

The Role of Music in Viral Video Advertisements

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Abstract: Drawing on theoretical insights from multidisciplinary research in the fields of Advertising, Digital Media and Internet Marketing, this research paper is set out to explore the role of music in viral video advertisements. More specifically, this paper investigates the effect that music fit and music popularity have in driving large numbers of Social Media users to share the same video advertisement in social networks and consequently improve the video's virality. In order to investigate whether music fit and music popularity impact a Social Media user's decision to share a video advertisement in social networks, it was decided to develop three new versions of a video advertisement that already went viral and examine whether they could be as shareable as the original video if the background music was different. The results suggest that music fit has an impact on the decision of a Social Media user to share a video advertisement in social networks. Moreover, background music being popular alone does not significantly increase the likelihood of sharing the video advertisement. However, when the background music used is popular and it also fits the video advertisement's plot and visuals, then the Social Media users' likelihood of sharing the video advertisement in social networks is significantly increased. Overall, by taking into consideration the conclusions drawn by this study, online media producers and marketing practitioners can start developing online video advertisements that are more likely to go viral. Consequently, this will improve the possibility of creating online "buzz" while also assisting them in meeting other key Viral Marketing objectives.

Keywords: viral videos, viral marketing, viral advertising, video advertising, Social Media, digital marketing

1. Introduction

During the last decade, providers of both services and physical goods have recognized that Social Media are essential to their success. Indeed Social Media offer a virtual channel embedding many new e-Marketing functions which can clearly assist and institute a competitive advantage (Gay et al., 2007; Singla and Durga, 2015). Viral Marketing is one such popular "new" technique which helps interaction and communication with customers while increasing brand awareness through social networks (i.e., Facebook, Twitter, Youtube etc.) and public blogs. This is achieved by passing audiovisual marketing messages/buzzwords from one user to another. Wilson (2000) describes Viral Marketing as any strategy that encourages individuals to pass on a marketing message to others creating the potential for exponential growth in the message's exposure and influence. One example that most people are familiar with, is the posting and sharing of videos on Social Media platforms like YouTube, Facebook and Twitter. This paper refers to online advertising videos that are developed by advertisers as part of a marketing campaign for a brand, service or product. This marketing activity is also known as video marketing or video advertising.

Since the arrival of YouTube, online videos have played a critical role in advertising and marketing. According to Cheng et al., "YouTube has become the most successful Internet website providing a new generation of short video sharing service since its establishment in early 2005" (2008, p.1). For this reason, entrepreneurs, business owners and even small companies are trying to take advantage of its power. Leaders in every sector including retail, health care, banking, food and beverages and travel are posting videos to promote their products and services, showcase their industry expertise and educate consumers. Cisco predicted that by 2019 online video services will be used more widely than Facebook and Twitter. More specifically, the company estimates that by 2019, online video will be responsible for four-fifths (or 80%) of the global Internet traffic (Cisco 2016).

By having in mind the above numbers, it is clear why the term Viral Video is becoming more and more popular in business vocabulary. Viral Videos describes the phenomenon in which online videos become extremely popular through rapid, user-led allocation (sharing) via the Internet and Social Networks. In other words, viral video refers

to those videos which are viewed by a great number of people, normally as a result of knowledge about the video being spread rapidly through the Internet population via online word-of-mouth (Burgess, 2014). In his post on the technology business weblog *Techcrunch*, Greenberg (2007) defines viral videos as videos that have travelled all around the Internet and been posted on YouTube, Facebook, Google+, blogs, etc. – videos with millions and millions of views.

Although scholars argue that viral video is a new driving force of pop culture (Linkletter et al. 2009; Burgess, 2014), existing literature on viral videos and on the definite reasons that drive large numbers of Social Media users to share specific online advertising videos in social networks is still rather blurry. In other words, the sharing puzzle is still incomplete. In this paper, while trying to add some pieces to the sharing puzzle, we focus on the audio content characteristics of viral video advertisements and more specifically on background music. We argue that specific use of background music can impact (positively or negatively) the decision of Social Media users to share video advertisements in Social Media and consequently influence their virality. This argument is closely related to Lusensky's (2011) view who explains that music strategy creates brand awareness and attention by involving the consumer in a conversation about the music. According to our view, in the digital world, this conversation (word of mouth) begins by sharing the actual video advertisement in social networks. The more people share the video, the higher the possibility for the video to go viral.

As it will be discussed in the next section, many video advertisements include popular music (Allan, 2008). However, no studies were identified that examine whether the inclusion of popular music within online video advertisements affects the possibility of a video going viral. Moreover, although some studies (Allan, 2007; Chou and Lien, 2010) found that the fittingness of background music and lyrics to an advertisement's visuals and plot can improve the overall attitudes toward the advertisement, no studies were identified that examined whether music fit affects the sharing and virality of an online video advertisement. The above gaps led to the following research questions:

1. Does the inclusion of popular music within online video advertisements affect the chances of the video to go viral?
2. How does music fit affect the virality of an online video advertisement?

2. Music in Advertising

In Greek mythology, sea travelers had more to worry about than just the waves, wind and other natural perils of the ocean. In the event that they wandered excessively near to specific islands, they would hear the alluring songs of sirens. Those who heard the singing were not able to resist, following it to their deaths as their boats crashed into the island's rocky shores. Although few would argue nowadays that music is sufficiently strong to render audiences as defenseless as the doomed Greek travelers, studies show that music does have the ability to influence individuals exploring the waters of today's media-soaked society (Allan, 2008; Bruner, 1990; North and Hargreaves, 2008). Music is utilized as a method of influence in commercial advertising. Experiential research in media impact recommends that music, combined with other content characteristics (e.g., narrative structure, visual images, words), applies an enticing influence through emotional and cognitive procedures. Alexomanolaki et al. (2007) state that "Music may play several roles and have many effects in advertising; it may attract attention, carry the product message, act as a mnemonic device, and create excitement or a state of relaxation" (p. 51).

Different studies have analyzed particular characteristics of the music itself. For instance, Hung and Rice's (1992) content analysis utilized a typology that followed Bruner's (1990) examination of musical elements, including time (e.g., tempo), texture (e.g., volume) and pitch-related (e.g., modality) structural components of music. Additionally, it included consideration of mnemonic devices (e.g., theme song, jingle) and musical style (e.g., easy listening, jazz, fanfare/march) to account for musical components that could possibly contribute to user affect and recall of the content of advertisements. This was tested on 292 advertisements aired on three US networks (ABC, NBC and CBS) on a weekday at various times: 9–10 a.m., 1–2 p.m., and 8–9 p.m. The investigation uncovered that 80% of the music in the examined plugs was instrumental (no lyrics). There was an assortment of musical styles, including adult contemporary (29.1%), classical (20.1%), easy listening (13.1%), jazz (12.7%), rap/dance

(6.1%), fanfare/march (5.7%), atmospheric (5.7%), and hard rock/ metal (5.7%). The music was likely to be in a major mode (72%), soft (62%), and have a moderate tempo (49%). Most had a particular melody (52%), but only 10% utilized a jingle (defined as 'an identifiable musical or otherwise audio fragment which is associated with a brand name across different ads of the same brand' (Hung and Rice, 1992, p. 225).

In most cases, the main goal of persuasive messages is to produce an intended behavior, such as donating to a cause, voting for a candidate, buckling seatbelts, spreading the word or buying a product (Petty, Briñol, and Priester, 2009). Social psychologists and media researchers have considered how input variables such as the message, message source (e.g., spokesperson), and the recipient might each impact persuasion through various mental procedures (output variables), including exposure to the message, attention, yielding to a new attitude, comprehension, and action in light of the attitude (McGuire, 1985). According to McGuire (1985), music constitutes one input variable that communicates with other input variables to impact output variables in the persuasion procedure.

Allan (2007) explored 28 studies from 1982 to 2006 examining the impact of music in advertising and found that musical properties such as mode (major or minor), tempo (i.e., speed or pace of the music), and fit with other elements may affect an assortment of psychological variables (e.g., brand recall, attitude toward an advertisement, perception of advertisement time, pleasure, message processing, mood, arousal, product preference, and purchase intention). Factors that may interact with music include audience characteristics (e.g., familiarity with the music), the type of product, imagery, or other additional musical implications in the message. For instance, Allan (2007) reported studies demonstrating that attitude toward a brand can turn out to be more positive if the implications of the music and the rest of the advertisement fit well together from the audience's point of view (North, MacKenzie, Law, and Hargreaves, 2004), but attitude may turn out to be more negative if they do not (Shen and Chen, 2006).

3. Music Fit

According to Macinnis and Park (1986), musical fit refers to the subjective perception that the music in an advertisement is relevant or appropriate to content characteristics of the advertisement, such as the visuals, the plot or the central message. For example, if a television advertisement for a luxury car presents words and images that depict the car as high-end and sophisticated, most people would probably say that classical background music fits the commercial better than bluegrass music. The measure of musical fit is based upon 'pattern activation' as depicted by Gawronski and Bodenhausen (2006). In pattern activation, the matching of two stimuli initiates recollections common to both, making their shared attributes more salient. A decent case can be drawn from Cook's (1998) examination of a TV car commercial. Visually, the video advertisement presents scenes of artistic painters in the farmland interjected with pictures of a car "racing along a country lane" (p. 6). The opening of Mozart's overture to the Marriage of Figaro initially occurs only when the car is shown, but it later accompanies the images of both the painters and the car.

Furthermore, Cook (1998) clarifies that, independently, the music could have an expansive scope of implications and the visuals might not make much sense. Within the context of one another, however, the music gives meaning to the visuals and the visuals give meaning to the music, through the remarkable quality of shared attributes. The overture and car, each have properties of "liveliness and precision" (Cook, 1998, p. 6). Subsequently, the consolidated visuals and music impart that the car has a lively engine and precise street-holding. The painters and music both have associations with prestige and high art. Cook expresses that implications emerge out of these attributes to communicate that the car "represents an ideal synthesis of art and technology" (p. 6). Regarding musical fit, we can say that the classical music fits with both, the technological features of the car and the painters, permitting the audience to relate the car with a favorable meaning constructed from the music and painters.

The example drawn from Cook (1998) considers the musical fit of the meaning of visuals, but the principles presented by Macinnis and Park (1991) and Gawronski and Bodenhausen (2006) propose that musical fit could result from coordinating patterns amongst music and many other variables, including words, plot, emotion, product and spokesperson traits, the emotional state of the audience or the overall tone or style of an

advertisement. Then again, the lyrics of a song and perceived mood of the music may also influence the degree of musical fit. In an investigation with Taiwanese college students, Chou and Lien (2010) found that older, familiar Mandarin pop songs in TV ads not only evoked positive nostalgic thoughts and good moods, but they also enhanced attitudes toward an advertisement if the songs had lyrics with high relevance to the advertisement (see also Olsen and Johnson, 2002).

The examples portrayed above are not the only types of musical fit or effects that can occur. Factors such as culture and congruity between audio and visual formal structures could also have an effect (Iwamiya and Hanako, 2004; Shen and Chen, 2006). Similarly to images and words, music can be associated with concepts of people, qualities, social processes, and cultures (Barthes, 1985; Shevy and Kristen, 2009). When integrated into advertising, music can also help portray an activity, occasion, venue or type of person (as exemplified by sex, race, lifestyle, appearance and age). In general, and as mentioned earlier, while examining existing literature around music in advertising, it was noticed that although there are many studies concentrating on this subject, no studies were found that examined how music, music popularity/familiarity or music fit affect online video advertising, brand video virality or the decision of a Social Media user to share a video advertisement in social networks. This is a gap in literature that this study tries to address.

4. Methodology

For the purpose of this study, we considered two variables (music popularity and music fit) and investigated whether these can have an impact on a Social Media user's decision to share a video advertisement in social networks and consequently improve the video's virality. To accommodate the investigation, we developed three new versions of a brand video that already went viral and run an online experiment to examine whether they could be as sharable as the original brand video if the background music was different. In order to examine this, the "Puppy Love" video advertisement by Budweiser was chosen to be edited. Primarily, this specific viral video advertisement was chosen on the basis of four main criteria: being viral, being global, being example of a recent viral video advertisement (released during the past 4 years) and being a viral video advertisement that includes a small number of sound effects and no speech. In this way, the soundtrack could be easily replaced without losing much information.

The original "Puppy Love" ad was released on the Internet by Budweiser in 2014. The beer company's 90-second commercial is a sequel of sorts to Budweiser's "Brotherhood", which was one of the strongest and best-loved Budweiser ads in a long time, featuring a baby Clydesdale and its trainer. Continuing with the baby theme, "Puppy Love" does more than depict the friendship between two (adorable) furry animals. As a puppy repeatedly attempts to escape the kennel and find the Clydesdale, a relationship also develops between the kennel owner and the horse-keeper. The video culminates when horses bar the puppy from leaving in a car, and the humans consent to let them play together in peace. The video ad was first aired during the 2014 super bowl game and received more than 37 million online views and more than 1 million shares in just 5 days (Luckerson, 2014).

With regards to the audio of the original video advertisement, the soundtrack used was "Let Her Go" by Passenger which was accompanied by a few real world sound effects (puppy barks, horse neighs etc.). The song was released in July 2012 as the second single from Passenger's third album "All the Little Lights". From the very beginning, the song achieved international success, topping the charts in many countries around the globe, and has sold over 1 million digital copies in the UK, and over 4 million in the US as of July 2014. On the whole, the original "Puppy Love" video included a soundtrack that was already extremely popular by the time that the brand video was released (in 2014). On Youtube, the song currently counts 1,742,178,712 views, 6,126,812 likes and 219,233 dislikes.

4.1 The Online Experiment

The online experiment was run through an online survey tool (SurveyMonkey). During this experiment, participants who were not familiar with the original branded video were asked to watch four different versions of

the video advertisement (the original video advertisement and three new versions of the video advertisement) and provide their views on the "fittingness" of each soundtrack to the video's visuals and plot. Then, participants were asked to provide information on how likely it was for them to share each one of the videos in social networks based on a five-point "likert" scale (1 representing "extremely unlikely", 2 "unlikely", 3 "neutral", 4 "likely" and 5 "extremely likely").

In order to test whether the soundtrack's popularity impacts the Social Media user's decision to share the brand video in social networks, songs with different popularity levels were used in each one of the three new versions of the "Puppy Love" brand video. At this point it is important to mention that soundtrack popularity levels were determined based on the views/plays, likes and dislikes that each one of the songs used had on Youtube and also that the only difference between the four "Puppy Love" versions was the soundtrack used. The four versions of the "Puppy Love" advertisement that participants were asked to watch were the following:

- Puppy Love 1: A version containing the original soundtrack of the "Puppy Love" brand video, Passenger's "Let Her Go" which currently counts 1,742,178,712 Youtube views, 6,126,812 Youtube likes and 219,233 Youtube dislikes.
- Puppy Love 2: A version containing Gwyneth Paltrow's "Coming Home" which currently counts 4,101,223 Youtube views, 14,383 Youtube likes and 570 Youtube dislikes.
- Puppy Love 3: A version containing Bruno Mars's "Treasure" which currently counts 390,523,384 Youtube views, 1,471,187 Youtube likes and 64,014 Youtube dislikes.
- Puppy Love 4: A version containing Kognitif's "My Freedom Has No Price" which currently counts 205,491 Youtube views, 1,943 Youtube likes and 31 Youtube dislikes.

After conducting the experiment with 315 participants from UK, US and Australia the data provided by each participant was reviewed for completeness. 39 participants were excluded as they failed to complete more than half of the online experiment and 53 participants were excluded as they did not provide answers to important questions such as the probability/likeliness of sharing any of the four videos examined. These exclusions reduced the sample size of the experimental questionnaire to 223 participants.

5. Data Analysis and Results

Data collected through the online experiment were primarily analyzed quantitatively. The responses were categorized according to the answers provided for each version of the "Puppy Love" brand video separately.

For the "Puppy Love 1" video, 179 respondents answered that music fits. 41 (22.91%) out of these 179 respondents answered that it was "extremely likely" for them to share the video in social networks, 64 (35.75%) answered "likely", 31 (17.32%) were "neutral", 15 (8.38%) answered "unlikely" and 28 (15.64%) answered "extremely unlikely". From the rest 44 respondents who answered that music does not fit the visuals and plot of "Puppy Love 1", one (2.27%) respondent answered that it was "extremely likely" to share the video in social networks, three (6.82%) respondents answered "likely", 12 (27.27%) answered "neutral", 13 (29.55%) answered "unlikely" and 15 (34.09%) answered "extremely unlikely". Overall, for "Puppy Love 1" there were 105 positive (extremely likely to share and likely to share) and 43 negative (extremely unlikely to share and unlikely to share) responses from participants who believe that music fits. On the other hand, this video received four positive (extremely likely to share and likely to share) and 28 negative (extremely unlikely to share and unlikely to share) responses from participants who felt that music does not fit the video's plot and visuals.

For the "Puppy Love 2" video, 96 respondents answered that music fits. 12 (12.5%) out of these 96 respondents answered that it was "extremely likely" for them to share the video in social networks, 28 (29.17%) answered "likely", 26 (27.08%) answered "neutral", 11 (11.46%) answered "unlikely" and 19 (19.79%) answered "extremely unlikely". From the rest 127 respondents who answered that music does not fit the visuals and plot of "Puppy Love 2", two (1.58%) respondents answered that it was "extremely likely" for them to share the video in social networks, 19 (14.96%) answered "likely", 22 (17.32%) answered "neutral", 35 (27.56%) answered "unlikely"

and 49 (38.58%) respondents answered "extremely unlikely". Overall, for "Puppy Love 2" there were 40 positive (extremely likely to share and likely to share) and 30 negative (extremely unlikely to share and unlikely to share) responses from participants who believe that music fits. On the other hand, this video received 21 positive (extremely likely to share and likely to share) and 84 negative (extremely unlikely to share and unlikely to share) responses from participants who felt that music does not fit the video's plot and visuals.

With regards to the "Puppy Love 3" video, 56 respondents answered that music fits. Seven (12.5%) out of these 56 respondents answered that it was "extremely likely" for them to share the video in social networks, 9 (16.07%) answered "likely", 17 (30.36%) answered "neutral", eight (14.28%) answered "unlikely" and 15 (26.79%) answered "extremely unlikely". From the rest 167 respondents who answered that music does not fit the visuals and plot of "Puppy Love 3", four (2.4%) answered that it was "extremely likely" for them to share the video in social networks, four (2.4%) answered "likely", 26 (15.56%) answered "neutral", 60 (35.93%) answered "unlikely" and 73 (43.71%) respondents answered "extremely unlikely". Overall, for "Puppy Love 3" there were 16 positive (extremely likely to share and likely to share) and 23 negative (extremely unlikely to share and unlikely to share) responses from participants who believe that music fits. On the other hand, this video received eight positive (extremely likely to share and likely to share) and 133 negative (extremely unlikely to share and unlikely to share) responses from participants who felt that music does not fit the video's plot and visuals.

Finally, for the "Puppy Love 4" video, 30 respondents answered that music fits. Three (10%) out of these 30 respondents answered that it was "extremely likely" for them to share the video in social networks, six (20%) answered "likely", eight (26.67%) answered "neutral", five (16.66%) answered "unlikely" and eight (26.67%) answered "extremely unlikely". From the rest 193 respondents who answered that music does not fit the visuals and plot of "Puppy Love 4", five (2.59%) respondents answered that it was "extremely likely" for them to share the video in social networks, one (0.52%) answered "likely", 21 (10.88%) answered "neutral", 58 (30.05%) answered "unlikely" and 108 (55.96%) answered "extremely unlikely". Overall, for "Puppy Love 4" there were nine positive (extremely likely to share and likely to share) and 13 negative (extremely unlikely to share and unlikely to share) responses from participants who believe that music fits. On the other hand, this video received six positive (extremely likely to share and likely to share) and 166 negative (extremely unlikely to share and unlikely to share) responses from participants who felt that music does not fit the video's plot and visuals. Table 1 presents the overall responses for each version of the "Puppy Love" brand video according to music fit.

Table 1: Likeliness of Sharing the "Puppy Love" Versions According to Music Fit

		Positive Response			Negative Response	
		EL	L	N	U	EU
Puppy Love 1	Music fits	41 (22.91%)	64 (35.75%)	31 (17.32%)	15 (8.38%)	28 (15.64%)
	Music does not fit	1 (2.27%)	3 (6.82%)	12 (27.27%)	13 (29.55%)	15 (34.09%)
Puppy Love 2	Music fits	12 (12.50%)	28 (29.17%)	26 (27.08%)	11 (11.46%)	19 (19.79%)
	Music does not fit	2 (1.58%)	19 (14.96%)	22 (17.32%)	35 (27.56%)	49 (38.58%)
Puppy Love 3	Music fits	7 (12.50%)	9 (16.07%)	17 (30.36%)	8 (14.28%)	15 (26.79%)
	Music does not fit	4 (2.40%)	4 (2.40%)	26 (15.56%)	60 (35.93%)	73 (43.71%)
Puppy Love 4	Music fits	3 (10%)	6 (20%)	8 (26.67%)	5 (16.66%)	8 (26.67%)
	Music does not fit	5 (2.59%)	1 (0.52%)	21 (10.88%)	58 (30.05%)	108 (55.96%)

*EL = Extremely Likely to share, L = Likely to share, N = Neutral, U = Unlikely to share, EU = Extremely Unlikely to share

By studying the above data, it is observed that if the background music fits a brand video, then the likelihood of sharing it in social networks is highly increased. Separate FISHER's exact tests analyses on each brand video, showed that the association of music fit with a positive answer on sharing the video advertisement in social networks is statistically significant ($p < 0.001$ for all four videos). This is the case for all 4 videos. More specifically, as shown in Table 1, as concerns Puppy Love 1, the probability of sharing the video is 6.45 times higher (58.7% vs 9.1%) when the music fits the video rather than not. Similarly, for the Puppy Love 2 the probability is 2.53 times

higher (41.7% vs 16.5%), for the Puppy Love 3 it is 5.96 times higher (28.6% vs 4.8%) and for the Puppy Love 4 it is 9.68 times higher (30% vs 3.1%).

The above data suggest that if more people believe that the background music fits the brand video then more people are likely or extremely likely to share the video advertisement in social networks. It is observed that as the percentage of people who find that the music fits the video is decreased, then the percentage of the people who are extremely likely or likely to share the advertising video in social networks is linearly decreased as well.

A binary logistic regression analysis was also conducted in order to explore the association of popularity of the background music with the sharing likeliness of a particular brand video (likeliness of sharing the four different versions of the "Puppy Love" brand video). For analysis purposes, the background music used in Puppy Love 1 and Puppy Love 3 is categorized as "More Popular Music". The other two music backgrounds (used in Puppy Love 2 and Puppy Love 4) are categorized as "Less Popular Music". As mentioned earlier, this categorization was done by considering the number of views, likes and dislikes that the original songs had on Youtube. The analysis was conducted with the proportion of "Extremely Likely" or "Likely" to share the video advertisement in social networks as the dependent variable and with two predictor (independent) variables; "Music Fit" (whether the music fits the brand video or not), and "Music Popularity" (whether the music is "More Popular" or "Less Popular"). Table 2 illustrates the results of the binary logistic regression.

Table 2: Logistic Regression of Extremely Likely or Likely to Share the "Puppy Love" Brand Video Based on Music Fit and Music Popularity.

	B	S.E.	Wald	df	p value	Odds ratio
Step 1*						
Fits the video	1,932	0,272	50,565	1	< 0,001	6,906
More Popular	0.234	0.185	1.604	1	0.205	1.264
Step 2*						
More Popular * Fits the video	0,936	0,423	4,884	1	0,027	2,549
*Step 1: Independent variables: Music Fits, More popular music, Step 2: Added the interaction term						

The above model suggests that if music fits the video then the likelihood of sharing the video advertisement in social networks is increased (O.R. = 6.906, $p < 0.001$). The music being popular alone does not significantly increase the likelihood of sharing the video (O.R. = 1.264, $p = 0.205$). Nevertheless, when the music is both popular and it fits the branded video then the likelihood of sharing it in social networks is increased even more (O.R. = 2.549, $p = 0.027$).

6. Findings and Implications

The data collected and analyzed throughout the online experiment suggest that music fit has a strong impact on the decision of a Social Media user to share a video advertisement in social networks. In other words, if a soundtrack fits the overall style, plot and visuals of a brand video, then more Social Media users are willing to share the video in social networks and consequently improve its virality. This finding reinforces the research performed by Chou and Lien (2010), who found that the fittingness of music and lyrics to an advertisement's visuals and plot can improve the overall attitudes toward the advertisement. On the other hand, the fact that Social Media users were not that willing to share "Puppy Love 3", suggests that music being popular alone does not significantly increase the likelihood of sharing a video advertisement. In other words, the inclusion of popular songs as soundtracks of brand videos cannot guarantee that the brand videos will go viral.

All the above can lead to the recommendation that marketers and advertising video producers should select a soundtrack that fits the overall plot and visuals of a brand video rather than just using music that is popular.

Alternatively, marketers and video producers should take into consideration that using a popular soundtrack which also fits the brand video's style, plot and visuals, could increase a Social Media user's likelihood of sharing the video advertisement in social networks even more. The main findings of this research are listed below:

1. If the background music fits a video advertisement's plot and visuals, then the chances of the video advertisement to go viral increase.
2. Using a soundtrack that is popular cannot guarantee that a video advertisement will go viral.
3. When the soundtrack used is popular and it also fits the video advertisement's plot and visuals then the Social Media users' likeliness of sharing the video advertisement in social networks is increased.

Overall, the conclusions drawn by this study can assist businesses and marketing practitioners in developing brand videos that are more likely to go viral and consequently, in communicating their marketing messages easier by making a "buzz" about their brands, products or services through video advertising. As De Bruyn & Lilien (2008) argue, the key objectives for businesses in viral marketing are to create awareness, trigger interest, generate sales and drive product adoption. By taking into consideration the suggestions drawn by this research, businesses, marketing practitioners and online media producers can improve the possibility of creating viral content and in meeting the above key objectives. On the other hand however, they should consider that music does not represent the whole picture and that there is much more to the sharing puzzle.

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