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Hooked in Seconds: How Content Quality and Engagement Trigger Gen Z's Impulse Buying Online

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Abstrak

Penelitian ini membahas mengenai bagaimana pengalaman menonton konten video pendek memengaruhi dimensi pengalaman konten digital, yaitu hiburan, pendidikan, pelarian, dan estetika, yang akan berdampak pada perilaku pembelian impulsif online di kalangan konsumen Generasi Z. Dengan pertumbuhan bisnis video pendek yang terus meningkat, maka diperlukan pemahaman mengenai bagaimana konten visual, informatif, dan menghibur memengaruhi emosi konsumen menjadi hal yang krusial. Penelitian ini menggunakan desain penelitian kuantitatif dengan survei online terstruktur yang dibagikan kepada 389 responden Generasi Z berusia 18–28 tahun. Pengukuran mencakup enam konstruk: Pengalaman Hiburan, Pengalaman Pendidikan, Pengalaman Pelarian, Pengalaman Estetika, Kenikmatan, dan Pembelian Impulsif Online, yang dianalisis melalui Model Persamaan Struktural Least Squares Parsial (PLS-SEM). Hasil menunjukkan bahwa semua dimensi pengalaman konten digital secara signifikan meningkatkan kenikmatan, dengan Pengalaman Estetika memiliki efek terkuat, diikuti oleh Pengalaman Pendidikan, Hiburan, dan Pelarian. Selain itu, pleasure memiliki pengaruh yang kuat dan signifikan terhadap perilaku pembelian impulsif online, sehingga menunjukkan peran penting dalam mengubah pengalaman konten menjadi tindakan pembelian. Temuan ini menunjukkan bahwa perilaku pembelian impulsif Generasi Z sebagian besar didorong oleh respons emosional yang terbentuk melalui konten visual yang menarik, informatif, dan menghibur yang dihasilkan oleh konten video pendek yang secara visual dan secara edukatif menarik.

Kata Kunci: Generasi Z; TikTok Video; Experience Economy; Pleasure; Pembelian Tidak Terencana.

Abstract

This study discusses how the experience of watching short video content influences the dimensions of digital content experience, namely entertainment, education, escapism, and esthetic on pleasure that will impact online impulsive buying behavior among Generation Z consumers. With the continued growth of the short video business, it is crucial to understand how visual, educational, and entertaining content affects consumer emotions. This study uses a quantitative research design with a structured online survey that was distributed to 389 Generation Z respondents aged 18–28 years. The measurements consisted of six constructs: Entertainment Experience, Educational Experience, Escape Experience, Esthetic Experience, Pleasure, and Online Impulsive Buying, which were analyzed using the Partial Least Squares Structural Equation Modeling (PLS-SEM). The results show that all dimensions of digital content experience significantly increase pleasure, with Esthetic Experience having the strongest effect, followed by Educational, Entertainment, and Escape Experiences. Satisfaction, in general, acts as a strong mediator in linking the experience of enjoying content with online impulsive buying behavior. Furthermore, pleasure has a strong and significant effect on online impulsive buying behavior, indicating a central role in translating content experience into purchasing. These findings suggest that Generation Z's impulsive buying is primarily driven by emotional responses formed through visually attractive, informative, and entertaining content generated by short video content that is visually and educationally appealing.

Keyword: Generation Z; TikTokVideo; Experience Economy; Pleasure; Impulse Buying.

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1. Introduction

The evolution of short-form video-based social media platforms, such as TikTok, has changed the way consumers interact with digital content and make purchasing decisions. Several industry reports and academic studies indicate that the majority of users decide to continue watching or skip a video within the first 3–5 seconds, making the initial phase of content exposure crucial in capturing users' attention (Guo *et al.*, 2014). Unlike conventional social media, TikTok relies on very short video lengths, interest-based algorithms, and content delivery that is visually and emotionally intense. These conditions create a phenomenon known as “hooked in seconds,” which is when users' attention is focused within the first few seconds after content is displayed. For Generation Z, who have relatively short attention spans and are highly accustomed to rapid digital stimulation, the first few seconds of interaction with content are crucial in shaping emotional responses and follow-up behavior. With the rapid integration of short videos into digital businesses, platforms such as TikTok have transformed from mere entertainment channels into one of the main drivers of consumer purchasing decisions, especially among Generation Z. Previous studies have shown that TikTok's algorithmic personalization, interactive features, and social commerce elements significantly influence online shopping behavior and increase the likelihood of impulse purchases among younger generations (Doan & Lee, 2023; Zeta & Usman, 2025). Research on content quality and the level of Gen Z engagement in impulsive buying, where content quality and engagement trigger impulsive online purchases, has become a crucial field of study due to the rapid growth of digital commerce and social media platforms that integrate entertainment and shopping experiences as one of the major phenomena today (Duc *et al.*, 2024) (Poh *et al.*, 2024). Over the past decade, changes in sales methods from traditional to modern marketing, namely through live videos and short videos on various platforms, have begun to alter consumer behavior, especially among Gen Z who grew up and were born in the digital age, seeking immersive and interactive content (Indriastuti *et al.*, 2024) (Andari & Simbolon, 2025). Research shows that 64% of Gen Z purchasing decisions are influenced by content features, especially live features, which has significant social and economic implications (Apriyani *et al.*, 2025) (Erobathriek *et al.*, 2024). This is important because the experience of existing content can be optimized to increase audience engagement and ultimately encourage impulse purchases, which is a significant factor in online sales today, especially among Gen Z (Gumilang *et al.*, 2024) (Safira & Novie, 2024).

Impulse buying is defined by the tendency of consumers to buy spontaneously, without careful consideration, and immediately after the urge to buy arises (2024, Obada). This phenomenon is increasingly important to study, especially among Generation Z (ages 18–28), who are very familiar with social media and e-commerce. Short video platforms such as TikTok have become the main channel of interaction for Gen Z, driving the transformation of Gen Z's digital shopping patterns (González Díaz *et al.*, 2024). Although extensive research has been conducted on impulsive buying and social media marketing, there is still a specific knowledge gap regarding how the 4Es experience (entertainment, education, escape, and aesthetics) in content quality affects emotional responses, particularly pleasure and impulsive buying tendencies among Generation Z (Ngo *et al.*, 2023) (Muhammad *et al.*, 2023) (Fitri & Puspita, 2025). Meanwhile, other studies emphasize the role of entertainment and interactivity in stimulating purchase intent (Dwitya & Hartono, 2023) (Setiawan *et al.*, 2025), while others focus more on the mediating effects of positive emotions and hedonistic motivation (Rizal & Zaenudin, 2025) (Nurasti & Sobari, 2023). Contrary to this, some findings show that emotional variables may not always significantly influence impulsive buying. This indicates a debate regarding the mechanism that links content experience with consumer behavior. This gap limits marketers' ability to design content that effectively balances emotional appeal and informational value, which has the potential to reduce the effectiveness of digital marketing strategies (Zeta *et al.*, 2025) (Ubaedilah *et al.*, 2023). Previous empirical studies have shown that Gen Z tends to be more responsive to emotional stimuli in the digital world and more prone to impulse buying than previous generations (Pradhan *et al.*, 2018; Aram *et al.*, 2018). Impulse buying decisions are characterized by spontaneity, strong emotional urges, and minimal prior planning. Several previous studies have demonstrated that emotional factors play a more significant role than cognitive factors in triggering impulsive buying in a digital context.

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However, most studies still focus on product characteristics, price promotions, or situational factors, while the role of digital content experience quality as an emotional trigger has not been comprehensively explored. The conceptual framework underlying this review integrates aspects of the 4Es experience with emotional responses and impulsive buying behavior, based on the Stimulus-Organism-Response (S-O-R) theory (Duc *et al.*, 2024) (Pacheco *et al.*, 2025) (Le & Ngoc, 2023). Content quality acts as a driver, triggering emotional and cognitive states in organisms such as pleasure and enjoyment, which ultimately encourage impulsive buying responses. This framework is consistent with recognized models of consumer behavior in digital environments and supports research on the relationship between content experience, emotions, and purchasing trends (Andika *et al.*, 2025) (Hammond *et al.*, 2025). The 4Es of Experience framework, consisting of entertainment, education, escapist, and esthetic, offers a relevant approach to understanding how digital content shapes consumer experiences. This framework has been widely used in tourism and experience marketing research, and is being applied in a digital context to explain the quality of user experiences when interacting with online content (Pine & Gilmore, 1999; Oh *et al.*, 2007). These four dimensions represent the quality of the experience felt by users when interacting with content. In the context of short videos, these four elements often occur simultaneously and overlap, creating a holistic and intense experience. Such experiences have the potential to trigger strong emotional responses in a short period of time, in line with the concept of “hooked in seconds.”

Based on the Stimulus–Organism–Response (S–O–R) perspective, the quality of digital content can be positioned as a stimulus that influences an individual's internal condition (organism), which in turn drives certain behavioral responses. A number of S–O–R-based studies in the digital context show that affective responses, particularly pleasure, play a significant role in bridging the influence of marketing stimuli on impulsive behavior (Mehrabian & Russell, 1974; Floh & Madlberger, 2013). In this study, pleasure is viewed as the primary affective response that arises from the experience of consuming short video content. Pleasure reflects feelings of happiness, comfort, and enjoyment of the experience, which theoretically has a close relationship with impulsive buying behavior. Meanwhile, arousal is used as a comparative variable to provide a more comprehensive picture of the dynamics of consumer emotional responses. Although prior studies have examined the relationship between digital experiences and impulsive buying, empirical research that explicitly positions pleasure as the primary mediator between content experience quality and impulsive buying in short-form video contexts remains limited. Most research has focused on live commerce or traditional social commerce mechanisms such as FOMO, EWOM, and promotional cues, with little empirical evidence specifically linking the dimensions of short-form video content experience (4Es) to emotional responses and subsequent impulsive buying among Generation Z (Kezia & Usman, 2025; Azis *et al.*, 2025). Moreover, most existing studies have focused on e-commerce platforms or conventional social media, while empirical evidence on short-form video platforms such as TikTok characterized by fast-paced, algorithm-driven, and “hooked in seconds” consumption patterns is still relatively scarce, particularly among Generation Z consumers (Djafarova & Rushworth, 2017; Lim *et al.*, 2022). This gap highlights the need for further investigation into how short video content experiences trigger instant emotional responses and drive impulsive buying behavior among Generation Z. Therefore, this study aims to analyze the effect of digital content experience quality, represented by the 4Es framework (entertainment, educational, escapist, and esthetic), on online impulse buying among Generation Z, with pleasure as the main mediator. In this way, this research provides empirical evidence on how experiential and emotional mechanisms shape impulsive buying in short-form video commerce environments. This study employs a quantitative approach using the PLS-SEM method and involves 389 Generation Z respondents aged 18–28 years. By addressing this gap, the study provides empirical insights into the emotional mechanisms underlying impulsive buying in short-form video commerce, particularly the role of pleasure arising from visually engaging TikTok content. The findings contribute to the experiential marketing and digital consumer behavior literature and offer practical guidance for marketers and content creators in designing short video content strategies that effectively engage Generation Z and stimulate spontaneous online buying.

2. Literature Review

2.1 Online Impulse Buying (OIB)

Online impulse buying is a phenomenon where consumers make unplanned purchases driven by emotional and psychological triggers, often facilitated by the digital environment. This behavior is particularly prevalent among Generation Z, who are active users of e-commerce platforms. Various factors such as emotional responses, promotional strategies, and social influences play significant roles in shaping this behavior (Thuy An Ngo, 2025). Online impulse buying refers to spontaneous purchases made by consumers while browsing online platforms, often driven by emotional triggers rather than planned decision-making (Bashar *et al.*, 2023). Recent research on Generation Z also confirms the significant influence of digital engagement features such as personalized recommendations, interactive content, and social commerce mechanisms on impulsive buying behavior, highlighting the importance of incorporating digital content characteristics in studies on impulsive buying (Zeta & Usman, 2025; Charles & Immanuel, 2025). Online impulse buying is often analyzed through various theoretical lenses, such as the Stimulus-Organism-Response (SOR) model, which explains how external stimuli (e.g., website design) affect internal states (e.g., emotions) and lead to impulsive buying (Thamara *et al.*, 2025). The literature also references Maslow's hierarchy of needs, suggesting that impulse buying often fulfill immediate psychological needs, such as mood enhancement (Rani, 2023). The result of impulsive buying is that it can increase sales and revenue for online retailers, but it also poses challenges, such as customer dissatisfaction and potential returns if the purchase does not meet expectations. By understanding the dynamics of impulse buying, it can help businesses design effective marketing strategies that enhance customer engagement and loyalty (Rachana & H., 2023) (Kathuria & Bakshi, 2024)

2.2 The Experience Economy Framework (4Es)

The Experience Economy framework, introduced by Joseph Pine and James Gilmore in 1999, is a paradigm that emphasizes the creation of memorable experiences as a key economic offering, succeeding the agrarian, industrial, and service economies. This framework is structured around four dimensions, known as the 4Es: education, entertainment, escapism, and esthetics. These dimensions are designed to engage consumers in a way that transcends traditional product and service offerings, aiming to create a lasting emotional impact. The 4Es are interconnected and collectively contribute to consumer arousal and loyalty, which can drive behaviors such as impulse buying, particularly in environments that are designed to be immersive and engaging. (Gilmore, 1999). The 4Es are not isolated; they work together to create a holistic experience that can significantly influence consumer behavior (Sadachar, 2014). The framework emphasizes that businesses must design experiences that resonate emotionally with customers, enhancing their overall satisfaction and encouraging spontaneous purchasing decisions (Kale, 2009). Recent studies in digital commerce also show that experiential factors such as visual appeal and interactive elements significantly influence consumer engagement and subsequent impulsive purchasing behavior on online platforms, reinforcing the application of the 4Es in the digital context (Kasuma *et al.*, 2024). This heightened satisfaction can drive impulse buying, as consumers are more likely to make unplanned purchases when they feel emotionally connected and entertained within a retail environment, such as shopping malls (Sadachar, 2014). In digital environments, such as social media advertising, the integration of entertainment and esthetic elements can enhance the perceived value of a brand, leading to increased consumer engagement and potential impulse buying (Kim *et al.*, 2025). The concepts of entertainment, esthetic, educational, and escapist experiences are interconnected, as they collectively contribute to utilitarian, hedonic, and social values, ultimately driving online impulse buying by creating pleasurable and memorable interactions that encourage consumer engagement (Kim *et al.*, 2025).

2.3 Entertainment Experience (ET)

The concept of the 4Es entertainment, education, esthetics, and escapism was first introduced by Pine and Gilmore in their experience economy framework. This framework suggests that businesses can create value by engaging customers through these four experiential dimensions. The entertainment experience,

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in particular, is characterized by fun and enjoyment, which can significantly enhance consumer satisfaction and influence behaviors such as impulse buying (Gilmore, 1999). Entertainment is a dimension that focuses on how consumers feel enjoyment and fun, where this is a critical component in online environments where engaging content can lead to increased consumer interaction and impulse buying (Kim & Kim, 2007). This shows that entertainment experiences, especially in establishments, create an experiential atmosphere where consumers feel more relaxed and free from financial worries. This relaxation often brings down the psychological barriers that usually control planned purchasing decisions, thereby encouraging the impulse to buying. Studies have shown that pleasure derived from entertainment services can mediate the relationship between online experiences and impulse buying. For instance, the presence of entertainment features in shopping apps can enhance pleasure, which in turn increases the likelihood of impulse buying (Liu & Lu, 2017). The social presence in live streaming platforms can enhance pleasure and arousal, leading to increased impulse buying. This is because the interactive and entertaining nature of live streaming creates a pleasurable shopping environment (Li & Wang, 2022) (Dong & Tarofder, 2024). Entertainment in live streaming significantly enhances consumers' flow experience and trust, which are critical mediators in impulsive buying behavior. The interactive and engaging nature of live streaming creates a sense of social presence, making consumers more susceptible to impulsive buying (Hoang & Dang, 2024) (Utomo *et al.*, 2025). The 4Es framework suggests that a holistic approach, considering all four dimensions, can create a more engaging and effective online shopping experience, potentially leading to impulse buying beyond just the pleasure aspect (Kim & Kim, 2007).

2.4 Educational Experience (ED)

Peng and Li (Peng, YI., 2021) contend that not only does this experience provide information and knowledge, but it also helps consumers understand deeper values through interactive activities. When consumers feel educated and informed about a product, they often experience higher levels of excitement and increasing pleasure, which can encourage impulsive buying decisions without deep consideration. Educational experiences help customers use products and services correctly and effectively, allowing them to fully leverage their value and better meet their needs (Sun, 2021). Social media significantly influences Generation Z's purchasing decisions by providing product education. Generation Z consumers actively seek information through social media, following influencers and reading high-rated product reviews (Sari & Adwiyah, 2024). The educational content on TikTok not only informs but also entertains, creating a dual-purpose experience that can lead to increased viewer satisfaction and potential impulse buying (Middleton, 2022). Educational content that highlights the benefits and unique features of a product can also create a sense of urgency by making the product more desirable and relevant to Gen Z's needs and interests (Purnomo, 2023) (Efendi & Giyana, 2025). Providing detailed product information and sustainability education through social media can enhance Gen Z's purchasing decisions. This generation values transparency and sustainability, and brands that effectively communicate these aspects can influence purchase urgency by aligning with Gen Z's values (Tan & Trang, 2023).

2.5 Escapist Experience (ES)

Escapist experiences place customers in the midst of excitement, requiring individuals to become actors or participants who influence events in real or virtual environments (Jeong *et al.*, 2008). Tumbat and Belkstate state that escapist scenarios drive customers away from their normal state, which in turn makes them more susceptible to impulsive shopping urges. Escapist experiences are experiences in which consumers feel "immersed" from their daily routines, with a high level of immersion. International literature on the experience economy points to the dimension of escapism as one of the drivers of pleasure/excitement. Escapism involves escaping from daily life, self, and time pressure, providing a comprehensive framework for understanding consumer motivations (Frochot & Lenglet, 2023). It can be categorized into utilitarian escapism, which seeks relief from negative states, and hedonic escapism, which pursues positive emotional states and rewards (Ponsignon *et al.*, 2024). The concept of escapism is multifaceted, involving dimensions such as escaping daily life, self, and time pressure, and is often linked

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to consumer motivations for seeking unique and memorable experiences. Consumers increasingly prioritize experiences over products, seeking immersive and memorable engagements that offer a sense of escape (Greene, 2016) (Kacprzak *et al.*, 2015). The flow state, a psychological state of deep focus and immersion, is another aspect of escapism that social media platforms facilitate. This state enhances impulsive buying behavior by reducing self-awareness and increasing emotional involvement in the shopping experience ("Impulse Buying Behavior of Generation Z...", 2022). TikTok's Shopee Finds videos have been shown to influence various types of impulse buying behaviors, including pure, suggested, reminder, and planned impulse buying. This indicates the platform's effectiveness in creating an escapist experience that encourages impulsive buying (Barcelona *et al.*, 2022).

2.6 Esthetic Experience (ET)

Research on esthetic experiences shows that attractively designed visual environments can create arousal, pleasure, and the desire to buy, especially among digital consumers such as Generation Z. Kumar and Kim confirmed that esthetic elements such as rich colors, dramatic lighting, and music can create a visual experience that triggers emotional stimulation, leading to impulse buying. This finding is in line with the research by Hsieh *et al.*, who found that high arousal and pleasure are direct consequences of effective esthetic design and visual marketing strategies. On the other hand, Pine and Gilmore state that esthetic experiences are rooted in the appreciation of beauty and sensory harmony, which has become increasingly important in the digital age. This is particularly relevant for Generation Z, who have grown up in a digital environment saturated with visuals, giving them a strong preference for esthetic and saturated visuals (Vrtana, D *et al.*, 2023). Huang added that thoughtful visual layout and high image quality can increase consumer perception of pleasure and value. Research by Verhagen and Van Dolen also supports this finding, showing that aesthetic appeal can create a "must-have feeling," which is a psychological urge to immediately own a product. Moreover, a study by Lee *et al.* confirmed that visual appeal and a rich sensory digital environment are the main drivers of impulse buying on online fashion sites, especially among Gen Z. Overall, although various studies highlight different aspects from emotional arousal and cognitive fluency to aspirational lifestyles the consistent literature shows that esthetic experiences play a fundamental role in shaping Generation Z's consumption behavior.

2.7 Pleasure

The Pleasure-Arousal-Dominance (PAD) model is a psychological framework used to describe emotional responses to stimuli, where "pleasure" refers to the positive emotional state elicited by a stimulus. This model was first introduced by Mehrabian and Russell in 1974, focusing on how environmental stimuli can evoke emotional responses that influence behavior. In the context of online impulse buying, particularly among Generation Z on platforms like TikTok, pleasure plays a crucial role in driving impulsive buying decisions. The integration of short videos and emotionally engaging content on TikTok enhances the pleasure experienced by viewers, which in turn can lead to increased impulse buying behavior. The PAD model conceptualizes pleasure as a key emotional response that can influence consumer behavior. It is one of the three dimensions, alongside arousal and dominance, that describe how individuals react to environmental stimuli. Pleasure is characterized by feelings of happiness, satisfaction, and enjoyment, which can significantly impact decision-making processes, including purchasing behavior (Duc *et al.*, 2024) (Aqsa *et al.*, 2024). Short videos on platforms like TikTok are designed to be engaging and emotionally resonant, often incorporating elements such as humor, music, and storytelling to enhance viewer enjoyment (Duc *et al.*, 2024). The emotional appeal of these videos increases the pleasure experienced by viewers, which is positively correlated with impulse buying behavior among young consumers, particularly Generation Z (Duc *et al.*, 2024) (Zeta *et al.*, 2025). The seamless integration of product placements within these videos further enhances the authenticity and enjoyment, making viewers more likely to engage in impulsive buying (Duc *et al.*, 2024). Emotional connectivity and experiential elements in short-video content are crucial in shaping the purchasing decisions of younger audiences. The pleasure derived from these elements can lead to spontaneous buying decisions (Duc *et al.*, 2024).

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Influencers play a significant role in enhancing the pleasure experienced by viewers through their endorsements and content creation. Their credibility and relatability can amplify the emotional impact of the videos, leading to increased impulse buying (Pham *et al.*, 2025). The presence of influencers in short videos can create a sense of trust and connection, further enhancing the pleasure and likelihood of impulsive buying (Mardhiana, 2024) (Pham *et al.*, 2025). While the existing literature extensively covers emotional responses and hedonic motivations, there is a lack of focused research on the specific role of pleasure as a primary driver of impulse buying. The study by (Thi Thuy An Ngo 2025) could benefit from a deeper exploration of how pleasure, as a distinct emotional state, influences impulsive behavior, particularly in the context of live shopping and social commerce.

2.8 Demographic Factors

Research on content quality and engagement as triggers of Generation Z's impulse buying online has emerged as a critical area of inquiry due to the rapid growth of digital commerce and social media platforms that integrate entertainment and shopping experiences (Duc *et al.*, 2024) (Poh *et al.*, 2024). Younger consumers, particularly those aged 18–34, are more prone to OIB due to their higher engagement with digital platforms and susceptibility to emotional triggers (Hamza & Elsantil, 2024). In the context of research on How Content Quality and Engagement Trigger Gen Z's Impulse Buying Online, gender and age serve as initial screening questions. These demographic factors will help to understand the diverse behaviors and preferences among Gen Z, a generation known for its digital savvy and unique consumption habits. Gender, age, and purchase frequency can influence how Gen Z interacts with online content and engages in impulse buying, which will provide valuable insights into Gen Z behaviour and the right marketing strategies. The review aimed to evaluate the impact of the 4E's on impulse buying, benchmark emotional responses elicited by these content types, identify interrelations among engagement, pleasure, and impulsivity, and assess the role of interactive content formats and theoretical frameworks.

2.9 Theoretical Framework

The conceptual framework guiding this review integrates the 4E's experiential dimensions with emotional responses and impulse buying behavior, grounded in the Stimulus-Organism-Response (S-O-R) theory (Duc *et al.*, 2024) (Pacheco *et al.*, 2025) (Le & Ngoc, 2023). Content quality serves as the stimulus, eliciting emotional and cognitive organismic states such as pleasure and enjoyment, which in turn drive the response of impulsive buying. This framework aligns with established models of consumer behavior in digital environments and supports the investigation of interconnections among content experiences, emotions, and buying tendencies (Andika *et al.*, 2025) (Hammond *et al.*, 2025). The purpose of this systematic review is to synthesize current empirical evidence on how the 4E's content experiences heighten pleasure and influence online impulse buying among Generation Z consumers. By addressing the identified gap, this review aims to clarify the emotional and experiential pathways that underpin impulsive buying, offering theoretical insights and practical guidance for marketers targeting this demographic (Ramadhani & Nugroho, 2024) (Pham *et al.*, 2025). The objective of this report is to examine the existing research on content quality and engagement trigger Gen Z's impulse buying online, focusing on the 4E's experiences; entertainment, educational, escapist, and esthetic. Investigate if these experiences heighten pleasure and drive online impulse buying behavior among Gen Z consumers. Examine the interconnection between content experiences, emotional responses, and impulsive purchasing tendencies. to provide a comprehensive understanding of how specific content experiences influence emotional responses and impulsive buying behaviors within this demographic. This review is important because Generation Z represents a digitally native consumer segment whose purchasing decisions are increasingly shaped by immersive and emotionally engaging online content. By synthesizing current knowledge, this report aims to clarify the mechanisms through which content quality and engagement stimulate pleasure and impulsivity. The proposed research framework is demonstrated in Figure 1.

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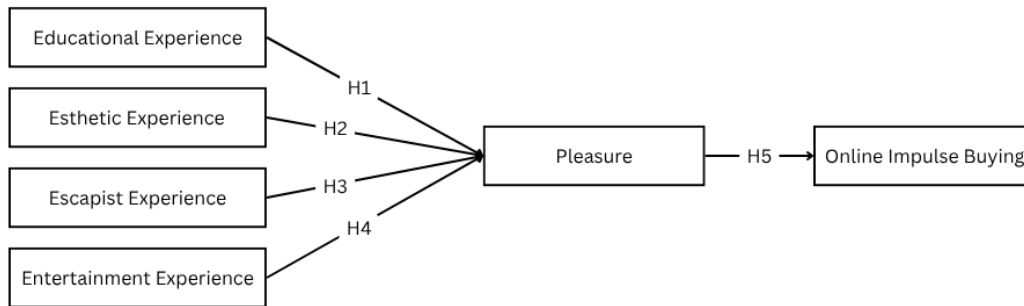


Figure 1. Theoretical Framework

3. Research Methodology

This study employed a quantitative research design using a survey approach to examine the effect of short-form video content experience on online impulse buying behavior among Generation Z consumers. A quantitative approach was selected because it enables systematic hypothesis testing and statistical analysis of relationships among latent variables related to consumer perceptions, emotions, and behavioral outcomes, which is appropriate for digital marketing and consumer behavior research (Hair *et al.*, 2019; Hair *et al.*, 2022). Data were collected through a structured online questionnaire distributed via Google Forms. Online surveys are considered effective for reaching Generation Z respondents, who are digitally native and highly active users of social media and short-form video platforms (Djafarova & Rushworth, 2017; Lim *et al.*, 2022). The questionnaire was organized into two main sections. The first section combined demographic information and screening questions, including age, gender, educational or employment background, frequency of online shopping, and the use of short-form video-based e-commerce platforms. This section ensured that respondents met the criteria relevant to the objectives of the study and had sufficient exposure to video-based online shopping environments. The second section measured the research constructs using a five-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree). The use of Likert-type scales is widely adopted in recent consumer behavior and digital commerce studies, as it effectively captures subjective evaluations, emotional responses, and experiential perceptions (Huang *et al.*, 2017; Pham *et al.*, 2024). This approach is particularly suitable for short-form video contexts, where fast-paced and visually rich content can trigger immediate affective responses that influence impulsive buying behavior (Xu *et al.*, 2023; Wang & Li, 2021). The variables analyzed in this study include Entertainment Experience, Educational Experience, Escapist Experience, Aesthetic Experience, Pleasure, and Online Impulse Buying. The survey method was chosen because it allows for efficient collection of standardized data and facilitates the measurement of emotional constructs such as pleasure, which plays a central role in impulse buying behavior in online and social commerce environments (Mehrabian & Russell, 1974; Chen *et al.*, 2022). Recent studies highlight that emotional enjoyment derived from short-video content significantly increases consumers' likelihood of making unplanned purchases, especially among Generation Z audiences (Lim *et al.*, 2022; Pham *et al.*, 2024). The collected data were analyzed using Partial Least Squares Structural Equation Modeling (PLS-SEM). PLS-SEM was selected due to its suitability for prediction-oriented research, its ability to handle complex models involving mediating variables, and its robustness in analyzing non-normal data distributions (Hair *et al.*, 2019; Hair *et al.*, 2022). This method has been widely applied in recent digital marketing and social commerce studies to examine experiential and emotional mechanisms underlying online impulse buying behavior.

4. Results and Discussion

4.1 Results

The respondents of this study consisted of 389 Generation Z individuals aged between 18 and 28 years. The age distribution shows that the largest proportion of respondents were aged 20 years (14.1%) and 21 years (13.6%), followed by respondents aged 26 years (10.3%). The other age groups were relatively evenly distributed, ranging from 6.20% to 9.50%, indicating a balanced representation among Generation Z. This distribution reflects the dominance of early adulthood within the Generation Z cohort, which is known to be highly engaged with digital content and short-video platforms. In terms of gender, the majority of respondents were female, accounting for 64.3% of the sample, while male respondents represented 35.7%. This indicates a higher participation of female users in short-video-based online shopping activities, which aligns with prior studies suggesting that female consumers tend to be more active in social commerce and content-driven purchasing environments. Regarding occupational background, most respondents were college students (42.7%), followed by full-time employees (29%). Other respondents included entrepreneurs (14.1%), part-time or freelance workers (9.5%), high school students (3.6%), and unemployed respondents (1%). This composition suggests that the sample is dominated by individuals who are digitally literate and frequently exposed to online shopping content. With respect to online shopping behavior, nearly half of the respondents (49.1%) reported making online purchases three to five times per month, while 27.8% shopped one to two times per month. A smaller proportion reported shopping six to ten times per month (22.1%), indicating a relatively high level of purchasing activity among Generation Z consumers. In terms of platform usage, Tokopedia/TikTok Shop is the most frequently used platform (76.60%), followed by Shopee (71.50%). Lazada and Bukalapak are used by 16.50% and 4.60% of respondents, respectively. This finding confirms the relevance of short-video commerce platforms as the primary context for this study. Detailed demographic information and respondent characteristics are presented in Table 1.

Table 1. Demographic information and purchase behavior of respondents

| Categories | Number of Respondents | Percentage |
|--|-----------------------|------------|
| Age | | |
| 18 | 25 | 6.40% |
| 19 | 24 | 6.20% |
| 20 | 55 | 14.10% |
| 21 | 53 | 13.60% |
| 22 | 37 | 9.50% |
| 23 | 34 | 8.70% |
| 24 | 28 | 7.20% |
| 25 | 29 | 7.50% |
| 26 | 40 | 10.30% |
| 27 | 30 | 7.70% |
| 28 | 34 | 8.70% |
| Gender | | |
| Male | 139 | 35.70% |
| Female | 250 | 64.30% |
| Job | | |
| Highschool | 14 | 3.60% |
| College Student | 166 | 42.70% |
| Full-Time Employee | 113 | 29% |
| Part-Time/Freelance Worker | 37 | 9.50% |
| Entrepreneur | 55 | 14.10% |
| Unemployed/Looking for Job | 4 | 1% |
| Monthly Online Shopping Frequency | | |
| 1-2 Times per Month | 108 | 27.80% |
| 3-5 Times per Month | 191 | 49.10% |
| 6-10 Times per Month | 86 | 22.10% |
| More than 10 Times per Month | 4 | 1% |
| The E-commerce Platform You Usually Use | | |
| Shopee | 278 | 71.50% |
| Tokopedia/TikTok Shop | 298 | 76.60% |
| Lazada | 64 | 16.50% |
| Bukalapak | 18 | 4.60% |

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4.1.1 Measurement Model Assessment

The measurement of research variables in this study was conducted using a structured questionnaire adapted from established and validated measurement scales in previous studies. All constructs were measured using a five-point Likert scale, ranging from 1 (strongly disagree) to 5 (strongly agree), which is widely used in consumer behavior and digital marketing research to capture subjective perceptions and emotional responses (Huang *et al.*, 2017; Pham *et al.*, 2024). The digital content experience quality was conceptualized using the 4Es framework, consisting of Entertainment Experience, Educational Experience, Escapist Experience, and Esthetic Experience. These constructs were adapted from the experience economy framework proposed by Oh *et al.* (2007) and have been widely applied in digital and online commerce contexts. Entertainment Experience was measured using four items reflecting the extent to which product presentations in short-form videos are enjoyable and amusing. Educational Experience was measured using four items assessing the extent to which video content provides useful product-related information and enhances consumer knowledge. Escapist Experience was measured using four items capturing the degree to which consumers feel immersed and detached from reality while watching product videos. Esthetic Experience was measured using four items evaluating visual appeal, design quality, and sensory pleasure derived from short-form video content. Pleasure was measured using four items adapted from the Pleasure–Arousal–Dominance (PAD) framework proposed by Mehrabian and Russell (1974) and further operationalized in online and digital consumption studies (Huang *et al.*, 2017; Hsieh *et al.*, 2014). These items capture positive emotional responses such as happiness, satisfaction, and enjoyment experienced during shopping via short-form video platforms. Online Impulse Buying was measured using four items adapted from prior studies on impulsive buying behavior (Rook & Fisher, 1995; Kim & Johnson, 2016). These items assess the tendency of consumers to make unplanned purchases and experience spontaneous urges to buy while engaging with short-form video shopping content.

The reliability and validity of the measurement model were assessed using outer loadings, Cronbach's alpha (CA), composite reliability (CR), and average variance extracted (AVE). As presented in Table 2, all outer loading values exceeded the recommended threshold of 0.70, indicating adequate indicator reliability (Hair *et al.*, 2019). As presented in Table 2, all the indicators exhibited outer loading values ranging from 0.801 to 0.883, which means that each indicator was reliably measuring its respective construct. Cronbach's alpha and composite reliability values for all constructs were above 0.70 with a 0.832 to 0.880 construct range, confirming satisfactory internal consistency reliability. The CR values range from 0.888 to 0.918, indicating a satisfactory level of internal consistency across all constructs. Furthermore, all AVE values exceeded the minimum threshold of 0.50, demonstrating sufficient convergent validity for all constructs, ranging from 0.665 to 0.736, showing that each construct explains more than half of the variance of its indicator and conforming adequate convergent validity. These results indicate that the measurement model meets the established criteria for reliability and validity and is suitable for subsequent structural model analysis. Overall, the result of a measurement model satisfies the criteria for reliability and validity that support the robustness and adequacy of the construct. The measurement items were adapted from scales that had been validated in previous studies (Huang *et al.*, 2017; Hsieh *et al.*, 2014; Kim & Johnson, 2016; Mehrabian & Russell, 1974; Rook & Fisher, 1995). To ensure content validity, the questionnaire was reviewed by marketing research experts. The measurement tool included six constructs: Entertainment Experience, Educational Experience, Escape Experience, Aesthetic Experience, Pleasure, and Online Impulsive Buying, which were measured using 24 items, as shown in Table 2.

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Table 2. Measurement Model Assessment

| Construct | Items | Outer Loadings | CA | CR | AVE |
|--------------------------|--|----------------|-------|-------|-------|
| Educational Experience | ED1: The product presentation created a shopping experience that was educational to me. | 0.832 | 0.862 | 0.906 | 0.707 |
| | ED2: Browsing product presentations on Shopee video stimulated my curiosity to learn new things about products | 0.831 | | | |
| | ED3: The product presentations on Shopee video have made me more knowledgeable about products | 0.84 | | | |
| | ED4: I learned about products while browsing the product presentations on Shopee video. | 0.86 | | | |
| Esthetic Experience | EH1: The product presentations of Shopee video provided pleasure to my senses. | 0.86 | 0.88 | 0.917 | 0.735 |
| | EH2: Shopee video's product presentations were very attractive | 0.834 | | | |
| | EH3: Shopee video product presentations really showed attention to design detail. | 0.861 | | | |
| | EH4: Just looking at the product presentations on Shopee video was very pleasant | 0.873 | | | |
| Escapist Experience | ES1: When looking at the product presentations on Shopee video, I felt I was in a different world | 0.873 | 0.871 | 0.912 | 0.721 |
| | ES2: I felt like I was a different person while looking at the product presentations on Shopee video. | 0.812 | | | |
| | ES3: I totally forgot about my daily routine while looking at the product presentations on Shopee video | 0.846 | | | |
| | ES4: While looking at the product presentations on Shopee video, I completely escaped from reality | 0.865 | | | |
| Entertainment Experience | ET1: The Way Products were presented on TikTok video was amusing to me | 0.883 | 0.88 | 0.918 | 0.736 |
| | ET2: The way products were presented on Shopee video was very entertaining | 0.851 | | | |
| | ET3: I really enjoyed looking at the new product presentations on Shopee Video | 0.846 | | | |
| | ET4: I feel that it is pleasant to use Shopee video for Shopping | 0.851 | | | |
| Pleasure | PL1: When I was shopping on Shopee video, I felt happy | 0.841 | 0.832 | 0.888 | 0.665 |
| | PL2: When I was shopping on Shopee video, I felt pleased | 0.807 | | | |
| | PL3: When I was shopping on Shopee video, I felt satisfied | 0.811 | | | |
| | PL4: When I was shopping on Shopee video, I felt hopeful | 0.801 | | | |
| Online Impulse Buying | OIB1: I usually buy products on Shopee video are mostly unplanned | 0.863 | 0.867 | 0.909 | 0.715 |
| | OIB2: The products I bought on Shopee video are mostly unplanned | 0.851 | | | |
| | OIB3: I bought products on Shopee video that I did not initially want to buy | 0.854 | | | |
| | OIB4: I sometimes cannot suppress the feeling of waiting to buy something online | 0.813 | | | |

Table 3. Fornell-Larcker Criterion

| | ED. | EH. | ES. | ET. | OIB. | PL. |
|------|-------|-------|-------|-------|-------|-------|
| ED. | 0.858 | | | | | |
| EH. | 0.881 | 0.841 | | | | |
| ES. | 0.605 | 0.729 | 0.849 | | | |
| ET. | 0.881 | 0.892 | 0.68 | 0.857 | | |
| OIB. | 0.693 | 0.735 | 0.757 | 0.713 | 0.815 | |
| PL. | 0.883 | 0.911 | 0.704 | 0.883 | 0.748 | 0.845 |

Note: ET= Entertainment Experience. ED= Education Experience. ES= Escapist Experience. PL= Pleasure. OIB= Online Impulse Buying.

The Heterotrait-Monotrait Correlation (HTMT) ratio and Fornell-Larcker criteria are used to assess discriminant validity. According to the Fornell-Larcker criteria, discriminant validity is fulfilled if the square root of the Average Variance Extracted (AVE) of each construct is greater than its correlation with other constructs. The diagonal values for the square root of the AVE for each construct, as shown in Table 3, range from 0.815 to 0.858 and are consistently greater than the equivalent inter-construct correlations. Most constructs, namely Educational Experience (0.841), Escape Experience (0.849), Aesthetic

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Experience (0.857), Pleasure (0.845), and Online Impulsive Buying (0.815), show a higher AVE square root value than the correlation between constructs, thus meeting the criteria for discriminant validity. However, there are fairly high correlations between Entertainment Experience and Pleasure (0.883), as well as between Entertainment Experience and Educational Experience (0.881), which indicate a strong empirical relationship even though the constructs are conceptually distinct. Overall, The Fornell–Larcker criteria are met, and adequate discriminant validity is confirmed by these results, which show that each concept has greater variability with its indicators than with other constructs.

Table 4. Structural Model and Hypothesis Testing Results

| Hypothesis | Structural | Original Sample (O) | Standard Deviation | T Statics | P Values | VIF | Result |
|------------|-------------|---------------------|--------------------|-----------|----------|-------|----------|
| H1 | ED. -> PL. | 0.292 | 0.065 | 4.496 | 0 | 5.763 | Accepted |
| H2 | EH. -> PL. | 0.407 | 0.068 | 6.02 | 0 | 7.313 | Accepted |
| H3 | ES. -> PL. | 0.096 | 0.036 | 2.666 | 0.008 | 2.219 | Accepted |
| H4 | ET. -> PL. | 0.197 | 0.06 | 3.255 | 0.001 | 6.288 | Accepted |
| H5 | PL. -> OIB. | 0.748 | 0.031 | 24.506 | 0 | 1.000 | Accepted |

Entertainment Experience. ED= Education Experience. ES= Escapist Experience. PL= Pleasure. OIB= Online Impulse Buying.

Collinearity is examined to see if there is multicollinearity among the predictor variables in the model. Multicollinearity can affect the accuracy of path coefficients and reduce the statistical reliability of the model. According to Hair *et al.* (2019), the Variance Inflation Factor (VIF) is the main tool used for this examination. A VIF value below 10 means that there are no serious multicollinearity problems. Based on the results presented in Table 4, the VIF values for all structural paths range from 1.000 to 7.313. Specifically, the VIF values for Educational Experience → Pleasure (VIF = 5.763), Esthetic Experience → Pleasure (VIF = 7.313), Escapist Experience → Pleasure (VIF = 2.219), Entertainment Experience → Pleasure (VIF = 6.288), and Pleasure → Online Impulse Buying (VIF = 1.000) are all below the critical threshold. These results indicate that there are no significant multicollinearity issues among the predictor variables, and each variable makes its own unique contribution in explaining the outcome variable. Therefore, the structural model satisfies the collinearity assumption and is ready for further hypothesis testing.

Table 5. Structural Model and Hypothesis Testing Results

| Hypothesis | Structural | Original Sample (O) | Standard Deviation | T Statics | P Values | VIF | Result |
|------------|-------------|---------------------|--------------------|-----------|----------|-------|----------|
| H1 | ED. -> PL. | 0.292 | 0.065 | 4.496 | 0 | 5.763 | Accepted |
| H2 | EH. -> PL. | 0.407 | 0.068 | 6.02 | 0 | 7.313 | Accepted |
| H3 | ES. -> PL. | 0.096 | 0.036 | 2.666 | 0.008 | 2.219 | Accepted |
| H4 | ET. -> PL. | 0.197 | 0.06 | 3.255 | 0.001 | 6.288 | Accepted |
| H5 | PL. -> OIB. | 0.748 | 0.031 | 24.506 | 0 | 1.000 | Accepted |

Note: ED= Education Experience. EH = Esthetic Experience. ES= Escapist Experience. ET= Entertainment Experience. PL= Pleasure. OIB= Online Impulse Buying.

Based on the results presented in Table 4, the VIF values for all structural paths range from 1.000 to 7.313. Specifically, the VIF values for Educational Experience → Pleasure (VIF = 5.763), Esthetic Experience → Pleasure (VIF = 7.313), Escapist Experience → Pleasure (VIF = 2.219), Entertainment Experience → Pleasure (VIF = 6.288), and Pleasure → Online Impulse Buying (VIF = 1.000) are all below the critical threshold. These results indicate that there are no significant multicollinearity issues among the predictor variables, and each variable makes its own unique contribution in explaining the outcome variable. Therefore, the structural model satisfies the collinearity assumption and is ready for further hypothesis testing.

4.1.2 Hypothesis Testing

Based on the structural model results presented in Table 4, all hypothesized relationships in this study were empirically supported. Educational experience ($\beta = 0.292, p < 0.001$), esthetic experience ($\beta = 0.407, p < 0.001$), escapist experience ($\beta = 0.096, p = 0.008$), and entertainment experience ($\beta = 0.197, p = 0.001$) were found to have significant positive effects on pleasure, supporting H1 to H4. Furthermore, pleasure was found to have a strong and significant effect on online impulse buying behavior ($\beta = 0.748, p < 0.001$), supporting H5.

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4.2 Discussion

The results of hypothesis testing show that all dimensions of digital content experience quality, namely Entertainment Experience, Educational Experience, Escapist Experience, and Aesthetic Experience, have a positive and significant effect on pleasure. Aesthetic Experience has the strongest influence on pleasure with a coefficient of 0.407 and a significance value of 0.000, indicating that visual aspects, design, and aesthetic quality in short-form videos play a dominant role in shaping positive consumer emotions. Educational Experience also shows a significant effect with a coefficient of 0.292 and a significance value of 0.000, indicating that informative content that enhances consumer understanding also increases pleasure in the consumption process. Meanwhile, Entertainment Experience ($\beta = 0.197$; $p = 0.001$) and Escapist Experience ($\beta = 0.096$; $p = 0.008$) also have a significant effect, albeit with relatively less influence. These findings indicate that although entertainment and immersion remain relevant, the pleasure experienced by Generation Z consumers in the context of short-form video commerce is more influenced by visual stimulation and the informational value received. Furthermore, the t-test results show that pleasure has a very strong and significant influence on online impulse buying with a coefficient of 0.748 and a significance value of 0.000. This indicates that the higher the level of pleasure consumers feel when consuming short video content, the greater their tendency to make impulse buying. These findings confirm that impulse buying decisions do not occur directly as a result of exposure to content, but are mediated by emotional responses that arise during the content consumption process. Overall, the results of this study are in line with previous research that emphasizes the role of positive emotions in driving impulsive behavior in the digital environment, and expands the application of the experience economy framework in the context of short-form video commerce. The implication is that e-commerce players and content creators need to prioritize visual quality and interesting information delivery to effectively build pleasure, as emotional factors have been proven to be the main mechanism that drives impulse buying among Generation Z consumers.

5. Conclusion

This study examines the effect of content experience in adapting pleasure from short videos on online impulsive buying behavior among Generation Z consumers. Based on a survey of 389 respondents and analysis using PLS-SEM, several important findings were discovered, as follows. First, all dimensions of digital content experience such as Esthetic Experience, Educational Experience, Entertainment Experience, and Escape Experience have a significant positive effect on pleasure. Among these dimensions, Aesthetic Experience has the strongest impact ($\beta = 0.407$, $p < 0.001$), showing that the visual quality, design, and overall aesthetic appeal of short videos play a dominant role in shaping positive emotional responses. Educational Experience also contributes substantially ($\beta = 0.292$, $p < 0.001$), indicating that informative and knowledge-enhancing content increases consumer pleasure when consuming content. Entertainment Experience and Escape Experience also significantly influence pleasure, albeit to a lesser extent ($\beta = 0.197$ and 0.096 , respectively). Second, pleasure was found to have a strong and significant influence on online impulse buying behavior ($\beta = 0.748$, $p < 0.001$), indicating that Generation Z consumers are more likely to make spontaneous purchases when they experience high levels of positive emotions while interacting with short video content. These results indicate that impulsive buying does not occur directly as a result of content exposure alone, but is mediated by the emotional responses that arise during content consumption. From a theoretical perspective, this study contributes to the experience economy framework by applying the 4Es (Entertainment, Education, Escape, and Esthetics) to the context of short video commerce. This shows that pleasure is the main emotional mechanism that links content experience to online impulsive buying behavior among Generation Z. In terms of application, these findings suggest that e-commerce platforms and content creators should prioritize high-quality visuals, engaging and informative content, and immersive experiences to enhance consumer satisfaction and stimulate impulsive buying. Esthetic and educational aspects should be prioritized as these aspects have the most significant impact on consumer emotions.

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For future research, it is recommended to explore the critical early moments of short videos that will determine whether viewers will continue watching or immediately scroll down, as these “golden” moments can significantly influence perceived enjoyment and subsequent impulsive buying behaviour. Additionally, analyzing micro-behaviors such as fast scrolling, swiping patterns, or pause frequency can provide deeper insights into how real-time interactions can influence emotional responses. Finally, considering the diversity within Generation Z, future studies could divide audiences into “heavy scrollers” and “selective viewers” to identify personalized content strategies that optimize emotional engagement and impulse buying. These insights could further enrich our understanding of short-form e-commerce video and provide practical guidance for marketers and content creators.

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