

A CONTENT ANALYSIS OF USER-SHARED TV COMERCIALS

By

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To my mom and dad

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LIST OF ABBREVIATIONS

USTVCs User shared TV commercials

Abstract of Thesis Presented to the Graduate School
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The current study provides one of the first empirical investigations of user shared TV commercials. The kinds of advertising appeals and message strategies in TV commercials shared on video-sharing Web sites are examined as a function of how frequently the ads are viewed. The study analyzes the advertising appeals based on the Cheng and Schweitzer's (1996) study and Taylor's (1999) six-segment message strategy wheel to conduct a content analysis of TV commercials shared on video-sharing web sites. A content analysis of 231 user shared TV commercials revealed that enjoyment is the main appeal of user shared TV commercials and ego and sensory are the main strategies of user shared TV commercials.

CHAPTER 1 INTRODUCTION

The media environment has developed rapidly, especially since the advent of the World Wide Web. Consequently, advertisers have been afforded a new arsenal of communication tools, including banners, buttons, keywords, and pop-ups. Viral advertising—one of the newest online advertising formats—is advertising content shared from consumer to consumer via e-mail and social media or through video-sharing Web sites such as YouTube. This technique, hereinafter referred to as user-shared television commercials (USTVCs), differs from others in that consumers receive advertisements not from the advertisers themselves, but from other consumers (Golan & Zaidner, 2008). In contrast to viral ads, which are placed by advertisers who intend them to be shared, some TV commercials are shared or disseminated through video-sharing sites by consumers. In some cases, these ads were never intended for viral distribution. Even so, they may help advertisers accomplish objectives similar to those accomplished through intentional viral advertising.

This study provides an examination of TV commercials shared on video-sharing sites. It does so through a content analysis that hews closely to the methods used in published studies of viral and word-of-mouth advertising. The advertising appeals and message strategies in TV commercials shared on video-sharing Web sites are examined as a function of how frequently the ads are viewed. In addition, the advertising appeals are analyzed based on Cheng and Schweitzer's (1996) study and Taylor's (1999) six-segment message strategy wheel to conduct a content analysis of TV commercials shared on video-sharing Web sites.

Purpose and importance of the study. A number of leading Fortune 500 advertisers have demonstrated an interest in viral advertising as an effective method to reach audiences. Viral ads are considered potentially valuable because of a belief that consumers are annoyed with and have a negative feeling toward traditional online advertising formats, such as banner ads, interstitials, and pop-ups (Golan & Zaidner, 2008).

Despite widespread attention in the popular press, few academic studies have examined the effectiveness of viral ads (Porter & Golan, 2006) and no studies have focused on USTVCs. The purpose of this study is to bridge the gap between the current lack of knowledge in this area and the current realities. Researching the sharing of TV commercials can yield further practical and empirical knowledge.

CHAPTER 2 LITERATURE REVIEW

Advertising on Video-sharing Web sites

Video-sharing is an emerging method for TV commercials to reach consumers via the Web. According to Garfield (2006), marketers wait for their commercials to make it onto YouTube, hoping they go viral. In addition, around 20% of word of mouth about brands and services is related to paid commercials in the media (Keller & Fay, 2009).

The distribution of user-shared television commercials (USTVCs) is similar to viral advertising. Porter and Golan (2006) defined viral advertising as “unpaid peer-to-peer communication of provocative content originating from an identified sponsor using the Internet to persuade or influence an audience to pass along the content to others” (p. 963). Although not all USTVCs are distributed by users or consumers, many TV commercials shared on video-sharing sites are distributed by users or consumers rather than advertisers; moreover, they involve unpaid peer-to-peer communication. However, they differ from viral advertising in purpose of production. TV commercials shared on video-sharing sites originate from an identified sponsor; however—unlike viral advertising—their purpose is not to persuade or influence an audience to pass along the content to others through creativity, humor, or curiosity. Therefore, TV commercials on video-sharing sites may be similar to, but not entirely the same as, viral advertising.

However, even if it is not the advertiser’s intent, many TV commercials end up as USTVCs. This is an example of viral effects. According to Macpherson (2006), viral effects can be defined as “strategies [that] take advantage of rapid multiplication to explode the message to thousands, to millions” (p. 1). The fact that many TV commercials on video-sharing sites have a high number of view counts and are very

much in demand further supports the conclusion that this is a clear case of viral effects. Therefore, given the dearth of academic effort in terms of looking at TV commercials shared on video-sharing sites, this study—based on previous research on word-of-mouth (WOM) marketing and viral advertising—aims to discover components that comprise the viral effect by analyzing the viral effect on TV commercials shared on video-sharing sites through a content analysis.

History of Viral Marketing

Jurvetson and Draper's (1997) initial use of viral marketing in their Hotmail campaign was quite simple. All outgoing e-mail messages from Hotmail users included a postscript message that read, "Get your free email at Hotmail." This addendum ultimately generated 12 million new subscribers within 18 months with a marketing budget of only \$500,000. Other advertisers soon followed suit. For example, Budweiser's "Wassup?" television commercials were shared on the Web before they became available via other media (Kirby, 2006). Budweiser allowed users to share the "Wassup?" digital video file on the Web, which resulted in viral WOM and the ubiquitous use of the catchphrase in the United Kingdom even before the campaign was launched there (Kirby, 2006).

Since 2002, the use of viral marketing has expanded in diverse ways. Advertisers have invested more in the strategic planning of viral campaigns (Kirby, 2006). Toyota, for example, invested \$10 million in viral marketing in 2004 (Cuneo, 2004). In addition, because of the growing clutter of viral campaigns, marketers have become increasingly creative in their use of digital media (Kirby, 2006). For example, Burger King's "Subservient Chicken" campaign included an advergaming to promote awareness of Burger King's new chicken sandwich, which attracted 286 million people to the game

site (Marsden, 2006). According to Kirby (2006), through viral marketing, users share information about a brand or a product, thereby increasing sales and brand awareness.

Viral Marketing and Viral Advertising

Rayport (1996) introduced the term viral marketing as a blend of “virus” and “marketing.” Jurvetson and Draper (1997), Hotmail’s venture capitalists, subsequently popularized the term through Hotmail. According to Golan and Porter (2006), the definition of viral marketing can be confusing because both professionals and scholars use the terms viral marketing, stealth marketing, buzz marketing, and viral advertising interchangeably. Helm (2000) defined viral marketing as “a communication and distribution concept that relies on consumers to transmit digital products via electronic mail to other potential customers in their social sphere and to animate these contents to also transmit the products” (p. 159). Welker (2002) suggested that “viral marketing allows an easier, accelerated, and cost-reduced transmission of messages by creating environments for a self-replicating, exponentially increasing diffusion spiritualization, and impact of the message” (p. 4).

Porter and Golan (2006) found that viral advertising differs from viral marketing in that viral advertising is a specific online advertising technique whereas viral marketing is a comprehensive marketing strategy. They suggest that the key to effective viral advertising is WOM distribution. Viewers of an ad use e-mail messages or social networking sites to share the ad with others (Golan & Zaidner, 2008). The source of the message and its content influence users to distribute the content to others.

Golan and Zaidner (2008) identified two major characteristics that distinguish viral advertising from traditional advertising: First, viral advertising does not require buying a media vehicle since an initial seeding of advertising content is the primary distribution

method. An advertiser seeds an ad to a list of voluntary e-mail receivers and, ideally, the recipients share the advertisement with their friends by passing along the e-mail or through social networking sites. Second, viral advertising includes “forwardable” elements. People tend not to share advertisements that are not entertaining or are boring or annoying; thus, the advertisement must include such forwardable elements as sexuality, humor, violence, or nudity (Porter & Golan, 2006). Both viral marketing and viral advertising broadly rely on electronic WOM strategies—that is, online peer-to-peer communication about a brand, product, or service (Golan & Zaidner, 2008).

Electronic Word of Mouth (eWOM)

WOM is “oral, person to person communication between a receiver and a communicator whom the receiver perceives as noncommercial, concerning a brand, a product or a service” (Arndt, 1967, p. 3). Three essential elements are included in the definition. First, WOM is interpersonal communication, separate from mass communication and other interpersonal communication channels available for consumers (Nyilasy, 2006). Second, WOM’s message is about commercial entities, products, product categories, brands, and even advertising (Dichter, 1966). Third, the communicators are not related to a commercial entity, although the message of WOM is commercial in nature (Nyilasy, 2006).

A new form of WOM—electronic WOM (eWOM)—has grown in importance as broadband high-speed Internet connections have penetrated residential areas, providing an opportunity for consumers to share their thoughts and experiences about products, services, and brands with others (Schindler & Bickart, 2005). eWOM—also known as “Internet WOM” (Schindler & Bickart, 2005) and “word of mouse” (Tibbetts, 2001)—has the potential to be an even more powerful communication platform than

traditional WOM because eWOM is Web-based communication. This implies that it can travel quickly from consumer to consumer and that it can reduce the cost of information acquisition (Fred, Kevin, Gianfranco, & Dwayne, 2004). Indeed, eWOM has become a significant marketing tool (Liu, 2006) because it reaches target audiences with a level of speed and effectiveness not even dreamed of for traditional marketing methods (Smith, Coyle, Lishtfoot, & Scoott, 2007). eWOM communication platforms include chat rooms, instant messaging listservs, Web page consumer forums, and social networks (Berkley, 2008).

Social Networking Sites

Social networks are among the most important eWOM channels because they can reach users more effectively than other eWOM communication platforms (Berkley, 2008). The influence of friends, family, and communities is a more powerful form of communication in marketing than other types of communication (Berkley, 2008), and social networks provide an opportunity to strengthen the communication between users and their friends, family, and communities. As a result, marketers have a particular interest in identifying influential individuals in social networks (Smith et al., 2007). Boyd and Ellison (2008, p. 211) defined social networking sites as

Web-based services that allow individuals to 1) construct a public or semi-public profile within a bounded system, 2) articulate a list of other users with whom they share a connection, and 3) view and traverse their list of connections and those made by others within the system.

Most social networking sites offer users an individual Web site with which to maintain a preexisting social network; some sites also help users connect to strangers who share interests, political views, or activities (Boyd & Ellison, 2008). Social

networking sites can also be extended to mobile connectivity, blogging, and photo/video sharing.

The first social network site to meet Boyd and Ellison's definition was SixDegrees.com. Launched in 1997, the site offered users the opportunity to create user profiles, list friends, and find friends. In 2001, the Korean social network site Cyworld was launched (Kim & Yun, 2007). After the introduction of Friendster and Xanga, MySpace was launched in 2003 (Boyd & Ellison). In 2004, Facebook was started for Harvard University students (Cassidy, 2006). The development of social media and the increase in user-generated content ultimately led social networking sites to incorporate media sharing into their social network features (Boyd & Ellison, 2008), although none has had the impact of YouTube.

YouTube

YouTube launched on February 15, 2005; a year later, almost 20 million users were visiting the site monthly, watching 100 million videos daily and uploading approximately 65,000 videos each day (USA Today, 2006). Currently, YouTube has a 43% market share among video-sharing sites (USA Today, 2006). Seventy percent of visitors to YouTube are under age 20 and American, while males account for 56% of users (USA Today, 2006). Less than two years after it was launched, the site was sold to Google for \$1.65 billion.

According to Cheng, Dale, and Liu (2007), two characteristics in particular made YouTube successful. First, users can easily pass along uploaded videos by mailing links to YouTube or placing them on their own Web pages or blogs. Second, users can rate and comment on uploaded videos easily, which results in the most popular videos being placed at the top of the page. Videos on YouTube fall into almost every conceivable

category, but the most popular is music, followed by entertainment and comedy (Cheng et al., 2007). Other popular content includes user-generated content and TV commercials (Cheng et al., 2007), making YouTube an interesting advertising medium for study.

Research Questions

Viral Advertising Appeal

According to Golan and Zaidner (2008), the forwardable viral component is the “meme” component—that which makes it memorable. Most viral advertising includes one or more meme components (Porter & Golan, 2006). It seems reasonable to conclude that USTVCs will also include more memes. However, Porter and Golan (2006) suggested that sexuality, nudity, and violence appear more frequently in viral advertising than in TV commercials, because the Federal Communications Commission (FCC) does not regulate viral advertisements. Since USTVCs are, by definition, those that have appeared in broadcast media, it is unclear whether they will have similar characteristics.

RQ 1: What advertising appeals are most frequently used in USTVCs?

The current study relies on Cheng and Schweitzer’s (1996) framework, influenced by Pollay (1983) and Mueller (1987), to analyze the appeal of TV commercials shared on YouTube. To measure cultural value in advertising, Pollay (1983) developed 42 advertising appeals and Mueller (1987) developed 10. Cheng and Schweitzer (1996) developed 32 advertising appeals, including 20 from Pollay (1983) and 5 from Mueller (1987). This framework is well defined for reflecting TV commercial appeal and describes the diversity of appeals and motivations included in TV commercials (Moon & Chan, 2005). Moreover, this framework can be applied to advertising research about a

recent phenomenon, although it was developed for measuring cross-cultural differences in advertising (Moon & Chan, 2005).

Although Cheng and Schweitzer's (1996) advertising appeal does not include humor appeal, their enjoyment appeal may incorporate humor appeal, as the components of enjoyment appeal include having fun, laughing, and being happy. Therefore, in this study, humor appeal is considered to be synonymous with enjoyment appeal.

Advertising Message Strategy Framework

The two fundamental categories of advertising, "information/rational/cognitive" (informational) and "image/emotional/feeling" (transformational), were classified by Aaker and Norris (1982). Puto and Wells (1984) differentiated "informational" and "transformational" advertising types. They defined informational advertisements as those that provide consumers with "factual (i.e., presumably verifiable), relevant brand data in a clear and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after having seen the advertisement" (p. 638). Meanwhile, transformational advertisements are those that associate "the experience of using (consuming) the advertised brand with a unique set of psychological characteristics which would not typically be associated with the brand experience to the same degree without exposure to the advertisement" (p. 638).

Another frequently used model for analyzing advertising is Taylor's (1999), which starts by classifying the transmission view and ritual view (Carey, 1975) for use with Kotler's buying model, the FCB grid, ELM, and the Rossiter-Percy grid. Taylor's model is valuable because it considers the message strategy in terms of how consumers make buying decisions, and how advertising works, and because the model classifies sub-

segments in some detail and offers the same attention to both transformational and informational advertisements (Kim, McMillan, & Hwang, 2005).

Taylor first defined three sub-segments of the ritual view: ego, social, and sensory. In the ego segment, consumers have emotional needs that ego-related products fulfill. For these consumers, the purchase of a particular product is emotionally important because the product allows them “to make a statement to themselves about who they are” (Taylor, 1999, p. 12). In this segment, appropriate advertising appeals are ego-related, while effective strategies are those that give the consumer a user image or use occasion. Golan and Zaidner (2006) found that appeals to ego are predominant in viral advertisements.

The social segment is that in which consumer purchase decisions are motivated by the pursuit of prestige. Here, consumers use products to make a statement to others, not themselves. Appropriate advertising appeals will be directed to being noticed, gaining social approval, engaging in socially correct behavior, or recalling and reliving social experiences through product consumption (Taylor, 1999, p. 13). In the social segment, the most important role of advertising is to create the proper social situation.

In the final segment, the sensory segment, the focus is on attracting consumers through the pleasure of life. In this segment, “product provides consumers with moments of pleasure based on five senses: taste, sight, hearing, touch, or smell” (Taylor, 1999, p. 13). The advertising role is to change use of the product into “moments of pleasure” by showing how the product affects sensory pleasure.

Taylor (1999) also categorized transmission into three sub-segments: rational, acute need, and routine. The rational segment’s purchasing decisions are the result of

rational and conscious economic motivations. In this segment, consumers can be rational, conscious, calculating, and deliberative; thus, effective ads address their high desire for product information. For this segment, the role of advertising is to send information to consumers and persuade them (Taylor, 1999). In the acute need segment, consumers need product information, but they do not have the time to search for it; thus, building familiarity and recognition is key. Finally, in the routine segment, consumers make decisions and buy products habitually, but do not spend much time searching for information. For this segment, the role of advertising is to send the consumer a cue through a message that appeals to convenience, ease of use, and product efficacy. Taylor's model is valuable because it takes into account the message strategy in terms of how consumers make buying decisions and how advertising works.

In the current study, TV commercials shared on YouTube were analyzed by identifying which message strategies defined by Taylor's six-segment message strategy wheel are used most frequently.

RQ 2: Which message strategies, as defined by Taylor's six segments of rational, acute need, routine, ego, social, and sensory, are most frequently used in USTVCs?

RQ 3: Which message strategies, as defined by Taylor's six segments of rational, acute need, routine, ego, social, and sensory, are most frequently included in the most viewed USTVCs?

Hypotheses

Viral Effect

Although viral advertising differs from TV commercials shared on YouTube, both types of advertising have the potential for and may incorporate the viral effect and its components, as defined in existing literature. The main advertising appeal in viral

advertising is humor (Porter & Golan, 2006; Golan & Zaidner, 2008) and the main advertising message strategy in viral advertising is ego (Golan & Zaidner, 2008). In Golan and Zaidner's study, humor appeals and ego strategies are regarded as major components of the viral effect. Thus, research questions 1 and 2 are converted into the following hypotheses:

H1: Enjoyment appeal is used more frequently in USTVCs than other appeals.

H2: Ego strategy is used more frequently in USTVCs than other message strategies.

Consuming TV commercials shared on YouTube

According to the uses and gratification theory, media use is defined in relation to gratification or cognitive need of the person (Blumler & Katz, 1974). This theory further supposes that audiences choose media to satisfy needs. Gratifications, in turn, are crucial mediators of media effects (Blumler & Katz, 1974). The primary purposes of uses and gratification is to define individuals' usage of media to gratify their needs, to explain motives for media attitude, and to recognize sequels that proceed from needs, motives, and attitudes (Blumler & Katz, 1974). Thus, the uses and gratification theory can be applied to explain audiences' media usage of user-generated media such as YouTube.

People interact with user-generated sites such as YouTube in three ways: consuming, participating, and producing (Shao, 2008). Consuming refers to people watching, reading, and viewing, but not uploading videos. Participating refers to people sharing or uploading existing content and posting comments. Producing refers to people creating their own content, such as texts, images, and videos, and subsequently sharing or uploading this content on user-generated sites.

People use media for different reasons (Shao, 2008). According to McQuail (2005), two common motives to consume both traditional media and new media are information seeking and entertainment. People often visit user-generated sites to seek information to fulfill their desires for awareness and knowledge (Shao, 2008). Wikipedia is a good example of this. People visit Wikipedia to obtain information in which they are interested. However, entertainment may be a more significant factor in usage of media (Rafaeli, 1986) as most people think that entertainment and mass media are nearly the same (Ruggiero, 2000). Indeed, entertainment-related categories such as sports, music, comedy, and film and animation are the most popular channels on YouTube (Shao, 2008). Therefore, TV commercials shared on YouTube that have a high view count may also include an entertainment advertising appeal. Enjoyment appeal and entertainment appeal appear to be similar. According to Pollay (1983), enjoyment appeals include having fun, laughing, being happy, enjoying games, parties, feasts, and festivities, and participating. Therefore, enjoyment appeal is considered to be entertainment-related appeal in this study. This leads to the following hypotheses:

H3: High view count USTVCs include more enjoyment appeals than low view count USTVCs.

H4: Enjoyment appeal is included more frequently in high view count USTVCs than in other appeals.

CHAPTER 3 METHODOLOGY

Content Analysis Design

To investigate advertising appeal and message strategy in user-shared television commercials (USTVCs), the current study used content analysis, which is “the systematic, objective, and quantitative analysis of advertising conducted to infer a pattern of advertising practice or the elements of brands’ advertising strategies such as brand positioning, selling proposition, and creative tone” (Davis, 1997, p. 392). In conducting a content analysis, researchers can design a coding scheme or adopt an existing coding scheme designed by other researchers. The current study adopted a coding scheme from other researchers. To measure advertising appeals, this study used Cheng and Schweitzer’s (1996) framework (see Figure 3-1). In addition, Kim et al.’s (2005) coder guide was used for the coding framework to analyze the data. Finally, to measure message strategy, this study used Taylor’s (1999) six segments (see Figure 3-2).

Units of Analysis and Sample Frame

The unit of analysis in this study was a TV commercial shared on a specific video-sharing Web site. Only TV commercials shared on YouTube were chosen, as YouTube has the highest view ratings per day among video-sharing Web sites (Intel, 2009). In this study, because the intercoder reliability of the two most important variables, enjoyment and ego, in the first sample group was very low, two groups of samples were coded.

The first sample was retrieved from YouTube (www.YouTube.com) on August 5, 2009, using advanced search options—specifically, the keywords *TV* and *commercial*,

with duration of less than four minutes, in the English language, and uploaded in this month (July 6, 2009, to August 5, 2009). The results were sorted by relevance. This procedure produced nearly 9,000 video clips, although YouTube's search offers only the first 1,000 video clips in search results. Every third video clip from the results was chosen for inclusion in the sample; if other video clips or duplicate commercials were included, they were omitted from the sample. This systematic sampling technique resulted in 262 video clips for analysis.

The second sample was retrieved from YouTube (www.YouTube.com) on December 2, 2009, using advanced search options—that is, the keywords *TV* and *commercial*, with duration of less than four minutes, in the English language, and uploaded in this month (November 3, 2009, to December 2, 2009). The results were sorted by relevance. This procedure produced nearly 9,000 video clips, although YouTube's search offers only the first 1,000 video clips in search results. Every third video clip from the results was chosen for inclusion in the sample; if other video clips or duplicate commercials were included, they were omitted from the sample. This systematic sampling technique resulted in 231 video clips for analysis. All of the samples were TV commercials that were or are being aired on American TV. In addition, more than 80% of samples (189 of 231) were uploaded by users.

Coding Procedure and Intercoder Reliability

Coding was conducted by two trained graduate students who are fluent in English. The coders were trained via instruction of the coder guide provided by the researcher. Among various intercoder reliability methods, this study adopted Holsti's (1969) method, as all variables could be categorized.

$$\text{Reliability} = 2A/N1+N2$$

A = the number of agreements between coders

N = the number of units coded by each coder

To check intercoder reliability of the first sample group, the first coder conducted coding from sample 1 through sample 146; the second coder conducted coding starting with sample 117 and continuing through sample 262. Thus, both coders coded samples 117 through 146; this helped to establish intercoder reliability. Using Holsti's method, intercoder reliability of this study was determined to range from 0.58 to 1.00; overall intercoder reliability was 0.91 (see Table 3-1).

To check intercoder reliability of the second sample group, both coders coded 30 USTVCs for the pretest. Using Holsti's method, intercoder reliability was determined to range from 0.733 to 1.00; overall intercoder reliability was 0.899 (see Table 3-2). After the pretest, the overall intercoder reliability was strong, and the coding was advanced. The first coder conducted coding from sample 1 through sample 116; the second coder conducted coding starting with sample 117 and continuing through sample 231.

Coding Categories and Operational Definition

Forty-five variables were used in this study, categorized as advertising appeal or message strategy. Coding variables included brand, posting date, view count, color, and product category. The variables used in measuring the TV commercials shared on YouTube were based on the studies of Cheng and Schweitzer (1996) and Taylor (1999). The following operational definitions of the variables were used:

Advertising appeal: The 32 variables in this section included adventure, beauty, collectivism, competition, convenience, courtesy, economy, effectiveness, enjoyment, family, health, individualism, leisure, magic, modernity, natural, neatness, nurturance,

patriotism, popularity, quality, respect for elderly, safety, sex, social status, technology, tradition, uniqueness, wealth, wisdom, work, and youth.

Message strategy: The 6 variables in this section determined which message strategy was used: rational, acute need, routine, ego, social, or sensory.

Data Analysis

Data analysis was conducted using Statistical Package for the Social Science (SPSS) version 15.0 and Microsoft Excel. Chi-square and frequencies were used to examine the research questions and to investigate hypotheses.

Table 3-1. Cheng and Schweitzer's 32 advertising appeals (1996, pp 29-30)

Appeal	Description
Adventure	This value suggests boldness, daring, bravery, courage, or thrill. Sky-diving is a typical example.
Beauty	This value suggests that the use of a product will enhance the loveliness, attractiveness, elegance, or handsomeness of an individual.
Collectivism	The emphasis here is on the individual in reaction to others typically in the reference group. Individuals are depicted as integral parts of the group.
Competition	The emphasis here is on distinguishing a product from its counterparts by aggressive comparisons. While explicit comparisons may mention the competitor's name, implicit comparisons may use such words as "number one" or "leader."
Convenience	A product is suggested to be handy and easy to use.
Courtesy	Politeness and friendship toward the consumer are shown through the use of polished and affable language in the commercial.
Economy	The inexpensive, affordable, and cost-saving nature of a product is emphasized in the commercial.
Effectiveness	A product is suggested to be powerful and capable of achieving certain ends.
Enjoyment	This value suggests that a product will make its user wild with joy.
Family	The emphasis here is on the family life and family members. The commercial stresses family scenes: getting married, companionship of siblings, kinship, being at home, and suggests that a certain product is good for the whole family.
Health	This value recommends that the use of a product will enhance or improve the vitality, soundness, strength, and robust of the body.
Individualism	The emphasis here is on the self-sufficiency and self-reliance of an individual or on the individual as being distinct and unlike others
Leisure	This value suggests that the use of product will bring one comfort or relaxation.
Magic	The emphasis here is on the miraculous effect and nature of a product, e.g., "Bewitch your man..."; "Heals like magic."
Modernity	The notion of being new, contemporary, up-to-date, and ahead of time is emphasized in a commercial.
Natural	This value suggests spiritual harmony between man and nature by making references to the elements, animals, vegetables, or minerals.
Neatness	The notion of being clean and tidy is stressed in a commercial.
Nurturance	This value stresses giving charity, help, protection, support, or sympathy to the weak, disabled, young, or elderly.

Table 3-1. Continued

Patriotism	The love of and the loyalty to one's own nation inherent in the nature or in the use of a product are suggested here.
Popularity	The focus here is on the universal recognition and acceptance of a certain product by consumers, e.g., "Best seller"; "Well-known nationwide or worldwide."
Quality	The emphasis here is on the excellence and durability of a product, which is usually claimed to be a winner of medals or certificates awarded by a government department for its high grade or is demonstrated by the product's excellent performance.
Respect for elderly	The commercial displays a respect for older people by using a model of old age or asking for the opinions, recommendations, and advice of the elders.
Safety	The reliable and secure nature of a product is emphasized.
Sex	The commercial uses glamorous and sensual models or has a background of lovers holding hands, embracing, or kissing to promote a product.
Social status	The use of a product is claimed to be able to elevate the position or rank of the user in the eyes of others. The feeling of prestige, trendsetting, and pride in the use of a product is conveyed. The promotion of a company manager's status or fame by quoting his words or showing his picture in the commercial is also included.
Technology	Here, the advanced and sophisticated technical skills to engineer and manufacture a particular product are emphasized.
Tradition	The experience of the past, customs, and conventions are respected. The qualities of being historical, time-honored, and legendary are venerated.
Uniqueness	The unrivaled, incomparable, and unparalleled nature of a product is emphasized, e.g., "We're the only one that offers you the product."
Wealth	This value conveys the idea that being affluent, prosperous, and rich should be encouraged and suggests that a certain product or service will make the user well-off.
Wisdom	This value shows respect for knowledge, education, intelligence, expertise, or experience.
Work	This value shows respect for diligence and dedication of one's labor and skills. A typical example is that a medication has regained a desperate patient his or her ability to work.
Youth	The worship of the younger generation is shown through the depiction of younger models. The rejuvenating benefits of the product are stressed, e.g., "Feel young again!"

Table 3-2. Taylor's (1999) six segments wheel (Kim, McMillan, and Hwang, 2005,pp77)

Message Strategy	Description
Ego	Appeal to vanity, self-actualization (Not corporate image but consumer image) Emotional needs relating to self are fulfilled Image based executions (visual dominance) with little or no factual information Unstructured and ambiguous enough so each person can fit him/herself into ad
Social	Valuing on others' (thoughts, opinions, evaluations, etc.) Stating to others, not to self Showing social situation motivating consumers (Group identification) Showing target market member as socially important to others
Sensory	Five senses emphasized Sensory gratification Pleasurable moments
Routine	Habitual purchase/ Don't need deliberation Serving a cue or a reminder (brand name and package emphasized)
Acute Need	Appeal to convenience and trivial interests Limited time to make decision (timely decision) Serving a cue or a reminder in an urgent situation Requiring immediate action
Ration	Rational consumers assumed Needs a large amount of deliberation (lots of corporate information) Problem solving offered Emphasizing the differences or competitive advantages

Table 3-3. Intercoder reliability1 (Holsti's method)

Variable	Intercoder reliability
Color	1
Category	0.867
Adventure	1
Beauty	0.967
Collectivism	0.933
Competition	0.9
Convenience	0.767
Courtesy	1
Economy	0.9
Effectiveness	0.9
Enjoyment	0.633
Family	0.833
Health	0.967
Individualism	0.933
Leisure	0.933
Magic	1
Modernity	0.867
Natural	0.967
Neatness	0.967
Nurturance	0.967
Patriotism	1
Popularity	0.933
Quality	0.767
Respect	1
Safety	0.933
Sex	0.933
Social Status	0.933
Technology	0.9
Tradition	1
Uniqueness	0.867
Wealth	1
Wisdom	1
Work	1
Youth	1
Ration	0.867
Acute Need	0.833
Routine	0.9

Table 3-3. Continued

Ego	0.567
Social	0.933
Sensory	0.8
Overall	0.912

Table 3-4. Intercoder reliability2 (Holsti's method)

Variable	Intercoder reliability
Color	0.933
Category	0.933
Adventure	0.933
Beauty	0.933
Collectivism	0.9
Competition	0.967
Convenience	0.833
Courtesy	1
Economy	0.9
Effectiveness	0.933
Enjoyment	0.9
Family	0.867
Health	0.967
Individualism	0.933
Leisure	0.967
Magic	0.967
Modernity	0.767
Natural	1
Neatness	0.967
Nurturance	0.967
Patriotism	1
Popularity	0.9
Quality	0.833
Respect for elderly	1
Safety	1
Sex	0.967
Social Status	0.867
Technology	0.8
Tradition	0.967
Uniqueness	0.667
Wealth	1
Wisdom	1
Work	1
Youth	0.733
Ration	0.867
Acute Need	0.733
Routine	0.733

Table 3-4. Continued

Ego	0.733
Social	0.867
Sensory	0.733
Overall	0.899

CHAPTER 4 FINDINGS

In this study, the second sample group was selected and analyzed because the first sample group had an intercoder reliability deficiency.

Through a process of selecting every third commercial (excluding duplicates) from the first 1,000 reported on YouTube, 231 TV commercials were coded for content analysis, with 45 variables measured in two categories. The findings indicated the advertising appeal and message strategy of TV commercials shared on YouTube. The descriptive statistics of the sample are reported in this chapter. The view count variable was recoded for statistical tests involving comparisons of high- versus low-view commercials.

Description of the Sample

Table 4-1 provides a summary of the upload dates of the TV commercials: 16.5% were uploaded November 27, 2009, 7.4% were uploaded November 5, 2009, and 6.9% were uploaded November 20, 2009. Table 4-2 provides the TV commercials' view count, classified into four categories: 16.5% had more than 10,000 view counts, 8.7% had 1,000 to 9,999, 23.4% had 100 to 999, and 51.5% had 1 to 99. Full-color TV commercials accounted for the majority (93.1%) of the sample, while black-and-white TV commercials made up 2.6% (Table 4-3). Table 4-4 provides a summary of the product categories represented in the sample. Food and beverage were most frequently uploaded (15.6%), followed by entertainment and media (13.0%), automotive (12.6%), communication and electronics (11.7%), and fashion and cosmetics (10.0%).

Research Questions and Hypotheses

Hypothesis 1: Enjoyment appeal is used more frequently in USTVCs than other appeals.

To measure advertising appeal, 32 variables were examined. Table 4-5 is a summary of advertising appeal as represented in the sample. Enjoyment appeal (61.9%) was most frequently used in TV commercials shared on YouTube. Quality appeal (23.4%), collectivism appeal (19.9%), and uniqueness appeal (19.9%) were also frequently used. Meanwhile, economy appeal (15.6%), youth appeal (12.1%), technology appeal (11.7%), effectiveness appeal (11.3%), and individualism appeal (10.8%) were represented less often. Social status appeal (7.8%), adventure appeal (7.4%), beauty appeal (7.4%), and modernity appeal (7.4%) were infrequently used in TV commercials shared on YouTube.

Convenience appeal and family appeal were absent in 93.9% and 93.9%, respectively, of the sample. Also, 93.5% of the TV commercials shared on YouTube did not use sex appeal. Moreover, popularity appeal (4.8%), health appeal (3.9%), leisure appeal (3.9%), and nurturance (3.9%) rarely appeared in the sample.

The 10 appeals least frequently used in user-shared television commercials (USTVCs) were natural appeal (3.5%), magic appeal (3.0%), competition appeal (2.6%), wisdom appeal (2.2%), safety appeal (1.7%), wealth appeal (1.7%), neatness appeal (0.9%), work appeal (0.9%), patriotism appeal (0.4%), and tradition appeal (0.4%). Finally, courtesy appeal and respect for elderly appeal were not used in TV commercials shared on YouTube.

Hypothesis 2: The ego strategy is used more frequently in USTVCs than other message strategies.

According to Taylor (1999), the transmission view can be classified into the rational, acute need, and routine segments, while the ritual view can be classified into the ego, social, and sensory segments. Table 4-6 provides the results of the content analysis using this scheme. Ego (64.9%) is the most frequent message strategy in TV commercials shared on YouTube. Sensory strategy is the second most frequent message strategy, occurring in 49.8% of TV commercials shared on YouTube. Rational strategy (26.0%), routine strategy (19.9%), and acute need (17.7%) are also frequently used in TV commercials shared on YouTube. Social strategy (13.0%) was infrequently represented in USTVCs.

Hypothesis 3: High view count USTVCs include more enjoyment appeals than low view count USTVCs.

To examine hypothesis 3, the view count variable was recoded into two categories: high and low. The split point was set as the view count median (90). The distribution of view count is very right tailed (see Figure 4-1), but because no appropriate standard for divided view count existed, the median value was selected as the dividing point in this study.

Table 4-7 summarizes the cross tabulation between view count and enjoyment appeal. According to the data, 31.3% of high view count subjects (36 of 115) and 44.8% of low view count subjects (52 of 116) did not use enjoyment appeal. Meanwhile, 68.7% of high view count subjects (79 of 115) and 55.2% of low view count subjects (64 of 116) used enjoyment appeal. These results are statistically significant ($\chi^2 = 4.478, p < .05$); they indicate a significant relationship between view count and enjoyment appeal. That

is, the high view count USTVCs include more enjoyment appeal than low view count USTVCs.

Hypothesis 4: Enjoyment appeal is included more frequently in high view count USTVCs than in other appeals.

Table 4-8 summarizes the frequency of advertising appeal in high view count USTVCs. Enjoyment appeal (68.77%) was most frequently used in high view count TV commercials shared on YouTube. Quality appeal (22.6%) and uniqueness appeal (19.1%) were also frequently used in high view count TV commercials shared on YouTube. Meanwhile, adventure appeal (11.3%), beauty appeal (10.4%), collectivism appeal (16.5%), economy appeal (14.8%), effectiveness appeal (9.6%), modernity appeal (10.4%), sex appeal (11.3%), social status appeal (9.6%), technology appeal (15.7%), and youth appeal (11.3%) were moderately used in high view count TV commercials shared on YouTube.

Family appeal and individualism appeal were absent in 91.3% and 92.2%, respectively, of the sample. In addition, convenience appeal and popularity appeal were rarely evident in the sample; 93.9% of the high view count USTVCs did not use these appeals.

The 12 appeals infrequently used in USTVCs were competition (3.5%), health (1.7%), leisure (2.6%), magic (1.7%), natural (4.3%), neatness (1.7%), nurturance (3.5%), safety (1.7%), wealth (0.9%), wisdom (1.7%), and work (0.9%). Finally, courtesy, patriotism, respect for elderly, and tradition appeal were not used in high view count TV commercials shared on YouTube.

Research question 3: Which message strategies, as defined by Taylor’s six segments of rational, acute need, routine, ego, social, and sensory, are most frequently included in the most viewed USTVCs?

Table 4-9 summarizes the frequency of high view count TV commercials shared on YouTube. Ego (67.0%) was the most frequent message strategy used, while sensory strategy (60.9%) was the second most frequently used message strategy. Routine strategy (22.6%) and rational strategy (21.7) were also frequently used in high view count TV commercials shared on YouTube. Acute need (15.7%) strategy was moderately used in high view count TV commercials shared on YouTube, while social strategy (10.4%) was infrequently used.

Additional Findings

Product category and view count

To measure the relationship between product category and view count, the means of the view count of each product category were compared to one another. Tables 4-10 and 4-11 indicate the results of ANOVA, showing means, standard deviations, and ANOVA results.

Entertainment and media were the highest view count (71,317.40), while travel was the lowest (0). Alcohol and tobacco were the second highest view count (63,157.75), and communication and electronics were the third highest view count (42,688.63). Fashion and cosmetics (20,768.43) and retail (10,785.92) were also very highly viewed. In contrast, food and beverage (110.31), pharmaceuticals (13.00), banking, insurance, or finance (279.10), and toy (42.78) had very low view counts.

Not-for-profit organization (2,538.50), household product (9,558.00), service (1,156.31), automotive (3,788.66), and Internet service (4,328.25) showed a moderate

view count. However, no statistically significant effect existed between product category and view count ($p = .534$).

Other advertising appeals and view count

Only three appeals other than enjoyment demonstrated a relationship with view count—adventure appeal, sex appeal, and technology appeal. However, the relationship between view count and all these appeals was negative.

Message strategy and view count

Only one appeal had a positive relationship with view count—sensory strategy. Table 4-12 summarizes the cross tabulation between view count and sensory strategy. The results indicate that 39.1% of high view count subjects (45 of 115) and 61.2% of low view count subjects (72 of 116) did not use sensory strategy. Moreover, 60.9% of high view count subjects (70 of 115) and 38.8% of low view count subjects (45 of 116) used sensory strategy. These results are statistically significant ($\chi^2 = 11.258, p < .05$) and indicate that a significant relationship exists between view count and sensory strategy.

Top 20 highly viewed USTVCs

Table 4-13 summarizes the top 20 highly viewed USTVCs. The highest view count USTVC was World of Warcraft's (1,310,810 view counts), which is in the game category. This USTVC mainly included enjoyment and modernity appeals and used ego and sensory message strategies. Verizon's USTVC was the second highest view count (510,558 view counts). This USTVC is included in the communication category and mainly used for enjoyment, competition, and modernity appeals with a sensory message strategy. The third highest view count USTVC was Motorola's (437,098 view counts), which is in the communication category. Enjoyment and adventure appeals

were the main advertising appeals of Motorola's USTVC, while ego and sensory message strategies were the main message strategies. The fourth highest USTVC was Band Hero's (378,087 view counts). This USTVC is included in the game category and was mainly used for enjoyment and uniqueness appeals with ego and sensory message strategies. The USTVC of Gap, which is included in the fashion category, was the fifth highest (373,063 view counts). Enjoyment appeal was the main appeal with ego and sensory message strategies as its main message strategies.

The top 20 highly viewed USTVCs were divided into 7 product categories: the game category (7 of 20), communication category (5 of 20), fashion category (4 of 20), alcohol category (1 of 20), household product category (1 of 20), retail shop category (1 of 20), and automobile category (1 of 20). In addition, the top 20 highly viewed USTVCs mainly contained enjoyment appeal (16 of 20), ego strategy (14 of 20), and sensory strategy (16 of 20).

Table 4-1. Upload date

	Count	%
01-Nov-2009	2	0.9
02-Nov-2009	4	1.7
03-Nov-2009	3	1.3
04-Nov-2009	4	1.7
05-Nov-2009	4	1.7
06-Nov-2009	4	1.7
08-Nov-2009	1	0.4
09-Nov-2009	4	1.7
10-Nov-2009	2	0.9
11-Nov-2009	4	1.7
12-Nov-2009	1	0.4
13-Nov-2009	4	1.7
14-Nov-2009	2	0.9
15-Nov-2009	2	0.9
16-Nov-2009	6	2.6
17-Nov-2009	5	2.2
18-Nov-2009	5	2.2
19-Nov-2009	2	0.9
20-Nov-2009	16	6.9
21-Nov-2009	9	3.9
22-Nov-2009	7	3.0
23-Nov-2009	5	2.2
24-Nov-2009	11	4.8
25-Nov-2009	17	7.4
26-Nov-2009	9	3.9
27-Nov-2009	38	16.5
28-Nov-2009	10	4.3
29-Nov-2009	10	4.3
30-Nov-2009	12	5.2
01-Dec-2009	14	6.1
02-Dec-2009	14	6.1
Total	231	100.0

Table 4-2. View count

	Count	%
>= 10000	38	16.5
9999-1000	20	8.7
999-100	54	23.4
99-1	119	51.5
Total	231	100.0

Table 4-3. Color

	Count	%
All Color	215	93.1
Black and White	6	2.6
Mixed	10	4.3
Total	231	100.0

Table 4-4. Product categories.

	Count	%
a not-for-profit organization	12	5.2
fashion and cosmetic	23	10.0
food and beverage	36	15.6
travel	0	0.0
communication and electronics	27	11.7
household products	7	3.0
pharmaceuticals	2	0.9
service	13	5.6
alcohol and tobacco	4	1.7
entertainment and media	30	13.0
banking, insurance or finance	10	4.3
automotive	29	12.6
retail	12	5.2
internet service	4	1.7
toy	9	3.9
other	13	5.6
Total	231	100.0

Table 4-5. Advertising appeal

	Count	%
Adventure	17	7.4
Beauty	17	7.4
Collectivism	46	19.9
Competition	6	2.6
Convenience	14	6.1
Courtesy	0	0.0
Economy	36	15.6
Effectiveness	26	11.3
Enjoyment	143	61.9
Family	14	6.1
Health	9	3.9
Individualism	25	10.8
Leisure	9	3.9
Magic	7	3.0
Modernity	17	7.4
Natural	8	3.5
Neatness	2	0.9
Nurturance	9	3.9
Patriotism	1	0.4
Popularity	11	4.8
Quality	54	23.4
Respect for elderly	0	0
Safety	4	1.7
Sex	15	6.5
Social Status	18	7.8
Technology	27	11.7
Tradition	1	0.4
Uniqueness	46	19.9
Wealth	4	1.7
Wisdom	5	2.2
Work	2	0.9
Youth	28	12.1

Table 4-6. Message strategy

	Count	%
Ration	60	26.0
Acute Need	41	17.7
Routine	46	19.9
Ego	150	64.9
Social	30	13.0
Sensory	115	49.8

Table 4-7. Cross tabulation: view count & enjoyment appeal

			Enjoyment		Total
			Not Use	Use	
View Count	High	Count	36	79	115
		%	31.3%	68.7%	100.0%
	Low	Count	52	64	116
		%	44.8%	55.2%	100.0%
Total	Count		88	143	231
	%		38.1%	61.9%	100.0%

$\chi^2 (1, N=231) = 4.478 (p < .05)$

Table 4-8. Frequency of advertising appeal in high view count

	count	%
Adventure	13	11.3
Beauty	12	10.4
Collectivism	19	16.5
Competition	4	3.5
Convenience	7	6.1
Courtesy	0	0.0
Economy	17	14.8
Effectiveness	11	9.6
Enjoyment	79	68.7
Family	10	8.7
Health	2	1.7
Individualism	9	7.8
Leisure	3	2.6
Magic	2	1.7
Modernity	12	10.4
Natural	5	4.3
Neatness	2	1.7
Nurturance	4	3.5
Patriotism	0	0.0
Popularity	7	6.1
Quality	26	22.6
Respect for Elderly	0	0.0
Safety	2	1.7
Sex	13	11.3
Social Status	11	9.6
Technology	18	15.7
Tradition	0	0.0
Uniqueness	22	19.1
Wealth	1	0.9
Wisdom	2	1.7
Work	1	0.9
Youth	13	11.3

Table 4-9. Frequency of advertising message strategy in high view count

	count	%
Ration	25	21.7
Acute Need	18	15.7
Routine	26	22.6
Ego	77	67.0
Social	12	10.4
Sensory	70	60.9

Table 4-10. Descriptive statistics of product category & view count

	Mean	Std. Deviation	N
A not for profit organization	2,538.50	5,521.628	12
Fashion and cosmetic	20,768.43	79,019.933	23
Food and beverage	110.31	162.341	36
Travel	0.00	0.000	0
Communication and electronics	42,688.63	125,516.219	27
Household product	9,558.00	21,149.558	7
Pharmaceuticals	13.00	9.899	2
Service	1,156.31	3,337.887	13
Alcohol and tobacco	63,157.75	119,280.071	4
Entertainment and media	71,317.40	245,742.663	30
Banking, insurance or finance	279.10	662.663	10
Automotive	3,788.66	7,863.083	29
Retail	10,785.92	20,040.117	12
Internet service	4,328.25	7,543.400	4
Toy	42.78	47.563	9
Other	12,823.31	45,132.572	13
Total	19,763.25	104,612.758	231

Table 4-11. ANOVA for the effect of product category & view count

	Sum of Squares	d.f.	Mean Square	F
Between Groups	142,198,866,186.687	14	10,157,061,870.478	0.924
Within Groups	2,374,881,825,152.750	216	10,994,823,264.596	
Total	2,517,080,691,339.440	230		

Table 4-12. Cross tabulation: view count & adventure appeal

			Sensory		Total
			Not Use	Use	
View Count	High	Count	45	70	115
		%	39.1%	60.9%	100.0%
	Low	Count	71	45	116
		%	61.2%	38.8%	100.0%
Total		Count	116	115	231
		%	50.2%	49.8%	100.0%

$\chi^2(1, N=231) = 11.258(p < .05)$

Table 4-13. Top 20 highly viewed USTVCs

Brand	View counts	Product category	Advertising appeal	Message strategy
World of Warcraft	1,310,810	Game	Enjoyment, Modernity	Ego, sensory
Verizon	510,558	Communication	Enjoyment, competition, modernity	Sensory
Motorola	437,098	Communication	Enjoyment, adventure	Ego, sensory
Band Hero	378,087	Game	Enjoyment, Uniqueness	Ego, sensory
Gap	373,063	Fashion	Enjoyment	Ego, sensory
Guinness	241,923	Alcohol	Enjoyment, adventure	Sensory
AQWorlds	171,390	Game	Enjoyment, adventure	Ego, sensory
Reebok	163,010	Fashion	Effectiveness, beauty, sex	Ego, sensory
The Sims 3	93,282	Game	Enjoyment	Ego
Gap	89,747	Fashion	Enjoyment	Sensory
Verizon	58,837	Communication	Enjoyment, Uniqueness, sex	Ego, sensory
Kleenex	56,855	Household Product	Enjoyment	Ego, sensory
Walmart	55,670	Retail	Enjoyment, Economy	Ego, sensory
M&S	47,380	Fashion	Enjoyment, Beauty, Uniqueness, Sex	Sensory
Verizon	40,871	Communication	Quality	Sensory
The Legend of Zelda	35,774	Game	Enjoyment, adventure	Ego, sensory
Assassin's Creed 2	33,454	Game	Individualism	Ego
Volkswagen	31,682	Automobile	Enjoyment	Ego, sensory
Dragon age	29,866	Game	Enjoyment, modernity, uniqueness, sex	Ego
Verizon	27,796	Communication	Uniqueness	Routine

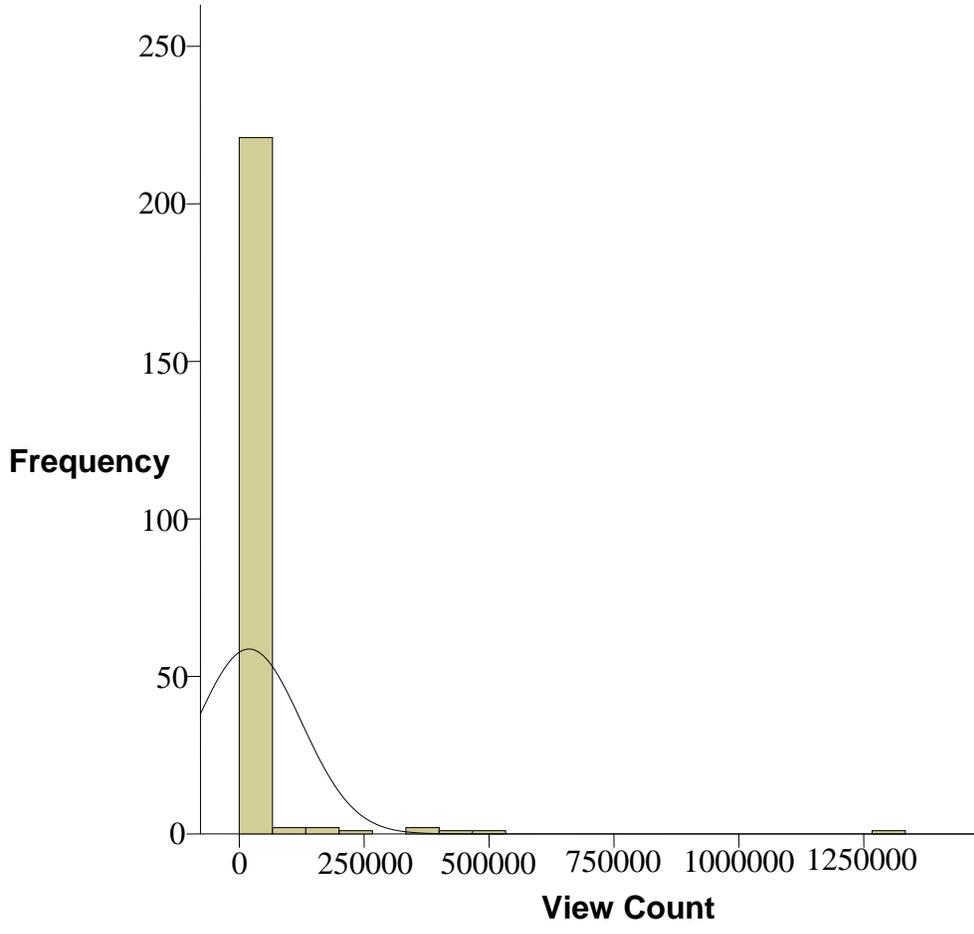


Figure 4-1. Distribution of view count

CHAPTER 5 DISCUSSION AND CONCLUSION

Discussion and Conclusion

The development of high-speed Internet brought about significant changes in the advertising environment. Therefore, advertisers and agencies are interested in creating new advertising formats. Based on media development and the efforts of advertisers and agencies, electronic word-of-mouth marketing and viral advertising have become extremely popular advertising methods. In addition, many TV commercials are shared or disseminated through video-sharing sites using viral advertising. The phenomenon of viral advertising or TV commercials shared on video-sharing sites can be considered to have a viral effect.

However, despite development of the media environment and the emergence of new advertising phenomena, few studies have focused on this area. The current study attempted to bridge the gap between the current lack of knowledge in this field and the current realities by providing one of the first empirical explorations of the viral effect of TV commercials shared on YouTube. This study evaluated user-shared television commercials (USTVCs) posted from November 1, 2009, through December 2, 2009. A total of 231 TV commercials were subjected to content analysis to examine advertising appeals and message strategies. The study adapted the coding framework of Cheng and Schweitzer's (1996) advertising appeal and Taylor's (1999) six-segment message strategy wheel.

Several keys were identified through the study. The results supported all of the four hypotheses. It was found that enjoyment appeal is used more frequently in USTVCs than other appeals mentioned in Cheng and Schweitzer's (1996) advertising

appeals (Hypothesis 1). However, this finding differs from Golan and Zaidner's (2008) results, which indicated that humor and sexuality were the main advertising appeals used in viral advertising. USTVCs use a different advertising format than viral advertising, which explains the differences between these findings. Therefore, it is important to note that TV commercials are regulated by the Federal Communications Commission, whereas viral advertisements are not (Porter & Golan, 2006). Thus, enjoyment appeal is the main component of the viral effect that makes TV commercials "viral"; users are interested in TV commercials based on the enjoyment appeal, which makes them want to take part in or upload them to YouTube.

The current study adapted Taylor's (1999) six-segment message strategy wheel as a framework for the content analysis of TV commercials shared on YouTube. The results proved that most USTVCs (more than 60.0%) include the ego strategy (Hypothesis 2). The current study further proved that the ego strategy is most frequently used in high view count TV commercials shared on YouTube, indicating that TV commercials that use the ego strategy have a greater chance of becoming viral than commercials using other message strategies. In addition, the results indicated that USTVCs include a significant amount of sensory strategy (more than 40.0%); this result differs from viral advertising and indicates that TV commercials that use the sensory strategy also have a greater opportunity to become viral than other message strategies.

Hypothesis 3 and Hypothesis 4 were also supported by the findings. According to the uses and gratification theory, the reasons for consuming user-generated media are information seeking and entertainment (McQuail, 2005). In particular, entertainment-related categories are the most popular channels on YouTube (Shao, 2008). In the

current study, high view count USTVCs included more enjoyment appeal than low view count TV commercials shared on YouTube. This result is statistically significant, finding that there is a strong relationship between view count and enjoyment appeal. The meaning of the relationship is that the more highly viewed USTVCs include more enjoyment appeal than less frequently viewed USTVCs. Enjoyment appeal is also more frequently used in high view count USTVCs than in any other appeals, indicating that TV commercials incorporating enjoyment appeal have a greater opportunity to become viral than those incorporating other appeals.

Furthermore, the results found that the ego strategy and sensory strategy are included more frequently in high view count USTVCs than in other message strategies from Taylor's (1999) six-segment wheel (Research Question 3).

The study further reviewed the reasons behind the success of the top 20 highly viewed USTVCs. Highly viewed USTVCs contain enjoyment appeal (17 of 20), ego message strategy (14 of 20), and sensory message strategy (16 of 20). In addition, the top 20 highly viewed USTVCs are mainly arranged into three product categories: game, communication, and fashion. These results suggested that enjoyment appeal, ego strategy, and sensory strategy can form the components of the viral effect.

The highest view count was 1,310,810 (World of Warcraft's USTVCs). In addition, the top 5 highly viewed USTVCs' view count was more than 300,000. These kinds of highly viewed USTVCs became viral, and all of them included enjoyment appeal, ego strategy, and sensory strategy.

In conclusion, USTVCs, which have viral components, had a high number of view counts and were very much in demand. This appears to be a clear case of the viral

effect. Furthermore, the current study found that viral components of USTVCs were enjoyment appeal, ego strategy, and sensory strategy. That is, USTVCs that include enjoyment appeal, ego strategy, and sensory strategy have more opportunities to be shared on video-sharing sites, and highly viewed TV commercials on video-sharing sites have the opportunity to include enjoyment appeal, ego strategy, and sensory strategy. Therefore, to enhance the viral effect, TV commercials should include not only enjoyment appeal, but also ego message strategy and sensory message strategy.

Industry Implication

The viral effect is increasingly important to TV commercials. A TV commercial has a direct effect on those in its target audience who are watching TV when it is aired. However, if the TV commercial is shared on Web sites by its target audience members with their friends, or even by untargeted audiences, it creates both a direct effect and an indirect effect, such as the word-of-mouth effect or viral effect. That is, USTVCs can exponentially explode the advertising effect of actual media purchases.

According to the results, TV commercials can have a viral effect if they contain enjoyment appeal and ego and sensory strategies. Therefore, marketers and agencies should consider using enjoyment appeal, ego strategy, and sensory strategy in commercials to achieve exploded indirect advertising effects.

Limitations

The current study has several limitations, including the sample itself. Although the sample used was a systematic random sample, the upload date of the sample was narrowly limited to July 6, 2009, through August 5, 2009. In addition, the total population was only 1,000 video clips. YouTube's search system provides only the first 1,000 video clips in search results and the longest duration of upload date is one month; thus,

restricted video clips were used for the total population of the study. Moreover, this study analyzed only TV commercials shared on YouTube. Consequently, the results of this study can only represent YouTube USTVCs and cannot be generalized to all TV commercials shared on all video-sharing Web sites.

Another limitation of the study was the methodology used. Content analysis was conducted to investigate advertising appeal and message strategy in TV commercials shared on video-sharing Web sites. However, content analysis involves exploratory and descriptive study. A high-level analysis, such as a cause-and-effect test, was not possible in the current study.

The final limitation was the use of Cheng and Schweitzer's (1996) advertising appeal, which was based on a study conducted approximately 15 years ago. This advertising appeal was developed to analyze TV commercials, not TV commercials shared on video-sharing sites. This appeal was also developed to measure cultural values in commercials.

Suggestions for Future Study

Future studies should examine advertising appeal and message strategy using a more sophisticated sample. The sample should include all USTVCs through a well-understood YouTube search algorithm. In addition, it could include TV commercials shared on other video-sharing sites. Moreover, it could expand the examination of the differences between TV commercials shared on video-sharing sites and viral advertising.

A high-level analysis such as cause-and-result testing is also suggested. A survey and experiment should be designed to understand the users of video-sharing sites. The questions to resolve in future research include why people share or upload

TV commercials on video-sharing sites and why people consume TV commercials shared on video-sharing sites.

APPENDIX A
THESIS CODING SHEET

- V1 Coder** _____
V2 Commercial ID number _____
V3 Brand _____
V4 Posting Date _____
V5 View Count _____
V6 Color 1. All color 2. Black or white 3. Mixed
V7 Product Category
1. a not-for-profit organization
 2. fashion and cosmetic
 3. food and beverage
 4. travel
 5. communication and electronics
 6. household products
 7. pharmaceuticals
 8. service
 9. alcohol and tobacco
 10. entertainment and media
 11. banking, insurance or finance
 12. automotive
 13. retail
 14. internet service
 15. toy
 16. other

● **Advertising Appeal**

V8. Adventure

1. Use
2. Not use

V9. Beauty

1. Use
2. Not use

V10. Collectivism

1. Use
2. Not use

V11. Competition

1. Use
2. Not use

V12. Convenience

1. Use
2. Not use

V13. Courtesy

1. Use
2. Not use

V14. Economy

1. Use
2. Not use

V15. Effectiveness

1. Use
2. Not use

V16. Enjoyment

1. Use
2. Not use

V17. Family

1. Use
2. Not use

V18. Health

1. Use
2. Not use

V19. Individualism

1. Use
2. Not use

V20. Leisure

1. Use
2. Not use

V21. Magic

1. Use
2. Not use

V22. Modernity

1. Use
2. Not use

V23. Natural

1. Use
2. Not use

V24. Neatness

1. Use
2. Not use

V25. Nurturance

1. Use
2. Not use

V26. Patriotism

1. Use
2. Not use

V27. Popularity

1. Use
2. Not use

V28. Quality

1. Use
2. Not use

V29. Respect for the Elderly

1. Use
2. Not use

V30. Safety

1. Use
2. Not use

V31. Sex

1. Use
2. Not use

V32. Social Status

1. Use
2. Not use

V33. Technology

1. Use
2. Not use

V34. Tradition

1. Use
2. Not use

V35. Uniqueness

1. Use
2. Not use

V36. Wealth

1. Use
2. Not use

V37. Wisdom

1. Use
2. Not use

V38. Work

1. Use
2. Not use

V39. Youth

1. Use
2. Not use

● **Message Strategy (Check All That Apply- At Least One)**

V40. Ration

1. Use
2. Not use

V41. Acute Need

1. Use
2. Not use

V42. Routine

1. Use
2. Not use

V43. Ego

1. Use
2. Not use

V44. Social

1. Use
2. Not use

V45. Sensory

1. Use
2. Not use

APPENDIX B CODER GUIDE

General direction: Mainly examine the main visual and texts of advertising. To get consistence, code the advertising appeal and message strategy. When advertisement uses each advertising appeal or message strategy, it will be coded 1 (use). However, when advertisement does not use each advertising appeal or message strategy, it will be coded 2 (not use).

1. Advertising Appeal

Adventure

- This value suggests boldness, daring, bravery, courage, or thrill.
- Sky-diving is a typical example.

Beauty

- This value suggests that the use of a product will enhance the loveliness, attractiveness, elegance, or handsomeness or an individual.

Collectivism

- The emphasis here is on the individual in reaction to others typically in the reference group. Individuals are depicted as integral parts of the group.

Competition

- The emphasis here is on distinguishing a product from its counterparts by aggressive comparisons. While explicit comparisons may mention the competitor's name, implicit comparisons may use such words as "number one" or "leader."

Convenience

- A product is suggested to be handy and easy to use.

Courtesy

- Politeness and friendship toward the consumer are shown through the use of polished and affable language in the commercial.

Economy

- The inexpensive, affordable, and cost-saving nature of a product is emphasized in the commercial.

Effectiveness

- A product is suggested to be powerful and capable of achieving certain ends.

Enjoyment

- This value suggests that a product will make its user wild with joy.

Family

- The emphasis here is on the family life and family members. The commercial stresses family scenes: getting married, companionship of siblings, kinship, being at home, and suggests that a certain product is good for the whole family.

Health

- This value recommends that the use of a product will enhance or improve the vitality, soundness, strength, and robust of the body.

Individualism

- The emphasis here is on the self-sufficiency and self-reliance of an individual or on the individual as being distinct and unlike others

Leisure

- This value suggests that the use of product will bring one comfort or relaxation.

Magic

- The emphasis here is on the miraculous effect and nature of a product, e.g., “Bewitch your man....”; “Heals like magic.”

Modernity

- The notion of being new, contemporary, up-to-date, and ahead of time is emphasized in a commercial.

Natural

- This value suggests spiritual harmony between man and nature by making references to the elements, animals, vegetables, or minerals.

Neatness

- The notion of being clean and tidy is stressed in a commercial.

Nurturance

- This value stresses giving charity, help, protection, support, or sympathy to the weak, disabled, young, or elderly.

Patriotism

- The love of and the loyalty to one’s own nation inherent in the nature of the use of a product are suggested here.

Popularity

- The focus here is on the universal recognition and acceptance of a certain product by consumers, e.g., “Best seller”; “Well-known nationwide or worldwide.”

Quality

- The emphasis here is on the excellence and durability of a product, which is usually claimed to be a winner of medals or certificates awarded by a government department for its high grade or is demonstrated by the product’s excellent performance.

Respect for elderly

- The commercial displays a respect for older people by using a model of old age or asking for the opinions, recommendations, and advice of the elders.

Safety

- The reliable and secure nature of a product is emphasized.

Sex

- The commercial uses glamorous and sensual models or has a background of lovers holding hands, embracing, or kissing to promote a product.

Social status

- The use of a product is claimed to be able to elevate the position or rank of the user in the eyes of others. The feeling of prestige, trendsetting, and pride in the use of a product is conveyed. The promotion of a company manager's status or fame by quoting his words or showing his picture in the commercial is also included.

Technology

- Here, the advanced and sophisticated technical skills to engineer and manufacture a particular product are emphasized.

Tradition

- The experience of the past, customs, and conventions are respected. The qualities of being historical, time-honored, and legendary are venerated.

Uniqueness

- The unrivaled, incomparable, and unparalleled nature of a product is emphasized, e.g., "We're the only one that offers you the product."

Wealth

- This value conveys the idea that being affluent, prosperous, and rich should be encouraged and suggests that a certain product or service will make the user well-off.

Wisdom

- This value shows respect for knowledge, education, intelligence, expertise, or experience.

Work

- This value shows respect for diligence and dedication of one's labor and skills. A typical example is that a medication has regained a desperate patient his or her ability to work.

Youth

- The worship of the younger generation is shown through the depiction of younger models. The rejuvenating benefits of the product are stressed, e.g., “Feel young again!”

2. Message Strategy

Ego

- Appeal to vanity, self-actualization (Not corporate image but consumer image)
- Emotional needs relating to self are fulfilled
- Image based executions (visual dominance) with little or no factual information
- Unstructured and ambiguous enough so each person can fit him/herself into ad
- Usual Strategy: User image, brand image
- Example: For the computer mania

Social

- Valuing on others' (thoughts, opinions, evaluations, etc.)
- Stating to others, not to self
- Showing social situation motivating consumers (Group identification)
- Showing target market member as socially important to others
- Usual Strategy: User image (in social situation). User occasion
- Example: Share it with a friend/ Sept. 11 Tragedy. Our hearts and minds are burdened

Sensory

- Five senses emphasized
- Sensory gratification
- Pleasurable moments
- Usual Strategy: Moment of pleasure
- Example: Yum!/ Feel the speed

Routine

- Habitual purchase/ Don't need deliberation
- Serving a cue or a reminder (brand name and package emphasized)
- Appeal to convenience and trivial interests
- Usual Strategy: Hyperbole, Preemptive, Brand Familiarity
- Example: Future of memory/ Welcome to mass electronics

Acute Need

- Limited time to make decision (timely decision)
- Serving a cue or a reminder in an urgent situation
- Requiring immediate action
- Usual Strategy: Brand familiarity
- Example: Fall/ 2001 fashion/ Call now to process the claim

Ration

- Rational consumers assumed
- Needs a large amount of deliberation (lots of corporate information)
- Problem solving offered
- Emphasizing the differences or competitive advantages
- Usual Strategy: Comparative, USP, Generic
- Example: Get the wider picture/ Faster Pentium 4 with 256MB memory under \$1,500

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BIOGRAPHICAL SKETCH

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