WHAT DETERMINES DIGITAL AD PERFORMANCE? AN ANALYSIS OF ADVERTISING VIDEO ON YOUTUBE

ABSTRACT. With the large volume of content available to the consumer online, understanding the elements that can guarantee its performance becomes increasingly strategic. This research goal is to identify which attributes present in the advertisements contribute to their viewing and sharing. For this, a multi-method study was carried out. First, a qualitative study cataloged and analyzed 35 YouTube ads. After identifying the most recurring attributes, based on the literature and the findings of the first study, 8 propositions were created and then tested in a conjoint study. The propositions produced the attributes and dimensions which formed 16 bundles, converted in 16 ad visual script. The attributes presented in the bundle were: narrative, purpose, interaction, real characters, celebrities, technical themes, humor, and market. Service announcements, with non-technical themes and addressing real problems have shown to be of the greatest interest in sharing by the participants. On the other hand, ads that address technical topics, sell a product instead of a service, and bring elements of humor performance poorly.

KEYWORDS. digital marketing; advertising performance; ad attributes

INTRODUCTION

With so much content available to consumers on a daily basis, brands compete for attention with relevant ads, making consumers not only watch and be interested in the subject, but also engage, share and build new stories from this dialogue (Tucker, 2014). In order to optimize resources and reach as many consumers as possible, the literature on marketing has been seeking to understand which characteristics could determine the performance of ads (Lamberti & Noci, 2010; Felix et al, 2017).

The performance metrics vary depending on the objective of the brand and the ad, but in the digital context it is possible to perceive the role played by consumers through the dissemination of ads by viewers. In this sense, the number of interactions and views are performance metrics (Alexandrov, 2013). The number of views alone is an indication of high engagement – whether positive or negative. With this information, brands are able to track how and by whom the content was shared and thus observe the consequences and the content created by consumers based on the original campaign (Tucker, 2014).

The literature on viral content emerges from this scenario – brands develop ads and content with the purpose of gaining high visibility from organic and spontaneous

sharing (Southgate et al. 2010). But what are the characteristics of online ads that influence consumer sharing and engagement? The way a narrative is presented (Chang, 2009), the presence of celebrities (Southgate et al. 2010), how the product appears in the ad (Christensen, 2002) and the feelings that ads arouse (Berger, 2012) are some of the characteristics pointed out by the literature as influencing the performance of online content.

Some characteristics have already been addressed by the literature, but their analysis, in general, are individualized. In real life, however, consumers decide whether or not to share a video with the agglomerated analysis of characteristics, thus, it seems prudent to study the subject using the characteristics present in the videos together. Thus, the purpose of this paper is to understand which characteristics of online ads impact their performance. In other words, we seek to answer 1) what are the common characteristics among the best performing videos and 2) what is the importance of each of these characteristics in the performance of an online ad?

Digital content can be classified as earned social media, the media generated by users through sharing and recommendations, and owned social media, owned content generated by the company itself (Colicev et al. 2018). Owned media have a positive effect both on brand awareness and on the satisfaction of consumers who use these relationship channels (Colicev et al. 2018). In addition, companies have control over the communication that is being produced and disseminated. As a result, this paper focuses on owned content.

In order to answer the research problems, two empirical studies were conducted. The first study analyzed 35 video ads available on YouTube, belonging to three companies in different segments. Based on the analysis of previous literature, the ads were decoupled, and the most recurring characteristics were cataloged. After this process, a thorough analysis observed the characteristics present in the most viewed ads. They were: narrative, purpose, interaction, real characters, celebrities, technical themes, humor and market. Based on this analysis, the eight propositions tested in study 2 were created.

The characteristics were divided into two or three levels, in order to create preference bundles. Sixteen combinations of attributes were created for the development of visual scripts, in comic book format. Visual scripts are widely used by agencies due to the cost of producing ads. It is through these scripts that companies define the final script before the production of videos that will be advertised (Finn, 1988). After data collection

and analysis, the effect of attributes on the variable that explains the ad performance was observed: intention to share.

This study contributes to the literature on marketing by 1) raising the characteristics of online ads that can influence viewing and viralization; 2) complementing the literature with new characteristics – not yet addressed 3) analyzing the characteristics of ads in an integrated manner with the purpose of improving ad performance 4) bringing insights to the market of which are the best characteristics to be applied to an ad if the objective is to go viral.

Next, the theoretical framework contextualizes digital marketing and the scenario, and conceptualizes viewing and sharing as metrics for online ads. Addressing the characteristics already found in the literature shows how they are related to performance and serves as a reference for the studies of this paper. Then, two studies (methods and analysis) are presented. Finally, the results are discussed, with the limitations of the study and the presentation of future research studies.

LITERATURE REVIEW

Regardless of the channel, advertising campaigns have always been an important point of contact with consumers in their shopping journey. With the creation of YouTube, in 2005, and the popularization of social networks, content and campaigns started to be created with the objective of becoming viral (Tucker, 2014). Some video ads have been purposely designed to be outrageous and uncomfortable, in order to attract attention and encourage consumers to share the ad with their friends (Porter & Golan, 2006; Brown et al., 2010; Moore, 2011) .

Sharing videos depends on personal motivations, but they may come from the positive or negative attributes of ads (Alexandrov, 2013). Studies have been trying to understand the mechanisms that lead to sharing (Tucker, 2014).

It was found that some triggers can be significant for video ads to go viral, such as the stimulation of discussions, exclusivity of the topic and the feelings they provoke (Nikolinakou & King, 2018). Factors related to creativity such as pleasure, involvement and branding proved to be relevant for viewing content (Southgate et al. 2010). There are also indications that the name of the video (advertisement) on YouTube and the keywords chosen for dissemination can facilitate the user's search and ensure that the content is more easily found (Southgate et al, 2010).

The presence of celebrities was another determining factor for the number of views (Southgate et al, 2010). Celebrities play an important role online, as a source of entertainment and news, in such a way that a celebrity's popularity can affect people's chances of seeing and sharing ads. In the digital context there is also the figure of bloggers or digital influencers. Similar to celebrities, they are highly engaged with their audience and start to interact with brands, as they are considered leaders and online opinion makers (Uzunoglu, 2014).

There are also studies that suggest that even the soundtrack chosen can play a relevant role in the performance of ads (Brown, 2008). The presence or absence of music, in addition to the tone of the chosen song – dramatic, lively or exciting – can have a positive effect on the recognition of the brand by the consumer.

According to Escalas (2004), the choice of the ad's narrative has a positive association with the user's persuasion. The so-called narrative advertising is defined as advertising composed of narratives or an advertisement that tells a story (Chang, 2009; Escalas, 1998). Dramatic advertising and storytelling advertising are the two forms of narrative advertising (Escalas 2004). In dramatic advertising, a story is played by characters without a narrator (for example, characters talk to each other) and the viewer observes events related to the product that unfold through the actions of the characters. On the other hand, storytelling advertising contains not only characters and plots, but also a narrator. When exposed to an advertisement whose story is well developed, individuals go through the process of mental simulation in which they build mental images of events (Chang, 2009). The reason why consumers feel more connected with this ad format can be explained by the concept of storytelling.

Marketing-oriented storytelling can be defined as the act of creating an image for the brand and the product, through stories that are not necessarily true (Christensen, 2002). Building the product through a story can arouse emotions in consumers and thus gain space in their memory (Mossberg & Johansen, 2006). Good stories can also play the role of informing, inspiring, entertaining and convincing, simplifying some important messages for the consumer (Saarikoski, 2004).

It is known, however, that all these characteristics in the ad must create a feeling that awakens the user's intention of viewing and sharing (Berger, 2012). These feelings are usually associated with high arousal, whether positive or negative. High arousal is related to fun (positive) and anxiety (negative) – while low arousal – contentment

(positive) and sadness (negative). People with high arousal are more likely to disseminate and share information, even if neutral (Nelson-Field, 2013).

It is possible to observe that there are infinite possibilities for the execution of digital content, depending on the strategy and objective of the brand. Unlike mass media such as TV, where the reach of advertising is measured through an audience estimate in relation to the time and the program where it was broadcast, in digital media the brand is clearly aware of the number of people who saw the ad, shared and reacted to it. As a result, the contents started to be developed for this purpose.

Below is the first study that aims to verify and complement the characteristics of owned ads that can influence their performance in the virtual world.

METHOD – STUDY 1

With the purpose of answering the research problem: "what are the common characteristics among the best performing videos?" the first study sought to raise the common characteristics among the most viewed videos.

In total, 35 videos (between 15 seconds and 1 minute in length), from three different brands, were selected for analysis of the respective contents. Video campaigns from three different brands were selected. The intention was to try to eliminate bias and compare characteristics even in different markets. Table 1 shows the name of the videos used for analysis and their number of views.

The brands chosen were: Itaú (financial sector), Samsung (technology) and Hellmann's (food). In order to analyze current behaviors, the videos chosen for analysis and published on the YouTube channels of the brands could not be older than 2017. YouTube was the channel chosen for having taken a leading role in the broadcast of organic and advertising content, facilitating the sharing and production of different materials (Gooding & Gregory, 2011).

After downloading each video, a documentary search of the campaigns is conducted, a technique that uses original documents as a source of information, that is, which have not yet received analytical treatment of any kind (Helder, 2006). The search resulted in 20 pages of data collected through observation and transcription of the ads, and based on that, the characteristics found were coded, following the list of initial codes found in the literature.

ANALYSIS – STUDY 1

Data analysis was conducted through content analysis. The objective of this method is a systematic classification of materials, in order to transform a large volume of content into a brief description, only of the main elements (Bauer, 2000). This classification takes place through coding, where content with similar characteristics is grouped in a way that tries to answer the research questions (Silverman, 2013).

Based on the literature, the analysis codes were defined: the video title; presence or absence of celebrities; the context in which the brand appears in the ad (sale of a product or inserted in a story); storytelling (narrator, presenter or a narrative with characters); and the feeling that arouses in the consumer (high and low arousal in the positive and negative poles).

During the analysis, new characteristics were shown to be relevant, as they frequently appeared in the videos collected, which enabled the creation of new analysis codes. They were: presence or absence of real people (consumers, employees and other characters more humanized and less media-related); the veracity of the stories; the moment when the brand is mentioned in the ad (beginning or end); the way it appears in the ad (implicitly or explicitly); and verbal conjugation (1st, 2nd or 3rd person), that is, the way the character dialogues and interacts with the user.

By counting the frequency with the characteristics (codes) that appeared in each of the ads, it was possible to associate which characteristics seem to have the greatest impact on the performance of the ad. In this study, performance consists of the number of views of the ads. Content analysis was performed for each ad, tracing the frequency of the characteristics (codes). Then, this analysis was made by brand, and finally, all ads were analyzed in an integrated manner. As a result, some insights emerged, giving rise to research propositions – which are presented below.

RESULTS - STUDY 1

The analysis made it possible to see that some characteristics, such as narrative, had well distributed variations among the videos with good performance and poor performance. However, in general, it is almost unanimously that the form of exposure of the brand is related to performance. The following are the characteristics more causally related to performance – based on the analysis of the 35 videos.

In higher performing ads, the brand or product, in general, is contextualized within a narrative. The formats and executions are different, including narrated videos, presented

videos and scenes of interaction between characters, but in all of them there is a major story of which the products are part. People naturally think in a narrative manner rather than an argumentative or paradigmatic way (Hiltunen, 2002; McKee, 2003; Weick, 1995), which can explain the presence of this characteristic consistently. Campaigns that, on the contrary, presented the product or service directly, with a tone of service provision, performed worse and were less viewed. In this sense, the first proposition of the study is presented below.

P1: The presence of a narrative that contextualizes the main message, through a story, increases the performance of the ad

According to the literature, storytelling helps to communicate the benefits of the product, making what the consumer can obtain with the brand tangible (Woodside, 2010). Hellmann's ads used a narrative that was causally related to its segment (food) and set out to solve a real problem, inserting the product as a mediator of the food waste issue. On the other hand, Samsung ads chose a digital influencer to show how the brand's device can help consumers create images and pieces for social networks. In this sense, we noticed that real stories, coherent purposes and everyday people assuming the leading role seem to be some of the brand's strategies of persuasion with the user. Therefore, 3 propositions are presented below.

P2. Real facts or characters bring the brand closer to the consumer thus increasing ad performance

P3. More technical or specific topics decrease ad performance

P4. Narratives that address real problems and insert the brand within a purpose increase performance

More than the presence of people, media characters can be an important part of performance. The only brand of the study that made use of this resource was Samsung, but the difference could be perceived, as indicated by the literature. Celebrities, as a source of entertainment and information, can make the content widely disseminated (Southgate et al, 2010), leading us to the following proposition:

P5. The presence of celebrities or digital influencers increases ad performance

Video humor was also a common characteristic in more popular campaigns. In general, videos with humorous content or high emotional appeal performed well, with a high number of views, reinforcing previous studies that already indicated the importance of humor in the content (Tucker, 2014). Contents that aroused feelings of high arousal,

especially positive, are usually viewed more (Berger, 2012; Nelson-Field, 2013). Based on this analysis, the following proposition is presented:

P6. Positive high-arousal feelings, especially humor, increase ad performance

It was also possible to observe the element of interaction as a relevant characteristic present in many ads. Videos that had interaction between the characters, or the consumers themselves, in the form of a direct 2nd person narrative, performed better, leading us to the following proposition:

P7. Narratives with elements of interaction, that is, with characters that interact with each other or characters that directly talk to consumers, perform better

Finally, a final proposition seeks to contextualize the sector in which the brand is inserted, using the market as a contingency and mediation factor:

P8. Ads that marketed products instead of services seem to perform better

Note that propositions 1, 5 and 6 are supported by the literature, and in some way they have already been tested in previous studies through ads on YouTube and even through the analysis of other content, such as journalistic ones. Propositions 2, 3, 4, 7 and 8 complement the literature, bringing new aspects to this discussion.

Based on these propositions, the second study analyzed the order of magnitude of the characteristics and their relationship with performance based on a statistical analysis using the conjoint analysis method.

METHOD – STUDY 2

In this second study, the objective was to understand how consumers observe the characteristics of the ads in a combined way. Thus, the characteristics present in the propositions of study 1 were used to form new advertisements. The new ads were then evaluated for their performance.

Since the study aims to jointly analyze the characteristics of the ads that may determine their performance, the conjoint analysis method was chosen. Conjoint analysis is a multivariate statistical technique used to understand how consumers structure their preference for products or services based on the global assessment of these alternatives (Green & Srinivasan, 1978), in the specific case, how consumers evaluate various attributes of a commercial relating them to their intention to share.

The characteristics present in the propositions of the study will be, from this point forward, named as attributes according to the nomenclature of conjoint analysis. The

analyzed attributes were: narrative (how the brand is inserted in the ad); purpose (the presence of a major theme or problem that the brand wants to solve); interaction (element that can be present within the scene or through character/consumer interaction); the presence of real characters and/or stories; presence of celebrities; feeling of high arousal (humor); how technical the theme is; and the market in which the brand operates (sale of product or service), as a variable that contextualizes the segment.

The performance metric to which these attributes were related was the intention to share. That is, for the response variable, it was decided to verify the intention to share through the question: "Assuming you have watched this commercial, how likely are you to share this content with your friends?" For this question, the respondent should indicate the probability on a scale ranging from "none" to "high probability" on a 7-point Likert scale.

It is important to note that prior to the advertisements that were used in the study, two pre-tests (in the same style as the final advertisements) were conducted. One to check whether people recognized the celebrity's presence in the ad, which was conducted with 36 people who, by watching one of the ads (with or without a celebrity), should indicate on a subsequent screen, whether the ad had or not a celebrity. The result was $\chi^2 = 12,857$ and p-value <0.001, confirming that people were able to identify the celebrity's presence. The other pre-test sought to validate whether the humor created in the advertisement actually matched the humor perceived by people. Similar to the first pre-test, other 41 people read the visual ad scripts and responded on a scale proposed by Gorn 2001 (on a 7-point Likert scale) to humor. With a value of t = -5.998 and p-value <0.001, the variable humor was contemplated in the critical region and, therefore, there is statistical evidence to reject the null hypothesis, supporting the manipulation created.

After the pre-tests, bundles (ads with attributes) were developed using Excel (add in - Conjoint Analysis), grouping the items in a balanced manner and ensuring that they all appeared more than once in different combinations. Each bundle then became a visual ad script. In total, 16 ads were developed. An example of bundles with the description of the script is shown in Table 2.

After the definition of the bundles, the ads were scripted and produced. To eliminate biases, a fictitious tourism brand (Explando Destinos) was created. The stories and characters are remarkably similar in all ads, only changing the attributes studied. The visual scripts were inserted in the Qualtrics platform for data collection and randomly arranged to the research participants. In order to avoid mental exhaustion, or difficulty in

evaluating the ads, each respondent watched only four of the sixteen ads. The ad of bundle 1 (shown in table 2) is shown in Figure 1 as an example of the stimulus that the participants saw.

The link to the online questionnaire was made available on the Mturk platform – and collected only from Brazilians. Each respondent was offered US$ 0.50 and a total of 330 responses were obtained, all valid. Each ad was viewed by more than 80 respondents, ranging from 81 to 88 responses.

ANALYSIS - STUDY 2

For the conjoint analysis, the database was adjusted as follows: the dimensions of each attribute were converted into dummies with values of 0 or 1, where 0 refers to the absence of the characteristic and 1 to the presence of the characteristic. After that, we calculated an average value, per ad, which measured the dependent variable intention to share.

Each ad was viewed by more than 80 respondents, ranging from 81 to 88 responses. Then three linear regression analyses were conducted, one for each variable described. The result of the analysis brought the partial utilities of the attributes studied.

RESULTS - STUDY 2

After the linear regression, the partial utilities of each dimension of the attributes under analysis were obtained. The attribute *purpose* was the one with the greatest utility, representing 24.09% of importance of the attributes of the bundle. Ads with this characteristic performed better compared to ads that did not have it. As for the attribute *market*, defined by ads with the disclosure of products or services, it is observed that ads with services increase the intention to share, since the regression demonstrated a negative utility to the products (U=-0.38). We can also see that the estimated relative importance of this attribute is high compared to the others, with 23.47% of the total.

The attribute *humor* had a relative importance of 16.68%. Ads without humor increase the intention to share, since the regression showed negative utility of ads with humor (U=-0.27) compared to neutral content. Then, the attribute *technical theme* indicated an importance of 13.90%. As expected, ads with technical themes were of negative utility (U=-0.225) compared to content with more general themes and easy to understand. It is observed, therefore, that ads with this characteristic increase the intention to share.

Then, the attribute *interaction* indicated an importance of 7,72%. Ads without dialogue increase the intention to share, since the other dimensions indicated negative utility. Ads that showed interaction with the user (U=-0.105) and interaction between the characters (U=-0.125) had the opposite effect compared with ads that brought only one narrator.

The presence of *celebrities* indicated an importance of 7.23%, with positive utility (U=0.117) in relation to ads without celebrities, indicating that the attribute also increases the intention to share. Finally, the attribute *narrative* indicated importance of 5.06%. Ads whose brand was contextualized in the story showed positive utility (U=0.082) compared to ads that sell the product more explicitly, indicating that the attribute positively interferes with the intention to share.

The attribute that measured the presence of *real people* was not significant, with only 1.85% of importance. Table 3 shows the result of the linear regression and the effect of all attributes.

DISCUSSION

As shown above, some propositions and variables were included based on the literature, and others from the analysis of study 1. The variables that emerged from the theoretical framework were: narrative, interaction, celebrity and humor, described below in order of relevance.

The attribute *narrative* had a positive effect in relation to the variable studied. The literature indicated that ads with chronology and causality hold the user's attention more (Escalas, 2004; Chang, 2009), which was confirmed when we compared content with the brand contextualized in a story, versus ads whose sale of the product or service took place more explicitly and directly.

The literature on storytelling (Mossberg & Johansen, 2006; Chang, 2009) concerns the reputation and connection of the brand with the consumer. To measure this attribute, the different forms of contact and interaction present in the ads were observed, comparing content with dialogues between the characters, dialogue between the characters and the viewer and, finally, narrated ads. This characteristic was analyzed and categorized as *interaction*. Unlike expectations, narrated ads had a positive effect in relation to the other elements of interaction. That is, content without interaction is more likely to be shared and increases ad performance.

Confirming what the literature indicated (Southgate et al. 2010; Uzunoglu, 2014), the presence of *celebrities* has proven to be relevant for the performance variable under analysis. Although it did not indicate such high relative importance, ads with celebrities positively influenced the intention to share.

The attribute *humor* had a different result than expected, according to the previous literature (Tucker, 2014; Berger 2012). Although humor was identified by the respondents in the pre-test, humorless ads increased the intention to share. In the case of this study, the attribute humor was combined with other variables with a quite different emotional appeal, such as purpose, which may have influenced the result, in addition to the segment of the chosen company.

Based on study 1, other attributes were tested: market, technical themes, real characters and purpose. The literature indicated that the nature of the company determines its language (Lusch & Laczniak, 1989), a characteristic frequently observed in the advertisements of study 1 and, therefore, added as an attribute in study 2. The attribute *market*, which compared the advertisements that disclosed services and products, proved to be relevant for the variable under analysis: service ads indicated greater utility and positively impact the intention to share. Ads related to products, on the other hand, had a negative effect.

Purpose proved to be relevant with importance greater than 24%. The result shows that ads that clearly show the company's purpose are more likely to be shared. Purpose was observed in study 1 and already showed signs of being relevant, after observing the number of views of videos with this characteristic.

The literature on storytelling once again corroborates the importance of this attribute, by reinforcing that brands that build stories and a clear narrative are more likely to occupy the consumer's mind (Chang, 2009). Communicating what the brand offers to society and how it contributes to the solution of real everyday problems has become increasingly important. When implementing purpose-driven marketing, brands need to connect their goal to consumer values and human needs (Hsu, 2017).

Technical themes indicated the expected result and supports the proposition of the study 1. The literature on storytelling states that contents that inform, entertain and inspire end up simplifying the story presented to the consumer (Saarikoski, 2004) and, in this sense, technical themes go in the opposite direction to this concept. The result showed that ads with technical themes perform worse and negatively influence the variable under analysis, with importance always above 13%.

The attribute *real people*, also proposed based on study 1, has not shown to be relevant with importance lower than 2%. In addition, the effect was different than expected: ads with these characters indicated negative partial utility. According to the literature on storytelling, contents that promote a connection between the brand and the consumer are better perceived (Chang, 2009). Analyzing the veracity of the stories and characters presented was a way of analyzing this dimension. Although real consumers attribute veracity and representativeness to the stories, the attribute was not very expressive when compared to the others, indicating that, in general, it has little influence on the utility of the bundles.

CONCLUSION

The purpose of this paper was to identify which characteristics of ads are responsible for their performance. To this end, two studies were conducted: a qualitative analysis, which sought to identify and measure the characteristics present in the ads, followed by a quantitative survey using the conjoint analysis method.

As the main results, it was found that ads that address real problems, have more generic themes (not focused on service or product), and those that have no humor are more likely to be shared by consumers. The brand being contextualized in a story, and the presence of a celebrity in the ad also influence, although this impact seems to be lower. Narrated stories, with no interaction between the characters, are more likely to go viral.

Like all research studies, this paper has limitations. For study 1, we selected campaigns that met certain criteria such as duration and date of publication, in addition to being restricted to the three selected brands. Although the companies were chosen in an attempt to eliminate bias, with different markets and strategies, other nuances related to the segment may have been suppressed with this clipping. Another limitation refers to the metric chosen to measure ad performance: number of views and intention to share. We know that in the digital marketing context it is common for companies to boost their ads with a financial investment. Since this information is not public, we are unaware of whether the videos under analysis had any kind of boost and, therefore, had a higher number of views. In relation to study 2, a fictitious company was created, thus eliminating attitudes towards the brands, although this has been the best choice, as the perception of a brand could influence the analysis of the ads, it removes from the analysis this prior knowledge and the consumer expectations regarding a brand. The research also limited the study to only one context – travel agency and travel-related products. Finally, the ads

were shown to the respondents as a comic strip. Although the choice was based on a routine of the communication agencies (Finn, 1988), the video format can bring different results and could thus be tested.

As a suggestion for future studies, we have the market attribute. Two different analysis, with companies from different segments, could be compared so that the effect of this characteristic is more clearly observed. Another suggestion is that, in the future, ads should be produced on video, making the stories and attributes more explicit and facilitating consumer understanding.

There are still opportunities with regard to the selection of companies and ads for analysis. A broader study, with more videos and more companies analyzed, of different sizes and markets, could give us more indications in relation to the characteristics tested and the way they influence ad performance.

Finally, in the future, researchers could contact some companies in advance to minimize bias and limitations. With the support provided by the brand, it may be possible to select only those ads that have had organic engagement, that is, that have not had any kind of boost on social networks. Or, on the contrary, the researcher could only select ads that have been boosted, but with few discrepancies in relation to the amount invested. This is only possible after the indication of the company itself.

There is still a lot to evolve in the discussion, but this research takes a first step and contributes to the literature on marketing from the management standpoint by showing how the attributes of ads behave in a combined way – one of the first studies to observe these characteristics in the format of bundle of preferences.

In addition, the research observes the effect of characteristics from performance metrics relevant to the digital context, such as the intention to share and the number of views. It is possible to infer from the study that brands that efficiently communicate their social purpose, contextualize products/services in a story and present their content based on characters known to the consumer, are more successful in the production of ads with potential to go viral.

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TABLES

Table 1 - List of advertisings from Itaú, Samsung and Hellman's brands.

Título do vídeo	Visualizações
Atendimento - Buscando tempo para o que realmente importa?	12.782.278
Samsung | Galaxy A | Absurdamente Galaxy	9.961.819
Samsung | Seu Galaxy conectado neste Natal.	8.349.703
Hellmann's transforma o que sobrou em pratos deliciosos	7.052.224
Minhas Finanças - Buscando organizar sua grana?	5.749.653
Férias Itaú - Buscando tranquilidade para curtir as férias?	5.392.176
Samsung Pay & Anitta - Usou, pagou, ganhou.	3.186.905
Salada Cremosa de Macarrão	2.271.640
Empréstimo Itaú - Boletos do começo de ano	2.102.177
Hellmanns Ketchup Adoçado Com Mel, Naturalmente Gostoso!	2.008.914
A busca do Marcos e da Alice	1.498.663
Samsung | Galaxy Note10 | Poderoso como Vanessa Dutra	1.473.311
Samsung | Black Friday | Galaxy A	1.114.989
Samsung | S51 Pen | Dois em um	1.034.065
Samsung | Black Friday | Galaxy S	1.003.834
Restaurante sem Comida Hellmann's	990.539
Hellmann's - 3 tipos de maionese	728.151
Empréstimo Itaú – Seu dinheiro cai na conta mesmo no fim de semana	668.174
A busca do Walberg | Cliente Itaú	452.906
Samsung | Galaxy Note10 | Poderoso como Vânia Goy	434.997
Samsung | Novo Galaxy A80 | Bem-vindo à Era da Live	250.890
Hellmann's - Original	161.826
Minhas Finanças Itaú – Serviço Meu Pacote	35.056
Teclado Itaú - Buscando rachar a conta?	31.686
[CES 2020] A Revelação: The Sero | Samsung	26.645
Consórcio - Como funciona o Consórcio do Itaú?	20.299
Samsung | S51 Pen | Muito mais seguro	20.096
Itaú Empresas - Conheça os benefícios de emitir boletos pelo Itaú	15.882
Hellmann's - Oliva	12.615
Bolinho de Arroz Cremoso	10.469
Samsung | Odyssey 2| Nenhum jogo desafia sua máquina	10.383
Cartão Virtual | O que é?	9.917
Curta a comida de verdade com Hellmann´s. #Instafood	9.336
Hellmann's - Light	8.040
Samsung | Promoção | Seu Pai Merece Samsung	4.818

Table 2 - Example of how advertisements were created

Atributos	Anúncio 1	Anúncio 2	Anúncio 3	Anúncio 4	Anúncio 5
Narrativa	Marca contextualizada em uma história	Marca contextualizada em uma história	Venda explícita	Venda explícita	Marca contextualizada em uma história
Propósito	Marcas endereçam problemas reais do qual fazem parte	Marcas não citam nenhum propósito	Marcas endereçam problemas reais do qual fazem parte	Marcas não citam nenhum propósito	Marcas endereçam problemas reais do qual fazem parte
Interação	Interação entre os personagens	Interação entre os personagens	Interação entre os personagens	Interação entre os personagens	Interação personagem/ usuário
Personagens reais	sim	não	não	sim	sim
Celebridades	sim	sim	não	não	sim
Temas técnicos	Campanhas com temas técnicos	Campanhas com temas generalistas	Campanhas com temas técnicos	Campanhas com temas generalistas	Campanhas com temas generalistas
Humor	sim	não	não	sim	não
Mercado	Marca comercializa um produto	Marca comercializa um serviço	Marca comercializa um serviço	Marca comercializa um produto	Marca comercializa um produto

Figure 1 - Visual Script

Table 3 - Result of study 2

ATRIBUTO	DIMENSÕES	UTILIDADE PARCIAL	AMPLITUDE	IMPORTÂNCIA
Narrativa	Marca contextualizada em uma história	0,082	0,082	5,06%
	Venda de produto ou prestação de serviço explícito	0		
Propósito	Marcas endereçam problemas reais	0,39	0,39	24,09%
	Marcas não citam nenhum propósito	0		
Interação	Interação entre os personagens	-0,125	0,125	7,72%
	Interação personagem/ usuário	-0,105		
	Sem interação	0		
Personagens reais	sim	-0,03	0,03	1,85%
	não	0		
Celebridades	sim	0,117	0,117	7,23%
	não	0		
Temas técnicos	Campanhas com temas técnicos	-0,225	0,225	13,90%
	Campanhas com temas generalistas	0		
Humor	sim	-0,27	0,27	16,68%
	não	0		
Mercado	Marca comercializa um produto	-0,38	0,38	23,47%
	Marca comercializa um serviço	0		