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Hypervideo as a tool for interactive advertising

Abstract

The hypervideo is a selective, user-to-document, and external-exploratory interactive artefact characterised by a video backbone and clickable areas within that allow access to the desired information. Its use in education has been widely studied but there is hardly any research about advertising applications. We have addressed this gap by carrying out a content analysis on a corpus of 148 hypervideos in order to find out what brands and product types are using this tool, the structures employed, the commercial motives that they might fulfil and the appeals dimensions that are present. Our results indicate that high-involvement products with positive motives are the most frequent. Although a third of the sample can be labelled as shoppable, the majority satisfy the motive of information-seeking by explaining the product characteristics or uses. Sometimes, this information helps to decide which product fits the user's necessities, as well as fostering the purchase. They present interactive structures described in literature, such as the vector and the tree, but we also identified others. Soft-sell type appeals, particularly humour and storytelling, are more abundant than hard-sell strategies. All in all, this research adds to a growing body of literature on interactive advertising and provides a starting point for further research on these types of videos.

Keywords

Interactive advertising formats, online advertising, shoppable videos, clickable videos, soft-sell appeals.

1. Introduction

According to Kim *et al.* (2019), digital video advertising is one of the fastest-growing and rapidly evolving forms of advertising. Although these videos share some characteristics with television videos, the differences are noteworthy. One of them is that digital video advertising is placed in media contexts where interactivity is not only achievable but expected. As Sundar *et al.* (2012) state, interactivity is probably the most distinctive feature of digital media. However, the term "interactivity" is broadly used but rarely defined (McMillan & Childers, 2017). It is seen as a dimension of face-to-face communication reintroduced in electronic texts (Ryan, 2001). Therefore, it is a multidimensional word that has taken on a technical meaning too, hence the ambiguity (Liu & Shrum, 2002). McMillan (2002) identifies three dimensions: user-to-user, user-to-documents, and user-to-system. User-to user interactivity focuses on human communication in person or via technology, user-to-system concerns people's performance before a computer, and user-to-document refers to the ways audiences interpret and utilize media messages. On the other hand, Ryan (2006) proposes the binary concepts internal/

external and exploratory/ontological to establish four types of interactive texts: external-exploratory, internal-exploratory, external-ontological, and internal-ontological. In the external mode, users navigate outside the virtual text, whereas in the internal mode they are projected as avatars, either with a first-person perspective or with a third-person point of view. In the exploratory mode, the activity is limited to navigation, while in the ontological mode the choices made may alter the result. Interactivity can also be evaluated with regard to the degree of freedom and intentionality of the actions carried out. From lowest to highest, the options are the following: reactive, selective and productive. Reactive interactions do not involve any kind of intention by the participant. For example, an installation that shows different images depending on the amount of background noise. In a selective interaction, the user can choose between different alternatives, as in a video game. Productive interactivity leaves a lasting mark, either because it adds an element or because it expands or modifies the text.

Hypervideos present a selective, user-to-document, and external-exploratory interactivity. A search in the TITLE-ABS-KEY field of Scopus and in the TOPIC field of the Web of Science Core Collection (WOS) reveals that the first paper in which this word appears is from 1990. It was described as a set of concepts and techniques for condensing audiovisual information to increase the pace, so the main uses foreseen were education and advertising (Locatis, Charuhas & Banvard, 1990). Since then, different definitions have been proposed following the technological changes, as Table 1 shows. Hoffmann and Herczeg (2006) state that there are two kinds of meanings: those that emphasise the hypermedia side, and those that highlight the user's influence on the storytelling. Examples of the first type are Girgensohn *et al.* (2004), Chambel, Zahn and Finke (2004, 2006) or Meixner (2017), as they underline that the hyperlinks provide access to additional information, whereas Sawhney, Balcom and Smith (1996), Chambel, Correia and Guimarães (2001) and Bibiloni *et al.* (2015) illustrate the second type, as they point out the way in which the hyperlinks change the narrative. Sauli, Cattaneo and van der Meij (2018) conclude that there are three common elements to almost every hypervideo: (1) the backbone is a video; (2) it includes both classical control navigation buttons like play, pause, stop and rewind/forward, and complex ones like table of contents, menu, or index; and (3) there are hyperlinks that give access to different materials such as documents, images, audio files, etc. Other features related to the interaction with the user are considered optional, such as the possibility of integrating notes while watching, or of completing quizzes with automated feedback.

Table 1. Definitions of hypervideo by chronological order.

Reference	Definition
Locatis, Charuhas and Banvard (1990)	A complement of concepts and techniques for condensing audiovisual information into small units and accelerating presentation pace.
Sawhney, Balcom and Smith (1996)	A digital video and hypertext that offers the richness of multiple narratives combining images with a polyvocal linked text.
Chambel, Correia and Guimarães (2001)	They refer to the true integration of video in hypermedia documents, that is, taking into account spatial and temporal dimensions, defining the semantics and mechanisms for video links, and addressing the aesthetic and rhetorical aspects of the combination of several media.
Girgensohn <i>et al.</i> (2004)	The video allows users to watch short video segments with links to additional details, giving rapid access to the desired information without having to view the entire content linearly.

Chambel, Zahn and Finke (2004, 2006)	A combination of interactive video and hypertext that consists of interconnected video scenes which may further be linked to additional information elements, such as text, photos, audio, or other videos.
Hoffmann and Herczeg (2006)	One of several possible ways for interactive non-linear media where the individual viewer is able to follow connections in the video itself as well as connections to entirely different documents and media, thus providing additional information to the basic video.
Stahl <i>et al.</i> (2006)	A specific version of hypermedia where the video is the backbone of the system and other videos and additional information elements are interwoven in such a way that they can be viewed interactively and navigated in a non-linear order.
Sadallah, Aubert and Prié (2011, 2014)	An interactive video-centric hypermedia document that includes an audiovisual content augmented with several kinds of data in a time-synchronized way and also offers navigation alternatives and additional information.
Bibiloni <i>et al.</i> (2015)	An audio-visual content stream that is offered to the user with non-linear navigation and where the viewer is able to interact with the content through hyperlinks, all focused on improving access to the information and with the goal of bringing the viewer from a passive to an active state.
Meixner (2017)	Video-based hypermedia that combines nonlinear video structuring and dynamic information presentations. Users can interact with sensitive regions of the video that are linked to different kinds of additional information.
Sauli, Cattaneo, and van der Meij (2018)	A non-linear video that presents both classical control buttons as well as more complex functions to control the navigation of the video stream and is enriched with hyperlinks giving access to additional material through specific markers or hotspots.

Source: Own elaboration.

Hypervideo can also be called “video-based hypermedia” or “hyperlinked video” (Chambel & Guimarães, 2002; Zahn & Finke, 2003). In addition, a literature review carried out by Meixner *et al.* (2014) and Meixner (2017) reveals that hypervideo can be confused with other similar terms because not all researchers use the same classification. However, there are some differences to consider. Thus, an “interactive multimedia presentation” is a collection of different media, whereas hypervideo is video-based. Likewise, “non-linear videos” contain a set of scenes arranged in a graph structure so that the user can choose the presentation flow or the different endings, but they do not include additional information as hypervideos do. Regarding the term “interactive video,” they state that it shares with hypervideos the features of choices and additional information, but not the modification or the adding of contents. However, Sauli *et al.* (2018) conclude that the terms are often used interchangeably and can therefore be considered synonyms. Accordingly, for instance, Vimeo platform defines “interactive videos” as those that allow viewers to interact with the video itself, featuring clickable elements that prompt them to take action while watching, the most common being quiz videos, shoppable videos, educational or training videos, product explainer videos, and

brand marketing videos¹. Nevertheless, we consider it useful for analysis to distinguish between those interactive videos with clickable elements within them and interactive videos without them. For example, the Honda brand advert entitled *The other side*² switches between two parallel stories when the user holds R on the keyboard to convey the commercial message that the car adapts to the customer's lifestyle. Another example is Volkswagen's *The Custom-made Film*³ on trucks where it is possible to watch two different versions of the same story depending on whether you hold the mobile horizontally or vertically, expressing the idea that the brand fits everyone's necessities. Although these adverts are interactive, they are not hypervideos. We suggest that this distinction is convenient in order to define precisely the kind of interactivity to which it refers.

Hypervideos for educational purposes have been widely studied (see Sauli *et al.*, 2018) but advertising applications have been much less analysed. Lynn, Jaramillo and Muzellec (2014) explore hypervideo-based product placement where additional information about the elements portrayed on the screen can be opened by the viewers. While classical product placement focuses on a latent non-obtrusive model, this technology enables a permission-based model that overcomes many of the limitations. Another kind of hypervideo with commercial goals is that of clickable videos. According to Meixner (2017), these are the simplest form of hypervideo, mainly used for monetizing products or services on the Internet. For that reason, they are also called shoppable videos. Ertekin (2017) defines them as companies' clips that display the prices and attributes related to the items and that include links over the image or on the side of the screen which allow consumers to click and buy them. They are normally hosted at the brand's website or channel, providing entertainment to viewers and engagement with brands and, at the same time, shortening the path to sales. Williams, Sedgewick and Caulfield (2021) analyse the informative content of these videos, finding that they employ informational cues of performance, availability and components, but the price is not mentioned. Even low-involvement-feeling products present these hard-sell appeals, contrary to marketing theory. At the same time, the majority of shoppable videos include humour integrated towards the product, considered by the paper's authors as a specific subcategory of soft-sell emotional appeal.

This descriptive study aims to characterize the wider category of advertising hypervideos, where shoppable videos belong. Interactive video ads are associated with increased brand recall, purchase intent and user engagement (IMG Media, 2017). Although consumers have a significantly positive attitude towards them (Ertekin, 2017), there is little information about how this technology is being used, particularly in the case of hypervideos. Our objective is to acquire valuable insights that can be utilized by practitioners and scholars in the field of interactive marketing by identifying the advertised products, the arrangement, the commercial goals, and the strategies. Specifically, the research questions are the following:

RQ1. What advertising categories and product types are present in these hypervideos?

RQ2. What hypervideo configurations and interactive structures are used?

RQ3. What motives do advertising hypervideos try to satisfy?

RQ4. What appeals do advertising hypervideos use?

2. Materials and method

2.1. Sample

In order to answer the research questions, we conducted a content analysis as defined by Krippendorff (2004): a research technique for making replicable and valid inferences from meaningful issues to the contexts of their use.

¹ <https://vimeo.com/features/interactive-video>.

² <https://youtu.be/A3wjsZr27nI>.

³ <https://youtu.be/c4IDZVr4dAQ>.

As hypervideos are usually hosted at the company's website or on the branded channel, it is difficult to select a representative sample. Furthermore, there exist numerous online tools that can be utilized to incorporate interactive elements into videos. We decided that the more unbiased option was to follow the list elaborated by the brand marketer expert Sam Parker⁴, which included twelve platforms. Therefore, all the examples that had commercial purposes contained in their websites as portfolios or showcases in January 2023 were included. Although they were not labelled as hypervideos but as interactive videos, they fulfil the established requisites: (1) selective, user-document and external-exploratory interactivity; and (2) clickable areas within the backbone video giving access to the desired information. Specifically, our corpus consisted of 148 hypervideos which are listed in Appendix 1.

2.2. Coding

The coding scheme consisted of the categories arranged in Appendix 2. To address RQ_1 , we applied the taxonomy defined by Thorson and Rodgers (2012) considered valid to any medium: product, brand, public service announcement, issue, corporate and political. The products were classified according to the typology suggested by Rossiter and Percy (1997) who discern four groups related to how consumers make purchase decisions: low-involvement products satisfying negative motives (LN), low-involvement goods that fulfil positive motives (LP), high-involvement products with negative motivation (HN) and high-involvement decisions with a positive motivation (HP). LN refers to low-risk, non-durable products, routine decisions related to ordinary problems, like detergents, toothbrushes, personal care products, coffee and aspirins. Typical LP products are crisps, beer, candy and refreshments, that is, impulsive everyday decisions that satisfy our need for sensory gratification and daily reward. HN products are durable and often expensive products that drive consumers to seek relevant information, such as refrigerators, washing machines, or life insurance. The HP products involve high financial and psychological risks which provide at the same time sensory gratification and social approval, like fashionable clothes or cars.

To know which configurations and structures are used (RQ_2), we followed Hoffmann, Kochems and Herczeg (2008), who distinguish between closed structure and open structure. In the closed structure there is only one video to which all additional information is connected, whereas the open structure includes links to additional information sources outside the video itself. Additionally, Chambel *et al.* (2006) classify the hypervideos into homogeneous and heterogeneous. Video is the only medium included in the homogeneous type, presented as a continuous stream of moving pictures that can be navigated by the user. On the other hand, other media are present in the heterogeneous type, providing related or complementary information. These authors also differentiate three types of arrangement: network, thematic-paths, and supplemented. A network consists of short video scenes linked together, to be freely navigated by users; thematic-paths involve different options, and a supplemented hypervideo contains dynamic hyperlinks that branch out to additional information elements, though users can always get back to the main video. These three types of structure were already described by Ryan (2006) as potential interactive text configurations. According to her, in the network, the navigational path cannot be interpreted as a chronological succession, so the model is better suited for analogical connections. The supplemented structure can be equivalent to the Ryan's vector where the text is displayed in chronological order, but several links enable the possibility of branching out towards external material, optional activities, detailed descriptions or background information. As this pattern is communicatively very efficient, it is also very common. Thematic-paths correspond to the tree diagram where, once a branch has been taken, it is not possible to return. Each branch is

⁴ <https://www.wyzowl.com/interactive-video-software-companies/>.

isolated from the others to guarantee story consistency. However, the main drawback of this type of interactive structure is that many decision points would lead to an exponential growth of branches.

Concerning the reasons that advertising hypervideos might deal with (RQ_3), Rodger, Ouyang and Thorson (2017) identify four main motives for people's use of the Internet that have proven to be valid: researching, communicating, entertaining, and shopping. No other medium provides such an array of opportunities, and identifying these reasons becomes crucial when describing interactive advertising or understanding its effectiveness. The shopping purpose is clearly the aim of the shoppable videos, but other hypervideos might achieve information-seeking by displaying the product's features or explaining how to use it. It is also possible to achieve the entertainment goal through storytelling, humour, or games.

To answer RQ_4 , we followed Reisnek and Stern (1977), Okazaki, Mueller and Taylor (2010) and Williams *et al.* (2021). Thus, the soft-sell appeal dimension is present when the advert aims to induce an affective reaction from the viewer through beautiful images, warm atmospheres, storytelling, humour, or some other indirect method. On the other hand, the hard-sell appeal dimension is characterised by inducing rational thinking through factual information, such as price, quality, performance, components, taste, safety, etc. In other words, the aspects that distinguish soft-sell and hard-sell appeals are feeling versus thinking, implicit versus explicit, and image versus fact.

2.3. Procedure

Once the categories were defined, reviewed and discussed, the hypervideos were coded by the authors of this paper, an acceptable method when there are no hypotheses to verify (see Allen, 2014; Delgado-Ballester & Fernández-Sabiote, 2016). Each hypervideo was watched as many times as necessary. Coding was carried out separately and the data obtained was later shared. All discrepancies were discussed until a consensus was reached to ensure that the decisions were consistently made.

3. Results

The hypervideos examined here relate to a product or brand (75.7%) or to a corporation (24.3%). The most abundant products are fashion, sport outfits, cars, and appliances. Sometimes, various products are advertised. For instance, the hypervideo entitled *National Geographic x Visit Maine*⁵ promotes the magazine, a natural reserve route, and hiking accessories, or *Secret Escapes with Lexus*⁶ advertises the luxury car, a touristic journey, and hotels. High-involvement products were slightly more frequent (59.5%) than low-involvement products (40.5%) and positive motives more abundant (91%) than negative motives (9%). Concurrently, the largest number of our sample can be classified as HP (55.9%), followed by LP (35.1%), whereas the other categories were less representative (5.4% for LN and 3.6% for HN). The corporation category includes videos that promote a business, the facets of an organization, the employees that work in a company or a recruitment campaign.

Almost all the hypervideos have a horizontal format (91.2%). Open configuration is more frequent than closed configuration: 62.8% compared to 37.2%. They usually have a link that leads the viewer to a web where further information can be found or, if such is the case, where the purchase can be carried out. Similarly, homogenous hypervideos are more abundant (60.1%) than heterogeneous ones (39.9%). The distribution is as follows: 34.5% heterogeneous-open, 31.8% homogeneous-closed, 28.4% homogeneous-open, and 5.4% heterogeneous-closed.

The duration of the hypervideos is difficult to state because it depends on the number of interactions, but some of them (66 out of 148) indicate the minutes and/or seconds of the

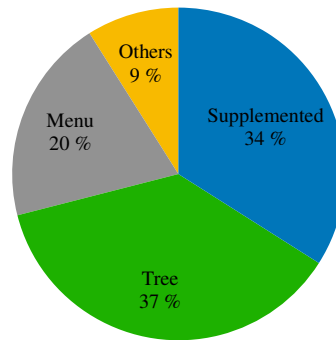
⁵ <https://www.wirewax.com/showcase/gallery/#8153261/>.

⁶ <https://www.wirewax.com/showcase/gallery/#8158087/>.

backbone video. Data are not normally distributed, the median being 115.5 seconds, the minimum 13 and the maximum 1046.

The distribution of structures is shown in Figure 1. A third of the hypervideos display the supplemented or vector shape, and another third of the sample possess a tree structure. The menu structure is less frequent. A small proportion of the sample has varied structures, such as quizzes, or the possibility of changing the point of view when clicking on a hotspot.

Figure 1. Distribution of the structures identified in the sample.



Source: Own elaboration.

As figure 2a illustrates, the supplemented shape consists of a central video that includes additional information, which is displayed if the user clicks on the marked area. All of them are heterogeneous: the added data presented may be texts or photos but not videos. An example of this type of structure is *Jaguar Land Rover*⁷. It looks like an ordinary advert but includes hotspots on certain parts, such as the tires, the wheels, or the boot. If the viewer clicks on them, a pop-up window appears containing certain details, but it is always possible to come back to the main video. Most of them are open (41 out of 55): there is a hyperlink that leads to a web, usually to provide further information or to purchase the product. There is a great variety of this type of hypervideos in terms of the duration and number of hotspots, from the simplest, with a duration of less than a minute and barely two or three clickable areas with brief information, to the most complex with a duration of six minutes and eighteen hotspots that provide extensive texts.

The tree structure usually offers two or three options that fork into successive choices isolated from the others to guarantee consistency (figure 2b). Once a branch is taken, it is not possible to return. For instance, the advert about cosmetics entitled *Maybelline: The Path to Color Correction*⁸ starts with three different types of complexions. After one of them is selected, the viewer can pick again between some skin flaws related to the selected complexion. Then, the character makes herself up accordingly. All the videos with this arrangement are homogeneous, the distribution between open and closed being very similar (29 versus 26). Because the main drawback of the tree structure is that many decision points lead to an exponential growth of branches, we have found a variation that limits the possibilities. As figure 2c illustrate, two options are offered but they do not lead to a separate path. For example, in *Nike on Hypebae*⁹, the viewer can choose between two types of trainers. Once one of them is selected, the viewer has to decide between two styles of shirts, and then between two colours. Finally, the selected combination is presented. Contrary to the tree structure where each option leads to different routes, thereby spreading the possibilities, in this variation both options lead to the same scenario, so the number of possibilities is reduced.

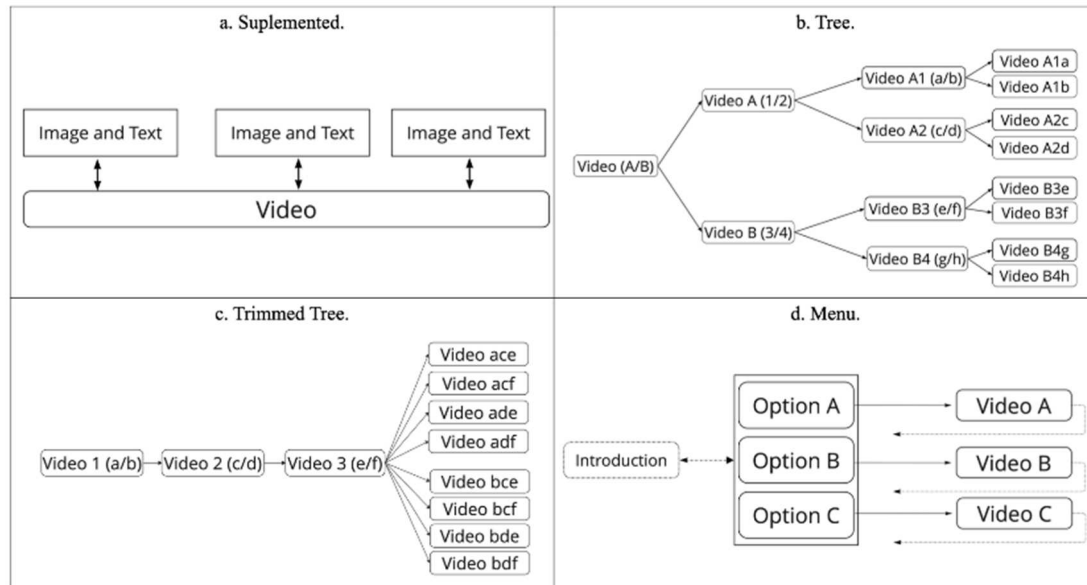
⁷ <https://www.wirewax.com/showcase/gallery/#8093646/>.

⁸ <https://www.wirewax.com/showcase/gallery/#8071116/>.

⁹ <https://www.wirewax.com/showcase/gallery/#8199525/>.

The menu structure (figure 2d) can start with an introductory video and then the index is displayed. An example is *Red Bull – Chasing Niagara*¹⁰. The user can navigate freely across the scenes because the order is not relevant, and it is always possible to return to the menu. The majority of these videos are homogeneous and open (20 and 15 out of 29 respectively).

Figure 2. Structures identified in the sample.



Source: Own elaboration.

With regard to the motives that the advertising hypervideos try to satisfy, 31.1% allow the purchase. Most of them have a supplemented heterogeneous-open structure (29 out of 46), and in a lesser extent a tree homogeneous-open arrangement (10 out of 46). The majority of the hypervideos (71.6%) match the motive of information-seeking by explaining the product characteristic or uses. For example, a recipe with the advertised ingredients (see *Tasty – Create your own chicken dinner*¹¹), a make-up tutorial (see *Revlon Interactive How To Experience*¹²), or an appliance's instructions (see *Dyson Corrale Straightener*¹³). Sometimes, this information helps to decide which product fits the user's necessities, as well as fostering the purchase. A good part of the sample (40.5%) aims to entertain. We considered that this motive was addressed when a story was told (see *Zara*¹⁴), humour was used (see *Ikea Interactive Commerce Video Campaign*¹⁵), or some kind of gamification was displayed, such as choosing options (see *Nike – Play Less Nice*¹⁶), combining elements (see *Target x Apartment Therapy*¹⁷), or switching the point of view (see *Major Lazer | Know No Better*¹⁸). All in all, the distribution of the sample is as follows: 35.1% information only, 20.9% information and entertainment, 12.8% shopping only, 12.8% entertainment only, 11.5% information and shopping, 2.7% shopping and entertainment, 4.1% shopping, information and entertainment.

¹⁰ <https://company.eko.com/brands/portfolio/branded>

¹¹ <https://video.eko.com/buzzfeed-tasty-eko/chicken/embed?publisherID=2st6Pb&autoplay=true&prev=VkGyZV>

¹² <https://www.wirewax.com/showcase/gallery/#8086559/>.

¹³ <https://www.wirewax.com/showcase/gallery/#8199132/>.

¹⁴ <https://www.wirewax.com/showcase/gallery/#8156980/>.

¹⁵ <https://www.wirewax.com/showcase/gallery/#8144550/>.

¹⁶ <https://company.eko.com/brands/portfolio/branded>.

¹⁷ <https://www.wirewax.com/showcase/gallery/#8110237/>.

¹⁸ <https://company.eko.com/brands/portfolio/branded>.

Almost a quarter of the sample (23.2%) presents hard-sell appeals. In particular, the mention of the price, the product's quality, the components or ingredients, and the performance or capacity to accomplish a goal. An example is the advertisement *Audi A7 Sportback*¹⁹ where the audience can choose between different information about the car placed in a garage. More frequent are the soft-sell appeals (57.1%). Humour is the most frequent soft-sell appeal (49.3%), followed by storytelling (34.9%), and, in a lesser extent, adventure, beauty, youthful spirit, or leisure. For instance, in *P&G*²⁰, the viewers can choose the narrative path of the characters who are travelling on a cruise. The tone is humoristic and adventure and holiday are performed, but there is no mention of the price. A small percentage (19.6%) present both appeals, usually soft-sell appeals in the video and hard-sell in the hyperlinks, as in *Porsche Cayenne*²¹. The car is in a natural setting and utilized for recreational purposes, but the viewer has the option to click on information regarding its features.

Soft-sell appeals are more common than hard-sell appeals in LP (74.4% compared to 10.3%) as well as in HP (50% compared to 29%). The presence of both appeals at the same time is similar in LP and HP products (15.4% and 21% respectively). It is worth noting that humour is the most abundant soft-sell appeal in LP products (61.5%).

4. Discussion

Hypervideos are a type of interactive video with a selective, user-to-document, and external-exploratory interactivity characterised by including clickable areas that allow access to the desired information. The advantage of this term rather than the more generalized term "interactive video" is that the former distinguishes a particular type of interactivity where the interactions are limited to clicking on specific markers within the video to select the information. Our analyses of 148 hypervideos from twelve platforms highlights the fact that the majority explain the product's characteristics or uses, frequently in an entertaining way. Only a third of them belong to the shoppable category, and they do not always include hard-sell appeals such as the price. Hence, this study indicates that hypervideos for advertising purposes are diverse and complex.

Regarding *RQ*, different brands are employing this type of interactivity, in particular for HP products. According to Percy and Rosenbaum-Elliott (2021), involvement and motivation affect purchase decisions, so they must be considered when creating adverts. When involvement is high, the potential buyers must be convinced because they would rather not make a mistake. Enough information should be provided in order to help the potential customer to overcome the risks. The target audience should accept that the brand's claim is true. At the same time, when dealing with positive motives, the viewers must like the advert. Likewise, Lou *et al.* (2019) state that high product involvement brands must emphasize informative content to augment consumer attachment. Because hypervideos condense information, they may be advantageous for HP products, as they portray the brand effectively, while also providing the opportunity for additional information through the clickable areas.

Another type of hypervideo with commercial purposes is related to company aspects, such as organization or recruitment. Usually, this kind of video is very profuse and therefore extensive. Again, the advantage of hypervideos is that they allow quick access to the desired information without having to watch the entire content linearly.

Furthermore, we have found advertising hypervideos containing three different brands. This phenomenon can be defined as co-branding, a marketing strategy in which brands are linked in a marketing context such as in ads, products, product placements, and distribution outlets (Grossman, 1997). The efficacy of this synergy is still controversial. Whereas some studies state that alliances improve brand evaluations (see Voss & Gammoh, 2004), others

¹⁹ <https://www.wirewax.com/showcase/gallery/#8101812/>.

²⁰ <https://www.wirewax.com/showcase/gallery#8152144/>.

²¹ <https://www.wirewax.com/showcase/gallery#8152144/>.

suggest that they compete for attention resources and there is a negative effect on memorability (see Nguyen *et al.*, 2019). Other scholars argue that for successful co-branding, a perceived fit between brands should be considered (Lanseng & Olsen, 2012). It appears that this requirement has been fulfilled in our sample, as the products are perfectly aligned, and it seems logical to have the various brands. In addition, the co-existence of brands is not evident until the user clicks on the hotspot, so this co-branding might be considered not overwhelming but friendly. Although further research on the viewer's behaviour is required to verify this assertion, hypervideos may prove to be advantageous for co-branding.

As regards structures (RQ_2), the most common ones are the vector and the tree. Contrary to the study of Chambel *et al.* (2006) on hypervideos for learning, no network structure was found, so it seems inadequate for advertising purposes. Besides, we have identified a trimmed tree structure in which the successive choices lead to the same route and only at the end are the outcomes revealed. As the number of possibilities decreases, it is logical to assume that this particular type of hypervideo would also be more economical to produce. Open configuration is more frequent: most of the videos include a link to a web with further information about the product or with the request to finalise the purchase transaction.

Most of the hypervideos try to satisfy the motive of information-seeking and a significant portion aims to provide entertainment or to be playful (RQ_3). Consumers have a more positive attitude toward advergames than other types of advertising, especially younger viewers (van Berlo, van Reijmersdal & Eisend, 2021). Furthermore, they could be considered branded content, not only because they are often categorized as such in the showcase of the interactive platform analysed, but also because they meet the definition gathered by Castelló Martínez and Del Pino Romero (2018): any content that is produced by a company with the objective of furnishing useful or entertaining information.

As for the appeals that advertising hypervideos use (RQ_4), hard-sell appeals are scarce and soft-sell strategies more frequent, contrary to the study on shoppable videos carried out by Williams *et al.* (2021). However, we agree on the abundance of the use of humour in LP products. A small percentage of the hypervideos present both appeals, a combination that according to Beard (2004) creates an irresistible advertisement. Usually, a video contains the soft-sell appeals and the hyperlinks are reserved for the hard-sell strategies.

Taking all the findings into account, it can be inferred that a typical advertising hypervideo exhibits the following characteristics: (1) a product that implies high-involvement decisions and fulfils positive motivations; (2) a horizontal format; (3) a supplemented structure with a heterogenous-open configuration, or a tree structure with a homogenous configuration; (4) an explanation of the characteristics or uses in an entertaining manner; and (5) soft-sell appeals, particularly storytelling and humour. If properly designed, the hypervideos can effectively utilize the enabled features of the Internet, resulting in a positive consumer perception towards the product.

Finally, the limitations of this study need to be considered. First, the number of interactive platforms included impose limitations on the generalizability of the results. Second, we explore some characteristics of the hypervideos with commercial purposes but there are more features that could be analysed, such as the context in which they can be watched, the number of interactions, the style of the clickable buttons, etc. Thirdly, we did not look at their effect on consumer engagement or sales conversion, and therefore the efficacy of this type of interactive video remains unclear. Further work needs to be done to establish whether our findings on the features of hypervideos with marketing purposes can be corroborated. Despite its limitations, this study not only provides an update on advertising strategies and gathers insights for practitioners, but also serves as a foundation for further investigations into hypervideos, and contributes to the growing body of literature on interactive marketing.

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Appendix 1

N	Title	Link
1	Hyundai 2020 Elantra	https://www.wirewax.com/showcase/gallery/#8183392/
2	Audi A7 Sportback	https://www.wirewax.com/showcase/gallery/#8101812/
3	Jaguar Land Rover	https://www.wirewax.com/showcase/gallery/#8093646/
4	Secret Escapes with Lexus	https://www.wirewax.com/showcase/gallery/#8158087/
5	Nissan	https://www.wirewax.com/showcase/gallery/#8151250/
6	Porche Cayenne	https://www.wirewax.com/showcase/gallery/#8152144/
7	Amazon's Lion City Local	https://www.wirewax.com/showcase/gallery/#8228564/
8	M.A.C on Hypebae	https://www.wirewax.com/showcase/gallery/#8199813/
9	National Geographic x Visit Maine	https://www.wirewax.com/showcase/gallery/#8153261/
10	Crate and Barrel x Us Weekly	https://www.wirewax.com/showcase/gallery/#8158765/
11	Target x Apartment Therapy	https://www.wirewax.com/showcase/gallery/#8110237/
12	Wall Street Journal & Edwar Jones	https://www.wirewax.com/showcase/gallery/#8145702/
13	Oral B	https://www.wirewax.com/showcase/gallery/#8184142/
14	Ikea Bedroom Habits	https://www.wirewax.com/showcase/gallery/#8153337/
15	Maybelline: The Path to Color Correction	https://www.wirewax.com/showcase/gallery/#8071116/
16	Nike on Hypebae	https://www.wirewax.com/showcase/gallery/#8199525/
17	Revlon Interactive How To Experience	https://www.wirewax.com/showcase/gallery/#8086559/
18	Join our team	https://www.wirewax.com/showcase/gallery/#8188470/
19	SAP Experience Economy	https://www.wirewax.com/showcase/gallery/#8153960/
20	BSRIA	https://www.wirewax.com/showcase/gallery/#8087505/
21	Milestone Retirement	https://www.wirewax.com/showcase/gallery/#8152933/
22	Lancaster University	https://www.wirewax.com/showcase/gallery/#8035392/
23	KPMG: Change Your Future With Digital	https://www.wirewax.com/showcase/gallery/#8055311/
24	Kariega Safary Park	https://www.wirewax.com/showcase/gallery/#8156427/
25	Football Manager Interactive Trailer	https://www.wirewax.com/showcase/gallery/#8158163/
26	VH1 Interactive Music Video	https://www.wirewax.com/showcase/gallery/#8156950/
27	THIRTEEN Passport	https://www.wirewax.com/showcase/gallery/#8116669/
28	Johnny English	https://www.wirewax.com/showcase/gallery/#8111091/
29	Love Island Shoppable Experience	https://www.wirewax.com/showcase/gallery/#8162506/
30	Batman vs Superman Interactive Trailer	https://www.wirewax.com/showcase/gallery/#8183408/
31	MTV Cribs	https://www.wirewax.com/showcase/gallery/#8158789/
32	Stranger Things	https://www.wirewax.com/showcase/gallery/#8159809/
33	Stan & Ollie Interactive Press Kit	https://www.wirewax.com/showcase/gallery/#8124204/
34	La Mer	https://www.wirewax.com/showcase/gallery/#8153561/
35	Chop Value	https://www.wirewax.com/showcase/gallery/#8172410/

36	Zara	https://www.wirewax.com/showcase/gallery/#8156980/
37	Other Side Shoppable Episode	https://www.wirewax.com/showcase/gallery/#8107915/
38	Mango	https://www.wirewax.com/showcase/gallery/#8151790/
39	Gogglesoc	https://www.wirewax.com/showcase/gallery/#8213091/
40	Dyson Corrale Straightener	https://www.wirewax.com/showcase/gallery/#8199132/
41	Rituals Shoppable Campaign	https://www.wirewax.com/showcase/gallery/#8076921/
42	Express	https://www.wirewax.com/showcase/gallery/#8109283/
43	Champs	https://www.wirewax.com/showcase/gallery/#8122682/
44	Google Home Electronics	https://www.wirewax.com/showcase/gallery/#8120873/
45	P&G	https://www.wirewax.com/showcase/gallery/#8180997/
46	Ikea Interactive Commerce Video Campaign	https://www.wirewax.com/showcase/gallery/#8144550/
47	Style Magazine	https://www.wirewax.com/showcase/gallery/#8132315/
48	Next Athleisure	https://www.wirewax.com/showcase/gallery/#8047049/
49	H&M Tap To Shop	https://www.wirewax.com/showcase/gallery/#8144554/
50	La Mer Interactive Film	https://www.wirewax.com/showcase/gallery/#8157133/
51	Jaeger	https://www.wirewax.com/showcase/gallery/#8193250/
52	Domino's Bigger Better Pizza	https://www.wirewax.com/showcase/gallery/#8183625/
53	Trintellix	https://www.wirewax.com/showcase/gallery/#8175272/
54	GKS Voltarol Back Pain	https://www.wirewax.com/showcase/gallery/#8085494/
55	The Health Benefits of Yoga	https://www.wirewax.com/showcase/gallery/#8185020/
56	Unitron Hearing Solution	https://www.wirewax.com/showcase/gallery/#8143446/
57	Experience Northern Ireland	https://www.wirewax.com/showcase/gallery/#8228565/
58	My Switzerland	https://www.wirewax.com/showcase/gallery/#8142483/
59	P&O Cruises	https://www.wirewax.com/showcase/gallery/#8068056/
60	Expedia Tap To Book	https://www.wirewax.com/showcase/gallery/#8151249/
61	Wall Paper City Guide	https://www.wirewax.com/showcase/gallery/#8183336/
62	Wayfarer Luxury Interactive Campaign	https://www.wirewax.com/showcase/gallery/#8148225/
63	Celtic Manor Golf House	https://www.wirewax.com/showcase/gallery/#8154442/
64	England's Coasts	https://www.wirewax.com/showcase/gallery/#8082892/
65	Belmond Garden To Plate	https://www.wirewax.com/showcase/gallery/#8109451/
66	Peer 1	https://www.wyzowl.com/interactive-video/
67	Wimbledon	https://www.wyzowl.com/interactive-video/
68	Paymentsshield	https://www.wyzowl.com/interactive-video/
69	SafeYou	https://www.wyzowl.com/interactive-video/
70	Ted Baker	https://www.wyzowl.com/interactive-video/
71	Louis Vuitton	https://www.wyzowl.com/interactive-video/
72	School promotion	https://hihaho.com/showcase/frits-philips-lyceum-opendag/

73	Street interview	https://hihaho.com/showcase/street-interview-about-interactive-video/
74	Interactive game: QuickSpin	https://hihaho.com/showcase/quickspin/
75	Animated leaflet	https://hihaho.com/showcase/careanimations/
76	Marketing: Interactive store	https://hihaho.com/showcase/getafe-cf-interactive-store/
77	Car Promotion	https://hihaho.com/showcase/car-promotion/
78	Job Application	https://hihaho.com/showcase/getafe-cf-interactive-store/
79	Marketing: Real Estate video	https://hihaho.com/showcase/interactive-real-estate-tour/
80	Marketing: Introducing your project	https://hihaho.com/showcase/multiproduktion/
81	Tasty Create your own smoothie	https://video.eko.com/shows/buzzfeed-tasty-eko/smoothies
82	Tasty Create your own chicken dinner	https://video.eko.com/buzzfeed-tasty-eko/chicken/embed?publisherID=2st6Pb&autoplay=true&prev=VkGyZV
83	Tasty Create your own milkshake	https://video.eko.com/buzzfeed-tasty-eko/milkshake/embed?publisherID=2st6Pb&autoplay=true&prev=zGEbgV
84	Tasty Create your own grilled sausage dinner	https://video.eko.com/buzzfeed-tasty-eko/sausage/embed?publisherID=2st6Pb&autoplay=true&prev=VXJpbz
85	Tasty Create your own yogourth parfait	https://video.eko.com/buzzfeed-tasty-eko/parfait/embed?publisherID=2st6Pb&autoplay=true&prev=AqKwpM
86	Meatball dinner	https://video.eko.com/shows/buzzfeed-tasty-eko/meatballs
87	Create Your Own Chocolate Covered Strawberries	https://video.eko.com/shows/buzzfeed-tasty-eko/chocolate-covered-strawberries
88	Build Your Best Biscuit	https://video.eko.com/shows/buzzfeed-tasty-eko/biscuit
89	Easy Chocolate Brownie Recipe	https://video.eko.com/shows/buzzfeed-tasty-eko/chocolate-brownies/
90	Make Your Own Flawless Fajitas	https://video.eko.com/shows/buzzfeed-tasty-eko/fajitas/
91	Build the Best Pie Bar By Far	https://video.eko.com/shows/buzzfeed-tasty-eko/pie-bars/
92	Create the Perfect Fried Rice Dish	https://video.eko.com/shows/buzzfeed-tasty-eko/fried-rice/
93	Design Your Own Surprise-Filled Piñata Cupcake	https://video.eko.com/shows/buzzfeed-tasty-eko/pinata-cupcake
94	Mix Your Own Jackie O Cocktail	https://video.eko.com/shows/buzzfeed-tasty-eko/jackie-o-cocktail/
95	Customize and Craft the Best Chicken Wings	https://video.eko.com/shows/buzzfeed-tasty-eko/chicken-wings/
96	Create your own tasty chocolate chip cookies	https://video.eko.com/shows/buzzfeed-tasty-eko/tasty-chocolate-chip-cookies
97	Create your own easy waffles	https://video.eko.com/shows/buzzfeed-tasty-eko/easy-waffles/
98	Suits Partner Track	https://company.eko.com/brands/portfolio/branded#suits-partner-track
99	IKEA Back-To-School	https://company.eko.com/brands/portfolio/branded#ikea
100	Nike Play Less Nice	https://company.eko.com/brands/portfolio/branded#nike-play-less-nice
101	Madewell Rock Your Holiday	https://company.eko.com/brands/portfolio/branded#made-well

102	Marvel Coca-Cola Superbowl	https://company.eko.com/brands/portfolio/branded#marvel
103	A+E Networks Look Closer	https://company.eko.com/brands/portfolio/branded#look-closer
104	Major Lazer Know No Better	https://company.eko.com/brands/portfolio/branded#major-lazer
105	Red Bull Chasing Niagara	https://company.eko.com/brands/portfolio/branded#chasing-niagara
106	Red Bull Crashed Ice	https://company.eko.com/brands/portfolio/branded#crashed-ice
107	Syfy Z Nation	https://company.eko.com/brands/portfolio/branded#syfy
108	MTV Scream	https://company.eko.com/brands/portfolio/branded#scream
109	Shell #makethefuture	https://company.eko.com/brands/portfolio/branded#shell-make-the-future
110	LaCantina Doors Material Options	https://company.eko.com/brands/portfolio/branded#lacin-tina-doors-material-options
111	LA Tourism Let's Get Lost	https://company.eko.com/brands/portfolio/branded#la-tourism
112	Aloe Blacc Love Is the Answer	https://video.eko.com/v/aloe-blacc-love-is-the-answer?autoplay=true
113	Sonic The Hedgehog	https://adventr.io/
114	Yeezy Boost 350 V2	https://adventr.io/
115	You are...Kung Fury!	https://adventr.io/
116	Floor It! Music Video	https://adventr.io/
117	How to Buy a Car	https://adventr.io/
118	Netflix Car Burglar	https://adventr.io/
119	Financial Literacy Library	https://adventr.io/
120	Jet Blue	https://interactivity.support.brightcove.com/examples/jet-blue.html
121	Under Armour	https://interactivity.support.brightcove.com/examples/under-armour.html
122	SPH	https://interactivity.support.brightcove.com/examples/sp-h.html
123	Verizon	https://interactivity.support.brightcove.com/examples/verizon.html
124	AIG	https://interactivity.support.brightcove.com/examples/aig.html
125	Konica Minolta	https://interactivity.support.brightcove.com/examples/konica-minolta.html
126	Room4Media	https://interactivity.support.brightcove.com/examples/room4media.html
127	HP	https://interactivity.support.brightcove.com/examples/hp.html
128	Rentokil Initial	https://interactivity.support.brightcove.com/examples/rentokil.html
129	Jaguar	https://www.theatlantic.com/sponsored/jaguar-2016/the-british-impact-on-design/1076/
130	University of Chicago	https://www.verse.com/
131	Deloitte Digital	https://www.verse.com/
132	Ping Identity	https://www.verse.com/
133	Macy's	https://www.verse.com/

134	NASA	https://www.verse.com/
135	Village Roadshow Pictures	https://www.verse.com/
136	The British Council	https://www.verse.com/
137	Optum Health	https://www.verse.com/
138	GRX Immersive	https://www.verse.com/
139	PageSix	https://www.verse.com/
140	Schnitz	https://www.verse.com/
141	Missoni	https://www.smartzer.com/missoni-shoppable-video
142	Feel Unique	https://www.smartzer.com/feelunique-shoppable-video
143	Recruiting for Deloitte	https://corp.kaltura.com/video_resource/interactive-video-example-recruiting-for-deloitte/
144	Samsung	https://corp.kaltura.com/video_resource/samsung-galaxy-s6-camera-demo/
145	Make your next event a next-level event	https://corp.kaltura.com/video_resource/kaltura_event_platform_interactive_video/
146	The Magic VPaaS Recipe	https://corp.kaltura.com/video_resource/the-magic-vpaas-recipe/
147	Animation Film by Aardman Studios	https://corp.kaltura.com/video_resource/aardman-studios-dead-lonely/
148	Onboarding for Allianz GI	https://corp.kaltura.com/video_resource/allianz-gi/

Appendix 2

RQ₁: What advertising categories and product types are present?

- (1) Advertising category (Thorson & Rogers, 2012): brand, product, corporation, public service announcement, political, issue, health.
- (2) Product category (Rossiter & Percy, 1997).
 - Low involvement/negative motives. Non-durable routine products. It generally concerns solving or avoiding everyday problems. Examples: detergents, toothbrushes, personal care products, coffee, aspirins.
 - Low involvement/positive motives. Impulsive everyday rewards. Examples: crisps, beers, candies, refreshments.
 - High involvement/negative motives. Durable, necessary and expensive and expensive objects that lead consumers to a search for relevant information. For example: refrigerators, washer/dryers, washing machines, microwaves, life insurance policies.
 - High involvement/positive motives. Products that involve high fiscal and psychological risks but also provide sensory gratification and social approval. Examples: fashion clothing, cars.

RQ₂: What hypervideo configurations and interactive structures are used?

- (3) Closed or Open (Hoffmann *et al.*, 2008).
 - Closed configurations only have a video to which all additional information is connected.
 - Open configuration includes links to additional information sources outside the video itself.
- (4) Homogeneous or Heterogeneous (Chambel *et al.*, 2006).
 - Video is the only medium involved. It is presented as a continuous stream of moving pictures that can be navigated by the user.
 - Other media involved.
- (5) Structure (Chambel *et al.*, 2006; Ryan 2001, 2006).
 - Network. Scenes linked together to be freely navigated by the user.
 - Supplemented or vector. Hyperlinks that branch out to additional information elements. Users can return to the main video. Hyperlinks can be fixed or appear as the video progresses.
 - Tree. Arborescent pattern. Once a branch has been taken, it is not possible to return. Each branch is isolated from the others.

RQ₃: What motives do advertising hypervideos try to fulfil?

- (6) Motives (Rodger *et al.*, 2017).
 - Shopping. It includes the price and allows the purchase of the product.
 - Researching/information-seeking. Optional information about the features or explanation about how to use the item.
 - Entertaining. The hypervideo tells a story, employs humour or is a game.

RQ₄: What appeals do hypervideos use?

- (7) Appeals (Okazaki *et al.*, 2010; Williams *et al.*, 2021).
 - Soft-sell. Emotions are emphasized to induce an affective reaction. Subtle and indirect. An image or atmosphere may be conveyed through a beautiful scene or an emotional story, or another indirect mechanism. They include:
 - Hedonistic values. Messages related to adventure, beauty, happiness, individualism, leisure, popularity, sex, youthful spirit.

- Altruistic values. Product is associated with courtesy, charity, collectivism, patriotism, tradition.
 - Humour. It contains a pun, understatement, joke, satire, irony, etc.
 - Narrative. It conveys the commercial message by telling a story organized according to chronological order and causal inference.
- Hard-sell. The goal is to induce rational thinking on the part of the receiver. Direct, emphasis on the sale, the brand name or product. Explicit mention of factual information, comparisons with competing products or specific distinguishing features. Points mentioned:
 - Price or value.
 - Quality, superb and durable character.
 - Performance, the capacity to accomplish a goal.
 - Components, contents or ingredients.
 - Availability for purchase.
 - Special offers.
 - Taste of the product.
 - Special or unique packaging or shape.
 - Guarantees or Warranties.
 - Safety.
 - Nutritional content.
 - Independent research gathered.
 - Comparison with competitors.
 - Innovation or new technology.
 - Convenient or easy to use.
 - Intended for all the family.
 - Product use can make owner rich.
 - Product use can make owner smarter.