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THE IMPACT OF THE COGNITIVE DISSONANCE APPROACH ON COMMERCIAL FILMS - THE CASE STUDY OF INTERNET USER IN TAIWAN



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ABSTRACT

The questions of whether Internet marketing strategies presented by video advertising techniques are able to grab the attention of consumers and create visual impact, and what form of video content is easier to find acceptance with the majority of users, are the focus of continued corporate concern. This study, made through the perspective of consumer psychology, takes cognitive dissonance theory as its basis, and uses the method of Internet questionnaires to explore whether or not Internet video content using an approach of subversion, parody or nonlinear logic, can affect consumers' click through rates for Internet videos. It verifies the evidence that appropriate Internet video form is able to attract large numbers of Internet video consumers, and make them willingly take the initiative to send and share videos and thus also indirectly provide free publicity for products. The study utilizes quantitative research, with 15 to 60 year-old Internet users as sampling subjects. A total of 378 valid questionnaires were returned, and SPSS software was used to conduct various data analysis on them. The results obtained after analysis were: these three types of video content creation methods, parody, subversion and nonlinear logic, were all determinants influencing the click through rates of the survey participants. The study can provide media producers or corporations with a reference for product video form presentation.

KEYWORDS: Cognitive Dissonance Theory, Click through Rate, Nonlinear Logic, Parody, Subversion

I. INTRODUCTION

Technological progress has brought diversification and variety to media. How to stimulate the visual senses and perception of video audiences is becoming an ever more challenging task. What kind of video content can inspire consumer interest, and achieve maximum circulation benefit? This has always been the direction of research which media creators and advertising agencies are concerned with. As far as consumers are concerned, the benefit of diverse Internet content is in providing different channels for the venting of emotional pressures. At times when there is no way to strike a balance between the demands of traditional society and self-awareness, one is able to escape reality for a brief period, and enter the virtual world of enjoyment and laughs, spoofing, lampooning or outrageous videos. Through this escape, they find release from tense feelings of dissonance, thereby regaining emotional equilibrium (Wertheimer, 2012). In the face of an environment of fierce competition, eliminating tension and unease, and seeking one's own psychological cognitive self-confidence, by completely denying the old knowledge to achieve a psychological balance, has significant value as a psychological escape from competitive pressures (Izard, Kagan, & Zajonc, 1984). Such cognitive conflict and contradiction is known in psychology as a state of 'cognitive dissonance' (Bargh & Zajonc, 2001). According to 2010 statistics for the YouTube website, there were over 4 billion daily viewings worldwide, and in 2011, viewing figures broke the 1 trillion mark. These figures are roughly equivalent to every person on the planet viewing 140 videos on the YouTube website, and they testify that this platform's videos can spread messages far and wide among the Internet community. YouTube site analysis, from the years 2011 to

2013, shows that the videos with the highest click through rates were all ones with nonsensical, simple and funny, comic content. This included even abstract videos, which were virtually illogical and flew in the face of common sense.

The purpose of this study is to look from the perspective of consumer psychology, with cognitive dissonance theory as the basis, and take the top ten click through rate YouTube videos as media, then design questionnaires as a tool and through Internet survey methods, understand what the factors that connect popular video content and dissonance theory are. And also to understand why consumers are willing to send and share these videos, thus generating viral marketing publicity? The findings of this study's summary can provide video creators and enterprises with a theoretical basis for the shooting of commercials and corporate film in the future. As far as industry is concerned, the emergence of online consumer groups means that enterprises must re-learn Internet consumer trends. They must learn about consumers' media usage habits and the styles of popular videos, adjusting their own marketing strategies, and developing more suitable advertising ones for this consumer group, with its amazing purchasing power. Through Internet media, they should be able to create new Internet opportunities for their existing brands.

II. OBJECTIVES

Cognitive dissonance theory was first put forward by the psychologist Festinger, in his book 'A Theory of Cognitive Dissonance', published in 1957. The theory basically states that: When an individual is confronted with a new situation in which he must express his own attitude, psychologically, the individual will generate a state whereby new perceptions conflict with old beliefs. In order to eliminate

or weaken this sense of discomfort brought about by inconsistency, psychologically the individual will utilize two means of carrying out self-adjustment. One is denial of the new perceptions. The other is to seek more information about the new perceptions, to enhance their credibility, so as to replace the old beliefs and regain psychological equilibrium (Festinger, 1957). Humans, by nature, hope to be able to maintain continuity and consistency between new knowledge and the common knowledge of their minds. Should there be some discrepancy (that is, discontinuity) with old perceptions, then they will want to pay more attention to subsequent developments (Kohler, 1970). When people expect that the plot of a story should develop into Ending A, yet it actually develops into Ending B, the mind produces several different kinds of emotion: laughter, anger, dismay, sluggishness, unresponsiveness...etc, etc. These emotional responses are balance mechanisms automatically generated by the mind in order to accept discrepancy in perceptions (Lindgreen, Beverland & Wijk, 2006).

If we look from the perspective of consumer psychology, the discrepancies and collisions resulting from the use of inconsistent elements will make a deep impression on people (Tapscott, 2008). For example: when a viewer clicks on an Internet video, and watches it laughingly, its spoofing contents will lead them to care about their inner emotions, and become eager to learn the video's subsequent development. Without any conscious intent on the viewer's part, they let the video attach itself to memory. This psychological state can be called the use of 'cognitive dissonance' (Rie Ueki, 2010). According to perceptions of the theory of cognitive dissonance, creative or unconventional videos will usually spread rapidly on the Internet. The 'cute affectation'

and 'winsome affectation' Kuso (spoofing, lampooning or camp) discourse found on the Internet, can be seen as a strategy to 'evade serious dialogue', or "escape contention" (Wilson, 2004). 2005 survey statistics of the 'InsightXplorer' market research company found that: 90% of consumers hold positive attitudes towards Kuso spoof culture, and over 80% of Internet users believe Kuso is 'just good fun, and doesn't need to have any meaning.' The company also asked consumers what 'Kuso culture's contribution to mankind' was? Consumers, generally responded that it helped 'relieve stress', was 'limitlessly creative', and 'brought laughter'. Evidently, the spoofing trend has earned favor with the Internet community (InsightXplorer, 2005). Consumers are not only willing to enjoy watching such videos but are also happy to share them with their friends, demonstrating that the entertainment effect is a favorite fixture of the Internet age.

Looking at the most popular YouTube videos of recent years, with the highest click through rates, their wryly humorous shooting styles and content mostly utilize dissonance theory. They attract the attention of consumers through conflict, contradiction, and illogical plots, successfully raising click through rates. They also arouse the attention of other creative artists, who then analyze their constituent techniques. The British philosopher, Thomas, believes that: sarcasm and ridicule can give rise to a sudden sense of pride. This mentality is due to occupying a higher position; ridiculing or belittling an object brings a feeling of pleasure (Thomas, 2002). The British philosopher, Spencer, explains it thus: regardless of the kind of laugh, in its process 'residual energy' flows from it. Laughter is a relaxing behavior for repressed nervous tension (Spencer, 2014). How exactly should creators make works that inspire the joy of

laughter in consumers? According to the claims of Bordwell & Thompson (2012): these three forms - subversion, parody, and nonlinear logic - can be utilized as creative techniques which produce effects of cognitive dissonance in consumers, achieving the psychological balance of pleasure arising. The following are their respective descriptions:

- (1) Subversion: Its purpose is to cause one to reflect on the state of reality of life. It can be objectively interpreted as a reflection and examination of traditional concepts as seen through a modern multicultural mode of thinking (Nicholas, 2011). American literary esthetician, Hassan (1987), believes that: subversion has two forms, namely 'mockery', and 'adaptation'. For example: many advertising commercials take classical fairy tales as blueprints, and then ridicule the subject. Or they may carry out an in-depth adaptation of the story itself, in which the meaning is completely reinterpreted, thus subverting viewers' stereotyped impressions and expectations of the traditional fairy tale. But this also opens up more diverse possibilities which can develop from the original story.
- (2) Parody: The Greek philosopher Aristotle was the first scholar to use this term, which means 'an approximate imitation'. Luni Lin (2008) believes that: parody is something creators produce with the aim of antagonizing or mocking, mimicking the form or genre of other works. Using changes or conversions to the original text, a 'witty or ironic' effect is achieved, thereby generating new meaning and new amusement. Parody usually uses text material familiar to the general public, adding many humorous techniques to creatively expand the original text into a new thing (Gibson, 1986).

- (3) Nonlinear logic: represents a break or derailment in the logical relationship between the cause and effect of events. This doesn't meet expectations, deviates from the conventional framework, and independently opens up another extension to the line of thought (Quejing Jun, 2006). The films of Hong Kong star Stephen Chow are the best examples of nonlinear logic. In 2009, his films had been re-broadcast on Taiwanese movie stations as many as 786 times, and Chow can be called the 'most replayed film actor' (Yu Ping-zhen, 2009).

To sum up, production techniques which take dissonance theory as their creative source generate an effect which relies on a degree of overlap between the 'knowledge systems' of the creators and the recipients. This includes those of the same culture, language and historical background (Wertheimer, 2012). In other words, whether or not a Kuso spoof video is able to attract consumers depends entirely on how much amusement the consumer can find in his own knowledge and experience. Because bringing laughter to the present 'fan generation', is a kind of creativity based on a common lifestyle, community or social experience. Themes which find common resonance are the basis for such creations.

III. METHODOLOGY

The purpose of this study is to analyze the 10 most popular Internet videos on the YouTube platform, then explore whether the relationship between video approach and content and dissonance theory can affect their click through rates. This study utilized convenience sampling to carry out quantitative research. To avoid disclosure of personal information, the questionnaire was anonymous in form. Prior to completing the questionnaire, respondents had to indicate that they met this study's requirements for eligibility, to exclude

unrepresentative participants as far as possible. Convenience sampling can effectively save time and labor costs.

This study used a five-point Likert-Scale as its questionnaire measuring method, and then utilized SPSS statistical software for data analysis and evaluation. The dependent variable was the consumer's Internet video click through rate. The independent variable was Festinger's theory of psychological dissonance and Bordwell & Thompson's three operational practices for video content: subversion, parody and nonlinear logic. Survey was carried out primarily through Internet questionnaires, examining whether a positive correlation exists between video click through rates and subversion, parody and nonlinear logic. Analysis methods included: descriptive statistics, reliability analysis, factor analysis and hierarchical regression analysis. The main research hypotheses are as follows:

- H: There is a positive correlation between the use of dissonance theory creative techniques and click through rates of videos
- Ha: Is there a message of positive correlation between click through rates of videos and subversive creative techniques?
- Hb: Is there a message of positive correlation between click through rates of videos and parody creative techniques?
- Hc: Is there a message of positive correlation between click through rates of videos and nonlinear logic creative techniques?
- Hd: Do video click through rates vary due to differences of gender, age, or educational level?

This research has three limitations as follows: The first limitation is: Due to manpower, physical and time constraints, Internet questionnaires were only distributed for 20 days, and their results are only able to represent this instance of study. The second is: the study was based on the content of the YouTube videos with the top ten clicks through rates as items of the questionnaire, other video platforms were not involved, so the research conclusions can not be extended to other similar platforms. The third is: the scopes of the questions of this study were Taiwanese consumer's favorite YouTube videos. Therefore, the study cannot be used to speculate about other regions. The above three main points are the limitations of this study.

IV.SAMPLING DESIGN

This research aimed at consumers who have clicked and viewed videos on the YouTube platform. The questionnaire stipulates that users must satisfy the requirement of being between 15 and 60 years of age to participate in answering the questionnaire. The time for responding to the questionnaire was from May 9th to May 30th, 2014, and a five-point Likert scale was employed to carry out detection. The scale included five items ranging from 'Strongly agree', through 'Agree', 'No opinion', and 'Disagree', to 'Strongly disagree', etc., with scores in order from 5 to 1. Subjects first watched YouTube videos before making responses. Subjects selected appropriate scores according to their viewing experiences, and through this we can understand whether the use of cognitive theory dissonance effects click through rates. Questions details are given in the table 1.

The study also examines the demographic characteristics of the data, examining whether gender, age, or educational level affects video click through rates.

The likelihood of successful viral marketing can be inferred from the time spent online daily and from website usage habits. The questionnaire's items are presented as a table 2.

V . STATISTICAL DESIGN

SPSS statistical software was employed for quantitative analysis, independent sample T-testing and Pearson correlation analysis were also used, to detect the relationship between consumer video click through rates and cognitive dissonance theory, to verify the questions presented by the hypotheses.

The research subjects were participants between 15 and 60 years of age who frequently click and view videos on YouTube. Via convenience sampling, an Internet questionnaire survey was carried out. The survey time was from May 9th to May 30th, 2014. 395 people participated in filling the questionnaires, 17 invalid copies were discarded (due to identical IP addresses, age ineligibility, or incomplete questionnaires), leaving a total of 378 valid questionnaires. Of these, 208 respondents were male, accounting for 55%, and 170 were female, accounting for 45%.

The Cornbach 's was used to carry out a reliability analysis. The Cornbach's values for each constituent aspect were all greater than 0.7, indicating a high degree of consistency between the question items, as shown in Table 3.

Through analysis of the Pearson correlation coefficient, it was discovered that a correlation exists between 'dissonance theory video content' and 'click through rates', $r = .373$ *** ($p < .001$). The correlation is one of a high degree, reaching a significant standard. Further, Pearson correlation analysis indicates a moderately positive correlation between 'dissonance theory video content' and 'subversion', $r = .334$ *** ($p < .001$), which reaches

a significant standard. With 'parody' a positive correlation is shown, $r = .352$ *** ($p < .001$). With 'anti-linear logic' there is also a correlation, $r = .307$ *** ($p < .001$), which is a moderately positive correlation. Detailed data analysis is shown in Table 4 and 5.

Analysis of Connection between Demographic Variables and Video Click through Rates through independent T-test sampling, it was shown: the click through rates of videos does not vary on account of gender. The t value was .314, $p = .335 > .05$, which doesn't reach significant standards; Apart from this, male click through rates on average were 3.5427, higher than the female level of involvement, which averaged 3.0132. The data reveals that male video click through rates on the YouTube site are higher than those of females. Detailed data analysis is shown in Table 6.

Concerning the sex ratio of people clicking and viewing videos on the YouTube website, through effective sampling it was demonstrated that there are higher video click through rates for men than for women. Table 7 shows the study subjects' gender statistics. Respondents who are interested in videos with dissonant content, clearly falls mostly into the 15 to 24 year old age group, totaling 144 people, accounting for 38%. Next is the 25 to 34 year old age group, with a total of 107 people, accounting for 28%. Together these two groups constitute 68% of the total. Detailed data analysis is shown below in Table 8.

One-way ANOVA testing was used to ascertain whether or not click through rates for dissonant video content varied for different age groups. This indicated that there is no difference attributable to age grouping which reaches significant standards ($F = .352$, $p = .278 > .05$). Table 9 is an analysis table of age and machine made video level of involvement. Return sampling of educational level reveals

that the majority of people have tertiary level education, a proportion of nearly 64%. Holders of Master's degrees or above accounted for only 20%, and high school graduates accounted for only 16%. Table 10 is an analysis of the subjects' education levels.

Further, one-way ANOVA testing was used to ascertain whether or not click through rates for dissonant video content varied for different educational levels, and this revealed that there is variance due to level of education ($F = .336$, $p = .035 < .05$), which reached significant levels. Table 11 is an analysis table of educational levels and click through rates. Returned samples for time spent daily watching videos on the YouTube platform reveal that the majority watch for one hour, a proportion of nearly 33%. Less than 30 minutes and 31 to 59 minutes together totaled 42%, while two hours or more accounted for 25%. Table 12 is an analysis of the time spent daily watching videos by participating subjects.

In addition, from analysis of spending habits, it's remarkable that with respect to viewers' willingness to recommend the videos they like to friends via the Internet or verbally, "very willing" and "willing" account for 70% of the total, "unwilling" and 'very unwilling' account for a mere 15%, and those with 'No opinion' also account for 15%. Table 13 is an analysis of participants' willingness to recommend videos either verbally or via the Internet.

VI. RESULTS

The statistical results of this study demonstrate: there is a positive correlation between 'video with dissonant content' and 'click through rates', $r = .373$ *** ($p < .001$), a high degree of correlation which reaches significant standards. Further, Pearson correlation analysis showed that correlation

exists between 'dissonant video content' and 'subversion', $r = .334$ *** ($p < .001$), reaching significant standards. It was also found there is a positive correlation with 'parody', $r = .352$ *** ($p < .001$). And with anti-linear logic' there is also a correlation, $r = .307$ *** ($p < .001$). Independent sampling T-test results showed that: videos click through rates will not vary on account of gender, but will vary due to different levels of education. According to statistics, the hypothesis questions of this study (H, Ha, Hb, Hc) have been established, while Hd has been partially established. It is presumed that due to differences in educational level, there is some discrepancy in understanding of video content. The hypothesis and results of this study are shown in Table 14.

In this study, a total of 378 valid questionnaires were returned. Demographic variables reveal that overall, males accounted for 55%, and females for 45%. As regards age, the 15 to 34 year-old group was the biggest, accounting for 66%. With respect to educational level, tertiary colleges or university education constituted the largest share, at 64%, indicating that college educated subjects had the highest video click through rates. 61% of respondents spent between 30 minutes and one hour watching YouTube daily; 70% of the survey participants were willing to recommend videos they liked to their friends through the Internet or verbally. This study recommends that enterprises use the data obtained from these demographics to formulate relevant Internet video marketing approaches for specific Internet groups. They should thus be able to attract more potential customers.

VII. SUGGESTIONS

Through the mass media, the influence of film can reach every corner of the world. Some classic films have become a part of our common memory, such as: *Star Wars*,

*Terminator, The Wizard of Oz, Jaws, 007 James Bond...*and so on and so forth. Viewers are also thoroughly familiar with the classic lines of such films, and these discourses have all been used in the creation of kuso spoofs and comic cuts bringing an alternative entertainment outcome. The results of this study show that there is a positive relationship between the use of dissonance theory techniques in video and click through rates. Videos propagated on the Internet, fueled by consumers' messages to each other, are able to rapidly spread to different countries and peoples, easily generating benefits which reverberate far and wide.

The results of this study propose that cognitive dissonance theory employed in shooting advertising commercials be used in sales marketing practices, and recommends the following:

1. Mimic film director's technique: observation of the storytelling techniques and creative styles of directors of various different genres can serve as inspiration. Observation of behind the scenes production trailers, scene design, storyboard composition, editing style, fantasy scenes, colors and lighting...etc., etc, are all available sources of inspiration for creative advertising.
2. Find creativity in film: creators can find inspiration in the film of various different countries, such as: India, Japan, Korea, the United States, Russia, Iran, and so on. These highly experimental, original and entertaining movies can also be a source of creative inspiration for kuso spoofs.

3. Subvert well-known movie plots: the public's strong feelings on classic films provide video creators and enterprise with the opportunity to make a big commotion. Certain movie scenes can be seen in many advertisements, such as those of *The Matrix, Gladiator, The Great Escape, Godzilla, Oliver Twist, Psycho, Dracula*, and so on. All of these can serve as creative sources for comic commercials.

VIII. CONCLUSION

Technology provides the tools and media which enable creators to wield various kinds of cognitive dissonance creative expression to the full. Also, the Internet's extensive, and non-compulsory nature, enhances subjective and objective interaction, so that Internet video can provide viewers with solutions to cognitive dissonance. This study's conclusion finds that the use of the three video production techniques (subversion, parody and anti-linear logic) derived from dissonance theory, will indeed affect consumers' click through rates. The approach utilized by these kinds of comic, fool playing, ridiculing, provocative, showy, deliberately spoofing and pretentious, nonsensical and kuso works, for the most part involves taking apart serious topics, then, with postmodernist parody and carnival style farce, highlighting the absurdity of our perception of reality, proceeding to generate a subversive and disruptive effect.

The development of technological networks and the affluent age in which they live, allow 21st century Internet communities to possess an amazing creativity in self-expression. Not only do they have tremendous spending power, but they have evolved a lifestyle which is very different from the world value system and behavior of the former, old society.

Today’s Internet culture is a manifestation of ‘the phenomenon of the age’. Internet communities face the defeats of the global economy, as well as employment and life pressures, and the creative expression of Internet video becomes their way to ‘respond’ to present day society. As for considerations on the marketing level, these kinds of Internet communities will be the main consumer groups of the future. Therefore enterprise must gain

a thorough understanding the unique values of these Internet users and of the emergent consumer habits. Adjusting their marketing strategies accordingly, they will be able to develop more suitable advertising strategies for this group, with its remarkable spending power. That will be helpful in considering the impact on social-economic values brought about by the Internet community.

IX. TABLES AND REFERENCES

Table 1: Questions Details

Cognitive dissonance variable	Questionnaire numbers and items	
Subversion	1	I like to click on Kuso spoof video adaptations of classic stories.
	2	I like to click on video adaptations on the topic of celebrities' discourses.
	3	I like to click on lampooning video adaptations of stories.
	4	I like to click on comic videos lampooning or ridiculing present social viewpoints.
Parody	5	I like to click on comic videos about well-known personalities.
	6	I like to click on satirical videos themed on spoofing the discourses of well-known personalities.
	7	I like to click on mimicry videos on the subject of social issues.
	8	I like to click on spoofing videos on the subject of the living environment.
	9	I like to click on videos of classical stories with additional comic content.
	10	I like to click on comic content videos which include storylines from classical stories.
Anti-linear Logic	11	I like to click on unexpected and surprising, nonsensical videos.
	12	I like to click on comic videos featuring some groups of people involved in meaningless actions together.
	13	I like to click on amusing spoof videos with no sense of connection between points in the storyline.
	14	I like to click on amusing videos with a jumbled variety of media included.

Questionnaire source: Designed for this study

Table 2: Demographic

Demographic variable	Questionnaire numbers and items	
Age	15	15-25 Years old, 26-35Years old, 36-45 Years old, 46-60 Years old.
Sex	16	Male, Female.
Educational Level	17	High School, University, Masters Above Masters.
Time spent (daily)	18	Less than 30mnutes, 31 ~59 minutes, 1 hour, 2 hours, More than 2 hours.
Usage habits	19	I often browse YouTube for kuso spoof, comic or nonsensical videos.
	20	I will recommend videos I like to my friends, verbally or via the Internet
	21	I will discuss with my friends the content and assessments of videos we've seen

Questionnaire source: Designed for this study



Table 3: Analysis Table for Reliability of This Study's Questionnaire

Constituent Aspect	Research Variable	Number of Questions	Cornbach's α
Cognitive dissonance variable	Subversion	4	0.704
	Parody	6	0.726
	Nonlinear logic	4	0.731

Source: Collated for this study

Table 4: Correlation Analysis Table of Dissonance Theory Video Content and Click through Rates

Pearson Correlation Analysis		
Video Click Through Rate	Dissonant video content	
	Pearson correlation	Significance
	$r=.373^{***}$	0.000

** $p < .01$, *** $p < .001$ (double ended)

Source: Collated for this study

Table 5: Pearson Correlation Analysis

Pearson Correlation Analysis		
	Video Click Through Rate	
	Pearson correlation	Significance
	Subversion	$r=.334^{***}$
Parody)	$r=.352^{***}$	0.000
Nonlinear logic	$r=.307^{***}$	0.000

** $p < .01$, *** $p < .001$ (double ended)

Source: Collated for this study

Table 6: Videos Click Through Rates with Gender Analysis

	Sex	Mean	Standard deviation	t Value	Significance
Video Click Through Rate	Male	3.5427	.55703	.314	.335
	Female	3.0132	.46152		

* $p < .05$ ** $p < .01$ *** $p < .001$ (double ended)

Source: Collated for this study

Table 7: Statistical Analysis of Gender

Gender			
Gender distribution sample	Occurrence		Percentage
	Male	208	55.0
Female	170	45.0	
Total	378	100.0	

Source: Collated for this study

Table 8: Age Groups Statistical Analysis

Age Group	Age Differences		
	Occurrences		Percentage
15-24Years old	144	38.0	
25-34 Years old	107	28.0	
35-44 Years old	73	20.0	
45-60 Years old	54	14.0	
Total	378	100.0	

Source: Collated for this study

Table 9: Age and Dissonant Video Content Click Through Rate Analysis Table

	15-24 Years old	25-34 Years old	35-44 Years old	45-60 Years old	F Value	Significance
Mean	3.78	3.25	3.17	3.41	.352	.278

* $p < .05$ ** $p < .01$ *** $p < .001$

Source: Collated for this study

Table 10: Analysis of Subjects' Educational Levels

Educational Level			
Educational Level Category	Occurrences		Percentage
	High School	62	16.0
	College or University	241	64.0
	Masters	52	14.0
	Above Masters	23	6.0
	Total	378	100.0

Source: Collated for this study

Table 11: Analysis of Educational Level and Click through Rates

	High School	College or University	Masters	Above Masters	F Value	Significance
Mean Age	2.64	3.67	3.71	2.35	.336	.035

Source: Collated for this study

Table 12: Analysis of Time Spent Daily

Time Spent			
Total time spent watching YouTube daily	Occurrence		Percentage
	Less than 30 minutes	52	14.0
	31~59 minutes	104	28.0
	1 hour	127	33.0
	2 hours	54	14.0
	More than 2 hours	41	11.0
	Total	378	100.0

Source: Collated for this study

Table 13: Analysis of Internet and Verbal Recommendation

Internet and Verbal Recommendation			
Willingness to Recommend Videos	Occurrences		Percentage
	very willing	162	43.0
	willing	103	27.0
	no opinion	55	15.0
	unwilling	27	7.0
	very unwilling	31	8.0
	Total	378	100.0

Source: Collated for this study

Table 14: Analysis Table of Machine-made Involvement Level and Gamers' Loyalty towards Games

Research Hypothesis		Result
Hypothesis H	There is a positive correlation between the use of dissonance theory creative techniques and click through rates of videos.	Established
Hypothesis H-a	Is there a message of positive correlation between click through rates of videos and subversive creative techniques?	Established
Hypothesis H-b	Is there a message of positive correlation between click through rates of videos and parody creative techniques?	Established
Hypothesis H-c	Is there a message of positive correlation between click through rates of videos and nonlinear logic creative techniques?	Established
Hypothesis H-d	Do video click through rates vary due to differences of gender, age, or educational level?	Partially established

Source: Collated for this study

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