CHAPTER 3

RESEARCH METHODOLOGY

CHAPTER 3: RESEARCH METHODOLOGY

This chapter illustrates the research design followed by the viral videos selection section. The next section of the chapter deals with developing research instruments, data collection, data organization, and sampling, followed by data analysis and pilot study.

3.1 Research Design

It is observed during the review of literature that the research method should be capable of addressing the research objectives/questions under investigation. This section of the chapter justifies using the mixed method design for the study.

In mixed methods research, a researcher combines qualitative and quantitative research approaches for depth and breadth of understanding and corroboration (Johnson & Onwuegbuzie, 2007). The mixing of quantitative and qualitative research methods has many names, including blended research, multi-method, integrative, triangulated studies, ethnographic residual analysis, and mixed research. The most commonly used labels in marketing are mixed-method and multi-method (Harrison & Reilly, 2011).

A comprehensive list of mixed methods with each one's unique purpose and method to contribute to the research design can be used in the field of marketing research (Harrison & Reilly, 2011). The design type for this research is exploratory with *sequential qualitative research followed by quantitative research*. The interview starts with open-ended questions. The objective is to receive unaided responses on all creative determinants considered essential by participants. A close-ended questionnaire followed the open-ended questions to receive participants' insights on creative determinants observed during the literature review. The weighting of the research is *high towards qualitative with quantitative as supporting the findings with greater detail* for creative determinants.

There are two common variants of exploratory design. The first is the *instrument design model,* and the second is the *taxonomy development model*. The *instrument design model* uses qualitative findings to develop scale items for a quantitative survey. The *taxonomy development designs* use qualitative results to develop a taxonomy (or classifications system) or to develop an emergent theory, and quantitative data helps create emergent theory in more detail (Creswell, 2014). This research deals with *taxonomy development designs.*

In hypothesis testing, a tentative assumption is made about parameters or distribution (Britannica, 2022). Hypothesis testing has limitations, and it cannot apply to every research. Some studies demand hypothesis development instead of hypothesis testing. In the research workbook, qualitative data: an introduction to coding and analysis, the author shares his opinion that research requires study without testing a hypothesis. Instead, it allows them to develop hypotheses by listening to what the research participants say. The method involves developing hypotheses after the data are collected. It is called hypothesis-generating research rather than hypothesis-testing research. This research follows the qualitative exploratory study focusing on generating a hypothesis.

3.2 Viral Video Benchmarking

It is essential to understand that videos engage with viewers on multiple levels, such as liking, commenting, and sharing. What kind of engagement is more productive for the brand? The answer to this changes over time. In earlier times, brands counted on the total number of clicks. Recently, brands started measuring virality and attention too (Upworthy, 2021).

There are various criteria to define video success. As per the Feed report, Marketers still have not established a benchmark for success, 27.8% say if a video gets more than one million views, then it is a success, but 22.2% say so if viewed 100,000 times, 250,000, or 500,000 times (Feed, 2008). According to Techcrunch, a well-known tech website, videos that have traveled on the internet, been shared on social media platforms, and received millions and millions of views are viral (Greenberg, 2007). According to Verticalrail.com, some data analysts argue the benchmark of 100,000 views, as less than 1% of videos have more than 1 million views (verticalrail, 2016).

The researcher has reviewed and shortlisted videos based on the number of views. Those videos which have crossed 1 million are considered to be included in the initial list of videos. The following section offers a detailed explanation of the selection process.

3.3 Viral video Selection Criteria

The growth of the internet is instrumental in the extensive growth of video viewing. The growth of video viewing led to the birth of video ranking. Multiple variables play a role in measuring video popularity. Agencies and companies involved in traditional or social media publish lists

of popular videos based on crucial parameters. Countless agencies are involved in video ranking on a national and international level. A few leading video ranking websites include https://www.digitaltrends.com/, YouTube playlist, https://www.statista.com/, etc.

The scope of this research is limited to the videos posted by brands. The videos posted by influencers or other users are called non-branded content and are outside the scope of this work.

The branded content is further divided into two categories. i.e., **paid online advertising and viral video advertising.** Paid online advertising is paid promotion on social media platforms such as pre-rolls before online video streaming. Viral video advertising is unpaid peer-to-peer communication using the internet to influence an audience to pass along the content to others (Porter & Golan, 2006). Viral video advertising is the art of making content that has high sharability.

There are video ranking websites/platforms that rank viral videos on parameters like the number of views, likes, comments, and shares - for example, YouTube playlists and www.statista.com, to name a few. Firstly, when creating the list, these platforms are not differentiating between branded content and non-branded content. Secondly, most of the videos in these lists are from celebrities and influencers. These ranking platforms are of little help in viral video identification, as this research focuses on branded content virality.

Some websites refer to branded viral videos on respective pages (Mansuri, 2018; Tandon, 2021; Nair, 2016). The content presented on these websites is either case-oriented or depicts a general trend. The researcher has not observed any research that presents a comprehensive study of viral video advertising in India.

As there is no single list representing branded viral videos, hence the researcher developed the list of top viral videos following four steps.
1) identification of top brands of India through reports
2) comprehensive list of brands mentioned in these reports
3) review of social networking platforms of all brands
4) ranking of viral videos on different parameters.

The process is further elaborated below:

1. Identification and review of four leading reports on brands in India

The first phase of the video selection is to review brands of India. The following four reports have been identified.

i. BrandZ Indian 2019 report (BrandZ, 2019)

ii. Brand finance India 2019 report (Brand Finance, 2019)

iii. The world's most valuable brands 2019 (Forbes, 2019)

iv. The world's most valuable brands 2020 (Forbes, 2020)

The first two reports (mentioned in the above list) rank Indian brands, whereas the last two reports refer to global brands. Four reports have been reviewed to cover Indian and global brands having a digital presence in India. Few brands have a presence in multiple reports amongst these reports. 255 brands have been recognized post eliminating brands having a presence in more than one report.

Below is the rationale behind selecting these four brand reports for the research.

i. BrandZ – Top 75 most valuable Indian brands 2019

BrandZ report is based on the following criteria for the top 75 most valuable Indian brands in 2019. Brands are following one or more of these eligibility criteria:

● The corporate parent is listed in India on one of the stock exchanges.

● The corporate parent is listed on a known stock exchange, and its brand originated in India.

● The financial statements of the brand are publicly available, even if the brand is privately owned.

● Most current valuation publicly available of Indian unicorns.

The BrandZ follows a process for brand valuation (BrandZ, 2019). Step 1: Calculating Financial Value, Step 2: Calculating Brand Contribution, Step 3: Calculating Brand Value.

ii. Brand Finance - The annual report on the most valuable and strongest Indian brands in 2019

Brand Finance brand ranking based on 7 step process: (Brand Finance, 2019).

1. The process starts calculating the brand strength using a balanced scorecard of metrics that assess various parameters like business performance, Stakeholder Equity, and Marketing Investment. Brand strength is projected on a scale of 0 to 100 as a Brand Strength Index (BSI).

2. Royalty range is evaluated for each industry, reflecting the significance of the brand to buying decisions. The maximum percentage is high in the luxury category, whereas it is low in the extractive industry, as goods are frequently commoditized. The brand finance's extensive database helped review comparable licensing agreements.

3. Brand finance applies the BSI score in the royalty range to arrive at a royalty rate. For example, if the brand has a BSI Score of eighty out of a hundred and the royalty range in the sector is 0-5%, a reasonable royalty rate for using a particular brand in a specific sector is 4%.

4. Estimating a part of parent company revenues attributable to a brand to determine brand-specific revenues.

5. The fifth step in the process is to forecast revenues. Brand Finance uses an economic growth rate, equity analyst forecasts, and the function of historical revenues.

6. To derive brand revenue, apply a royalty rate to the forecast revenues.

7. In the final step, brand revenues are discounted post-tax to a net present value equals brand value.

The Brand Finance Report is publishing the list of most valued brands in India. However, it does not reveal the monetary value of the brand.

iii and iv. Forbes - the world's most valuable brands 2019 & Forbes - the world's most valuable brands 2020.

Forbes 2019 and 2020 list reviewed to cover Indian brands and global brands having a digital presence in India. For example, the Apple brand was not on BrandZ and Brand Finance list but on the Forbes list. In that case, the research covers Apple India as a brand and reviews the videos posted on the social media platform of official Apple India.

2. Preparing a brand list after eliminating repetitive brands entry in these reports.

There is an overlap of brands mentioned in these reports. In other words, many brands have their presence in more than one report. Below 255 brands have been recognized post eliminating brands having a presence in more than one report.

Table 3.1 List of 255 Brands reviewed for the research

TATA	Motherson Sumi	Honda India	Dell India
LIC	Dabur (India)	Pepsi India	Bajaj Allianz General Insurance
SBI	COAL	Gucci India	Bajaj Allianz Life Insurance
Mahindra Marazzo	Mphasis	L'Oréal Paris India	Bajaj Finserv
Mahindra Group	Bank of India	Home Depot India	Nivea India
HDFC	MRF	Hermès	Philips India
Airtel	Piramal	Nescafe India	Hyundai India
HCL Technologies	Mother Dairy	Starbucks India	Hewlett-Packard Enterprise
Reliance	Air India	Accenture India	LEGO
Wipro	MRPL	Gillette India	Huawei India

Table continues on next page

Maruti Suzuki	ACC	Netflix India	John Deere India
ICICI	Union Bank of India	IKEA India	BASF India
L&T	Indiabulls Housing Finance Limited	Frito-Lay India	Kellogg's India
jio	Scissors Tobacco	Audi	HDFC bank
Indian Oil	Berger Paints India	Wells Fargo	TCS
Bharat Petroleum	Saffola	Mastercard	Kotak Bank
ONGC	BHEL	Siemens	ICICI Bank
Bajaj	Mindtree	CVS India	Infosys
Gold Flake	Cairn India	Zara India	Paytm
Amul	Sun Pharma	ESPN India	Axis Bank
Hindustan petroleum	Havells	ESPN Cricinfo	OLA
Hero Motocorp	Nerolac	Ford India	Hero
Kotak Mahindra Bank	IDBI Bank	HSBC India	Indusind
Asian Paints	Ambuja Cement	Nestle India	Nestle
ITC	Oil India Limited	UPS India	Vodafone
AXIS	Pidilite	HP India	Surf Excel
Aditya Birla Group	Raymond	J.P. Morgan India	HDFC life
Godrej Group	Bharti Infratel	Deloitte India	Wheel
Idea	JK Tyre	Fox India	OYO
Tanishq	CESC Limited	Chase India	Dabur
Britannia	Power Finance Corporation	Bank of America	Kingfisher
Officer's Choice	SyndicateBank	H&M India	Maggi
Dmart	Chennai Petroleum	Citi India	SBI Life
UltraTech Cement	Sun TV	Sony India	Brook Bond Red label India

Kingfisher Packaged Drinking Water	Indian Overseas Bank	Adidas India	Swiggy
JSW	Max Life Insurance	Porsche India	HCL
Ashok Leyland	Apple India	Chevrolet India	McDowells
Adani Group	Google India	Cartier India	Mahindra
Wills Tobacco	Microsoft India	Pampers India	Imperial Blue
Royal Enfield	Amazon India	Adobe India	Wills
YES Bank	Facebook India	eBay India	Naukri.com
Flipkart	Coca-Cola India	PwC	Fair & Lovely
Vedanta Resources	Samsung India	Colgate India	Lifebuoy
GAIL	Disney India	Corona India	Berger
Bank Of Baroda	Toyota India	Red Bull	ICICI Prudential
Zee	McDonald's	Lexus	Horlicks
Parle	AT&T	T-Mobile	Sunfeast
TVS	Louis Vuitton	Lowe's India	LUX
Power Grid	Intel India	Santander	Reliance Retail
Royal Stag	NIKE India	Danone India	Colgate
Patanjali	Cisco India	PayPal India	Godrej
Future Retail (Big Bazaar)	GE India	Rolex	Castrol Cricket
Apollo Tyres	Mercedes-Benz India	Chanel	Royal Enfield
NTPC	Oracle India	Goldman Sachs	Zomato
Nandini Foods	Verizon	Nissan India	Tech Mahindra
Reliance group	IBM India	Costco	Indigo
McDowell's	BMW India	Heineken	Lakme
Canara Bank	SAP India	Uniqlo India	Bajaj Allianz

PNB	Marlboro	Lancôme	Bandhan
SAIL	Budweiser India	KFC India	Domino's
IndusInd Bank	Visa India	Caterpillar India	Nirma
BSNL India	Walmart India	RBC	Kansai Nerolac
Indigo Airlines	American Express India	FedEx India	Whirlpool
Good Knight	Parachute Advanced	voltas	

3. **Review of leading social networking platforms for each brand**

To find top viewed/shared videos, Facebook and YouTube have been reviewed for all 255 brands. For the research, the selection of Facebook and YouTube relies on the following data.

- YouTube is the 2nd most popular social media platform and 2nd most popular search engine (Mohsin, 2021).
- In video consumption, YouTube is way ahead of its closest competitor Facebook, which is used by 60% of US viewers of digital videos. Facebook is followed by Instagram at 35%, Snapchat & Twitter at 21 % and 18%, respectively (Mohsin, 2021).
- YouTube is responsible for 40% Of Global Web Traffic (Kajarekar, 2019).
- Facebook carries 65.36% of all social media traffic: more visits per month than all social networks combined (Byers, 2020).

4. **Shortlisting and ranking of videos based on two criteria number of likes on a video and the number of times a video shared**

The next step is to review and document views, likes, comments, and shares of videos posted by brands. The researcher reviewed 455 videos posted between the period of 1st Jan 2018 to 1st April 2020 by 255 brands. The next step is to rank these videos based on their popularity regarding likes/shares/comments. Refer to Annexure 1 to see a list of 427 reviewed videos

The objective is to analyze the viral videos of the brands. Video virality depends not just on the number of views but also other factors like the number of likes, number of comments, and number of shares. It represents the degree of consumer engagement. A video viewing is one of

the parameters of the video's success. However, when a viewer likes a video, it represents one notch higher engagement than just viewing. If the viewer is also commenting on the video, it represents the viewer's involvement with the video or brand rather than just liking it.

Furthermore, sharing the video represents a high level of engagement than liking or commenting on the video. Hence, two separate lists of videos were created for the research review a. Top 100 most viewed videos of India b. Top 100 most shared videos of India. Refer to Annexure 2 for India's top 100 most shared videos and Annexure 3 for India's 100 most viewed videos. There is an overlap between these two lists for a few videos. For the research, the most shared video represents a more reliable yardstick to evaluate the video effectiveness.

3.4 Top 3 Viral Videos

For the primary research, the following three videos have been shortlisted. Below is the rationale for selecting these three viral videos for the research.

- These three videos were rated as the most shared videos between 1st Jan 2018 to 1st April 2020
- During the pilot study, all seven participants rated these videos with high emotional content having one/few creative determinants related to message characteristics. In other words, the creative determinants observed by the participants are aligned with the secondary research.
- Many working professionals agreed to spare a maximum of one hour for the research interview. During the pilot study, it was observed that an interview with 3 viral videos takes approx. 45 minutes. Hence, the research is limited to only three videos to closely and accurately examine each viral video within the available time frame.
- All three videos are of long duration (approx. 180 seconds each), which means they have been planned and created for social media. None of them are created for TV broadcasting, as TV is a costly medium for 180-second video broadcasting. This categorization is essential, as videos crafted for TV medium usually have a short duration of 30 to 60 seconds. The video with long-duration indicates that it has been created for social media to engage the customer. Refer to the three viral video details below.

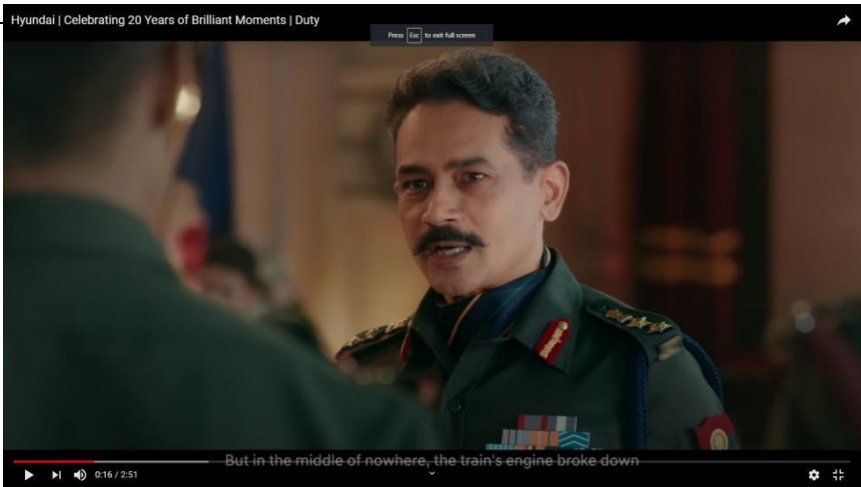Table 3.2 Viral video engagement data for 1st viral video

Name of the video:	Hyundai	Celebrating 20 Years of Brilliant Moments	Duty		
Name of the brand:	Hyundai India		
Published date:	17-Jul-18		
Popularity rank*:	1		

The popularity of the video on leading Social media platforms

	YouTube	Facebook	Total
Link	https://youtu.be/cJ1kUHrhk0A	https://www.facebook.com/HyundaiIndia/videos/1773003189444098/	-
Duration of video	171	172	-
Number of shares	NA	209000	209000
Number of comments on the video	7471	17000	24471
Number of likes	191000	384000	575000
Number of views	203,214,165	37000000	240,214,165

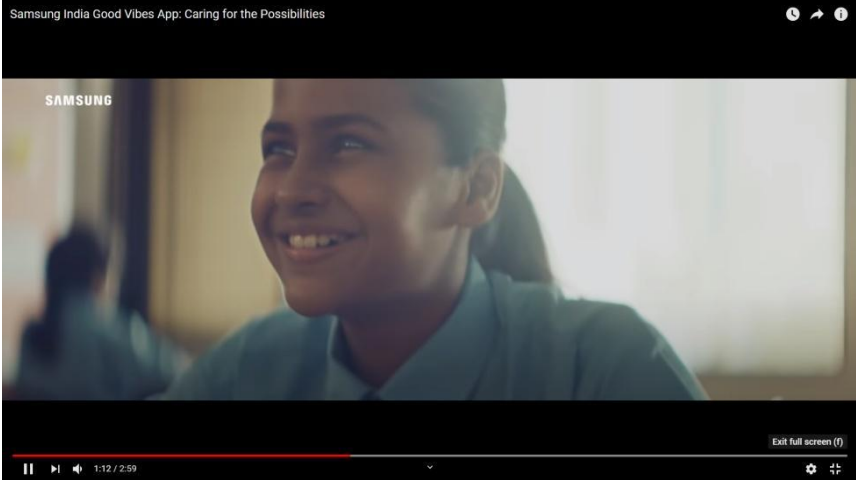Table 3.3 Viral video engagement data for 2nd viral video

Name of the video:	Samsung Bixby Voice Assistant-MND mother helps daughter with #VoiceForever		
Name of the brand:	Samsung India		
Published date:	13-Sep-18		
Popularity rank*:	2		
The popularity of the video on leading Social media platforms			
	YouTube	Facebook	Total
Link	https://youtu.be/5OhJ00an0mI	https://www.facebook.com/SamsungIndia/videos/301818797268218/	-
Duration of video	178	179	-
Number of shares	NA	180000	180000
Number of comments on the video	10281	20000	30281
Number of likes	155000	1400000	1555000
Number of views	201,515,465	99000000	300,515,465

Table 3.4 Viral video engagement data for 3rd viral video

Name of the video:	Samsung India Good Vibes App: Caring for the Possibilities		
Name of the brand:	Samsung India		
Published date:	8-Sep-19		
Popularity rank*:	3		
The popularity of the video on leading Social media platforms			
	YouTube	Facebook	Total
Link	https://youtu.be/9djutxpXaQE	https://www.facebook.com/SamsungIndia/videos/1130343187173439/	-
Duration of video	180	180	-
Number of shares	NA	127000	127000
Number of comments on the video	3432	36000	39432
Number of likes	130000	1900000	2030000
Number of views	205,284,778	86000000	291,284,778

On 16th March 2021, the researcher observed that the official YouTube link for the 2nd and 3rd viral videos is broken. However, both videos are visible on the official Facebook page and unofficial YouTube pages.

3.5 Data Collection

Data collection is the process of collection, measurement, and analysis of data to derive precise insights for research using standard prescribed techniques. The following section rationalizes the data collection method for this research.

Semi-structured interviews are helpful in research where the patterns, ideas, and relationships among these concepts are comparatively well established and understood; in contracts, the unstructured interview is practical where the concept is more crucial (Roulston, 2008). Semi-structured interviews use different types of open-ended questions to probe and elicit concepts for further investigation depending on participants' responses (Roulston, 2008).

Though the research aims to study the creative determinants, it is a known fact that creativity is a subjective matter. Creativity depends on how creative professionals think, feel and visualize a video. Semi-structured interviews help explore creative responses by posing questions with greater flexibility and freedom.

The interview process follows a process comprised of four steps.

a) Brief introduction about the research objective and video selection process

b) participants see the first video

c) open-ended questionnaire-based discussion with participants.

Steps b) and c) are repeated for the second and third videos.

d) participants fill out the closed-ended questionnaire for three videos.

The researcher considered two things at the time of questionnaire development. First, to receive un-aided data from the expert, and second, to assess the expert feedback on creative

determinants explored during the secondary research. The interview is divided into two parts. The first part of the interview focuses on open-ended questions to receive participants' views on viral video advertising, followed by closed questions to receive specific input on creative determinants.

3.5.1 Qualitative Questionnaire Development

Qualitative research is essential when the objective is to identify the creative aspects involving human behavior. In this study, the researcher aims to understand the reasons behind the viral video. Qualitative research is principally looking for illumination and understanding of phenomena in contrast to quantitative research, pointing to causal determination, prediction, and generalization of findings (Golafshani, 2003). In the research, a qualitative questionnaire was developed to discover themes. Here the word qualitative refers to procedure and insights that cannot be measured in number, frequency, or quantity. Research substantially establishes the idea that - It would lead to bias in the study if researchers generate a hypothesis about patterns before investigating the patterns they observe and collect (Hansen, 2019).

An open-ended question is also known as a non-directive question. It is a type of question that the researcher asks the researcher to select how he/she wants to orient the research topic. It offers participants an opportunity to select the words /terms to build the description and focus on the topic they consider important (Roulston, 2008).

The research participants have the freedom to elaborate on the aspects related to the topic of examination, contrary to close-ended questions where the answers are structured in a specific format for interviewees to answer. Open-ended questions do not make any assumptions about the kind of answers to be received. General guidelines for open-ended interview questions are to start with a broad question and request more information from the participant by providing hints on a specific direction. An essential aspect of an open-ended questionnaire in qualitative responses is to end the interview with this question - is there anything you would like to share over and above what we discussed on this topic?

Open-ended questions can be used in various interviews, namely, in-depth individual interviews, focus groups, and group conversations (Roulston, 2008). The researcher is expected to take utmost care in posing the question to interviewees. If the question is too broad

and without proper context, participants may not know how to respond. Conversely, the data generated from open-ended questions are likely wide-ranging in length and complexity (Roulston, 2008).

It is essential to understand that participants' answers lead researchers to further questions on specific topics/aspects of viral video advertising. In other words, the qualitative questionnaire works as a tool to initiate the conversation, and its progress further depends upon the leads and insights shared by the participants. This process provides enough space for the researcher to not stick to a few questions but rather indulge and explore the insights and opinions shared by participants. Refer to Annexure 4 for the qualitative questionnaire.

3.5.2 Quantitative Questionnaire Development

Quantitative methods can achieve high levels of trustworthiness of data due to mass surveys, laboratory experiments, proscribed observations, or other types of research manipulations (Balsley, 1970). Quantitative research restricts outcomes to the charted objective set for the research due to the controlled format. However, it also reduces or eliminates partiality of judgment (Kealey & Protheroe, 1996).

A close question limits the parameters within which participants can frame their responses. This type of question limits the responses to yes or no. They are associated with structured interviews and accept that people's experiences can be reduced to facts that can be coded into pre-established categories. It is suited in the case of the interview in which some information must be obtained from participants. Methodologists argue that a mix of closed and open-ended questions can be helpful in social research (Roulston, 2008).

Once the discussion on the qualitative aspect is over in this research, a quantitative research questionnaire presented to participants comprises creative determinants found during the literature review. The researcher briefed the participants on a closed-ended questionnaire and was asked to tick the creative determinants applicable to three videos. The last section of the quantitative questionnaire asks the participants to share their personal opinion on creative determinants that make a video viral. Refer to Annexure 5 for the quantitative questionnaire.

3.6 Sampling

Sampling is the process of selecting a subset of a larger population to make inferences from them and estimate the factors and characteristics of the whole population. Various sampling methods can be exercised to observe and collect insights from the entire population. The following sections refer to this research's sampling method, sampling size, and sampling mix.

3.6.1 Sampling Method

The video might influence the viewers to the extent that they share, comment, and like it. However, it does not imply that viewers understand the creative determinants employed in the communication. In other words, if a viewer likes and shares a video, it does not necessarily conclude that he is aware of the creative determinants influencing him to like and share content. As this research is related to the creative determinants, the authority on this topic is the professional involved in commercial video making. A homogenous sample unit belongs to the same industry and has the same characteristics (Daymon & Holloway, 2005). For the research, homogeneous sample units, i.e., advertising industry professionals, are helpful to receive opinions and insights into a specific field of advertising.

In Snowball or chain referral sampling, the present participants refer other participants for the study (Daymon & Holloway, 2005). For this research, the researcher interviewed participants and requested that they suggest other advertising professionals willing to participate in this study. The participants are not easily accessible and ready to participate in this research. Hence, snowball sampling helps find participants for the study.

3.6.2 Sampling Size

In qualitative research, a sample of between 4 and 40 informants helps the researcher to achieve the objective (Daymon & Holloway, 2005). Researchers prefer quantitative research with large sample databases to generalize research. However, the researchers feel that a large sample set may damage the qualitative research. It lacks the depth and richness of data from small samples that allow the researcher to capture participants' specific emotions, responses, and interpretations (Wolcott, 1994).

There are no fixed rules to deciding sample size. Qualitative research comprises smaller samples with a greater in-depth focus on each sample. The sample needs to be more prominent in the case of a heterogeneous sample than if it were for a homogeneous sample (Bryman, 2008). The sample size depends on the research purpose and the total number of suitable participants needed to produce meaningful data. It is very different from quantitative data that calculates the sample size, focusing on population size and confidence level (Nuttavuthisit, 2019).

The ideal way to determine the sample size is to view the point of redundancy, where no new information/views are derived from the new sampled unit (Lincoln & Guba, 1985). Although at the time of planning the sample size for the research, a specific minimum number of samples should be mentioned, keeping in mind the phenomenon and objective (Nuttavuthisit, 2019).

A large sample is essential in quantitative research to minimize the sampling error, whereas, in qualitative research, the sample size is significantly smaller, in the range of 20 to 50 people (Maison, 2019). John W. Creswell recommends 20 to 30 participants to develop a well-saturated theory in a grounded theory study wherein the researcher chooses participants to contribute to the development of the theory (Creswell, 2007). Research indicated the diminishing return after 10-15 interviews in case of a relatively homogenous population of participants, as very few new insights were learned concerning the cost of each additional interview (Imms & Ereaut, 2013).

The researcher interviewed 27 Advertising professionals involved in the video-making process to explore the creative determinants influencing video virality.

• Inclusion criteria: advertising Professionals with more than six years of experience are qualified for the interview. The researcher reached the six-year experience cut-off based on the following facts.

    a. Two advertising professionals shared their views on the eligibility of advertising professionals for research interviews. According to these professionals, a person reaches middle-level management in an advertising agency or production house within six years. He is knowledgeable and experienced enough to respond to creative determinants of viral video advertising.

b. The internet speed and time spent on the internet drastically increased in the last size years (TRAI, 2019). The massive increase in data consumption has led to a high supply and consumption of video advertising on the internet in the last six years.

3.6.3 Sampling Mix

Out of 27, 19 male participants and eight female participants came from diverse cities of India, including but not limited to Baroda, Mumbai, Pune, and Ahmedabad. All participants are in the age bracket of 32-45. Participants are either from the middle or top level of the organization working in a senior position in the client servicing/copywriting/creative/ production department. This sample size justifies the representation of the population. Interviews with professionals having specific and interpretive technical knowledge in advertising and communication; provide systematized knowledge about the field and practical knowledge about the functioning know-how of the industry.

3.7 Data collection and organization instruments

Recording the responses from participants and understanding their perceptions and feelings are appropriate interviewing techniques (Behr, 2015). According to Owens, the process of an interview comprises central questions to explore the phenomenon; follow-up questions to increase the understanding of the response (Owen, 2014).

The interview guide is a set of guidelines provided to participants during the semi-structured interview. The research's reliability and validity can be elevated when member checking and triangulation are applied (Behr, 2015; Birt et al., 2016). For the study, the primary data were compared and validated with secondary data to enhance the study's reliability and validity.

The primary research was conducted during the COVID-19 pandemic from April'2020 to January'2022. For the safety of the researcher and participants, all interviews were conducted in telephonic mode.

Data collection demands a positive approach toward the participants. At the start of the interview, consent was requested to record the call for documentation and transcript. An alphanumeric code is assigned to each participant for data confidentiality and preservation of

identity (Roulet et al., 2017). For the study purpose, each participant identified with one alphanumeric code. i.e., P1, P2, P3 to P27 for respective participants.

A transcript process follows each interview. Microsoft word - web version used for automatic transcription from an audio recording. The next step is to review the recording and correct the 'software-generated transcript' mistakes. The researcher used an excel sheet to sort, review and compare responses emerging from interviews.

3.8 Data Analysis

Data analysis is the process of checking, segregation, and tabulation of the evidence that generates empirical findings (Yin, 2014). Data analysis presents a structured and objective way to describe and quantify a phenomenon (West, 2011; Elo et al., 2014). If the collected data is consistent, the validity of the results increases (Paiva et al., 2014).

The analysis process is to arrange the data by segregating and coding (Yin, 2014). A researcher Baskarada suggests pattern matching to enhance the initial validity of the study (Baškarada, 2014). Coding helps the researcher focus on relevant codes (Stuckey, 2015). The researcher prepared transcript notes and categorized the responses in an excel sheet to ensure the correct coding of issues, patterns, and themes. Refer to chapter 4 for a detailed explanation of the rationale for selecting the content analysis method and the step-by-step content analysis procedure followed for this study.

Methodological triangulation is an accurate way to comprehend the phenomena (Turner et al., 2015). Methodological triangulation is used to confirm results and increase the validity of the research (Joslin & Müller, 2016; Vernon, 2015). Triangulation of data is important for the trustworthiness of the study. As this research progressed and a specific piece of data became known, steps were taken to check each piece against other sources, i.e., interviews or secondary data (Denzin, 1989; Lincoln & Guba, 1985). Using a second source can be more specific and comprehensive for the objective findings (Silverman, 2012). In this research, the researcher used triangulation for interviews and other data (Janesick 2000; Miller and Crabtree 1994; Richardson 2000).
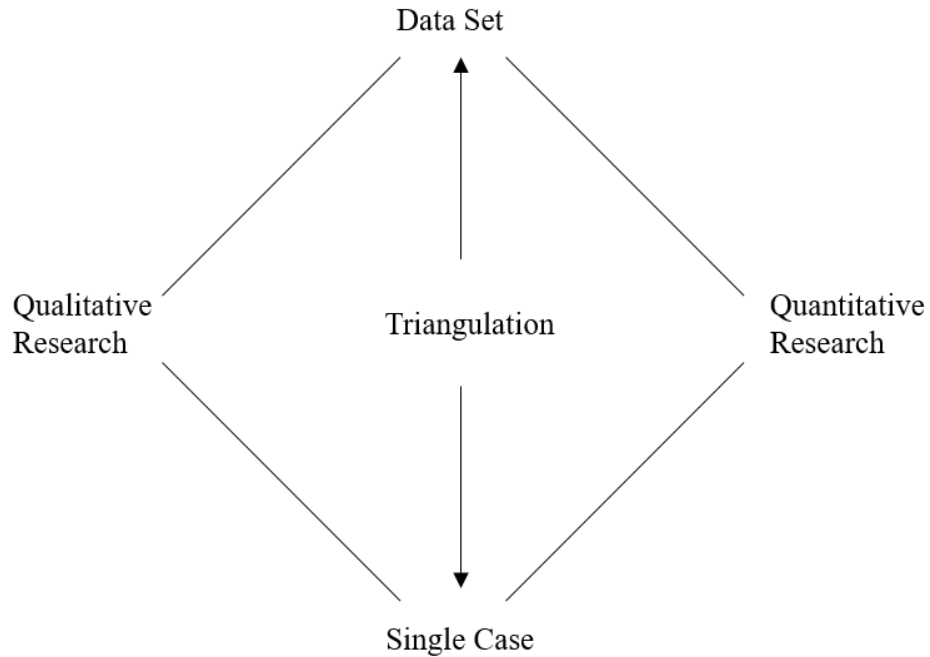
Levels of Triangulation of Qualitative and Quantitative Research

Source: Adapted from (Flick, 2009)

Figure 3.1 Data Triangulation

3.9 Pilot Study

A pilot study is initial research conducted with a smaller sample. It helps in the planning and revision required in the main study. It facilitates developing relevant lines of the question before conducting actual studies that help refine the data collection plan and process.

In the pilot study, seven advertising professionals were interviewed. Here, the pilot study findings are presented in two sections: qualitative and quantitative.

Qualitative Findings of pilot study:

a. All the participants can identify emotional appeal as a decisive creative determinant that impacts video virality.

b. Participants least recall creative determinants mentioned under the treatment factor.

c. During the secondary research, three creative determinants were identified under the cluster of message characteristics. In the pilot study, out of 7 participants, 6 participants mentioned four creative determinants over and above the creative determinants mentioned

in the secondary research. These four creative determinants were topical content in the message, social message, inspired from real-life events/values, and corporate storytelling. These four creative determinants are included in the literature review and the closed-ended questionnaire for further research.

Below are the words people used to describe these four creative determinants.
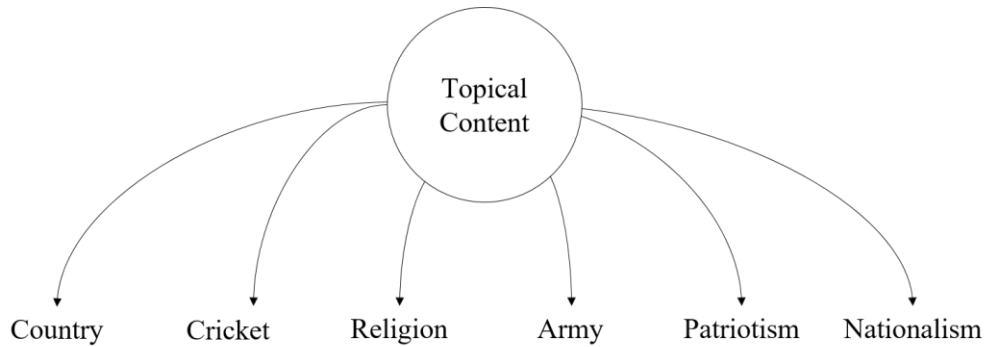
Figure 3.2 Topical content in message
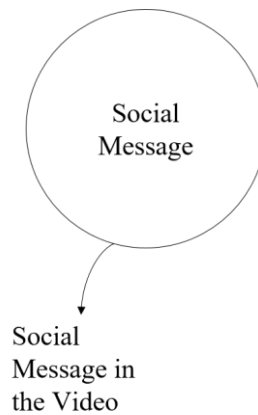
Figure 3.3 Social Message

Inspired from real life events/Values

Real life problems or challenges

Real life stories

Slice of Life

Real life utility
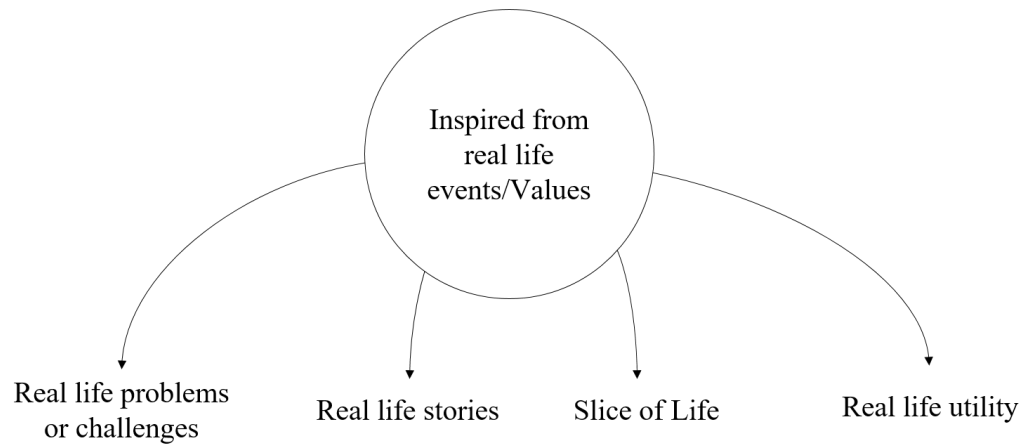
Figure 3.4 Inspired by real-life events/Values

Layers and layers of Storytelling

Emotional presentation of story

Narration

Ability to craft a good story

Concept and writing is good

Corporate Storytelling

Story that grab the interest

Storytelling

Script

Storyboarding

Unconventional way of Storytelling

Story is getting build

Figure 3.5 Corporate Storytelling

Quantitative findings of pilot study:
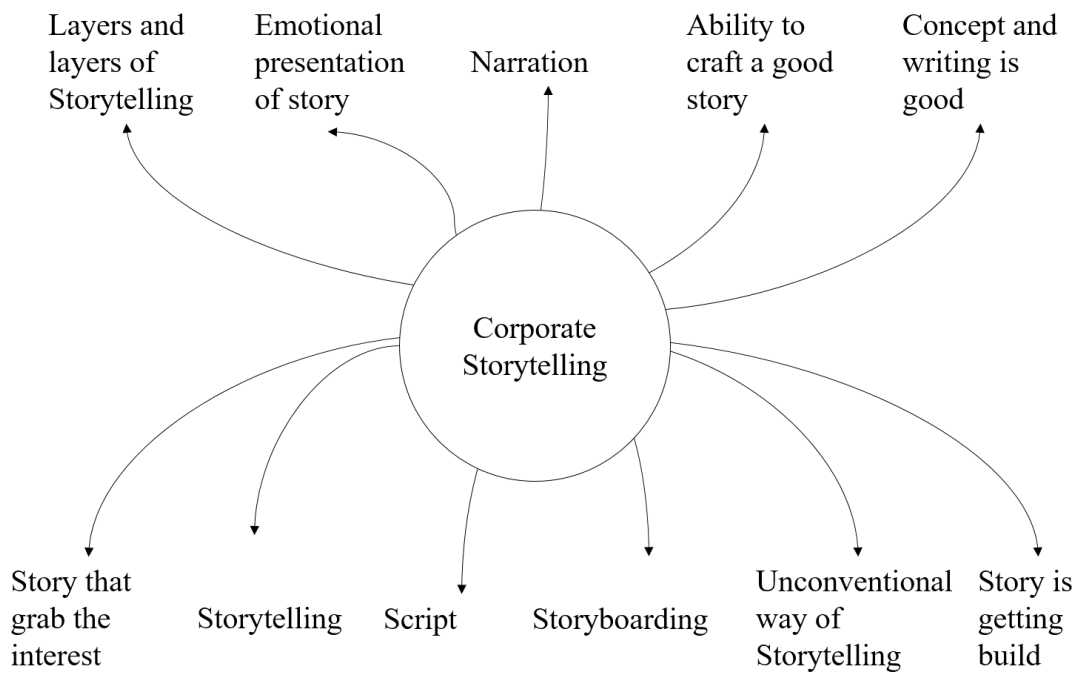
Table 3.5 Responses on 1st viral video

	Message Characteristics		Personal Emotional Appeal		Social Emotional Appeal		Respondent expert feedback
6	Distinctiveness (Originality)	6	Pride	6	Respect	6	Richness andcolourfulness of imagery
1	Encourage participation	5	Love	3	Affiliation/belonging	4	Music quality
0	Utility	4	Nostalgia	2	Recognition	3	Dramatic effect & Fantasy
		4	Sentiment	2	Status	2	Element of surprise
		3	Achievement/ Accomplishment	2	Acceptance	1	Unusual perspective
		2	Happiness	1	Involvement	0	Generate curiosity
		2	Joy	0	Embarrassment	0	Element of irony
		2	Excitement	0	Rejection		
		1	Security	0	Approval		
		1	Affection				
		1	Arousal/ Stimulation				
		1	self esteem				
		1	Actualization				
		1	Pleasure				
		1	Ambition				
		0	Safety				
		0	sorrow / grief				
		0	Comfort				
		0	Fear				

Table 3.6 Responses on 2nd viral video

Table 3.6 Responses on 2nd viral video

	Message Characteristics		Personal Emotional Appeal		Social Emotional Appeal		Treatment factors
6	Distinctiveness (Originality)	7	Love	6	Respect	6	Generate curiosity
4	Utility	6	Sentiment	4	Involvement	5	Element of surprise
0	Encourage participation	5	Affection	3	Affiliation/belonging	4	Unusual perspective
		5	Comfort	2	Recognition	4	Music quality
		3	Happiness	2	Acceptance	1	Richness and colourfulness of imagery
		2	Safety	1	Approval	1	Element of irony
		2	Ambition	0	Status	0	Dramatic effect & Fantasy
		1	Security	0	Embarrassment		
		1	Fear	0	Rejection		
		1	Arousal/Stimulation				
		1	Sorrow/grief				
		1	Pride				
		1	Achievement/ Accomplishment				
		1	Pleasure				
		0	Joy				
		0	Nostalgia				
		0	Excitement				
		0	self esteem				
		0	Actualization				

Table 3.7 Responses on 3rd viral video

	Message Characteristics		Personal Emotional Appeal		Social Emotional Appeal		Respondent expert feedback
6	Distinctiveness (Originality)	6	Love	6	Involvement	5	Unusual perspective
3	Utility	5	Sentiment	5	Acceptance	4	Generate curiosity
0	Encourage participation	4	Happiness	3	Affiliation/belonging	3	Element of surprise
		4	Achievement/ Accomplishment	2	Respect	3	Music quality
		4	Actualization	1	Recognition	2	Dramatic effect & Fantasy
		3	Safety	1	Approval	1	Richness and colourfulness of imagery
		3	Fear	0	Status	1	Element of irony
		3	Affection	0	Embarrassment		
		2	Security	0	Rejection		
		2	Pleasure				
		2	Comfort				
		1	Joy				
		1	Nostalgia				
		1	Excitement				
		1	Sorrow/grief				
		0	Arousal/ Stimulation				
		0	Pride				
		0	self esteem				
		0	Ambition				

Pilot study conclusion:

- Across all three videos, distinctiveness (originality) is the common message characteristic of viral video creation.

- 85% of participants observed 'love' emotional appeal as instrumental for video virality. Although, the meaning of love is contextual and based on the video. For the first video, 'love' refers to love for country, whereas love refers to emotion between mother and daughter in the second and third videos.

- In the emotional appeal category - pride, sentiment, respect, and involvement are rated more than other emotional appeals. It implies that these creative determinants have a high frequency of usage in viral videos compared to other emotional appeals.

- In the category of treatment factors, unusual perspective and generate curiosity rated high compared to other creative determinants in the same cluster.

Learning from the Pilot Study

- Two participants failed to continue the interview after the qualitative questionnaire due to unavoidable circumstances, and they were interviewed again at their convenient time after a week. In this case, the long duration between the qualitative and quantitative questionnaires can lead to dissonance in response. Hence, both the interviews were discounted for the research.

- One participant viewed all three videos together and then mixed up responses for the respective videos. In other words, the response toward one video overlaps the other, and hence the interview was discounted for the research. The learning from the instance is - it is advisable to control the exposure of each video and ensure interaction after each video exposure.

- At the start of the research, in the first two interviews, professionals were not informed about the time required for the research, as the researcher was not sure about the time needed for the interview. In the interview, after a point, the participants shared concerns about the time consumed. The learning is required to inform participants beforehand about the approximate duration of the interview.