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Abstract: Video-sharing is one of the most popular applications on the Internet, the development of which subverts the traditional information diffusion path. Online video-sharing advertising emerges quickly at the same time. Quick online video sharing and diffusing of advertising depend heavily on its presentation of entertainment content and its display format. This article classifies the entertainment content of online video-sharing advertising (VSA) into humor and funny content (HFC), focus event content (FEC), and sex and nudity content (SNC); and presents the display format of online VSA into real format and anthropomorphic format. Hence, this article has conducted a research on the possible relationship between these two factors and how they influence the effects of online video-sharing advertising. This experimental study confirms that entertainment content and display format are the most critical factors to audiences in sharing and diffusing the online VSA. It also finds out that if advertisers use HFC as the entertainment content of online VSA, the best display format of online VSA is the realistic format; and if advertisers use SNC as the entertainment content of online VSA, the best display format of online VSA is the anthropomorphic format.

Keywords: Online video-sharing advertising, Video-sharing site, Sharing and diffusing, Display format, Entertainment content, Humor and funny content, Focus event content, Sex and nudity content, Anthropomorphic format, Realistic format

Introduction

Over the past decade, the development of the Internet displays two characteristics: (1) The Internet has gradually become part of our daily life; (2) Internet users are not only passive recipients of information, but are also active creators and diffusers of information. Good examples are blogs, social networking sites (SNS), online communities, video-sharing sites and so on (Kolbitsch and Maurer, 2006). The YouTube site, founded in February 2005, has never stopped growing since. By June 2006, the site reported serving one-hundred million

video viewers per day, with daily uploads of more than 65,000 videos, which takes 29% of the United States multimedia entertainment market and contributes60% of all videos watched online (Santos et al, 2007). In five years, the daily website had reached two billion visits per day, which was nearly twice the total amount of viewers of three major US TV Broadcasting Stations during the prime time.. Its video length reached to 1,700 years (ifeng, 2010). Like those in the United States, Chinese video-sharing sites are also growing very rapidly. There are many video-sharing sites, such as Youku, Tudou, 56, and Ku6. By June 2011, 3.01 billion Internet users were video-sharing viewers. This was 62.1 percent of all Chinese Internet users (CNNIC, 2011).

The rapid development of the video-sharing sites has become the target of many advertisers and it is likely that VSA will become the future online marketing channel. In October 2006, a video entitled "Evolution" was uploaded onto YouTube and, there were about four million visits in the first four months. The video was in fact an advertisement made by Ogilvy & Mather for Dove products under Unilever (Unilever, 2007).

Online VSA and Television advertising (TVA) have some similarities – they are all presented through videos. But their ways of sharing and diffusing are completely different. TVA is a "one to many" mode of transmission; the advertising is broadcasted by television, which makes it difficult for viewers to redistribute again. In contrast, VSA is easy and convenient for viewers to diffuse and share from the online video-sharing sites. Viewers only need to copy and paste the link and then the video will be easily shared and spread to any outlet such as, Renren, QQ space, Blog, and Email, etc. After the VSA is uploaded online, its transmission mode is "many to many" - viewers can easily share and diffuse it in many ways (Liao and Wang, 2011).

The Internet is a typical "gale of creative destruction", it completely changed the traditional ways to diffuse and spread information (Evans, 2009). A successful VSA has the ability to spread effectively if its viewers continue sharing and diffusing it to others. During this process, there are two key points: (1) the VSA has its proliferation gene – sharing and diffusing gene; (2) the viewer has desire to share and diffuse the VSA.

Literature Review

No matter which type of advertising is used, it is always a message presented to the consumer. Tractinsky and Meyer (1999) classified the ways to present information into content presentation and display format; that is to say, advertising also has its content form and display format.

1. Traditional advertising content presentation and display format

There are a great deal of researches about advertising on newspaper, radio and television. For content presentation, (1) Kotler (1991) classified advertising appeals into rational, emotional and moral; Snyder and

Debono (1985) said that rational demands can have an impact on people who have value expression, and emotional appeal can affect social adjustment of people. (2) Winter (1973) indicated that for the advertising with data to describe products attributes, the recipient's advertising recall rate was significantly lower than the no-data supporting advertising, because when consumers are faced with too much advertising information, the advertising recall rate will be reduced.

For display format, (1) Terence, Elnora and Randall (1987) classified advertising display format into four categories: individual-oriented, story-oriented, product-oriented, and technique-oriented. (2) Advertising spokesperson were divided into celebrity, expert and typical consumer (Freiden, 1984); Ohanian (1990) argued that the character of advertising spokesperson had significant influences on the persuasiveness of information. (3) Presentations of the advertising could be classified into recommending advertising and comparative advertising. Misra and Beatty (1990) found out that when the image of the recommender accords with the image of the adverting brand, there would be better memorization of the brand and significant empathy among the audiences. While comparative advertising would improve the attention to the information and memorization of the brand when the competitive brand appeared in the advertising(Prasad 1976). (4) Ogilvy (1983) pointed out that the probability of people reading the advertising title is five times more than that of people reading the content, which means that the advertising title should be attractive, otherwise ninety percent of the advertising costs would be wasted.

2. Online advertising content presentations and display format

Online advertising began in 1994. There are some fundamental differences between online advertising and traditional advertising: (1) online advertising is more interactive. Online advertising could have a better interaction with consumers so that the advertising content matches the consumers' need and the advertisement would be received to the exact targeted consumers. It is easy for anyone to search and view the advertisement according to one's need. When consumers choose to watch the advertisement, feedbacks of online advertising could also record relevant information about the consumers, through which the advertising content would match consumer's needs (Raman, 1996; Evans, 2009). (2) Online advertising is more entertaining. Ducoffe (1996) indicated that if the design and layout of online advertising enable users to produce a feeling of comfort and pleasure, then it owns the entertaining nature. Coupey (1999) implied that online advertising could make users feel happy thanks to its vivid sound and content.

For online advertising display format, Elliott and Lockard (1996) found that online advertising contained fourteen possible information cues, including availability, performance, quality, price, independent research,

packaging, guarantee or warranty, new ideas, components, safety, taste, nutrition, company research, and special offers, after testing over 200 advertising information content with the advertising content coding system.

Researchers have done many studies on online advertising display format. Online advertising display format is generally divided into static and dynamic ones. Vaughan (1993) pointed out that for the online multimedia transmission, the strongest feature is the proliferation of spread of any combination of text, graphics, animation, audio and video, sound, and through the hyperlink function. Park and Young (2005) believed that the animation of the product image and the image size would affect consumers' purchase intention. Primeval online advertising, due to network bandwidth, network technology and other factors, generally present more of a static form. Vaughan (1993) pointed out that the dynamic effect would attract the attention of Internet users, and increase the interaction between the users and the computer interface. The study of Dreze and Zufryden (1997) implied that different web designs including the background color, the graphics size, sound, text, and whether or not Java is used, would all influence the effects of online advertising. Burns and Lutz (2006) compared consumers' attitudes towards the six most common forms of online advertising (banner, pop-up, skyscrapers, large rectangle, floating, and interstitials) and concluded that the form of online advertising was an important factor that would influence consumer's attitude towards online advertising.

Li, Daugherty, and Biocca (2002) studied the impact of 3D advertising and 2D advertising on product knowledge, brand attitude and purchase intention, and it showed that 3D advertising was superior to 2D advertising in those aspects.

Thus, we conclude that (1) there are limited researches on online VSA; (2) there are few studies focusing on sharing and diffusing issues of VSA. The reasons could be that VSA appeared the relatively late (the first online video-sharing site was founded in 2005), and that traditional advertising is not easy to be shared and diffused. All of these provide a gap leading to this study.

Research Hypotheses

Online VSA is a new way to advertise. It has a variety of ways of displaying contents and is easy for sharing and diffusing.

1. Online VSA's entertainment content

Internet users often choose to click and read online advertising just for its entertaining and fun traits. Kisielius and Sternthal (1984) indicated that information with entertainment makes it relatively easy to attract users' attention. That is to say, advertising with entertainment will increase the opportunity for consumers to

view it (Webster, Trevino and Ryan, 1993). To attract consumers' attention, entrepreneurs should add innovative elements into online VSA and make the VSA more entertaining.

Burns (2003) described consumers' perception of online advertising, and summed it up as exciting, entertaining, informative, novel, and comprehensive. Through content analysis of video clips on online video-sharing sites and in-depth interviews of individual audience, Burns summarized three categories that can increase VSA's entertainment content, which are HFC, SNC, and FEC.

1) Online VSA of HFC

Early researchers haven't reached a common definition for humor. However, humor is always a composition of laughs, fun, jokes, wittiness, absurd comedy and smiles (McGhee, 1979). Humor generally falls into three levels: the first level is the specific form that triggers humor; the second level is the cognitive or emotional experience of individuals stimulated by humor; the third level is the explicit behavioral responses in reaction to humor (Leventhal and Mace, 1970). Therefore, this article defines humor as any funny or interesting stuff.

In addition to the VSA with humorous features, part of the VSA is to the extreme of humor - known for vulgarity. Vulgarity is otherwise awful things but dress up as being elegant, refined, full of taste, valuable and in line with fashion (Forssell, 2000). Since the year of 2002, Shi Yuzhu, the CEO of Melatonin, launched the advertising campaign called, "We won't receive any presents for the festival, except for Melatonin", and broadcasted with a high-density via CCTV (China Central Television). Such advertising had been criticized to be the top one on the "2003 Top Ten Vulgar Advertisements in China" selected by experts in both the industry and the academics. However, the National Bureau of Statistics of China Industrial Information Issuing Center published the "Major survey report on China's consumer goods market in 2007", which showed that the Melatonin was the sales champion in the Chinese health care products market from 2000 to 2003 and from 2005 to 2007. To some extent, vulgar advertising can attract the audience's attention, and stimulate their following actions.

2) Online VSA of SNC

It has been known for a long time that sex appeal is the major way to get customers' attention. However, the degree of nudity and sexual plea in the advertising may be harmful to the company. It may leave consumers a negative impression on the product and the company.

Many researchers measured sex appeal in advertising by using the degree of female nudity in the advertising (Peterson and Kerin, 1977; Soley and Kurzbard, 1986; LaTour, 1990; LaTour and Tony, 1993).

Peterson and Kerin (1977) indicated that the degree of female nudity in print advertisement caused a negative assessment of the quality of products and corporate image. Advertising with sexy female characters is considered to be the most attractive, while advertising with dignified female characters is considered to be the least attractive. Men and women evaluate the degree of female nudity of a character in advertising differently. Men thought sexy female characters in body skin care oil advertising were the most attractive. Women felt that advertising gear tools with a nude female figure was the least attractive. LaTour (1990) showed that females were more nervous and had negative feelings about female nudes in print advertisement than males, while men were enthusiastic and had positive feelings. LaTour and Tony (1993) pointed out that advertising with high degree of nudity of female model earned more attention because it had strong sexual appeals. However, for women, they had stronger negative feelings.

3) Online VSA of FEC

If you want online VSAs shared among audiences, you must first trigger enough user interest. In order to realize this goal, you can put one of the public focuses in the online sharing videos. The public focus could be about public interests, hot topics, or current events. The focus event tends to give the audience a feeling of novelty, and thus attracts the audience to search, pay attention to, click to watch the video clips, and then share it with others.

Based on the above, we propose Hypothesis 1:

H1: Different presentations of entertaining content have different impacts on audience's willingness to share and diffuse (WSD) online VSA, and the audience displays the highest WSD towards HFC of online VSA.

2. Display format of online VSA

There are many ways to present VSA, such as through cartoon animations with an interesting story, virtual experiences, or other forms. This article classifies display format of online VSA into anthropomorphic format and realistic format.

1) Anthropomorphic format

The anthropomorphic characters refer to plants, animals or substances which were personified and were given certain anthropomorphic characteristics to represent product features, the imaginary features of the brand, or even the corporate image (Callcott and Alvey, 1991). Callcott and Phillips (1996) argued that anthropomorphic characters are a non-human characteristics symbol and they can be used to promote the product or brand.

In general, the anthropomorphic characters could be divided into human images and non-human images

(Callcott and Lee, 1995). Stem (1998) pointed out that using an animal as a spokesperson has a strong association with the animal's own characteristics. Animal characters who could imitate human's behaviors and experiences would often appear in popular culture and cartoons to reflect people's way of living, habits and feelings. The presentation of most of the animal characters would bring positive and pleasant feelings to the viewers.

2) Realistic format

The realistic format was a way of advertising using real people as the spokesperson.

Every spokesperson has his or her own characteristics and the way of convincing the consumers differs too. In general, the results will be compliance, agreement and adaptation when consumers are convinced. Mills and Harvey (1972) indicated that an expert spokesperson with more evidences would be more convincing, but Maddux and Rogers (1980) found that adaptation would still occur even without the support of evidence. So we could infer that the convincing effect of expert recommendations resulted from consumer's adaptation. The impact on a typical consumer was somewhere between agreement and adaptation. Consumers would agree on the advertising content because they have similarities with typical consumers, or they have similar experiences of using the product.

The sources of the information (endorsers) and the credibility of the information in the ad would determine how much influences the ad would exert on the consumers. Within the two, the sources of information could be clues to whether the information is reliable. (Ohanian, 1990). Different display formats of advertising would yield different levels of credibility and attractiveness, thus affecting diffusion desires for VSA audience. Therefore, we propose Hypothesis 2:

H2: Different display formats of online VSA have different impacts on audience's WSD of online VSA, and the audience has a higher WSD of the anthropomorphic format of online VSA

Experimental design

This research will mainly investigate the influences of the factors for sharing and diffusing online VSA on the willingness to share and diffuse. Thus, this study employs a two-factor experimental design with the independant variables as the presentation of entertaining content including HFC, SNC and FEC, and display format including realistic and anthropomorphic format. The dependent variable is the WSD of online VSA.

1. Sampling of online VSA

As Youku.com is the biggest online video-sharing site in China, both the quantity and quality of the VSA

on Youku can be guaranteed. The VSA on Youku also can be easily shared and spread to QQ space, Renren, Sina Weibo, MSN, douban, Tencent micro-blog, Kaixin, Netease micro-blog and other popular SNS sites. By observing some large SNS sites such as Renren, QQ space, and Kaixin, more than 70% of video clips came from Youku. Therefore, VSA samples taken from Youku would be to some extent representative and convincing. Moreover,   there are clear classification and objective records of videos, for example the number of views, top posts, shares and recommendations, which would be helpful for selecting the most widely spread VSA as samples, and summarizing the characteristics of VSA. Thus, Youku is selected as the database for our video samples in this study.

Based on the levels of the independent variables, six types of online VSA were selected from the top viewed videos on Youku and five videos were selected from each type of VSA. The total number of VSAs selected is thirty. As a pre-test, these 30 online VSAs were played to 30 graduate students in a comprehensive university and finally 6 were selected to be the best online VSAs for this study. These six VSAs are all advertisements about Coca-Cola. This will reduce the cognitive differences on the country, the brand and the presentation forms among the subjects. Each VSA lasts about a minute.

Basic information of these six online VSAs till 30 March 2011 include: (1) Coca-Cola World Cup theme VSA is selected as the FEC and realistic online VSA; it has been viewed for 12,968 times; (2) Coca-Cola Border theme VSA is selected as the HFC and realistic online VSA; it has been viewed for 39,047 times; (3) Coca-Cola beauty-character image on the bottle VSA is selected as the SNC and realistic online VSA; it has been viewed 10,251 times; (4) Coca-Cola the 2008 Beijing Olympics theme VSA is selected as the FEC and anthropomorphic online VSA; it has been viewed 13,443 times; (5) Coca-Cola dancing cartoon character VSA is selected as the HFC and anthropomorphic online VSA; it has been viewed 36,944 times; (6) Coca-Cola happiness series theme VSA is selected as the SNC and anthropomorphic online VSA; it has been viewed 12,965 times. The screenshots of these six sample VSAs are added in the appendix.

2. Selection of experimental subjects

Soley and Reid (1983) believed that using college students as subjects in advertising experiments was appropriate; Li, Daugherty, and Biocca (2002) also believed that using college students as experimental subjects was credible since they were familiar with the Internet and they were well-educated. Therefore, the experimental subjects are MBA students from seven colleges and universities in Wuhan, China.

3. Experiment design

The experiment is consists of the following steps: (1) The investigator will explain the research purpose to

the subject; (2) One out of six VSA is randomly selected for the subject to view on computer (about one minute); (3) The subject completes the questionnaire (about two to four minutes). The experiments will take place in a closed room.

4. Data processing

After gathering the questionnaires, all the questionnaires will be labeled and categorized and the data will be input to SPSS on a computer; then SPSS 16.0 will be used to analyze the data and yield the results for the study.

Data analysis

317 randomly selected subjects have completed the experiment and filled out the questionnaires. After removing the subjects who have never shared videos, 269 questionnaires are regarded effective. Among the 269 subjects, 53.3% of them are male and 46.7% are female. The age is mainly in the range of 29-year-old and below, which accounts for 88.0% of the total samples. This is in line with the composition of Internet users and online VSA viewers in China (CNNIC, 2010).

1. Descriptive analysis

The most popular way of sharing and diffusing VSA is through the SNS sites (such as Renren, QQ space), averaging at 4.38 from a scale of 1 to 7 (where 1 stands for refusing to share and 7 for strong desire to share). The next most popular way is through Instant Messages, with the average reaching 4.21. The least popular way is through off-line way (such as U-disk copy) and its average is 2.90. The average of WSD towards online VSA is 3.97 (see Table 1).

2. Entertaining content and WSD of online VSA

In this study, ANOVA has been used to analyze the main effects. Four factors are controlled variables - they are gender, age, online time (time each subject spends online every day) and ad awareness (the attitude towards advertisement). The entertainment content of online VSA and the display format of online VSA are independent factors, and WSD of online VSA is selected as the dependent variable in the model. Results show that the model is appropriate (S=0.64, R^2=70.82%, adj R^2 =69.81%, see Table 2). Results also show that different entertaining content of online VSA has a significant impact on WSD of online VSAs (F=14.66 p=0.000, see Table 2). So we conclude that H1 is true.

3. Display format and WSD of online VSA

In ANOVA analysis, the results show that the effect of display format is not significant (F=0.04 p=0.840,

see Table 3). However, the interaction of the entertaining content and the display format of online VSA has significant effects (F=18.37 p=0.000, see Table 3). So we can conclude that the online VSA's display format impacts on WSD and the H2 is partially true.

Conclusion and discussion

Our results show that people have different WSD towards different entertaining content of online VSA (p<0.05). Among the WSD of online VSA, the WSD of HFC online VSA is higher than that of FEC online VSA, and the WSD of FEC online VSA is higher than that of SNC online VSA (see chart 1). This is in line with the situation of audience sharing and diffusing online VSA. In reality, the top sharing rate of the video clips is the VSA of HFC, including vulgar videos that are shared on Renren or Youku.

Although the results show that WSD does not vary much in regard to different display formats of online VSA alone (see chart 1), it differs significantly in different combinations of entertaining content and display format online VSA(see chart 2). When the entertaining content of online VSA is HFC, people's WSD of the realistic format is higher than that of the anthropomorphic format; when the entertaining content of online VSA is SNC, people's WSD of the anthropomorphic format is higher than that of the realistic format; when the entertaining content of online VSA is FEC, people's WSD of the anthropomorphic format and the realistic format is similar.

The conclusion confirms that the entertaining content of online VSA and the display format of online VSA are two critical factors for people to share and diffuse online VSA. It is implied that if advertisers use HFC as the entertaining content of online VSA, the best display format of online VSA is the realistic format; and if advertiser uses SNC as the entertaining content of online VSA, the best display format of online VSA is the anthropomorphic format.

Three types of entertaining content and two types of display format of online VSA are summarized in this article. That is to say, if advertiser can make full use of those two factors, their online VSA will get a better effect for sharing and diffusing. In addition to these, marketers could also think of other ways to satisfy the audience's demand. For example, one can use the user-generated advertising (UGA) mode to create online VSA. Through UGA mode, the initiatives and creativeness of Internet users will be stimulated. This not only saves costs for advertisers, but also involving consumers into the process of branding and becoming a diffuser. The sharing and diffusing of online VSA will have better effects.

Table 1 Online VSA Diffusing Ways

| Diffusing Ways	Number	Min	Max	Mean	SD
Email	269	1.00	7.00	3.63	1.66
Instant messages（QQ/MSN）	269	1.00	7.00	4.21	1.66
BBS	269	1.00	7.00	3.74	1.57
Blog	269	1.00	7.00	3.99	1.61
SNS Site	269	1.00	7.00	4.38	1.68
Off-line（U Disk Copy）	269	1.00	7.00	2.90	1.57
WSD	269	1.00	7.00	3.81	1.23

Source: the present study.

Table 2 Analysis of Variance for WSD, using Adjusted SS for Tests

| Source	DF	Seq SS	Adj SS	Adj MS	F	p
Gender	1	3.92	0.016	0.016	0.04	0.846
Age	1	0.000	0.123	0.123	0.30	0.585
Online Time	1	7.132	2.714	2.714	6.63	0.011
Ad Aware	1	220.286	195.340	195.340	447.13	0.000
EC	2	10.915	12.006	6.003	14.66	0.000
Display	1	0.079	0.017	0.017	0.04	0.840
EC*Display	2	15.041	15.041	7.520	18.37	0.000
Error	259	106.036	106.036	0.409		
Total	268	363.410				

$S = 0.64$ $R^2 = 70.82\%$ $R^2 \text{(adj)} = 69.81\%$

Chart 1 Main Effect Plot for WSD
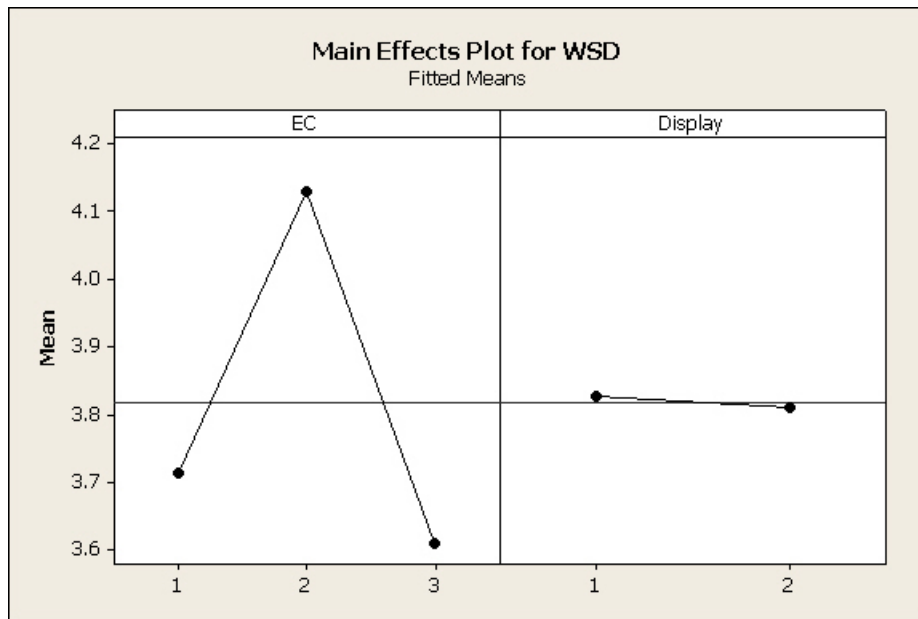
Note: EC = Entertainment Content, Display = Display format

Chart 2 Interaction Plot for WSD
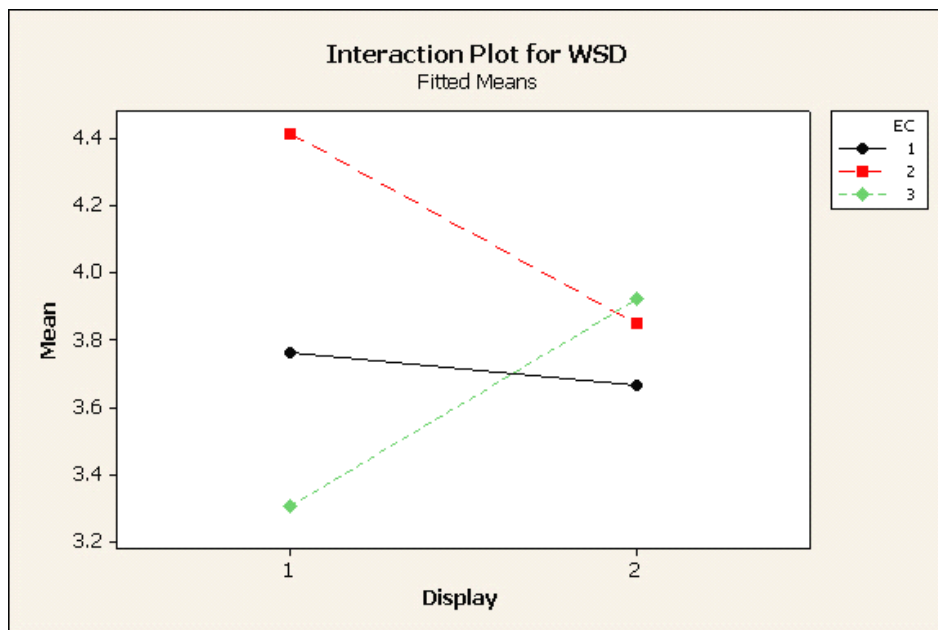
Note: EC = Entertainment Content, Display = Display format

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Appendix

1. The FEC and realistic format online VSA

2. The HFC and realistic format online VSA

3. The SNC and realistic format online VSA

4. The FEC and anthropomorphic format online VSA

5. The HFC and anthropomorphic format online VSA

6. The SNC and anthropomorphic format online VSA