

YouTube Users' Behavioral Responses Towards Musical Ads (A Comparative Study Vs Voice Over Ads)

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ABSTRACT:

Digital advertising depends mainly on what the user sees and hears, and since the use of appropriate music may form a link between the user and the company. Advertising and media agencies spend billions annually on advertising music and melodies, as they have an influential role in achieving the desired effect. The music and melodies make it easier for the user to remember the ad, enhance memory and serving as a mnemonic device. However, there is a gap in research studies on the influence of music or song in the advertisement on YouTube user behavior is not handled. This current study provides a new angle to examination in the field of music advertising (advertising in the form of a song), taking into account the users' experience of the interaction between the song's music, visual scenes, and words in the lyrical (musical) advertisements verses the video advertisement accompanying the audio narration (Voice over). The research adopts the experimental approach by designing three YouTube advertisement (Musical ad- two type of Voice over ads). The research result came to that there is statistically significant difference between the first advertisement, the second and the third one in the advantage of the first advertisement - the musical ad (the song).

1- Introduction

Using songs and music melody in advertising research is a multidisciplinary phenomenon with the emergence of studies in established Publications, for example, Applied Cognitive Psychology, and new journals, for instance, Music Psychology (Zander; 2006; Hargreaves and North, 1999; Yeoh and North, 2012). In addition to this, academics of psychology and marketing have recently collaborated by defining shared theoretical leads linking musical melody to advertising literature and theories because lots of billion's dollars are annually spent on music choices by advertising and Media agencies. (sfu.ca)

Frith (2003) sees that "what audience hear to is more important than what they see or read." Music acts as a 'badge' that conveys information in regard to the user expressing a specific suggests, Also, expresses differentiation (North and Hargreaves, 1999) and users may have normative anticipations regarding a preference for a specific type of music. (Morteza Abolhasan et al: 2017).

The use of Music, sounds and tracks as a strategy for marketing is defined as an audio brand. The sonic brand is sorted out as the sound strategic form for unique sound identity for a brand (Krishnan et al., 2012). Generally, the idea is to use music and sound to develop a special link between the brand and their audience. Music is not only used to support an advertisement (Groves, 2012). A successful sonic trademark originates attracts the attention of the audiences and remind them of positive experiences with the brand (Beckerman and Gray, 2014).

"Composing music to the sale of audiences goods and services is a reasonable percentage of the songs, chants, and melodies that the audiences meet daily" (Rotterdam, 2012). Music tones crafted to support ads every day are exposed on shopping in markets, in tv, and the internet (Stockfelt, 2010) (Shakil & Siddiqui, 2018).

The use of musical ads is to attract the attention of the audience, deliver the advertised message, and

act as a memory Sensor. In addition, the excitement created and energy added to the message conveyed in an advertisement is created by music. It is clear that music has a sales potential expectation (Stewart & Koslow, 1989). It is reported that music has been existent in 42% of the 1,000 T.V. ads. the music supposed that is often used in advertising because it enhances and refresh memory as a mnemonic device. Musical ads help consumers to remember information about the brand (Shakil & Siddiqui, 2018).

Literature review suggests that music and song have a mnemonic item which can stimulating nostalgia (Kerrigan et al., 2014; Holbrook and Schindler, 2003). A musical indicator is defined by MacInnis and Park (1991) as the extent to which music moves emotion and recollections agitating how musical cues in ads is related to audiences' past emotional gestic. If a meaningful music is linked to an advertisement displayed to the user. When music is heard again, memories and emotions are brought back and the advertisement is recalled again (Dowling and Harwood, 1986) (Morteza Abolhasan et al: 2017). Furthermore, broad theoretical and experimental research in music psychology is concerned with the relations between musical elements, their related sociocultural connotations, the customer's perception of product value, and customers' behavioral responses to advertisements and services. For instance, the subconscious effect of rhythm and volume of music in keeping customers at shopping centers, or the effect of music style in relation to the consumer's judgment of product value, is mostly discussed in the scholarly literature (Juan Chattah, 2014) (academia)

Mostly, music has overlapping or changing roles in the advertisement. Adversely, incorrect expression of music function may have a bad effect on the advertiser's objectives and interfere with the audience's understanding of the commercial's aim and even create an undesirable music-brand link (Juan Chattah, 2014) (academia).

There is a gap in research studies on the impact of music advertising or advertising song broadcast on YouTube. The gap is widened particularly in relation to online and digital searches. This is reflected in literature reviews of music in lyrical (musical) ads. The influence of music or song in the advertisement on YouTube user behavior is not handled. The current study provides a new angle to examination in the musical advertising (advertising in the form of a song), taking into account the users' experience of the interaction between the song's music, visual scenes, and words in the lyrical (musical) advertisements verses the video advertisement accompanying the audio narration (Voice over).

In the context of the current study, the interactive YouTube platform allow users to discuss and comments in musical ads (advertising song). It provides an important source of advertising comments, reviews and feedback. In this process, there is a great focus on the relation between singing-based advertising (Musical ads) compared to voice over video ads and its relation to the user. Also, their impact on the emotional reactions of YouTube users. From a phenomenological perspective, this study seeks to examine users' experiences of Sound, music and the role of Musical advertising in stimulating the user's behavior towards the advertising message.

The current study suggests that "listeners are active partners in a communicative advertisement procedure, they are not passive users, who use music according to different social contexts" (Hargreaves et al., 2002). Listeners' conception of musical originality is a comprehensive framework linking analysis of musical indicator, musical taste, musical quality, and musical repetition. Users are able to note the difference between good and bad taste in musical advertising. Therefore, this finding affects the type of Musical ads towards their responses to the advertising message. The research contributes to marketing theory by explaining users' responses to musical advertisements in contrast to the Voice over advertisements and their impact on the emotional reactions of YouTube users.

The research hypotheses are: (H1): There are statistically significant differences between the degrees of responses of a sample of YouTube users among the three advertisements for the benefit of the musical advertisement (musical song) because the positive trend has been shown as the most preferred to the audience of the sample.

(H2): There are statistically significant differences between the degrees of the sample's responses to the positive emotional reactions moved by the advertising song towards the advertising message in a way better than the video advertisement accompanied by a voice-over and a video advertisement accompanied by influential background music.

(H3): There are statistically significant differences between the degrees of the sample's responses to remember the advertisement raised by the advertising song towards the advertising message in a way higher than the video advertisement accompanied by a voice-over and the video advertisement accompanied by effective background music.

(H4): There are statistically significant differences between the degrees of the sample's responses to the second and third advertisement towards the third advertisement accompanied by influential music where users preferred the accompanying influential music as a background for advertising a voice-over video advertisement.

The research adopts the experimental approach by designing some models of YouTube advertisements. The first advertisement is an advertising song for a donation to Benha University Hospital. The second advertisement is the same advertisement removing the song and transforming it into a voice-over advertisement—an advertisement for a donation to the Benha University Hospital accompanied by influential background music).

2- Theoretical background

3- Advertising Music

Music is regarded as an identifying factor of advertising. Music is able to attract attention, convey direct and indirect messages, influence perception in different ways, evoke emotions, and help to remember information (Alpert and Alpert, 1991; Gorn, 1982). Music is can have a potential impact similar to visual elements. It may represent more than 60% of advertising effects (Kellaris et al.,1993). An appropriate fit between music and the brand may contribute to effective communication or ads by enhancing brand attitude, purchase intent, recall emotional response (Oakes, 2007). Music communicates with audiences' minds and hearts. It is a powerful connection to feeling and emotions. there are different ways of using music, tones and sound in

ads since the skillful use of sound in digital advertising as follows:

4- Advertising Jingles

The use of Jingles is a psychological method to memorize the product to the final customer to maximize profit (Johnson, 2011). When a customer listens to the song of the jingle repeatedly, the person or a child remember that product. When he/she goes shopping, he/she buys that product which ultimately increases the sales of the marketer (Blecha, 2015). On the other angle, the play of jingles links the production with the song words which eventually stimulates the client's brain to visualize that product which eventually results in the sale of that product (Gerber, TerblancheSmit, & Crommelin, 2014). These jingles have a long- continuing effect on the users' minds who flash back the jingle which eventually increases selling of that product (Shakil & Siddiqui, 2018; Yue, 2011).

Advertising jingles is attractive tunes are used to recalling the brand image. jingles are usually with slogans. They are emotional, easy to remember, and short. Like, "Give me a break" in the Kit Kat ad. Ads jingles were used as signatures for brands, sometimes they were replaced by popular songs. The trend of the popular songs synchronized with the decline of ads jingles (Morteza & Steve, 2017).

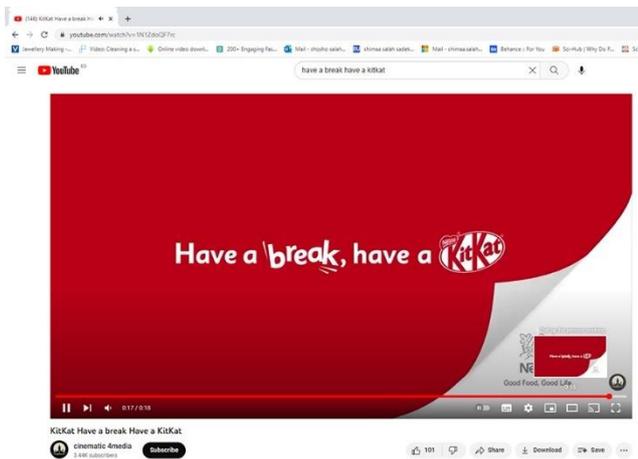


Figure (1) KitKat Jingle ad (YouTube)



Figure (2) McDonald's Jingle ad (YouTube)

5- Ambient Music

Before studying the music use in ads, ambient music was known as streaming music. Muzak was well-known company that used ambient music in ads for "hotel patrons 1930s" (Beethoven, 2014). Lots of studies have shown the different types of music which produce different purchasing actions.

Mehrabian and Russell (1974) represented how music in creating an environment affects "the reactions of the users, which impacts the behavior of the user response to follow a specific approach". Moreover, Guéguen and Jacob (2014) note that music is most effective when music represents the sold product. Therefore, the importance of the influence of music on the effect of advertising is shown (Jeremy Ng Jia Le: 2016).

6- Audio logos (Brand Sonic/ Sound)

The use of an audio logo (sound logo) is another Unique technique. It is often played at the start of an ad or at the end. For example, Intel use an audio logo which lasts three seconds with the visual logo in the end of tv ads. The short audio logo plays the role of the brand identifier and is able to attract consumers' focus to watch the ad consciously. The audio logo is like a symbol. Intel has a symbol in sound which is as important as their symbol in graphics (Fulberg, 2003). An audio logo in an ad has been honored as one of the most influential exercises of brand structure. An audio logo encourages consumers to flash back the brand for a longer time.



Figure (3) Intel Audio logo (YouTube)

Minsky and Fahey (2017) note that a sound brand or audio logo is a short sequence of sounds, or distinctive melody mostly placed at the end or start of ads to support recognizing a brand.” Examples of the use of an audio logo is another technique. It is usually played at the start or at the end of an advertisement. For instance, Intel uses a sonic logo that lasts three seconds with its visual logo at the end of tv ad for its different products. The short sonic logo plays like an identifier for the brand and is able to attract audiences’ attention to see the ad consciously. The audio logo is a symbol. Intel has a symbol in sound which is as powerful as its symbol in graphics (Fulberg, 2003). An audio logo in an ad has been recognized as one of the most influential elements of brand identity. It encourages audiences to remember the brand for a longer period of time.

Examples of famous audio brands are McDonald’s Audio logo, 20th Century Fox Movie Studio, Netflix’s Audio logo and Little Caesars. In fact, these examples are very successful audio logos: (Thomas J. Maronick, 2020) (Minsky & Fahey, 2017)

Also, Minsky and Fahey (2017) said that “Audio Branding: Not only a Sound or a Jingle – it is a System. Audio Branding: Build the Brand. (Thomas J. Maronick, 2020) (Minsky and Fahey,2017)

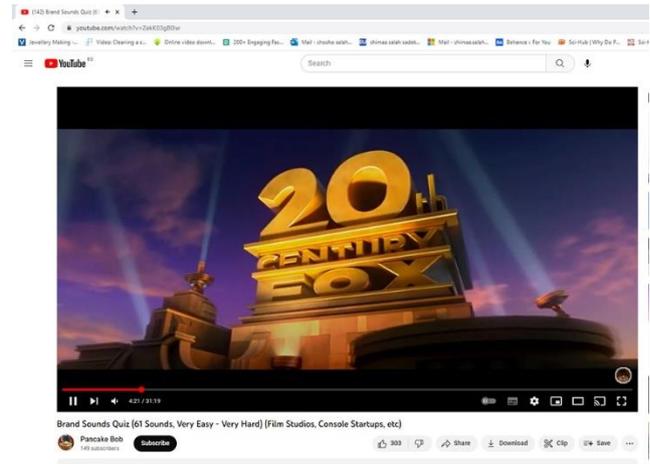


Figure (4) 20th Century Fox Movie Studio Intro- Audio logos (YouTube)

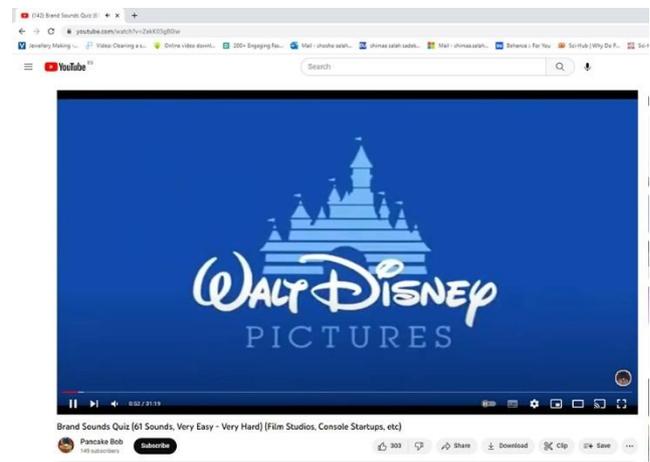


Figure (5) Walt Disney Studios Movie Intro- Audio logo (YouTube)



Figure (6) Netflix’s Audio logo (YouTube)



Figure (7) McDonald's Audio logo (YouTube)

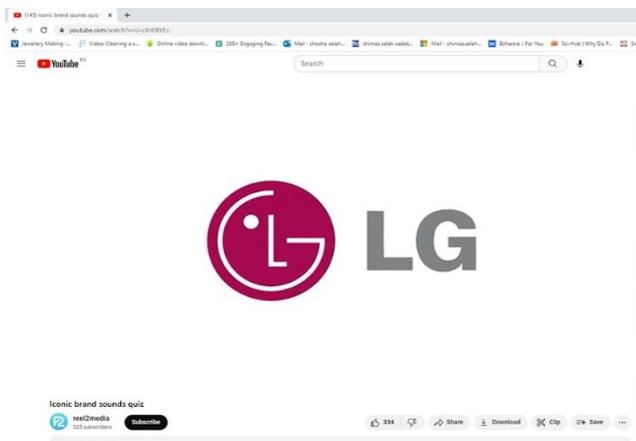


Figure (8) LG's Audio logo (YouTube)

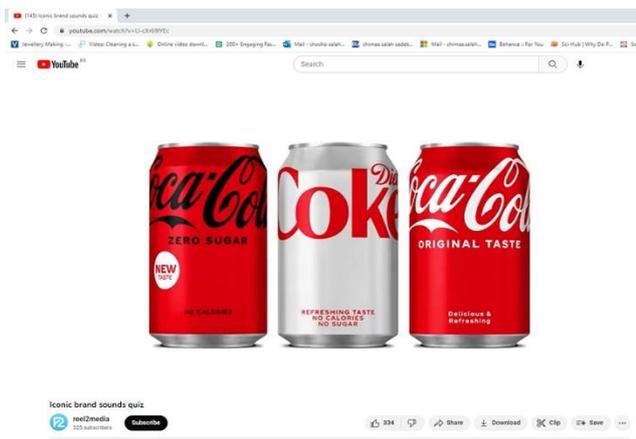


Figure (9) Coca Cola's Audio logo (YouTube)

7- Popular music in ads

popular songs uses in advertisements illustrates the idea and contents and helps in explaining the visuals. Nike was the first to start a new approach to musical

ad by giving a license to the Beatles' song in 1987 (Weiner, 1991). Although, the fact that many criticisms with rejection to popular songs used in advertisements, this trend has become popular in many Ways included in ads. Sting, a British singer, who had shown an initial rejection towards using his song 'Don't Stand So Close to Me' in a deodorant ad is an example, but one of his songs "Desert Rose" has been used in one of the well-known ads promoting the Jaguar Car Company. The popular music used in advertisements explains how advertisers and companies aim to link their products to popular, successful and renowned musicians.

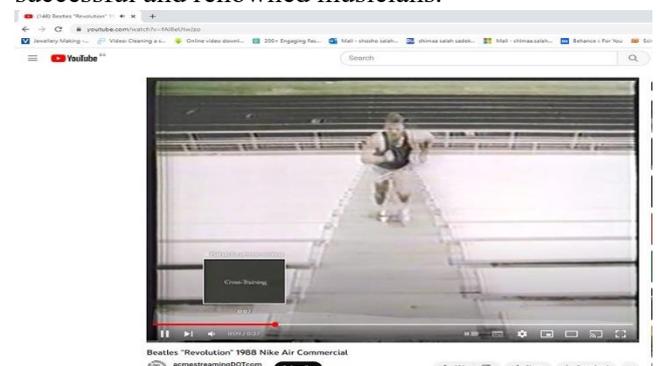


Figure (10) LG's Audio logo (YouTube)

Examples of popular songs uses in advertisements are Vodafone Egypt company, Orange Egypt company.



Figure (11) Vodafone ads - The Great Night, a famous Egyptian lyrical puppet show (YouTube)



Figure (12) 5Orange Ramadan ads – The famous Egyptian song “Donya Rabie” (YouTube)

Mark Fried, the Spirit Music Group president (Bessman, 2003) said that the synchronization between classic and modern songs into ads campaigns has impose itself and shows no sign of step back,”. Although the combination of most popular music and adv has been called everything starting from the sale (Lubrano, 2004; Burns, 1996; Michaels, 2002) to the “impost deal integration of art & commerce” (Billboard, 2003), As usual trend remains. “In the past ten years, advertisers have been using popular songs & music to attract the attention of audiences. This trend shows no sign of retreating.

8- Instrumental Versions of Popular Songs

Another approach for using music in advertisements is to edit and re-compose instrumental music (without lyrics) to be exclusively used in an advertisement. The song “Perfect Timing” by Orba Squara is an example. It is used for promoting its iPhone (apple company) which the music positive feeling is intended to be transferred to the ads.

Wanted emotions can be delivered by Instrumental music without any words. Roehm (2001) said that "the day-after verbal recall of lyrics containing the advertising brand message was greater with an instrumental version of a popular song". Presenting a popular song as an adv without words could break the audiences’ expectations. Therefore, advertisers try to resolve this problem by singing the non-existent lyrics along the instrumental version of the song. The result is the recall of the advertised brand.

9- Authentic Piece of Music

An original music piece was never heard before this adv and was created particularly to specific adv in the

form of and vocal instrumental music to used advertisers. Although advertising stimulus includes lots of elements like message, characters, storyline, narrator or plot, the music has a magical effect on the ad piece (Lantos and Craton, 2012). To evaluate the positive effect of advertisement, it is better to choose elements that show congruity between the music and brand message. There are some examples of authentic piece of Songs uses in advertisements as shown below:

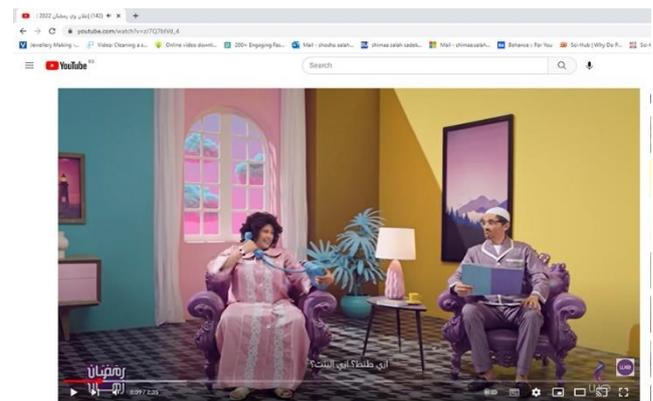


Figure (13) We Ramadan ads 2022 - Authentic Piece of Music (YouTube)



Figure (14) Presidential initiative -Decent life (YouTube)



Figure (15) Zain Ramadan ad 2022 (YouTube)

10- Musical fitting

Musical fitting (or misfit) is a concept demonstrating Compatibility of music with the advertising message and the brand (Alpert et al., 2005). Adv effectiveness may be contributed by an adequate fit between brand & music by promoting recall, deducing positive affective and cognitive responses and enhancing brand attitude (Oakes, 2007). The right choice for the right piece of music with a brand is important because audiences' impressions can be affected by musical Compatibility, which can shift the brand image (Brodsky, 2011). Here are some examples of Successful Musical fitting between the song and the advertising message as shown:

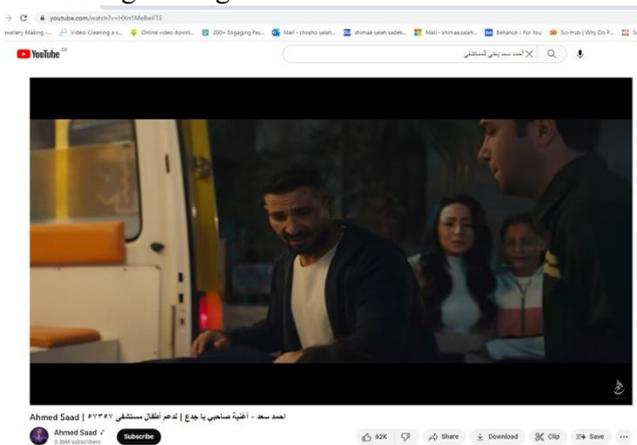


Figure (16) 57357 hospital ad - Authentic Piece of Music (YouTube)



Figure (17) 500 500 Hospital Announcing ads (YouTube)

Music is used to create a fit and continued sound stream in the adv. Huron says that music plays an important role to connect images by giving a clear emotional message to advertisements through linking a combination of visuals to each other. From the perspective of creating continuity & structure, various roles in advertisements can be shown by music. Alpert and Alpert (1991) stated that music can play a controlling halo. It can carry lyrics or words and be a special element in an advertisement. Music can also support advertising in different ways where the essential or main message can be conveyed through a written information or voice-over or. In the context of film music, the music creating continuity & structure (Boltz, 2004).

11- The Associative Network Concept in Adv Music Research

Although the concept of associative memory to explain encoding and retrieval for visual image perception, it is also applied in explaining consumers' behavioral and cognitive responses to musical adv. MacInnis and Park defined musical fit (1991) as "the consumer's subjective perception of the music's appropriateness to the advertising message". Using music that fits the advertised brand, its content and the purpose of the ads results in promoting audiences' perception of the ads and brand. Despite the fact that much is known about the effects of information congruences on recall and memory, there is a particular need to explore the effects of incongruent background music on audiences' perceptions, formation, attitude, evaluations to conceive whether a trade-off exists between the incongruity and congruity of various music pieces and audiences' responses

(persuasion degree of the ads and the effects on choice).

12- Music serves the promotional objectives as follows: (David Huron: 1989)

12-1- Entertainment

Huron proposes that using music to entertain in appropriate way will can create a more effective ad which is able to attract audience attention because display advertising is treated as a relatively undesirable intrusiveness. However, display advertising as a song can be more acceptable and attractive as it increases the users' entertainment. Research has examined the negative effects of the absence of lyrical music because it has a special effect which makes the advertising more attractive to audience. Music, melody, instrumentation, and advertising song lyrics grab consumers' attention. If it is used effectively, music is capable of attracting their attention. Music enhances the ability to recall the advertising message and enhance the advertisement components. It helps recall brand and advertising messages. Several studies have dealt with the effect of music on the recall of advertising information on a large scale by many researchers (Fraser and Bradford, 2013, Oakes and North, 2006; Guido et al., 2016). Guido et al. (2016) explain that ads music which ends suddenly reduces memory for products, distracts audience and advertising messages, Unlike music with successful endings. (David Huron, 1989)

12-2- Structure

Perhaps, music can also be used in structural models. Linking a group of visual images or a dramatic episode, sequence of voice-overs, or a list of appeals is the most significant structural role. This is the function of continuity.

Throughout history, using music to show continuity was created in film music, as one of its roles was to facilitate the series of uncontacted scene edits. The music is used as a connection between images. Therefore, the use of music in advertising can be utilized as a continuous background called "grave train".

Another structural function of using music to spot light on dramatic moments. which used in McDonald's Restaurant radio in 1983 to introduce the "Sausage McMuffin." (David Huron, 1989).

12-3- Memorability

The "Sausage McMuffin" advertisement explains a third function for music to increase the memorability of the product's name. audience are known to choose products which extract some degree of cognition or familiarity. This is one of the characteristics of human cognition and audition that music creates to remain in the audience mind. Even if the mind is an unwilling host, such music may remain in mind. Therefore, linking music to a certain product's identity may help to recall product.

Despite the high visual effects of humans, photographs and visual images do not infect human consciousness to the same extent as some melodies. It is known that listeners sometimes display evasive behavior to prevent them from being "cultivated" by a melody that they know will mentally persist long after the actual sound has disappeared (David Huron, 1989).

In spite of the highly visual trend of human beings, photographs and visual images do not infect human consciousness to the same extent that some Music and tracks do. It is known that listeners sometimes display evasive behavior to prevent being "seeded" by a melody they know will persist mentally long after the actual sound disappears (David Huron, 1989).

12-4- Enhance Recall

Under the frame of Ivan Pavlov's classical conditioning via sound signals, this function can be understood. He proposes that product recall (and even a positive attitude toward a product) would develop through sonic association. Sonic logos and chants demonstrate a more developed use of the mnemonic characteristics of music. A sonic logo -- often called auditory branding or "sogo" -- is a short, instrumental idea, three to five notes in length, helping to distinguish a brand. Carefully, composers attend to every structural parameter of a sonic logo (contour, range, instrumentation, dynamics), as slight amendments can highly influence its effect so as to generate proper consumer responses on recognition and affect. With added lyrics, a jingle can be understood as a longer sonic logo. (Juan Chattah, 2014) (academia)

12-5- Lyrical Language

The use of lyrical language is a fourth technique of musical enhancement. In a non-spoken manner, vocal music allows to convey a verbal message. Much less

self-indulgent when couched within a musical sound rather than spoken.

Agencies take advantage of this contrast between speech and music by downgrading information to emotional, nonfactual messages and spoken language, to lyrical language.

12-6- Target consumers and attract attention

If the target audience not clear a large part of the budget is wasted. Therefore, advertisers are interested in media whose demographics most closely match a desired segment of the market. To work more selectively on a particular class of potential audience, media type and broadcast model can be used. This procedure is called "targeting". (David Huron, 1989)

By intrusively gaining and maintaining the interest of an otherwise disengaged consumer, music may attract and grab attention. It can be met in two ways: by shocking the audience with contextually prominent or uncommon music or by addressing musical aesthetic priorities of a demographic group. (Juan Chattah: 2014) (academia)

12-7- Authority Establishment

The use of music is closely related to the targeting function to enhance the credibility of advertising, and to establish its authority. In fact, it may be so. Effective targeting is merely a result of establishing an appropriate authority. There is a simple way to demonstrate authority through expert testimonials, for example, using a famous musician.

12-8- Create brand identity

In addition to repeating social trends, values, and tendencies, advertising may form a product identity through a multifaceted number of mediations. For example, when distinguishing a brand or product from its competitors, the music used during the advertisement contributes to creating a distinguished identity, particularly when there are no significant or concrete differences between similar products. By taking into consideration the case of soft drinks or clothing, music is essential in making intangible psychological differences. (Juan Chattah: 2014) (academia)

12-9- Reinforce visuals or spoken text

The musical, visual, and verbal multi-symbol rules create the meaning. To create a single message through multileveled rhetoric, many cognitive areas

interact. Despite being unable to truly narrate, music during advertising plays a vital role in building a narrative by functioning as a device that complements visual & verbal communication. Congruity between music and other fields may support the narrative structure, help assert dramatic moments, and address a sign system for defining characters as protagonists or antagonists within an advertisement. On the contrary, Incongruity between music and other fields may support a pivotal point, add a subtext, have a comic effect, or raise explanations of irony. (Juan Chattah: 2014) (academia)

12-10- Provide Atmospheric

In restaurants, shopping malls, supermarkets, and stores, atmospheric are in relation to the music that attracts, retains, and changes consumers' buying behavior. In contrast to the cognitive functions of music, atmospheric attracts the least attention from consumers. It is, likely, because the consumers' buying behavior is mediated by unconscious processes. (Juan Chattah: 2014) (academia)

13- Musical Repetition

Although future users of the music do their best to prevent it, the music may infiltrate the mind and continuously repeat itself and become very difficult to dismiss. This highly involuntary perception is referred to as 'sticky music' (Sacks, 2011). Heidegger, said that "our interaction with repeated music like our relationship with 'ready-to-hand' equipment in the outside world because we are indulged in the use of such equipment which helps us feel relaxed and reassured. In spite of the fact that musicians are increasingly concerned about this employment in marketing and advertising, this employment has been highly spread in advertisements in recent years. Many musicians refuse to allow their music to be used in adv, and prefer their music to stay original. They oppose its separation from their lyrical and cultural nature. They consider musical originality to be compromised in this process. (Morteza Abolhasan et, al: 2017)

14- Musical Fit

every piece of music uses different emotions, rhythm, melody, and instrument. Therefore, every piece has a different effect on the audience. It is important to focus on music selection because "not every piece of music is appropriate for every advertisement. In addition to industry, academic researchers agree that compatibility among music, brand, and advertising is

very important". (Binet et al., 2013) With so many great pieces of music, it can be hard to find perfect piece of music which congruity with the advertisement. To spend time finding it, the advertisement will be differentiated from its competitors, and brand recognition will be more positively portrayed. (Jeremy Ng Jia Le: 2016)

For example, Adam & eveDDB is one of the leading agencies in choosing the perfect piece of music in advertising. Adam & eveDDB screens out several pieces of music before selecting the perfect one. Arnold Platinum Rye's Arnold Hattingh, a music supervisor at Adam & eveDDB, has said that the agency "go through 300 different audio clips" before opting a song for "Leefest" Android advertising (Bucks music group, 2015). The influence of adam & eveDB's dedication is also seen in the success of the artists whose music the agency uses. Binet et al. (2013) notes that after lunching The Power of Love song directed by Gabrielle Aplin, it became a number one hit in Britain, which displayed in John Lewis's Christmas ad 2012. Binet et al, said that "many other songs displayed in John Lewis' advertisement became famous which resulted in the millions of single sales". ". The popularity of such songs "led people to search for original John Lewis ads", garnering over 10 million views on YouTube. (Jeremy Ng Jia Le: 2016)

15- Inappropriate Use of Music and tracks in Advertising

The inappropriate use of music in advertising underscores "concerns and doubts of the deterioration of culture by marketers as a powerful way of social control" (Bradshaw and Holbrook, 2008), undermining the aesthetic properties of music. In this context, the use of The Beatles' Song Revolution in an advertisement for Nike was refused. Some YouTube users' comments regarding Nike's use of the song indicate that it degrades the originality and value of the music because such songs convey meaningful and deep social and political messages and are not created to sell goods. (Morteza Abolhasan et, al: 2017)

16- Cognitive, affective, and behavioral responses to advertising music

The choice of music plays a main role in the advertisements. Music has the power to influence behaviors, thoughts and has an emotional & lasting effect on viewers (Jeremy Ng Jia Le: 2016)

Music use is important in advertisements because it gives an additional dimension to ads spoken or visual narration. Music can create the desired mood, attract attention, facilitate recall of an advertiser's brand and message, change the pace of advertising narrative, improve attitudes toward the advertiser, and ultimately influence buying behavior. Shevy and Hung (2013) suggest that music combines with other factors such as visuals, words, story, and sounds to exercise a convincing effect through cognitive and affective processes. In some advertisements, music takes the top spot until it becomes the central focus of successful advertisements (Jeremy Ng Jia Le: 2016). Music is used in advertisements 2016).

Music was not an afterthought or "sound adornment" in advertisements, but it was a "strict element" for success that helped the music carry the narrative in these advertisements. In addition to affecting audience in ways that would be impossible in the absence of this main element, Binet et al. (2013) said that "having the appropriate music can highly increase sales effectiveness up to 30%, and these ads are perfect evidence of how the fit music can impact advertising success directly. (Jeremy Ng Jia Le: 2016)

Music can become Supportive catalyzer to the brand and give a connection to the brand story on a strong level. Binet et al. (2013) suggested that "traditional adv research may reduce the importance of the effects of music because some operate under the radar of consciousness and others only appear at the social level." Much of the previous research related to music in advertising focused on how well advertising messages recall neglecting consideration of how advertising affects people because emotions are subjective and difficult to be identified. Therefore, advertising designers must go beyond the quantitative effects of music in advertising and go deeper into how music affects emotions to find specific insights, which, in turn, influences response behaviors and recall rates. (Jeremy Ng Jia Le: 2016)

In the past quarter-century, numerous studies have examined behavioral and cognitive responses to music advertisements. Although some scholars have pointed out important influences of the structural elements of music (tempo, mode, etc.) on consumers' responses to advertising music (eg, Hahn and Hwang, 1999), (Gorn, 1982) in his study found that the association between a music song and a product or a given service create positive attitudes towards that advertised

product. Gorn's (1982) experiment showed that persons were more likely to choose a particular pen color if that pen was paired with a pleasant musical song rather than unpleasant music.

17- Experimental

Research sample: The sample consists of 150 individuals, men and women, who use YouTube, aged between 16-40 years old. They were selected through random sampling (from users of the digital YouTube platform) from men and women.

Group No. (1) listened to the music advertisement of Benha University Hospital, directed by the researcher, for the song "leave a touch, leave a fingerprint". Group (2) heard the same advertisement, but the song was canceled and the clips in which the singers appear relied on voice-over accompanying the advertisement through a professional voiceover with soft music. The advertisement (3), which depends on the voice-over accompanied by music that is appropriate to the nature of the advertising message, was shown (it was implemented under the supervision of the researcher.

- The three advertisements have been displayed through the YouTube digital platform to be broadcast and presented to the research sample. The three experimental versions of the advertisements were different in the choice of music. The first advertisement relied on a song written, composed, arranged, and videotaped specifically for this advertisement, which was broadcast in the Holy Month of Ramadan 2022.

- As for the second advertisement, it represents a rephrasing of the first advertisement and relied on sound and narration rather than music because the music was quiet, soft, and undistinguished which was intentional.

- In the third advertisement, the accompanying music was strong and effective with voice-over.

With a view to exploring the effect of the advertising song specially prepared for advertising in mixing the voice-over and the voice-over accompanied by the affective music as its background, the final musical pieces were selected according to the criteria of musical compatibility (message - music - product congruity) and variety. The objective of the three advertising messages was to persuade users to donate to Benha University Hospital.

18- Tools of the Study

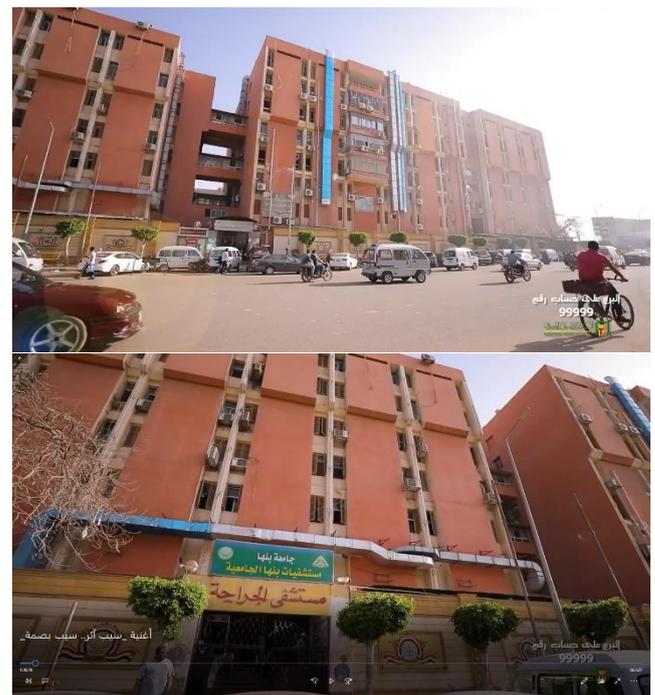
Preparing the statistical analyses of social sciences (SPSS 25) to conduct statistical analyses and methods used in the study:

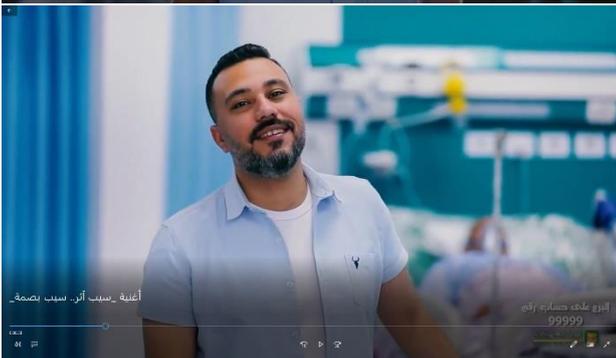
- Pearson correlation coefficient.
- Cronbach's alpha coefficient.
- Frequency and percentage (relative weight)
- Arithmetic mean and standard deviation.
- Ca2 test
- One way ANOVA test.
- Digital YouTube advertisements:

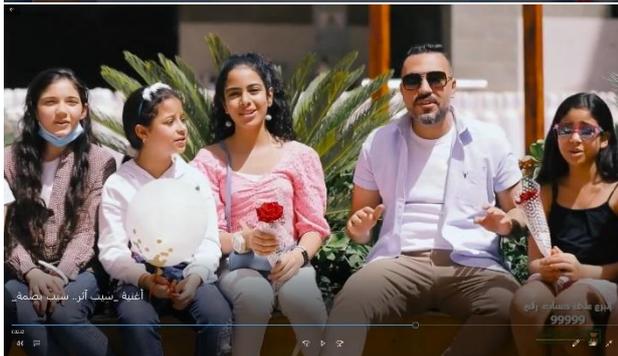
19- Delimitations of the study

- YouTube video advertisements from 2021 to 2022 Analysis (for youth aged 16-45 years old).
- The actual measurement period of the questionnaire included a research sample from 4/6/2022 to 18/10/2022.
- Applying the questionnaire to the research sample for YouTube young users aged 16-35 years.

19-1- First Ad (Musical ad)







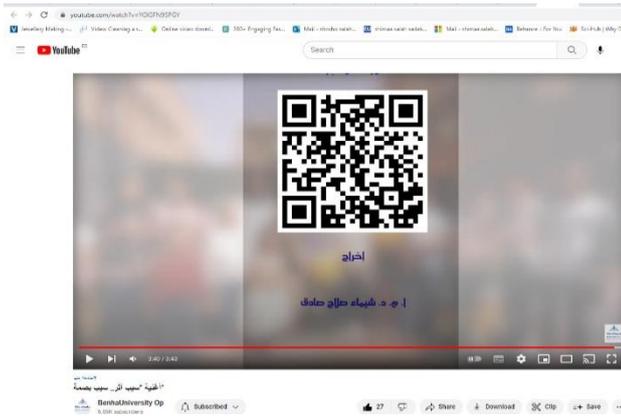
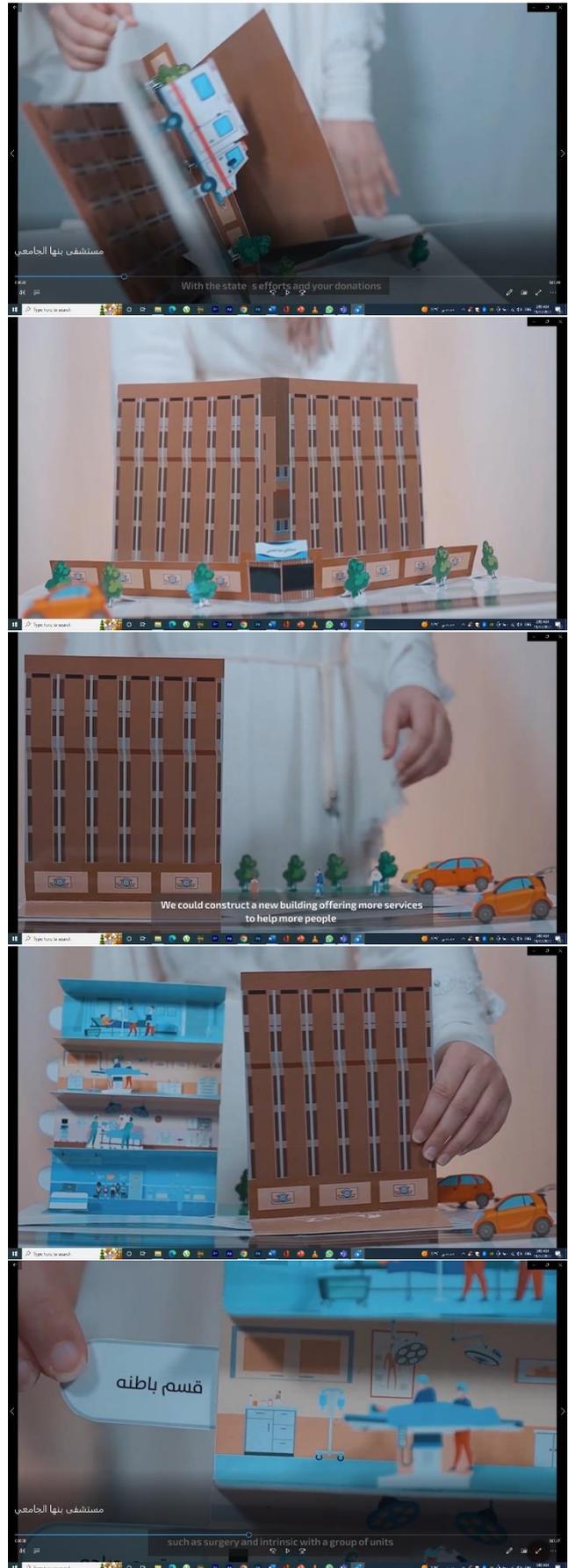
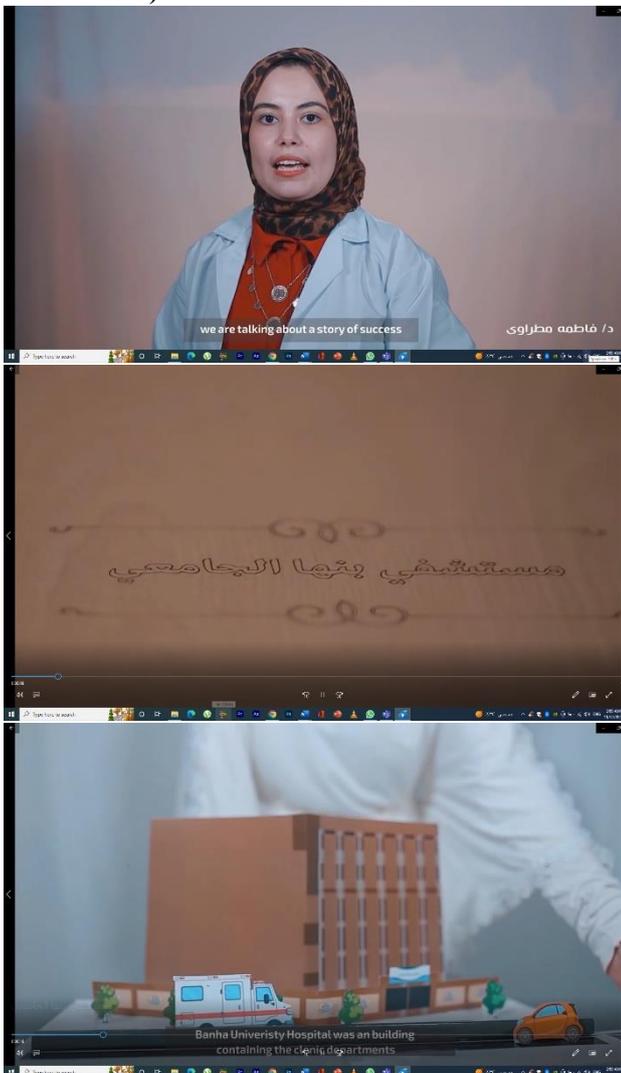


Figure (18) 500 Hospital Announcing ads (You Tube)

19-2- Second Ad (Voice over with effective Back music)



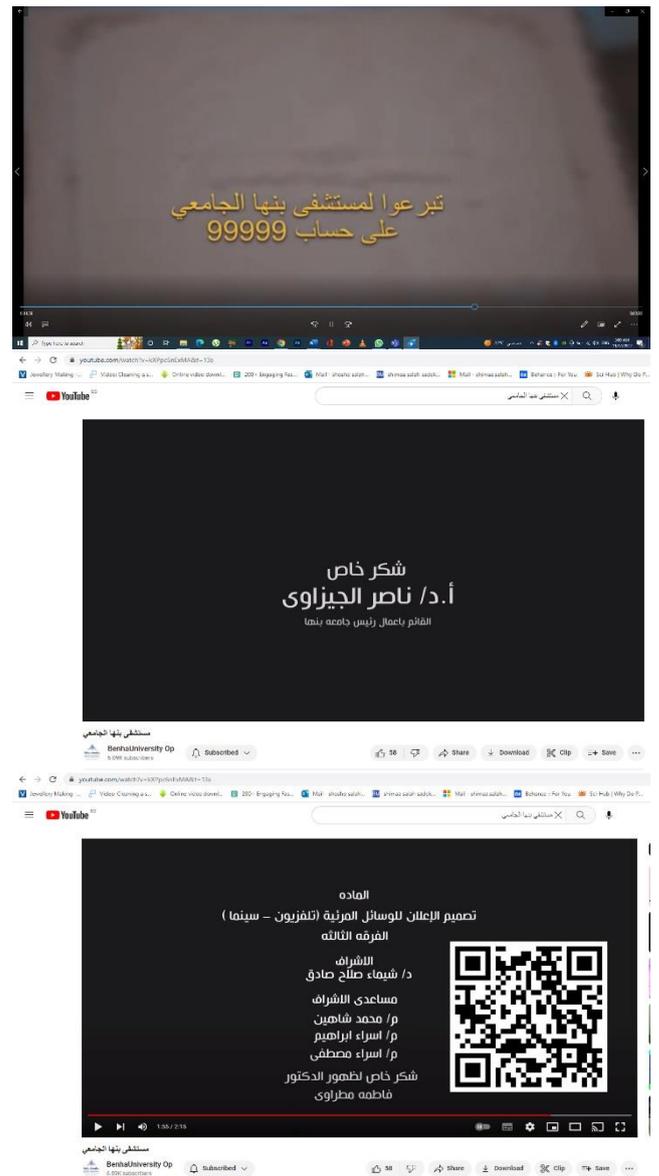


Figure (19) 500 500 Hospital Announcing ads (You Tube)

19-3- Thirds Ad (Voice over with low music)

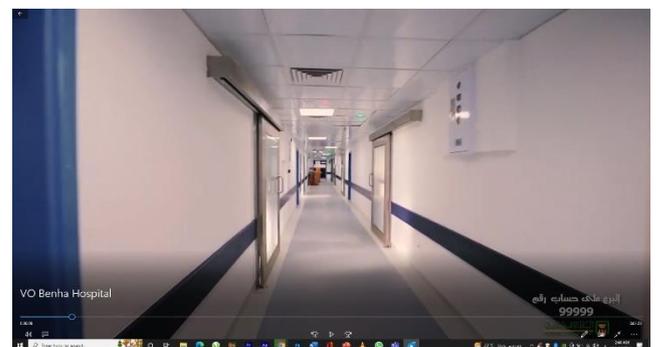




Figure (20) 500 500 Hospital Announcing ads (You Tube)

20- Measurement

The scale of attitudes was adopted according to Likert method in the light of theoretical analysis and literature review related to scaling the attitudes. The researcher adopted steps as follows:

1. Determining the objective of the scale: The Attitude Scale in this research aimed to measure users' attitudes towards the three advertising messages (1- musical advertisement (song) – voice-over advertisement – narrative advertisement accompanied by an affective background music).

2. Determining the axes of the attitudes scale: having cognized of the previous studies (Saray 2012), the main axes of the attitudes scale were determined in accordance with the general and procedural objectives predetermined for the scale. Therefore, the axes of the scale were determined.
3. Determining the items of the attitudes scale: after reviewing the previous studies for the preparation of the attitude's scales, the main axes of the scale were identified along with identifying the negative and positive utterances that achieve the goal. Therefore, the scale utterances were phrased.
4. Measurement of the level of response: Three response possibilities were developed for each of the scale's statements including (strongly agree, uncertain, disagree), giving three degrees for the first response, two degrees for the second response, and one degree for the third response.
5. Adjusting the attitudes scale: to determine the apparent validity of the content of the scale, the scale was presented to a group of experts in the field of (advertising - curricula and teaching methods) and the most important observations made by the specialists were modified. Then, the reliability of the scale was determined using the Alpha Coefficient equation in which the reliability coefficient must not be less than (.8) as a condition for the reliability of the scale (Zaitoun 2003). It was found that the coefficient of reliability of the scale is (.91), which is a coefficient of a high degree of reliability.
6. Calculating the response time on the scale: The average response time on the scale was calculated as 6 minutes by calculating the average time spent in the application.

21- Validity and Reliability of the Questionnaire Findings

21-1- Internal Consistency Validity Results

The veracity of the arbitrators (advertising Professor): The questionnaire was presented in its initial form to (٢٠) Professors in the advertising fields in order to ensure the validity and reliability of the questionnaire to express their evaluation and observations about the extent of:

- Clarity and relevance of the questionnaire items.
- Clarity of the questionnaire instructions.
- Clarity and appropriateness of answer choices.
- Consistency between the and measurement.

- Modify, delete or add what is needed.
- The researcher made the necessary notes according to the opinions of the Professors, and the questionnaire became in its final form.

21-2- Internal consistency validity

The researcher verified the validity of the internal consistency of the questionnaire by calculating the correlation coefficient between the scores of each questionnaire item and the total scores of the questionnaire, and the results were as shown in Table (1):

| No. | Items of the Measurement | Correlation Coefficient |
|-----|--------------------------|-------------------------|
| 1 | ٠,٠١ | ٠,٥٦ |
| 2 | ٠,٠١ | ٠,٥٥ |
| 3 | ٠,٠١ | ٠,٦٠ |
| 4 | ٠,٠١ | ٠,٥١ |
| 5 | ٠,٠١ | ٠,٥٣ |
| 6 | ٠,٠١ | ٠,٥١ |
| 7 | ٠,٠١ | ٠,٥٥ |
| 8 | ٠,٠١ | ٠,٦٣ |
| 9 | ٠,٠١ | ٠,٦٠ |
| 10 | ٠,٠١ | ٠,٥٤ |
| 11 | ٠,٠١ | ٠,٥٩ |
| 12 | ٠,٠١ | ٠,٥٥ |
| 13 | ٠,٠١ | ٠,٥٧ |
| 14 | ٠,٠١ | ٠,٥٧ |
| 15 | ٠,٠١ | ٠,٦٠ |
| 16 | ٠,٠١ | ٠,٥٠ |
| 17 | ٠,٠١ | ٠,٥١ |
| 18 | ٠,٠١ | ٠,٥٦ |
| 19 | ٠,٠١ | ٠,٦١ |
| 20 | ٠,٠١ | ٠,٦٠ |

Table 1: shows that there is a statistically significant correlation between the scores of each item of the questionnaire and the total scores of the questionnaire. They ranged between (0.50 - 0.63), which indicates that the utterances of the questionnaire items are valid for what it measures.

21-3- Findings of the Structural Validity of the Questionnaire

The researcher verified the stability of the questionnaire through Cronbach's alpha coefficient method, and the results came as shown in Table (2):

| Items no | Cronbach's alpha coefficient | 1 |
|------------------------------|------------------------------|------|
| The questionnaire as a whole | ٢٠ | ٠,٨٩ |

Table (2) shows the Cronbach's alpha coefficient for the questionnaire (0.89), and it is considered a high stability value, which reassures the researcher.

22- Analysis of the Field Study Findings

The current study shows and analyzes the opinions of the research sample individuals, men, and women aged from 16-40 years old, who use YouTube, the digital platform, in a questionnaire with a view to exploring the effect of advertising songs especially those which are prepared for advertising in comparison of voice-over and voice-over accompanied to affecting music as a background. The aim of the three advertising messages has been to persuade users to donate to Benha University Hospital.

The study employs the arithmetic mean, standard deviation, relative weight, and the "Ka 2" test for significant differences between the opinions of the research sample individuals on the questionnaire's statements according to a three-graded scale as follows:

| Opinion | Degree of Approval | | |
|---------------|--------------------|-------------|----------|
| | Strongly agree | Uncertain | Disagree |
| Weight | 3 | 2 | 1 |
| Weighted mean | 3 - 2.34 | 1.67 - 3.33 | 1 - 1.66 |

Table 3: A Three-graded Scale for Positive Statements

| Opinion | Degree of Approval | | |
|---------------|--------------------|-------------|----------------|
| | Strongly agree | Uncertain | Strongly agree |
| Weight | 1 | 2 | 3 |
| Weighted mean | 1 - 1.66 | 1.67 - 3.33 | 2.34 - 3 |

Table 4: A Three-graded Scale for Negative Statements
Statistical Results for the First Advertisement - the Music Advertisement (the Song).

23- Statistical results of the first advertisement - the musical advertisement (the song).

| Items no | SMA | standard deviation | Relative weight (%) degree of approval | degree of approval | Ca2 test | | arrangement |
|----------|------|--------------------|--|--------------------|-------------|-----------------------|-------------|
| | | | | | (Ca) Values | Level of significance | |
| 1 | ٢,٨٥ | ٠,٣٥ | ٩٥,١٪ | Strongly Agree | ٧٤,٩١ | ٠,٠٠١ | ٢ |
| 2 | ٢,٨١ | ٠,٣٩ | ٩٣,٧٪ | not agree | ٥٨,٩١ | ٠,٠٠١ | ١٢ |

| | | | | | | | |
|-------|------|------|-------|----------------|-------|-------|--------------|
| 3 | ٢,٨٤ | ٠,٣٧ | ٩٤,٦٪ | Strongly Agree | ٦٩,٣٦ | ٠,٠٠١ | ٣ |
| 4 | ٢,٨٢ | ٠,٣٩ | ٩٤,٠٪ | Strongly Agree | ٦١,٤٤ | ٠,٠٠١ | ٩ |
| 5 | ٢,٨٦ | ٠,٣٥ | ٩٥,٣٪ | not agree | ٧٧,٧٦ | ٠,٠٠١ | ١ |
| 6 | ٢,٧٥ | ٠,٤٣ | ٩١,٧٪ | Strongly Agree | ٣٨,٥١ | ٠,٠٠١ | ٢٠ |
| 7 | ٢,٨٠ | ٠,٤٠ | ٩٣,٣٪ | not agree | ٥٤,٠٠ | ٠,٠٠١ | ١٥ |
| 8 | ٢,٧٧ | ٠,٤٢ | ٩٢,٤٪ | not agree | ٤٤,٨٣ | ٠,٠٠١ | ١٨ |
| 9 | ٢,٨٢ | ٠,٣٩ | ٩٤,٠٪ | Strongly Agree | ٦١,٤٤ | ٠,٠٠١ | ٩ redundant |
| 10 | ٢,٨٣ | ٠,٣٧ | ٩٤,٤٪ | Strongly Agree | ٦٦,٦٧ | ٠,٠٠١ | ٥ |
| 11 | ٢,٨٢ | ٠,٣٨ | ٩٤,٢٪ | Strongly Agree | ٦٤,٠٣ | ٠,٠٠١ | ٧ |
| 12 | ٢,٨٣ | ٠,٣٧ | ٩٤,٤٪ | Strongly Agree | ٦٦,٦٧ | ٠,٠٠١ | ٥ redundant |
| 13 | ٢,٨٠ | ٠,٤٠ | ٩٣,٣٪ | Strongly Agree | ٥٤,٠٠ | ٠,٠٠١ | ١٥ redundant |
| 14 | ٢,٨١ | ٠,٤٠ | ٩٣,٥٪ | not agree | ٥٦,٤٣ | ٠,٠٠١ | ١٣ |
| 15 | ٢,٧٧ | ٠,٤٢ | ٩٢,٤٪ | Strongly Agree | ٤٤,٨٣ | ٠,٠٠١ | ١٨ redundant |
| 16 | ٢,٨٤ | ٠,٣٧ | ٩٤,٦٪ | Strongly Agree | ٦٩,٣٦ | ٠,٠٠١ | ٣ redundant |
| 17 | ٢,٨٠ | ٠,٤٠ | ٩٣,٣٪ | Strongly Agree | ٥٤,٠٠ | ٠,٠٠١ | ١٥ redundant |
| 18 | ٢,٨٢ | ٠,٣٩ | ٩٤,٠٪ | not agree | ٦١,٤٤ | ٠,٠٠١ | ٩ redundant |
| 19 | ٢,٨١ | ٠,٤٠ | ٩٣,٥٪ | not agree | ٥٦,٤٣ | ٠,٠٠١ | ١٣ redundant |
| 20 | ٢,٨٣ | ٠,٣٨ | ٩٤,٢٪ | Strongly Agree | ٦٤,٠٣ | ٠,٠٠١ | ٧ redundant |
| F. Ad | ٢,٨٢ | ٠,٣٩ | ٩٣,٨٪ | Strongly Agree | | | |

Table (5): Arithmetic means, standard deviations, relative weights, and the results of the "Ka2" test for the opinions of the research sample individuals towards the first advertisement - the musical advertisement (the song).

Table (5) shows the degrees of opinions of the research sample individuals towards the level of the first advertisement - the musical advertisement (the song), The values of "Ka2" for all the statements evaluating the first advertisement are statistically significant

indicating that there are statistically significant differences between the degrees of opinions of the research sample individuals towards the level of the music advertising (the song), and the time of the opinions of the research sample individuals at the degree of "strongly agree" for all positive statements. The arithmetic means values of these statements ranged between (2.75 - 2.85).

The relative weights range between (91.78% - 95.11%), while the time of the opinions is at the degree of "disagree" for all the opposite statements. The arithmetic means values for these statements ranged between (2.77 – 2.86), and the relative weights ranged between (92.94% - 95.33%), All opinions at the degree of "disagree" for the first advertisement were on the arithmetic mean (2.82) and a relative weight (93.83%). Diagram (1) shows statements evaluating the first advertisement - the music advertisement (the song) according to their relative weights:

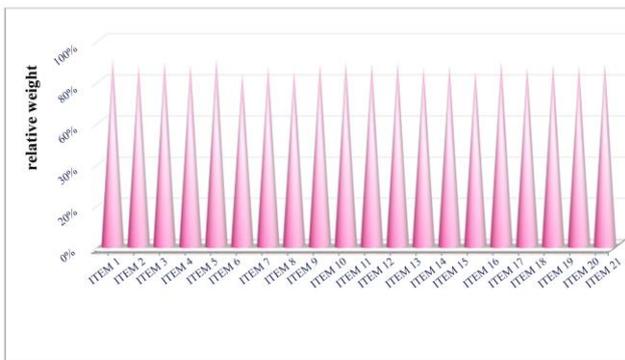


Diagram (1) shows statements evaluating the first advertisement - the musical advertisement (the song) according to their relative weights.

Table (5), its results, and diagram (1) show that the research sample members are satisfied with the high level of the first advertisement - the musical advertisement (the song) in terms of their feeling of pleasure when they watch this advertisement, helping to locate places for donations, the distinctive audio-visual method, feeling affected psychologically and emotionally when watching this ad, no feeling of a time when watching this ad, feeling happy when donating, the positive view of the donation ad, and giving a psychological impact on watching.

24- Statistical Results for The Second Advertisement - The Voice over ads

| | | | | | |
|--|-----|--|--|----------|--|
| | SMA | | | Ca2 test | |
|--|-----|--|--|----------|--|

| Items no | | standard deviation | Relative weight (%) degree of approval | degree of approval | (Ca) Values | Level of significance | arrangement |
|----------------------|------|--------------------|--|--------------------|-------------|-----------------------|-------------|
| 1 | 1,37 | 0,8 | 40,0 % | not agree | 10,77 | 0,001 | 14 |
| 2 | 1,97 | 0,83 | 70,7 % | Not sure | 0,28 | 0,879 | 77 |
| 3 | 1,33 | 0,87 | 44,4 % | not agree | 17,77 | 0,000 | 17 |
| 4 | 1,96 | 0,82 | 70,3 % | Not sure | 0,37 | 0,820 | 7 |
| 5 | 1,36 | 0,8 | 40,3 % | Strongly agree | 11,77 | 0,000 | 13 |
| 6 | 1,27 | 0,80 | 42,4 % | not agree | 30,83 | 0,000 | 20 |
| 7 | 1,31 | 0,87 | 43,0 % | Strongly agree | 22,43 | 0,000 | 18 |
| 8 | 1,39 | 0,89 | 46,4 % | Strongly agree | 7,83 | 0,000 | 10 |
| 9 | 1,30 | 0,8 | 44,8 % | not agree | 14,11 | 0,000 | 10 |
| 10 | 1,38 | 0,89 | 46,0 % | not agree | 8,74 | 0,000 | 11 |
| 11 | 1,34 | 0,8 | 44,7 % | not agree | 10,37 | 0,000 | 16 |
| 12 | 1,37 | 0,89 | 40,7 % | not agree | 9,73 | 0,000 | 12 |
| 13 | 2,00 | 0,81 | 77,7 % | Not sure | 0,12 | 0,942 | 4 |
| 14 | 2,67 | 0,87 | 88,8 % | not agree | 17,77 | 0,000 | 1 |
| 15 | 1,29 | 0,87 | 43,1 % | not agree | 20,73 | 0,000 | 19 |
| 16 | 1,89 | 0,80 | 72,8 % | Not sure | 0,32 | 0,007 | 8 |
| 17 | 2,03 | 0,82 | 77,7 % | Not sure | 0,28 | 0,879 | 3 |
| 18 | 1,98 | 0,82 | 77,0 % | Not sure | 0,12 | 0,942 | 0 |
| 19 | 1,40 | 0,89 | 47,7 % | Strongly agree | 7,00 | 0,001 | 9 |
| 20 | 2,36 | 0,87 | 88,7 % | Strongly agree | 29,74 | 0,000 | 2 |
| Voice over ad | 1,60 | 0,84 | 00,0 % | not agree | | | |

Table (6): Statistical Results for The Second Advertisement - The Music Advertisement (The Song)

Table (6) shows the degrees of opinions of the research sample individuals towards the level of the second advertisement - the voice-over advertisement. The values of "Ka2" for most statements evaluating the second advertisement were statistically significant, which indicates that there are statistically significant differences between the levels of opinions of the research sample individuals towards the level of the voice-over advertisement and the time of the research sample's opinions at the degree of "strongly agree" for the positive statement No. (20) on the arithmetic mean (2.36) and a relative weight (78.67%). The opinions for the positive statements No. 2, 4, 13, 16, 17, and 18 were at the degree of uncertain. The values of the arithmetic mean for these statements ranged between (1.89 - 2.03) and the relative weights ranged between (62.89% - 67.78%) while the opinions were at the degree of "disagree" for the positive statements 1, 3, 6, 9, 10, 11, 12, 15, The values of the arithmetic mean for these statements ranged between (1.27 - 1.38), the relative weights ranged between (42.44% - 46.00%), and the time of the opinions of the research sample individuals was at the level of strongly agree for the opposite statements No. 5, 7, 8, 19, The arithmetic mean values for these statements ranged between (1.31 - 1.40). The relative weights ranged between (43.56% - 46.67%). The opinions were at the degree of "uncertain" for the opposite statement No. 18 on the arithmetic mean (1.98) and a relative weight (66.00%), while the opinions were at the degree of "disagree" for the opposite statement No. (14) on the arithmetic mean (2.67) and relative weight (88.89%). The opinions were at the degree of "disagree" for the second advertisement on the arithmetic mean (1.65) and relative weight (55.04%).

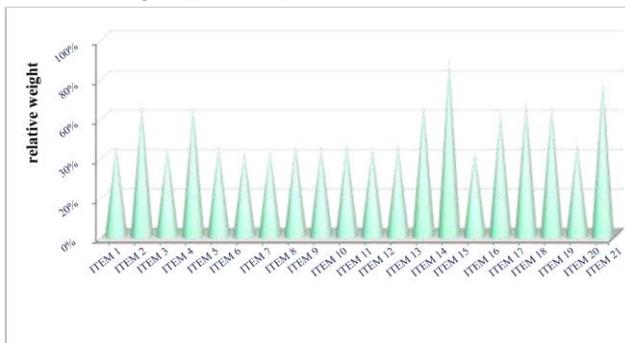


Diagram (2): It shows statements evaluating the second advertisement - the voice-over advertisement according to their relative weights.

Table (6), its results, and Diagram (2) show that the research sample individuals are not satisfied with the

low level of the second advertisement - the voice-over advertisement in terms of not display the details of the hospital in an attractive and joyful way, lack of preferring to repeat the melody accompanied by the advertisement, this type of advertisement is a trend which ends soon, the advertisement does not help in locating donations, no feeling of the time when watching this advertisement, the advertisement does not give the appropriate psychological impact, feeling of psychological fatigue when watching this advertisement, no feeling of pleasure when watching this advertisement, no feeling of the psychological and emotional impact on watching this ad, watching the ad is a waste of time, the way, in which the ad displays its objective, is not appropriate.

25- Statistical Results for The Third Advertisement – A Voice-Over Advertisement Accompanied by Affective Background Music

| Items no | SMA | standard deviation | Relative weight (%) degree of approval | degree of approval | Ca2 test | | arrangement |
|----------|------|--------------------|--|--------------------|-------------|-----------------------|--------------|
| | | | | | (Ca) Values | Level of significance | |
| 1 | ٢,٤١ | ٠,٤٩ | ٨٠,٢٪ | Strongly agree | ٥,٢٣ | ٠,٠٢ | ٣ |
| 2 | ٢,٣٦ | ٠,٤٨ | ٧٨,٦٪ | not agree | ١١,٧٦ | ٠,٠٠ | ١١ |
| 3 | ٢,٣٥ | ٠,٤٨ | ٧٨,٢٪ | Strongly agree | ١٤,١١ | ٠,٠٠ | ١٦ |
| 4 | ٢,٣٩ | ٠,٤٩ | ٧٩,٥٪ | Strongly agree | ٧,٧١ | ٠,٠٠ | ٧ |
| 5 | ٢,٣٥ | ٠,٤٨ | ٧٨,٢٪ | not agree | ١٤,١١ | ٠,٠٠ | ١٦ redundant |
| 6 | ٢,٤١ | ٠,٤٩ | ٨٠,٢٪ | Strongly agree | ٥,٢٣ | ٠,٠٢ | ٣ مكرر |
| 7 | ٢,٣٧ | ٠,٤٨ | ٧٨,٨٪ | not agree | ١٠,٦٧ | ٠,٠٠ | ٩ |
| 8 | ٢,٣٧ | ٠,٤٨ | ٧٨,٨٪ | not agree | ١٠,٦٧ | ٠,٠٠ | ٩ redundant |
| 9 | ٢,٣٩ | ٠,٤٩ | ٧٩,٥٪ | Strongly agree | ٧,٧١ | ٠,٠٠ | ٧ مكرر |
| 10 | ٢,٣٦ | ٠,٤٨ | ٧٨,٦٪ | Strongly agree | ١١,٧٦ | ٠,٠٠ | ١١ مكرر |

| | | | | | | | |
|----------------------------|------|------|-------|----------------|-------|-------|--------------|
| 11 | ٢,٣٩ | ٠,٤٩ | ٧٩,٧٪ | Strongly agree | ٦,٨٣ | ٠,٠٠٩ | ٥ |
| 12 | ٢,٣٥ | ٠,٤٨ | ٧٨,٢٪ | Strongly agree | ١٤,١١ | ٠,٠٠١ | ١٦ مكرر |
| 13 | ٢,٣٤ | ٠,٤٨ | ٧٨,٠٪ | Strongly agree | ١٥,٣٦ | ٠,٠٠١ | ١٩ |
| 14 | ٢,٣٦ | ٠,٤٨ | ٧٨,٦٪ | not agree | ١١,٧٦ | ٠,٠٠١ | ١١ redundant |
| 15 | ٢,٤٥ | ٠,٥٠ | ٨١,٥٪ | Strongly agree | ١,٧١ | ٠,٠١٩ | ٢ |
| 16 | ٢,٣٩ | ٠,٤٩ | ٧٩,٧٪ | Strongly agree | ٦,٨٣ | ٠,٠٠٩ | ٥ مكرر |
| 17 | ٢,٢٩ | ٠,٤٥ | ٧٦,٢٪ | Not sure | ٢٧,٣١ | ٠,٠٠١ | ٢٠ |
| 18 | ٢,٣٥ | ٠,٤٨ | ٧٨,٤٪ | Strongly agree | ١٢,٩١ | ٠,٠٠١ | ١٥ |
| 19 | ٢,٣٦ | ٠,٤٨ | ٧٨,٦٪ | not agree | ١١,٧٦ | ٠,٠٠١ | ١٤ |
| 20 | ٢,٤٦ | ٠,٥٠ | ٨٢,٠٪ | Strongly agree | ٠,٩٦ | ٠,٠٣٢ | ١ |
| Voice over with Back music | ٢,٣٧ | ٠,٤٨ | ٧٩,١٪ | Strongly agree | | | |

Table (7): Arithmetic means, standard deviations, relative weights, and results of the "Ka2" test of the research sample's opinions towards the third advertisement – a voice-over advertisement accompanied by affecting background music.

Table (7) shows the degrees of opinions of the research sample individuals towards the level of the third advertisement – a voice-over advertisement accompanied by affective background music. The values of "Ka2" for all statements evaluating the third advertisement were statistically significant, which indicates that there are statistically significant differences between the degrees of opinions of the individuals of the research sample towards the level of a voice-over advertisement accompanied by affective background music. The opinions were at the degree of "uncertain" for the positive statement No. 17 on the arithmetic mean (2.29), relative weight (76.22%), and the time of the opinions were at the degree of "strongly agree" for the rest of the positive statements, The arithmetic mean values for these statements ranged between (2.34 - 2.46), and relative weights ranged between (78.00% - 82.00%), while the time for opinions was at the degree of "disagree" for all opposite statements, The arithmetic mean values for these statements ranged between (2.35). - 2.37), and the relative weights ranged between (78.22% -

78.89%), All opinions were at the degree of "strongly agree" for the third advertisement on the arithmetic mean (2.37) and a relative weight (79.12%).

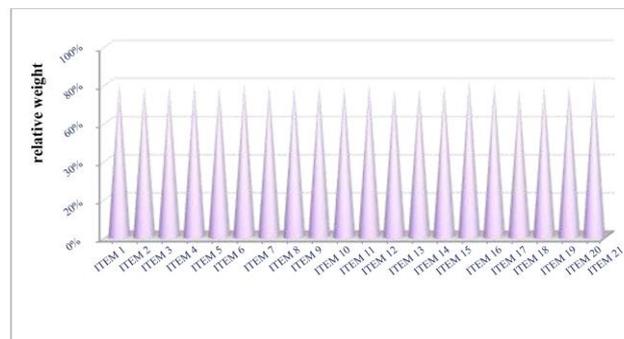


Diagram (3): It shows statements evaluating the third advertisement – a voice-over advertisement accompanied by affecting background music according to their relative weights:

Table (7) shows the degrees of opinions of the research sample individuals towards the level of the third advertisement – a voice-over advertisement accompanied by affective background music. The values of "Ka2" for all statements evaluating the third advertisement were statistically significant, which indicates that there are statistically significant differences between the degrees of opinions of the individuals of the research sample towards the level of a voice-over advertisement accompanied by affective background music. The opinions were at the degree of "uncertain" for the positive statement No. 17 on the arithmetic mean (2.29), relative weight (76.22%), and the time of the opinions were at the degree of "strongly agree" for the rest of the positive statements, The arithmetic mean values for these statements ranged between (2.34 - 2.46), and relative weights ranged between (78.00% - 82.00%), while the time for opinions was at the degree of "disagree" for all opposite statements, The arithmetic mean values for these statements ranged between (2.35). - 2.37), and the relative weights ranged between (78.22% - 78.89%), All opinions were at the degree of "strongly agree" for the third advertisement on the arithmetic mean (2.37) and a relative weight (79.12%).

Table (3), its results, and diagram (3) show that the research sample individuals are satisfied with a voice-over advertisement accompanied by affective background music in terms of feeling happy when donating to a hospital, preferring to repeat the melody accompanying the advertisement, feeling pleasure when watching this advertisement, the advertisement is useful in watching the hospital in attractive and

joyful detail, the positive view of the donation advertising for the hospital, the advertisement gives an appropriate psychological effect, no feeling of the time when watching this advertisement, and the advertisement is one of the favorite advertising messages for donation.

26- Results of the Main Statistical Hypothesis Test

The main hypothesis states that "there are statistically significant differences between the scores of the responses of a sample of YouTube users among the three advertisements in the advantage of the musical advertisement (the musical song), as the most favorable positive trend of the sample's group."

To verify the validity of this hypothesis, the researcher employs a One-Way ANOVA test to determine if there are significant differences between the arithmetic means of the estimates of the three advertisements. The results have been as follows:

| Level of Significance | F Value | Squares Mean | Degree of Freedom | Total of Squares | Source of Difference |
|-----------------------|---------|--------------|-------------------|------------------|----------------------|
| 51.77 | 2 | 103.53 | Among Groups | 0.000 | 3695.27 |
| 0.01 | 447 | 6.26 | In Groups | | |
| | 44.9 | 109.8 | All | | |

Table (8): The results of the one-way analysis test to determine if there are significant differences between the arithmetic means of the estimates of the three advertisements.

| Advertisements | N | Arithmetic Mean | Standard Deviation |
|--|-----|-----------------|--------------------|
| Music Advertising (the Song) | 150 | 2.82 | 0.09 |
| Voice-over Advertising | 150 | 1.65 | 0.14 |
| Voice-over Advertising Accompanied by Affecting Background Music | 150 | 2.37 | 0.11 |

Table (9): It shows the arithmetic means and standard deviations of the estimates of the three advertisements.

According to the three-graded scale, the table (9) shows that the arithmetic mean of music advertising (the song) is (2.82). The arithmetic mean of the voice over advertisement is (1.65), and the arithmetic mean of the voice over advertisement accompanied by affecting background music is (2.37). To verify the differences between the three advertisements and their directions, the researcher employs the (LSD) test for bilateral comparisons between the three advertisements. The results have been as follows:

| Advertisements | Music Advertising (the Song) | Voice-over Advertising | Voice-over Advertising Accompanied by Affecting Background Music |
|--|------------------------------|------------------------|--|
| Music Advertising (the Song) | -- | 51.164 | *0.441 |
| Voice-over Advertising | -- | -- | *-0.722 |
| Voice-over Advertising Accompanied by Affecting Background Music | -- | -- | -- |

Table (10): Results of the "LSD" Test for Multiple Comparisons Between the Experimental Groups, the significant level is 0.05.

Table (10) shows as follows: There are statistically significant differences between the first advertisement, the second and the third advertisements in the advantage of the first advertisement - the music advertisement (the song).

- There are statistically significant differences between the third advertisement and the second advertisement in the advantage of the third advertisement – a voice-over advertisement accompanied by affecting background music.

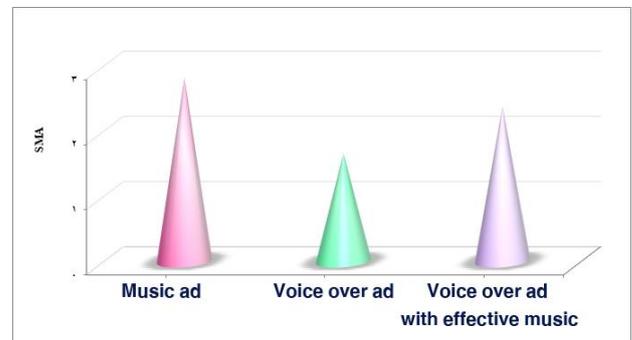


Diagram (4) shows the arithmetic means of the three advertising estimates.

From tables (8), (9), and (10), their results, and diagram (4), it is clear that the main statistical hypothesis of the research has been met.

27- Conclusion

It should be concluded that: the effective Musical ad is one of the best means of attracting users on the YouTube platform. Although the use of music as a background sound accompanying the ad may seem successful, users tend towards the Musical ad better, as it works in a way that enhances their memory towards the advertised product or service. We conclude that the advertisement must link the success equation between the visual image, the accompanying music, and the sound, in order to reach a degree of success affecting the users.

| Team No. | No. | Statement | Agree | Uncertain |
|----------|-----|--|-------|-----------|
| 1 | | I feel so happy watching this ad. | | |
| 2 | | I am not interested in the advertising letter submitted to donate to Banha University Hospital (reverse coding). | | |
| 3 | | I see that advertising helps me to define where I donate. | | |
| 4 | | I support the positive view of the donation advertisement for Benha University Hospital. | | |
| 5 | | Psychologically, I get tired of watching this ad and it makes me sad (reverse coding). | | |
| 6 | | The advertisement helps me to see the hospital details in an attractive and interesting way. | | |
| 7 | | Using this kind of advertising is a fashion. Soon it ends (reverse coding). | | |
| 8 | | I feel watching this ad is a waste of time (reverse coding). | | |
| 9 | | I see that the advertisement had the appropriate psychological impact on me. | | |
| 10 | | I support displaying the advertisement in this distinctive audio-visual way. | | |
| 11 | | I don't feel the time when watching this ad. | | |
| 12 | | I feel emotionally and psychologically affected by watching this ad. | | |
| 13 | | I support the advertising message to donate to Benha University Hospital. | | |
| 14 | | I refuse to donate to Benha University Hospital after seeing this ad (reverse coding). | | |
| 15 | | I prefer repeating the music accompanied to the advertisement. | | |
| 16 | | I prefer this kind of advertising message for donation. | | |
| 17 | | I find it hard to forget this ad. | | |
| 18 | | I feel I don't remember the ad details well (reverse coding). | | |
| 19 | | I see that the ad displays its target in a way that is not appropriate to me (reverse coding). | | |
| 20 | | I feel happy when I donate to Benha University Hospital. | | |

Table 11: Appendix (1) Attitudes Scale

27- References

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