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# Cooking Spots to Content Spots: AIDA Analysis in @henipurnamasarii's Storytelling

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## *ABSTRACT*

This research aims to analyze the application of the AIDA theory, which consists of Attention, Interest, Desire, and Action, in @henipurnamasarii's YouTube short videos. By analyzing multimodal (visual, text, and narration). This study used a descriptive qualitative approach using qualitative data analysis. The data was taken from 3 types of videos, namely describing the customer, the money brought, and the third-party order. The research reveals how each AIDA stage is effectively crafted within a brief format. This Attention hook is established immediately through provocative titles like "Rp. 400.000 meatball order for Bu Lurah," for triggering curiosity. Interest is maintained through a step-by-step cooking demonstration presented in a relatable and personal manner. Desire arises from the narrator's candid disclosure of slim profit margins, paired with appetizing visuals that evoke empathy and longing. Lastly, Action is softly prompted, encouraging likes, subscriptions, and shares. These findings demonstrate that the century-old AIDA model remains a powerful tool for structuring persuasive narratives in modern short-format digital media.

***Keywords***: *AIDA analysis; digital storytelling; multimodal analysis; persuasive communication; youTube shorts*

## ABSTRAK

Penelitian ini bertujuan untuk menganalisis penerapan teori AIDA yang terdiri dari Attention (perhatian), Interest (ketertarikan), Desire (hasrat), dan Action (tindakan) pada video pendek YouTube @henipurnamasarii. Dengan menganalisis secara multimodal (visual, teks, dan narasi). Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan menggunakan analisis data kualitatif. Data diambil dari 3 jenis video, yaitu menggambarkan pelanggan, uang yang dibawa, dan pesanan pihak ketiga. Penelitian ini mengungkapkan bagaimana setiap tahap AIDA dibuat secara efektif dalam format yang singkat. Attention hook dibangun dengan segera melalui judul yang provokatif seperti "Pesanan bakso Rp. 400.000 untuk Bu Lurah" untuk memicu rasa ingin tahu. Interest (ketertarikan) dipertahankan melalui demonstrasi memasak langkah demi langkah yang disajikan dengan cara yang mudah dipahami dan personal. Desire muncul dari pengungkapan jujur narator tentang margin keuntungan yang tipis, dipasangkan dengan visual yang menggugah selera yang membangkitkan empati dan kerinduan. Terakhir, Action (tindakan) dengan lembut mendorong untuk menyukai, berlangganan, dan berbagi. Temuan ini menunjukkan bahwa model AIDA yang telah berusia satu abad tetap menjadi alat yang ampuh untuk menyusun narasi persuasif dalam media digital berformat pendek modern.

**Kata kunci:** *analisis AIDA; komunikasi persuasif; penceritaan digital; analisis multimodal; YouTube Shorts.*

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# INTRODUCTION

In recent years, the rapid growth of digital platforms has transformed how individuals participate in public communication, particularly through short-form video content such as YouTube Shorts and TikTok. The rise of short-form videos is closely linked to changing audience consumption patterns. According to Manic (2024), short-form video content has revolutionized digital communication by aligning with fast-paced viewing habits and enabling creators to capture attention quickly through emotionally engaging and story-driven content (Violot et al., 2024). Its accessibility and shareability make it a powerful tool for fostering audience engagement in contemporary digital landscapes. To maximize this potential, active involvement, good image management, and quick response to problems are important factors in building mutually beneficial relationships (Fitri and Hanifa, 2025).

One notable real-world phenomenon emerging from this development is the increasing participation of Indonesian housewives as digital content creators. The content creators staying on trend and adapting to digital changes is crucial (Sanjaya et al., 2024). These individuals actively share their daily lives, domestic routines, and personal experiences with wide audiences, transforming private activities into publicly consumed digital narratives (Tjoa et al., 2024). This phenomenon reflects a broader shift in how domestic roles are represented, as housewives increasingly utilize digital media to share daily experiences, family values, and home-based activities through concise yet emotionally engaging visual narratives. According to Zhou et al. (2023), this phenomenon indicates a shift from domestic roles to digital public spaces that allow women to shape their identities, gain social recognition, and expand their communication reach. The presence of housewives as content creators on YouTube Shorts reflects the growing digital presence among Indonesian women. Through the practice of digital narrative, these housewives affirm their role in the public sphere through creative and communicative representations of their personal lives. This practice also shows how digital space can be a platform for women to reconstruct traditional roles and regain their voice in public discourse, as described in the mom vlogging study conducted by Zhou et al. (2023)

An example of a housewife who becomes a content creator is the account @henipurnamasarii. This account started to become famous on Facebook and has around 611 thousand subscribers and 887 videos on the YouTube platform. Her video content tells about her business in the form of a food stall, cooking tutorials, recipes, selling activities at certain events, and telling about her unique buyers. The daily life shown by the owner of this account has an interesting storytelling style typical of a housewife. What sets her apart is her ability to captivate millions of viewers using modest, straightforward video concepts. Despite the modest production quality, her content consistently attracts millions of views and fosters strong emotional connections with viewers. This suggests that the effectiveness of such content lies not in technical sophistication, but in how messages are constructed and delivered through relatable storytelling.

Given the competitive nature of short-form video platforms, the ability to capture and sustain audience attention becomes essential (Violot et al., 2024). In this context, the AIDA model (Attention, Interest, Desire, Action), introduced by Strong (1925), provides a useful framework for understanding how messages engage audiences. Social media platforms such as Facebook, Twitter, and Instagram have become primary sources of news and information (Aprilia, 2023). Thus, various studies have attempted to understand how these platforms influence audiences in the context of digital communication. A similar finding was seen by Baber (2022), who examined AIDA in Kickstarter crowdfunding campaigns and found that the stages from attention to action can be systematically structured to encourage audience participation. Furthermore, Abidin and Sinduwiatmo (2024) demonstrated that applying AIDA in marketing communications through TikTok can increase audience awareness and engagement. Rahma and Kustini (2024) generally used the AIDA model to assess the effectiveness of promotions on social media such as Instagram and TikTok without examining how the elements of Attention, Interest, Desire, and Action are constructed in storytelling, so this study offers novelty by qualitatively analyzing the AIDA construction in short video content narratives, especially on YouTube Shorts, while Giwangkara and Sardi (2024) confirmed AIDA's effectiveness in the context of promoting nonprofit organizations. Sari and Prabowo (2026) also added that AIDA significantly influences user decisions but still focused on the result without elaborating the process of message formation within the content.

Overall, these studies tend to position AIDA as a tool for measuring message effectiveness, particularly in terms of audience attention, interest, desire, and action. The focus is more on the outcomes that emerge after the audience is exposed to the content, rather than on how the message is constructed from the outset. On the other hand, the storytelling aspect, which is a crucial part of digital communication, particularly in short video content, has not been studied in depth in relation to AIDA. Therefore, there remains a gap in understanding how the elements of Attention, Interest, Desire, and Action are formed through the narrative process. Based on this, this study seeks to fill this gap by analyzing the application of the AIDA model in video storytelling, focusing on short video content on YouTube Shorts. This allows for a closer look not only at the final results but also at the process of message construction in digital communication. The subject matter of this research is not addressed in earlier research. This research aims to analyze the application of the AIDA theory, first introduced by Strong (1925), Attention, Interest, Desire, Action, in @henipurnamasarii's YouTube short videos. We formulated the question as follows: How are the elements of the AIDA model (Attention, Interest, Desire, Action) implicitly reflected in @henipurnamasarii's storytelling strategy in her YouTube Shorts content?

When applying the AIDA model to YouTube Shorts, the goal is to guide the viewer through the four psychological stages: Attention, Interest, Desire, and Action within a highly compressed timeframe, often under 60 seconds. First, the video must immediately capture attention in the first 1–2 seconds, using bold visuals, surprising

hooks, or strong emotion, since viewers can scroll away instantly. Then, maintain interest by delivering fast-paced, relevant, or entertaining content that matches the initial hook. As the short progresses, build desire by showcasing a clear benefit, whether it's curiosity, humor, inspiration, or useful insight that makes the viewer want more. Finally, prompt action: this could be encouraging a like, comment, share, or, most importantly, prompting them to visit your channel or watch another video. In this context, AIDA becomes a framework for crafting YouTube Shorts that not only stop the scroll but also turn passive viewers into active followers or subscribers. By applying the AIDA model to analyze @henipurnamasarii's videos, this research seeks to provide insights into the strategies that successfully engage audiences in a crowded digital environment. The study also contributes to broader discussions on digital storytelling and women's digital participation by highlighting how short videos can function as sites for identity construction, entrepreneurial promotion, and community building (Herutomo & Prasetio, 2023). Ultimately, this research hopes to inform content creators, marketers, and scholars interested in the dynamics of digital media engagement, particularly within the context of home-based businesses and women's everyday digital practices.



**Figure 1.** An example of @henipurnamasarii's short video.
Source: YouTube/@henipurnamasarii

The YouTube Shorts video titled "Bikin Pesanan Bakso 400 ribu untuk Bu lurah" "Make an order of 400 thousand meatballs for Pak Lurah's wife's event" can be effectively analyzed using the AIDA model (Attention, Interest, Desire, Action) introduced by Strong (1925). At the Attention stage, the video immediately attracts attention with the opening statement: "Make an order of 400 thousand meatballs for Mr. Lurah's wife's event." The use of a relatively large amount of money for a home context and the mention of local figures such as "Pak Lurah" makes the audience feel interested from the start. Coupled with the casual delivery style and daily vlog atmosphere, the audience feels closer and more comfortable continuing to watch.

Entering the Interest stage, the video maintains interest by showing the process of cooking meatballs in detail, from washing the ingredients, the use of seasonings such as garlic, Roiko, and pepper, to the cooking method. All of this is

delivered with a light and familiar narrative, making the mundane steps feel interesting, especially for viewers who enjoy cooking content or small business stories. At the Desire stage, the audience begins to connect emotionally. The narrator honestly reveals that the profit from the order is only Rp. 96.000 out of a total of Rp. 400.000. This honesty builds empathy and respect from the audience, who are then compelled to support the bakso maker's struggle. In addition, the appetizing visual appearance of the meatballs and the realistic story evoke a desire: either to taste, support his business, or simply listen to the story further.

The Action stage comes towards the end of the video, when the narrator gently extends an invitation: “Don't get bored watching my videos.” This is a non-coercive form of invitation, but it is still effective in encouraging viewers to continue following, liking, or even sharing the video. Overall, this video applies the AIDA principle naturally and effectively. It not only markets the content but also builds emotional and social engagement through simple storytelling that is relevant to everyday life (Latief, 2026). This is a clear example that the AIDA model is not only suitable for advertising but is also very appropriate for daily stories on social media, especially in short video formats such as YouTube Shorts.

## METHODS

This study used a descriptive qualitative approach. The study was guided by Strong (1925) about the AIDA model, which consists of four main stages: Attention, Interest, Desire, and Action. This model, which is commonly used in marketing and communication studies, served as a framework to identify and evaluate the persuasive elements in the YouTube Shorts content created by @henipurnamasarii. While the content creator does not explicitly apply the AIDA model in her creative process, this study aims to explore how elements of the model are implicitly embedded in the narrative of the short videos. The data analyzed in this study includes visual and textual components, such as images, text, editing techniques, spoken words, and on-screen text. By examining these multimodal features, this research seeks to uncover how persuasive strategies materialize in short-form digital content on social media platforms.

Data was collected through documentation of the YouTube Shorts videos uploaded by @henipurnamasarii's YouTube Channel. There were 14 videos that were meticulously analyzed to identify elements related to the AIDA model, including the use of compelling visuals, narrative structure, message delivery, and call to action. Secondary data, such as audience engagement metrics in the form of the number of views, were also analyzed to understand the audience's response to the content. In this research, videos were selected using a purposive sampling technique based on the following criteria: (1) The selection of videos was predicated on their capacity to exemplify the elements of the AIDA model (Attention, Interest, Desire, and Action) through the utilization of compelling visuals, narrative structure, messaging, and call

to action. (2) The following metrics are used to assess audience engagement: Videos that demonstrated quantifiable audience engagement metrics, such as the number of views, were selected for further analysis. These metrics function as indicators of the video's impact and effectiveness in attracting and maintaining audience interest. The 14 selected videos are listed in Tables 1,2, and 3

**Table 1.** Data Source for Describing the Customer Type

| Titles | Date | Views | Link |
|---|---|---|---|
| Anak laki laki ini beli seblak serasa seblak prasmanan | 1 January 2025 | 7.881.751 | https://youtube.com/shorts/SH2CMN_-dsI?si=CIuTw3zRjVgw23OQ |
| Anak anak SD ini jajan diwarung mini dan mau makan ditempat | 15 March 2025 | 7.102.413 | https://youtube.com/shorts/OS6znEJWWSQ?si=SjVDDW3XGKAr9Bt3 |
| Adek ini ngebrong jajanan diwarung aku | 1 December 2024 | 5.184.838 | https://youtube.com/shorts/SVZ6wp1q8rI?si=rsOh6tos3ygVAjD3 |
| Sumpah anak ini lucu banget #jajanan#idejualan#idejualanjajanan | 3 Maret 2025 | 5.027.063 | https://youtube.com/shorts/SVZ6wp1q8rI?si=rsOh6tos3ygVAjD3 |
| Untuk terakhir kalinya anak" KKN jajan diwarung mini | 26 February 2025 | 4.967.824 | https://youtube.com/shorts/PfsYnAbxFTs?si=Li2-mnTA_JP0FeUq |

**Table 2.** Data Source for Money Brought Types

| Titles | Date | Views | Link |
|---|---|---|---|
| Adek ini bawa uang seratus ribu tapi jajannya banyak | 27 February 2025 | 10.829.365 | https://youtube.com/shorts/QcHnK2ieMEQ?si=4_XyzltaTNxlHnmh |
| Ada yang beli jajan bawa uang lima ratus rupiah | 16 November 2024 | 6.132.862 | https://youtube.com/shorts/RBydcIKzDhU?si=kyYrSFcldPWH0W4t |
| Ada bocil beli seblak seribu | 2 January 2025 | 6.156.229 | https://youtube.com/shorts/uigJ41xv6TY?si=KT27CJHVcGEuBT0k |
| Nenek aku beli seblak 3ribu | 24 January 2025 | 6.062.953 | https://youtube.com/shorts/Ow5EHa3C2HU?si=Tdr55_XXiFsT-neD |
| Pesen jajanan 600ribu untuk dibagi bagi #idejualan #jumatberkah | 25 Oktober 2024 | 3.504.295 | https://youtube.com/shorts/pN9aK4_WL5c?si=a57rNDFFACOy7Fi4 |

**Table 3.** Data Source for Third-Party Orders

| Titles | Date | Views | Link |
|---|---|---|---|
| Adek ini bawa uang seratus ribu tapi jajannya banyak | 27 February 2025 | 10.829.365 | https://youtube.com/shorts/QcHnK2ieMEQ?si=4_XyzltaTNxlHnmh |
| Ada yang beli jajan bawa uang lima ratus rupiah | 16 November 2024 | 6.132.862 | https://youtube.com/shorts/RBydcIKzDhU?si=kyYrSFcldPWH0W4t |
| Ada bocil beli seblak seribu | 2 January 2025 | 6.156.229 | https://youtube.com/shorts/uigJ41xv6TY?si=KT27CJHVcGEuBT0k |
| Nenek aku beli seblak 3ribu | 24 January 2025 | 6.062.953 | https://youtube.com/shorts/Ow5EHa3C2HU?si=Tdr55_XXiFsT-neD |
| Pesen jajanan 600ribu untuk dibagi bagi #idejualan #jumatberkah | 25 Oktober 2024 | 3.504.295 | https://youtube.com/shorts/pN9aK4_WL5c?si=a57rNDFFACOy7Fi4 |

The data analysis was conducted using Spradley's qualitative data analysis technique, which comprises four main stages: domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis (Spradley, 1980). In the initial stage, domain analysis is the process of separating the data from other components

that do not belong to the data. In this research, the researcher only took short videos from @henipurnamasarii's YouTube account. In the second stage, taxonomy analysis, the researchers observed specific data based on the focus of their research, which is the most liked @henipurnamasarii YouTube short videos. Componential analysis, the third stage, focused on distinguishing between the attributes of each element to comprehend the nuances and variations in their application. In this research, the researchers found 3 types or categories in @henipurnamasarii's YouTube shorts videos, namely describing the customer, the money brought, and the third-party order. Finally, cultural theme analysis was conducted to uncover underlying themes that connected the identified AIDA model and reflected the cultural context of the content. This systematic approach allowed for an in-depth understanding of how the AIDA model's elements were manifested in @henipurnamasarii's YouTube Shorts content and how these elements influenced audience engagement.

## RESULT AND DISCUSSION

The findings in this study show that @henipurnamasarii's YouTube Shorts content always follows the four stages of the AIDA model. The AIDA model is about getting people's Attention, making them interested, creating Desire and encouraging Action. This happens even though @henipurnamasarii does not deliberately use this framework. The AIDA model is important because it represents a psychological process in persuasive communication. This process was first talked about by Strong (1925). It is still relevant today, with all the new digital technologies we have. The AIDA model works well in digital contexts like YouTube Shorts. This research analyzed 14 short videos in @henipurnamasarii's YouTube Channel, representing various types within the short videos. The first type found describes the customer. The videos describe each of the customers who come into the stall. An example of the type describing the customer is the short video with the title of "Anak laki laki ini beli seblak serasa seblak prasmanan" (This boy buys seblak as if it were a buffet).




**Figure 2**. Describing the Customer
Source: YouTube/@henipurnamasarii

The video opens with an attention-grabbing moment in which a young boy comes to a food stall and starts choosing his seblak toppings without even looking at the prices. This immediately catches the audience's attention, especially with the use of the term "bocil" (a slang term for little kid) and the surprising fact that he brings a big amount of money for a child Rp. 15.000. The casual greeting "Hi guys, Assalamualaikum" also helps create a familiar and friendly tone that draws viewers in from the start. As the story continues, the content becomes more interesting. The seller explains that the boy was not just buying for fun; he was sent by his mom, and he confidently picked seblak and a durian shake. The narration includes relatable details, like how kids usually don't buy that much unless sent by a parent, and how the seller had to prepare one order while asking another child to wait. These every day, real-life moments invite viewers to stay engaged because they reflect common experiences in a warm storytelling style.

The desire is built through the cozy, emotional atmosphere of the warung (food stall), which feels more like a community hub than just a place to eat. Although the video does not contain a direct call to action, it subtly encourages viewers to interact, whether leaving comments, watching more videos, or simply following the creator. The personal and authentic storytelling, combined with visually appealing food preparation, naturally prompts viewers to take some kind of action or build loyalty toward the content creator. This supports the findings of Saifudin et al. (2025) that being authentic and telling stories is really important for getting people attached to a brand and perceiving it in a certain way online. Also, things that remind people of their childhood, like snacks, make people feel emotional and help persuade them. At the Action stage, even though the videos do not always tell people what to do, they still get people to engage, such as liking, commenting, and sharing.




**Figure 3** Money brought
Source: YouTube/@henipurnamasarii

The video captivates from the first second by featuring a very relatable scene of young children in elementary school uniforms interacting in a warung. The typical Indonesian setting, the simple warung, the relaxed atmosphere, and the children's cheerful expressions build a strong visual and emotional appeal. This kind of hook works effectively because it evokes the collective memories of people who have

experienced elementary school. The pure images and innocent expressions of the children are powerful elements that steal the show in no time, very important in the YouTube Short format. This short video maintains the viewer's interest through a dynamic visual presentation. The viewer is invited to witness a warm, everyday activity: from the process of choosing a snack, to paying the vendor, to sitting and enjoying the food with friends.

The editing tempo is fast but not confusing, and the upbeat music keeps the video lively and fun to follow. There is no verbal narration, but the children's expressions and interactions are enough to convey the mood of the story. This shows that a video doesn't have to be full of words to be interesting; only genuine moments and well-shot shots can speak for themselves. For many adults watching, this moment brings a strong sense of childhood nostalgia: the time when snacking at the warung near school was a joy in itself. Even for those who never experienced the same thing, the children's expressions of happiness still evoke a sense of emotion and a desire to experience those carefree times again. While there are no explicit calls to action such as “like, comment, or subscribe”, these videos subtly but effectively encourage viewers to take action. Viewers who are touched by content like this tend to like it, share the video on social media, or write comments such as “it reminds me of my childhood” or “I used to like snacks like that”. The reactions prove that the content is successful in driving engagement (Tafesse, 2020). It's also not uncommon for videos like this to provoke organic virality as viewers feel emotionally connected and want to spread that feeling to others. This finding aligns with Tristanto and Hurriyati (2023) that all the parts of AIDA, which are Attention, Interest, Desire, and Action, can influence what people do, even if it is not directly stated. In this case, the emotional and narrative strength of the content is what drives people to take action, even if it is not explicitly stated.




**Figure 4** Third Party Order
Source: YouTube/@henipurnamasarii

The live video instantly captures interest with its title and initial narration referencing Rp. 400.000 order of meatballs for the village chief's wife's occasion. The substantial amount in a local setting and the reference to a regional individual instantly engage the audience's attention. This fascination is maintained by illustrating the meatball preparation process thoroughly, from cleaning the components, selecting spices, and the cooking technique. The cheerful storytelling

and relaxed vlog-like environment create a sense of intimacy and ease for viewers. Audiences start to form an emotional bond when the narrator candidly discloses that the total order's profit amounted to only Rp. 96.000. This transparency fosters empathy and respect, while the attractive meatballs further enhance the urge to assist or simply relish the narrative. At the video's conclusion, the narrator softly suggests: “Jangan pernah bosen nonton video-videoku selanjutnya.” (Don’t grow tired while watching my videos). This appeal prompts viewers to like, share, or follow the video. The use of the AIDA model seems intuitive and encourages emotional and social involvement. This finding aligns with Tristanto and Hurriyati (2023) that all the parts of AIDA, which are Attention, Interest, Desire, and Action, can influence what people do even if it is not directly stated. In this case, the emotional and narrative strength of the content is what drives people to take action, even if it is not explicitly stated




**Figure 5** Money brought
Source: YouTube/@henipurnamasarii

A simple video of a grandmother buying seblak for three thousand rupiah stole the attention of thousands of pairs of eyes. No elaborate scenarios, no fancy dialogue-just snippets of everyday life captured with sincerity and honesty. But that's where its power lies. The viewer is immediately intrigued by a simple yet shocking statement: a grandmother bought seblak for only Rp. 3.000. This sentence automatically provokes attention because it combines two strong elements: a very low price and a grandmother figure that is full of emotional meaning for many people. Without the need for excessive visual effects, this opener is powerful enough to pique the audience's curiosity from the very first second. The video maintains interest through natural moments that show the grandmother's interaction with the seblak seller. The straightforward shooting style and warm atmosphere create an emotional closeness with the viewer. There is no lengthy narration, but the ambient sounds and facial expressions are enough to convey the story. This makes the audience feel like they are witnessing a touching slice of real life.

At the Attention stage, YouTube Shorts use things like titles and emotionally engaging characters, such as children and elderly figures, to grab people's attention. They also use situations, like a lot of money or very little money, to get people interested, with previous findings by Baber (2022) showing that getting people's

attention is really important when many things compete for it online. When people are watching YouTube Shorts, they can easily scroll away. These attention-grabbing elements are really important to get people to engage with the content. Moving on to the Interest stage, this study found that simple storytelling and everyday stories are really good at keeping people engaged. This is what Nicoli et al. (2022) said: Good digital storytelling is often simple and relatable. It appeals to people's emotions. Using settings, such as traditional warung and everyday interactions, helps people connect with the content and make it more engaging, even if it is not very complicated. The Desire stage is really about emotions in the videos. The creator often shares stories, like how much money they make, and shows how they really interact with customers.

The study aligns with Abidin and Sinduwiatmo (2024), who showed that the AIDA model works on social media to engage people and communicate effectively. This study goes a bit further. It shows that we do not always need to use the AIDA model thoughtfully. Sometimes it just happens naturally when we tell true stories and mean something to us. This study is also connected to what Zhou et al. (2023) said, that digital platforms help housewives create identities for themselves and join in public conversations. James and Meredith (2025) found that the affordances of short-form video platforms are positively linked to user engagement, supporting our claim that @henipurnamasarii's genuine and emotional content can motivate the audience to participate (like, comment, share), consistent with the Action stage of the AIDA model. The way @henipurnamasarii tells stories is not a way to sell things or get people engaged. It is also a way for her to show herself online and be her boss in a small way. This means that the AIDA model is not just for selling things. It can also be used in the stories we tell online that are about our personal lives, our social lives, and our work. Overall, this study shows that the AIDA model still works well in videos. When used on YouTube Shorts, messaging tends to be delivered with a calmer and more emotional approach. Communication no longer focuses on direct persuasion, but rather on storytelling that conveys meaning more subtly. This demonstrates a shift in marketing and communication practices, from a sales-oriented approach to a more authentic and experience-based approach to online interactions. Nevertheless, the AIDA model remains relevant, but with a more subtle and natural application. In the context of social media storytelling, AIDA is no longer presented explicitly, but rather integrated into the narrative flow that gradually builds the audience's attention, interest, desire, and action..

## CONCLUSION

This research shows that utilizing the AIDA model, such as Attention, Interest, Desire, and Action, is very effective for storytelling in YouTube Shorts, especially as implemented by @henipurnamasarii's content, the digital homemaker. A qualitative examination of chosen videos reveals that every phase of the AIDA framework is subtly integrated into her content, enabling her to seize viewers' attention in mere seconds, maintain their interest with relatable stories, inspire

emotional desire through genuine and nostalgic instances, and promote audience interaction, even in the absence of a direct Call to Action (CTA). One of the most obvious methods is the type of "money brought" which manages to capture attention with unexpected moments, growing interest through simple stall interactions. Overall, the study concludes that @henipurnamasarii's storytelling approach is a clear example of applying the AIDA model in short-form video content to increase audience engagement.

This research provides content creators, especially digital housewives, with practical benefits in developing effective storytelling strategies for short video platforms like YouTube Shorts. By analyzing the application of the AIDA (Attention, Interest, Desire, Action) model, the study helps content creators understand how to quickly capture audience attention, generate interest, stimulate curiosity, and prompt actions such as likes, comments, and subscriptions. Additionally, the results can guide digital marketing practitioners and social media managers in optimizing narrative-based promotional messages for short-form, vertical video formats. Future research could broaden the focus by analyzing the application of the AIDA model on other short video platforms such as TikTok or Instagram Reels. These platforms are similar in format-vertical videos with a short duration-but variations in algorithms, audience characteristics, and creative features may influence the storytelling approach adopted. By comparing platforms, researchers can investigate whether the use of the AIDA model is generic or dependent on the digital context. The AIDA model could also lead to more in-depth and useful findings for content creators and digital marketing professionals looking to increase audience engagement through short videos on various social networks.

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