prone to impulse buying, so consumer-awareness programmes in colleges should cover digital spending, budgeting and cooling-off habits.
- Platforms and regulators should enforce clear disclosure of paid promotions and influencer partnerships.

6.3 Limitations of the Study

- The study covers only Mysuru City, so findings may not generalise to rural areas or other cities.
- Convenience sampling and a sample of 200 limit statistical generalisability.
- Data are self-reported and may carry recall and social-desirability bias.
- The cross-sectional design cannot establish causality.
- The findings reflect behaviour during January–March 2026; short-video platforms, features and trends change quickly.
- The model does not test mediating organism states such as enjoyment, arousal or trust.

6.4 Scope for Further Research

Future studies can test the full S-O-R chain with structural equation modelling, add mediators such as perceived enjoyment and trust, compare Mysuru with metro and rural samples, and study specific product categories such as fashion, cosmetics and electronics.

6.5 Conclusion

Short-form video has turned entertainment into a shopping environment. For young consumers in Mysuru, how entertaining, informative, credible and visually appealing a short video is shapes how often they buy on impulse, and the effect grows with time spent watching. Entertainment matters most, while credibility is the weakest attribute and the largest opportunity. Marketers who combine engaging content with honest information can convert attention into sales. At the same time, consumers, educators and regulators need to ensure that the ease of one-tap buying does not outpace young people's financial judgement.

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