

Visual Frames and Bias: How Media Techniques Influence Consumer Perception in Product Videos

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Abstract- The paper discusses the video marketing of products and the application of visual framing and editing to influence consumer perceptions and behaviour. The article conducts a recent literature review on the topic of narrative construction, editing cues and representational bias, and integrates a PRISMA-like literature review with qualitative case studies of well-known brands (Apple, Nike and Glossier). The results show that strategic framing and emotionally motivated editing can lead to a better memory, trust and purchase intent, whereas selective imagery and editorial selections may entrench and replicate bias based on cultural or demographic factors. The paper ends with a mention of the powerful effects of visual media on attitude formation and suggests more media literacy in customers and the creation of AI-driven tools to address bias in video advertising.

I. INTRODUCTION

Product videos now occupy a central position in digital marketing, with more than 90 percent of consumers reporting that video content assists their purchasing decisions. Video unlike plain text or images, incorporates visual, auditory and temporal elements to stimulate more than one sense (and thereby) a more emotional response and increased information retention (Liu, et al., 2018). This multisensory impact enhances the ability of video to influence the minds of viewers in regards to the function of a product, its positive aspects and general attractiveness.

Visual framing is an intentional tool within this multimedia environment to highlight certain qualities of the product and suppress others (Tian, 2020). Cutting elements like sequence of shots, choice of pacing and transition as well as voice-over and soundtrack make up continuous narratives that inform interpretation and emotional reaction. Decisions about who appears in a video and how those individuals are depicted represent an additional layer of influence; such representational choices can produce media bias through selective portrayal, stereotyping or systematic exclusion, and in doing so they shape audience impressions and expectations.

An understanding of these techniques is therefore critical given the premise outlined above. Visual and narrative framing have a significant potential to increase or decrease the perceived value of a product, credibility and relevance to specific groups of audiences, and representational bias may influence consumer trust, identification with the brand and long-term reputation.. This paper aims to clarify how multimedia persuasion affects consumer attitudes and behavior and to reflect on the ethical and regulatory concerns that come along with it.

Visual Framing and Narrative Construction

Visual framing and narrative-formation are key issues in modern advertising practise and theory. Visual storytelling has traditionally been perceived as a powerful marketing approach, and advertisers regularly create short storeys, in which the consumer is a main character, and the product is a instrumental resolution of a situation (Nikulina, et al., 2024). These small storey lines allow the brands not only to convey functional advantages, but also emotional connotations and social identities to influence the way audiences perceive the value of a product.

This hero narrative is often operationalized through marketing campaigns that place ordinary users in the role of change agents and representatives. For example, the ‘Shot on iPhone’ campaign by Apple positions regular people as creative heroes who capture and save otherwise forgotten moments with the help of the device, thus solving the problem of having nothing to share and meaningfully expressing themselves (Singh, 2019). This methodology conforms to classical and modern narrative paradigms like the monomyth, which, according to Joseph Campbell, and the seven elements, are the foreground elements of a narrative like character, problem, guide, plan, call to action, avoidance of failure and success (El-Desouky, 2020). Advertisers map marketing storeys onto these known structures, producing patterns that are culturally relevant and psychologically reachable.

Emotionally resonant stories are credited with quantifiable advantages by empirical marketing research. Affective engagement storytelling can exponentially boost ad recall and willingness to pay price premiums as well as improved attention, augmented encoding and more robust associative links between product features and preferred identities (Sapre and Longani, 2024). Narrative construction is, therefore, not just a style, but a strategic lever that changes cognition and economic behaviour.

Visual framing is a collection of compositional and editorial decisions that ties narrative assertions to sensory experience (Bock, 2020). Setting, colour, shot choice, camera movement, depth of field, and pacing are elements, which make up a filmic *mise en scene* that conveys mood, social context and normative indicators (Uhlir, 2024). In this regard, framing acts as the suture between brand and audience: an action as straightforward as a coffee pour or workshop process can be coded as a significant rite through judicious choice of angle, lighting, time and sequence, thus storing brand values in the memory and practise. The net impact of such decisions is to make the ordinary feel important and to construct a consistent brand narrative through diverse visual moments.

Editing Techniques and Emotional Cues

Editing decisions play a central role in encoding and directing the emotional life of a product video (Cao, et al., 2024). Technical elements such as pacing, transitions, and sound design shape viewers' affective responses by modulating tempo, emphasis and atmosphere. Rapid cuts, abrupt camera movements and energetic music tend to produce feelings of excitement and urgency, while gradual dissolves, soft focus and subdued music typically foster calmness or nostalgia. These techniques are applied deliberately to alter the perceived tempo of a scene and to guide the audience toward particular emotional states.

Beyond cuts and tempo, filmmakers and marketers manipulate lighting, camera angle and editing rhythm to transform the mood of an image and to foreground specific interpretations of a product or situation (Grun, and Schintee, 2024). Changes in illumination often suggest warmth, harshness or intimacy. Low-angle shots may confer power or heroism, whereas high-angle shots can create vulnerability. Rhythm in

editing functions as a behavioral cue: it paces attention, determines where the eye lands and influences the ease with which an audience constructs narrative meaning from successive images. Sound design and music operate in parallel by reinforcing or opposing the visual framing, thereby amplifying or complicating emotional inferences (Grimaud, and Eerola, 2022).

Decision-editing is a core component of product video encoding and guidance in emotional life (Cao, et al., 2024). The affective response of the viewers is formed through technical aspects of pacing, transitions, and sound design as they regulate the tempo, stress, and mood. Quick cuts, jerky camera work and energetic soundtrack are likely to give one a feeling of exuberation and desperation, whereas gradual dissolves, blurred focus and low-key music usually create a sense of relaxation or nostalgia. The techniques are used intentionally in order to change perceived tempo of a scene and lead the viewer into specific emotional state.

In addition to the use of cuts and tempo, filmmakers and marketers adjust lighting, camera angle and editing rhythm to change the mood of an image and to prefigure certain interpretations of a product or a situation (Grun, and Schintee, 2024). Shifts in light tend to indicate warmth, harsh or bedside. Low-angle shots can be empowering or heroic, whereas high-angle shots can make people vulnerable. Rhythm in editing serves as a behavioural prompt: it times attention, decides where eye is focused and affects how readily an audience creates narrative meaning by using a sequence of images. Sound design and music run parallel to strengthen or contradict the visual framing, with the consequence of enhancing or complicating emotional inferences (Grimaud, and Eerola, 2022).

These practises have been catalysed by short-form formats like TikTok and Instagram Reels, which cause time to collapse to extreme ends, creating what some scholars refer to as micro-dramaturgy (David, 2025). Filmmakers compress exposition, conflict and resolution into the gesture of fractions of a second. Since viewers make first judgments of feelings nearly instantaneously, sometimes in the opening second of the perception, producers focus on a visual hook to draw attention at the beginning of a clip. The method not only takes advantage of human timing in perception but is also consistent with platform

algorithmic characteristics which award initial attention, so that the first frames are the most strategically and cost-effectively important (Dodds, 2024).

The use of consistency in visual style, as well as the production values, adds to the recognition and the meaning of the brand. Frequent colour grading, a consistent palette and consistently high quality of production are the subtle, accrued indicators of brand identity. Repetitive palette can begin to serve as nonverbal shorthand signifying what a brand promises and what values it holds, thus aiding recognition and remembrance. On-screen elements like text overlays, motion graphics and captions complement the claims of the narrative and explain important selling points to viewers who watch the content without audio (Lee, et al., 2018).

Combined, the editing patterns and sensory elements are not only able to enhance content, but play a crucial role in stimulating certain emotions and guiding attention in a way that affects memory, judgement and consumer behaviour. For both practitioners and researchers, attention to the mechanics of editing is therefore essential: small technical choices can yield measurable differences in emotional impact, engagement metrics and willingness to adopt or pay for a product. These effects also raise ethical questions about manipulation and representation, since the same techniques that increase persuasiveness can be used to obscure information or to produce misleading impressions.

Bias in Representation and Selective Emphasis

Visual framing and editorial choice in product videos can lead to greater audience engagement, and it also brings systematic biases that influence who is visible, how groups are framed and what contexts are framed. Commercial media surveys and large-scale surveys suggest that a significant portion of consumers do not feel represented in the commercial media: one of the most popular industry reviews has found that up to one hundred and twenty million Americans feel that they are not fairly represented in commercial media (Adobe, 2019)

Visual bias is typically visible when specific individuals, features or situations are either overrepresented or excluded. Studies and trade coverage detail that a significant number of

individuals in racial and ethnic groups of minority groups complain of dissatisfaction in the advertising they see and that in certain surveys, the perceived misrepresentation is markedly elevated among African American, Latino/Hispanic or Asian participants (Meda, 2023). Repeatedly associating one group with normalcy and excluding others in advertisements privileges a limited range of social roles and abilities; the net effect can be the invisibility of some audiences and the naturalisation of stereotypes by which social groups or consumer groups are supposed to belong (Middleton, and Turnbull, 2021).

Discrimination in representation is not a question of will, but also a question of procedure. The tendency to make creative choices that put more emphasis on traditional values (young, physically fit, Western beauty standards and heteronormative gender presentation) results in recreating not new images in history as they have been perceived as safe or universally acceptable (Kumar, et al., 2024). These trends can be magnified through machine-conducted systems and AI-enabled personalization, which optimises the presentation of creative content to engagement metrics without taking into consideration representational equity, and further strengthens feedback loops that favour already visible audiences. Recent surveys of AI usage in marketing highlight the efficiency benefits as well as the danger that large-scale personalization will reproduce or exacerbate existing inequalities unless the developers carefully limit the training data and training goals (Karami, et al., 2024).

In contrast, some patterns of exclusion can be counteracted by intentionally inclusive visual policies through both social and business good. Brands which preempt various skin tones, bodily shapes, ages, and gender manifestations are more likely to create stronger recognition among underrepresented consumers and enhance authenticity and trust perceptions (Patrick, and Hollenbeck, 2021).

Industry case material and analyses of beauty brands indicate that inclusive campaigns have been associated with heightened consumer engagement and brand growth, although the magnitude of commercial effects varies by market, campaign design and measurement approach. Glossier is frequently cited as an example of a brand that

emphasizes diversity in its visual content and community-driven storytelling as part of a broader strategy to broaden appeal and engagement (Pitt, 2023).

Selective emphasis can also take culturally specific forms. An example of sustainability claim can be backed by veritable factory or community footage to indicate transparency, but a different brand can simulate refined aspirational imagery to create a sense of lifestyle desire as opposed to functional integrity. The interpretation of such cues by the audience is determined by prior knowledge; brand and cultural context trust, i. e. the same framing decision may confirm or provoke distrust depending on the point of view of the viewer (Nielsen, 2024).

Ethical and practical implications are important to both practitioners and scholars. To practitioners, this argument supports regular audits of creative content, diverse casting, and utilisation of counterfactual testing to determine whether various framing decisions are systematically beneficial to certain audiences and harmful to others. To scholars, additional empirical research is necessary to measure the impact of representational omissions and selective emphasis in long-term brand attitudes, purchase behaviour and wider cultural discourses.

The Cognitive and Behavioural Impact on Consumers

The cognitive and behavioural effects of visual framing and editing extend beyond simple improvements in recall to influence judgment, decision making and consumer behaviour. Framing theory holds that communicators shape audience interpretation by selectively presenting certain aspects of a message so that those aspects become more salient (Tewksbury, and Scheufele, 2019). Framing within advertising serves to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation” by highlighting some realities while downplaying others. In the context of video advertising, such selective emphasis can alter how viewers construe the very nature of a product, the problems it is meant to solve and the moral or practical consequences of using or not using it (Joa, et al., 2018).

One clear mechanism through which framing operates is affective bias. Emotional responses elicited by imagery, sound and pacing often serve as

informational cues that viewers rely on when evaluating persuasive messages (Lotsov, et al., 2023). The affect infusion perspective proposes that feelings generated during exposure color subsequent judgments, making affect-laden frames particularly potent. For example, narratives that emphasize losses or negative outcomes associated with non-use of a product produce more negative attitudes and lower purchase intentions than neutral presentations, because the negative frame increases perceived risk and motivates avoidance-oriented thinking (Frennert, and Ostlund, 2018).

Cognitive fluency constitutes a second pathway linking production quality to persuasion. Highly polished visuals, seamless editing and clear audio are easier for viewers to process cognitively; this ease of processing, or fluency, tends to be interpreted as a signal of credibility and competence. Consequently, consumers frequently infer that a smoothly produced video reflects a professional and trustworthy brand. This heuristic can amplify persuasive effects even when the substantive claims of an ad are equivalent to those presented in less fluent formats.

The behavioral consequences of these cognitive effects manifest across multiple outcome measures: enhanced ad recall, shifts in explicit brand attitudes, altered willingness to pay, and changes in short-term purchase intention. Importantly, some framing effects may be covert; consumers often remain unaware of how selective imagery and stylistic choices have shaped their impressions, a dynamic that echoes early advertising practices that leveraged culturally trusted authorities to obscure product risks. This opacity raises ethical considerations about the potential for manipulation and the need for transparent, responsible creative practice.

II. THEORETICAL FRAMEWORK

This discourse is contextualised within an interdisciplinary theoretical framework, which brings on board media framing theory, visual semiotics and consumer psychology. Media framing theory describes how the communicator chooses to highlight certain facets of reality by selective presentations, thus affecting how the audience understands (Yan, 2019). Visual semiotics offers the means to deconstruct signs of images colour, composition and symbols, which carry cultural implications and emotional overtones (Aiello, 2020). Consumer

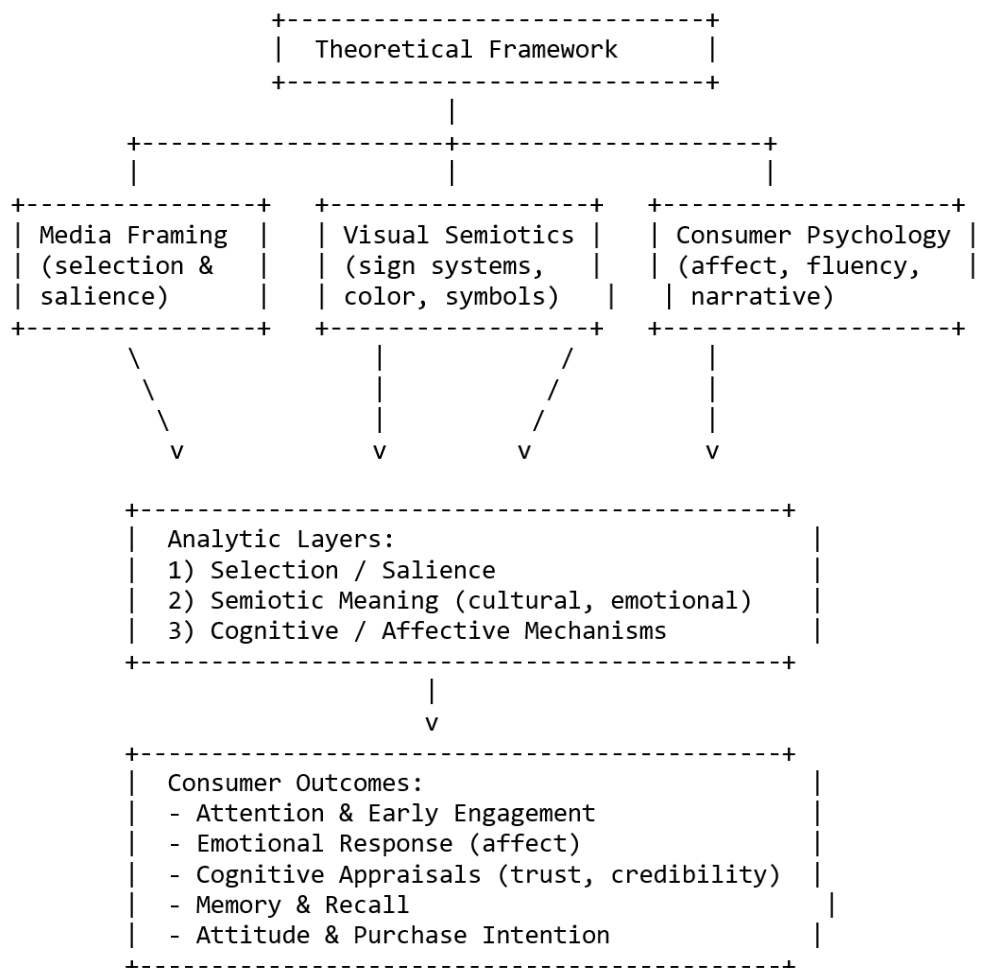
psychology correlates these visual codes with the human response by recognising cognitive and affective processes such as affect-driven judgement, cognitive fluency and narrative involvement (Clark, et al., 2020). These views taken together provide a multifaceted scope through which the video methodologies can be understood to affect attention, emotion, judgement and behaviour.

Media framing theory predicts the choice of imagery and sequences as salient. Video advertising decisions regarding what imagery, what scenes and narrative beats to display influence the aspects of product attributes and uses that viewers are most likely to access (Wang, et al., 2025). The semiotics of the visual takes care of sign systems in those images: repetitive colour codes, iconography and composition patterns can be perceived as a visual speech, conveying brand ideals and generating emotional response. Consumer psychology explains how viewers process these inputs: emotional cues can directly bias judgments, easily processed (fluent) stimuli generate perceptions of credibility, and immersive narratives can transport viewers into the

story, thereby increasing persuasion (Cohen, et al., 2018).

The proposed framework therefore considers three analytic layers. First, the selection/salience layer asks which images and sequences are shown and how prominence is established. Second, the semiotic layer interprets what those images mean culturally and emotionally. Third, the cognitive/affective layer determines which psychological processes mediate the relationship between visual technique and consumer outcomes, including framing effects, affect infusion, cognitive fluency and narrative transportation. The visualisation of these layers helps us understand how specific framing or editing manipulations can be converted into quantifiable effects on attention, recollection, trust, brand perception and purchase intention.

Below is a schematic representation of the framework showing the three disciplinary inputs, the intermediate analytic layers, and the resulting consumer outcomes.



Notes: - The arrows indicate directional influence rather than deterministic causation; feedback loops are possible (e.g., consumer responses can inform subsequent framing decisions). - The framework is intended to support empirical analysis of specific video techniques (e.g., color grading, shot sequencing, pacing) by linking them to semiotic interpretations and psychological mechanisms

III. METHODOLOGY/APPROACH

The secondary research design was a qualitative one, which integrated a systematic review of the literature with a comparative case study. In accordance with the principles of PRISMA transparency, systematic searches were carried out in academic databases, including Scopus and Google Scholar, and in authoritative sources related to the industry published in 2018-2024. Inclusion criteria required peer-reviewed or authoritative industry publications in English that addressed visual media, editing practices, framing effects or consumer perception; exclusions comprised non-visual framing, political news, non-English sources and materials lacking substantive contribution. From each included item the research team extracted bibliographic details and substantive variables, including identified framing strategies, editing cues and reported consumer

effects, using a standardized template with independent checks to enhance reliability.

In parallel, purposive case studies were conducted for three brands selected for distinct product video strategies: Apple (technology), Nike (sports) and Glossier (beauty). Representative campaign videos were sampled from official brand channels and analyzed for visual and narrative framing, editing style, sound design and representational choices. Findings in the literature and case material were thematically coded, a codebook was developed iteratively by the research team, and used on the corpus through dual encoding and resolved inconsistencies through consensus and memoing.

The research took methodological precautions to enhance credibility, such as dual independent screening, coding, preservation of an audit trail of search queries and selection decisions, and triangulation between various data types and sources. It also recognised drawbacks of secondary qualitative research, especially the use of publicly accessible resources, the likelihood of bias in English and interpretive quality of coding decisions, and thus stressed the importance of transparent reporting and reflexive discussion of analytic decisions.

IV. DATA ANALYSIS

Thematic Table

Code	Theme	Sub-themes	Explanation (document source)
FRAMING	Visual framing & narrative construction	Protagonist/hero arc; problem→solution sequencing; mise-en-scène elements (setting, shot types, composition); recurring motifs	Visual storytelling constructs compact narratives that position the consumer as protagonist and the product as solution; compositional choices (angle, lighting, color, shot selection) bind those narratives to sensory meaning and make particular product attributes salient.
EDIT	Editing techniques & emotional cues	Pacing/shot length; transitions; sound & music design; visual “hook” timing; camera movement	Technical editing (cut rate, transitions, camera moves) and sonic design modulate tempo and affect. Fast cuts and energetic sound create excitement/urgency; slow dissolves and subdued music generate calm/nostalgia. Early visual “hooks” are prioritized to capture immediate attention.
REP	Bias in representation &	Visible demographics (race/age/gender/ability); role types (expert/user/background);	Representational bias appears when particular groups are repeatedly framed as normative and others are

	selective emphasis	tokenism vs meaningful inclusion; stereotyped role assignment	omitted or tokenized; such selective emphasis can naturalize stereotypes and render some audiences invisible. Industry data cited in the paper indicates widespread perceived under-representation.
COG	Cognitive & affective mechanisms	Affect infusion (emotion → judgment); cognitive fluency (production quality → credibility); salience & priming	The paper links visual techniques to psychological pathways: emotional cues bias judgment (affect infusion), highly fluent (polished) production supports credibility heuristics, and foregrounding certain attributes primes subsequent judgments and recall.
SHORT	Short-form dynamics & platform micro-dramaturgy	Micro-arc compression; platform affordances (TikTok/Reels); algorithmic attention economy; hook within first seconds	Platform constraints compress exposition, conflict and resolution into very short gestures (micro-dramaturgy). Producers exploit early frames to trigger rapid affective decoding and to satisfy platform algorithms that reward early engagement.
BRAND	Brand identity & visual consistency	Palette & color grading; logo/sonic logo recurrence; typographic/graphic filters; cross-video motif repetition	Recurrent visual and sonic cues function as a nonverbal brand language. Consistent palettes, repeated motifs and production values accumulate associative links that aid recognition, recall and perceived brand promise.
AI	AI personalization & amplification risks	Algorithmic optimization; multiple creative variants; feedback loops that privilege visible audiences	AI-driven personalization and optimization can amplify existing representational biases by prioritizing creative variants that deliver engagement, thereby creating feedback loops that further privilege already visible groups.
MEAS	Measurement & reported consumer outcomes	Reported metrics (recall, engagement, sales uplift); evidence level (empirical vs industry claim); willingness-to-pay	The paper links framing/editing to observable outcomes—ad recall, attitude shifts, engagement metrics and sales signals—and stresses the importance of distinguishing empirical evidence from industry claims when weighing effects.

V. DISCUSSIONS

I. Comparative brand framing strategies

Brands deploy distinct visual and narrative strategies to influence viewer perception and behavior. Apple exemplifies a minimalist framing approach in which product imagery is presented with clean composition, bright lighting and frequently a white background, thereby positioning the product itself as the focal

“hero.” Emotional cues in Apple’s videos tend to be understated; soft musical underscoring and serene everyday scenes emphasize simplicity, usability and aspirational lifestyle benefits. This emphasis on polish and clarity produces high cognitive fluency, which viewers commonly interpret as a signal of professionalism and trustworthiness.

In contrast, Nike prefers montage and inspirational story tropes. The videos it produces typically utilise fast cuts, overactive camera cuts, intense lighting and aggressive soundtracks to produce a sense of gravity and acceleration. The brand tends to position people around curves of hardships and endurance, and frequently predicts various athletic role models. These frames market values of strength and shared goal; sometimes of purposeful controversy in order to mark authenticity and a sense of social commitment as was the case with campaigns that generate polarising public icons to gain empowerment and to invite debate amongst people. These decisions may reinforce the recognition of target audiences, but they may also increase the likelihood of a backlash.

The third model as exhibited by Glossier is explicitly inclusive and community-oriented framing. The videos on its products pre-empt the heavy variety of skin colour, body shape and gender performance and consciously downplay heavy airbrushing and glossy staging. Aesthetic of the brand, characterised by the warm and rosy palettes, close-ups, helps tell the story of ordinary beauty and belonging that fits the proclaimed brand values. The dual purpose of this representational strategy is to make emotional appeals to historically under-represented consumers and convey a sense of authenticity with the aid of seeming banal.

II. Effects on recognition, trust and engagement

In each of these strategies, imagery and repetition are key ingredients to create recognition and trust of a brand. When a brand has a consistent look, meaning, repeat colour palette, or logo placement, sonic logos or typography, people learn to correlate those sensory elements with a consistent brand promise. This associative mechanism makes the recognition process easier on the cognitive side, and in turn, it strengthens loyalty and further persuasion. In online spaces where quick in-the-moment differences are the currency, such brief framing and a powerful early hook can also be used to a special, practical purpose: to convey the main value propositions in a short time and to get more users to interact with the content, be it through clicks, social interactions, or visits.

III. Ethical, cultural and representational concerns

While the visual techniques are effective, they are sometimes the cause for ethical and cultural alarms. Selective narrative framing may implicitly provide moral meanings to products, such as by suggesting

that the product solves a major personal issue, thus distorting consumer judgement when the true payoffs are relatively small. One such issue is the influence of representational bias. The consistent exclusion or token inclusion of specific groups in advertisement may reinforce social stratifications and social stereotypes, and have downstream consequences on the self-conception of consumers and social attitudes. The practitioners and scholars consequently stress on the necessity of involving inclusive casting and criticising processes to prevent recreation of exclusionary norms in visual media.

Cultural variability also complicates the framing of choices. Examples of visual codes include colour, gesture and setting, which have various connotations across societies; red, for instance, is often used to indicate danger or urgency in many Western societies and can often denote good fortune in some East Asian cultures. Any neglect to change framing to fit the local semiotic system may result in either miscommunication or offensive interpretation of otherwise non-partisan creative decisions. Therefore, international campaigns should integrate uniformity of brand elements and local sensitivity of adaptation to make intended meanings received.

The emergence of algorithmic media and AI products brings up mitigation opportunities and amplification risks. Automated content-auditing tools can identify representational imbalances and indicate potentially biased frames on one hand. Conversely, algorithmic optimization, which is based on engagement metrics, can replicate and amplify existing biases, by giving preference to variants that previously achieved good performance with already visible audiences. Such a feedback loop can thus solidify exclusion unless constraints and fairness goals are intentionally incorporated in model training and deployment.

IV. Implications for practice and research

The practical implication on marketer is twofold. To begin with, creative teams must treat framing choices as actual strategies and not exclusively aesthetic: casting, choice of shot, editing rhythm and sonic design must be aligned to explicit brand promises and testable across audience subsets. Second, organisations are encouraged to implement regular audits and cross-cultural review steps, use various casting and implement fairness limitations in any personalization algorithms to minimise systematic exclusion.

To researchers, the analysis points to the possibility of measuring the comparative role of production quality, narrative structure, and representational diversity on tangible consumer responses, including recall, trust and purchase intention. Mixed-method designs involving experimental manipulation of visual variables in conjunction with field data on algorithmically mediated campaigns will be of special use in isolating causal pathways and in measuring long-term reputational impacts.

VI. CONCLUSION

Constant visual framing and editorial techniques of product videos have significant influence on consumer perception and behaviour: more storey-telling, faster editing timing, and symbolic imagery lead to greater involvement and increased memory and potential purchase behaviour by acting through affective involvement, cognitive fluency and associative priming. The same methods, though, can be used to reproduce or inflate cultural, racial and ideological prejudices by prioritising one set of identities over others, or excluding a set of identities, which in turn will shape the attitudes of individuals and the social structures at large. The media literacy is thus emphasised in the literature so that consumers may understand the presence of framing devices and persuasive intent.

The development of AI tools to identify representational imbalances and stereotyping in video material and the subsequent empirical studies should focus on Western settings in the future, and inter-cultural differences in interpreting semiotics should be mapped. In practise, brands and platforms need to employ representational audits, introduce fairness limits into personalization algorithms, and experiment with creative variants on the basis of different demographical groups. These and similar actions will assist in balancing video persuasive effectiveness and pledges to inclusive, transparent and socially responsible communication.

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