'A very special song from Queen to you!'
How music in promotional videos stimulates involvement and engagement with a destination

Abstract

Purpose – This exploratory study contributes to the discussion on the interplay between music and tourism by analysing how music in destination promotional videos (DPVs) involves and engages tourists and locals.

Design/methodology/approach – The music in four selected YouTube DPVs about Budapest (Hungary) was studied. First-hand spontaneous offline/online reactions and appraisals from different audiences were collected and analysed. The videos were discussed in focus groups with 84 participants (tourists and locals) to assess audience involvement. A quantitative analysis of YouTube views, votes and comments was employed to assess audience engagement.

Findings – Results show that music influences cognitive and affective audience responses to DPVs. Tempo and dynamics play a significant part in evoking different emotions in tourists and locals. Music enhanced tourists' cognitive associations to the character of the destination and cultural identity. For local people the music of a folk song a remix was controversial because of its power to communicate cultural identity. The analysis of YouTube metrics revealed that the official campaign video's music negatively engaged audiences on social media.

Research limitations – For the focus groups a convenience sample was used with Hungarian and foreign university students. The analysed DPVs had very different numbers of comments on YouTube which limited data comparability.

Practical implications – Tourism marketers can create effective promotional videos by focusing more on the structural elements of music such as tempo and dynamics. Acknowledging that music genres involve different audiences, tourism marketers can target different segments of tourists. More importantly, tourism marketers are advised to ask locals' opinion in social media surveys about the music that best represents cultural identity of Budapest in DPVs.

Originality of the study – Giving importance to the role of music in DPVs, this study brings novel insight on assessing tourists' involvement and engagement. The study employs a novel method to assess YouTube metrics.

Keywords: music, promotional videos, involvement, engagement, advertising, destination image, YouTube, Budapest.

Paper type: Research paper

Introduction

'Tonight, for the first time…a very special song from Queen to you!'. With these words Freddy Mercury announced his interpretation of a Hungarian folk song during a mega-concert held in Budapest (YouTube, 2018). The Hungarian socialist regime had allowed Queen to organize a concert in Budapest in 1986, three years before the fall of the Berlin Wall. This unprecedented and unique event was powerfully symbolic: it connected the Western icon with young people behind the Iron Curtain. The stadium –70,000 people– fell silent, and Freddy Mercury sang 'Tavaszi szél' ['Spring winds']. Decades later, watching the concert now on YouTube, those moments still elicit emotions in Hungarians, both young and old. And the song has often been used as background music in destination promotional videos (DPVs).

Music has long been recognized as a powerful stimulus that involves, engages, and persuades consumers (Allan, 2006; Krishna *et al*, 2016). Unsurprisingly, a growing body of marketing research has demonstrated that music in broadcast advertisements shapes consumer responses through the sensory perceptions (Bruner, 1990; Allan, 2006; Alexomanolaki *et al.,* 2007; Guido *et al.,* 2016). Previous findings show that music in reinforces visuals, emphasizes dramatic moments, connects visual sequences, and makes advertisements more attractive overall (Fraser, 2014). It is a powerful message conveyor often leveraged in advertising through jingles or songs (Krishna, 2012).

In the context of tourism, since the publication of Gibson and Connell's (2005) volume on 'Music and Tourism', music has been approached from different perspectives. Music as an environmental factor influences tourist behaviour in restaurants (Muñoz and Wood, 2009) and servicescapes on cruise ships (Åstrøm, 2017). Roberts (2014) emphasized the cultural resonance and symbolic value of the Beatles' heritage in Liverpool (UK) and referred to music as a 'contagious magic' factor which can enable viral marketing on YouTube. Music is an "essential element of a culture" and reflects a destination's identity (Linardaki and Aslanides,2020, p. 304). While promotional videos have been studied, the focus, with few exceptions, has been on visuals rather than on multisensory components (Pan and Hanusch, 2011; Hadinejad *et al.*, 2019; Yin *et al.*, 2020). Music is an important and expensive element in tourism advertisements, but its role in DPVs has received scant attention. In order to provide new insights on music in DPVs, a clear definition of the construct is needed. This study proposes the following: A DPV is a tourism destination focused sensory material which is shared on various platforms and stimulates cognitive and affective responses in different audiences.

The centre of this definition is the understanding of promotional videos as sensory materials. For this reason, the influence of structural elements of music -tempo and dynamics-will be studied in the perspective of cognitive and affective responses of individuals. It should be noted that DPVs can be filmed by official institutions and by private production companies and the representation of the characteristics of a destination and cultural identity reflect the intent to convey a specific message. As underlined by Wassler *et al.* (2019), congruence between locals' self-perceptions and their representation in DPVs is critical. Very little research has yet been done on either the use of music in these videos or how they represent

locals and tourists. An exploration of how people perceive their cultural identity as portrayed in DPVs can therefore provide valuable new information.

This paper is positioned within the research context of music and destination marketing (Waitt and Duffy, 2010; Lashua *et al.*, 2014; Yin *et al.*, 2020). It contributes to the discussion on the interplay between music and tourism through its examination of the ways in which music in short DPVs involves and engages tourists and locals. From a methodological perspective, a mixed-method approach was adopted, combining the use of focus groups with quantitative methods assessing YouTube public and available metrics. From a practical perspective, the managerial implications of identifying the appropriate music to reach target segments are presented.

Literature Review

Destination Promotional Videos and YouTube

Tourism-related YouTube videos are sources of information for tourists (Tussyadiah and Fesenmaier, 2009). Destination promotional videos (DPVs) are filmed with the intent to best represent destinations and to attract tourists (Craton and Lantos, 2011; Pan and Hanusch, 2011; Flavián et al., 2017). Tourism promotional videos stimulate fantasies and daydreams because tourists create associations with destinations (Tussyadiah and Fesenmaier, 2009). Here we argue that this process is enhanced by music. Further, promotional videos address different target segments and shape their projected destination image with the aim of influencing potential tourists' attitudes and behaviours (Leung *et al*., 2017; Guerrero-Rodríguez et al., 2020).

DPVs are consumed through senses such as the visual and auditory: cognitive and affective stimuli reinforce one another to convey a message. Cognitive responses are the (degree of) attention paid to the music, the mental elaboration on music, and the images evoked by it. Affective responses are the emotions/moods and memories evoked by music (Craton and Lantos, 2011).

YouTube, the most popular video sharing social media, has become an important platform for sharing DPVs (Tussyadiah and Fesenmaier, 2009). YouTube is one of the most popular social networks globally and it has redesigned the way information on tourist destinations is created, shared and consumed (Reino and Hay, 2011). YouTube is a "credible and efficient advertising archive resource" for researchers and practitioners (Moin *et al.*, 2020, p.5).

Previous research has analysed the content of DPVs shared on YouTube by organizations and individuals to investigate projected destination images (Huertas *et al.* 2017; Tiago *et al.*, 2019) and to explore the projected destination images' influence on viewers' perceptions (Tussyadiah and Fesenmaier, 2009; Galan, 2009; Lim *et al.*, 2012 Fraser, 2014). Turnšek and Janeček (2019) investigated audience perceptions of the YouTube video "America First, the Netherlands Second" with focus groups to identify the emotional and cognitive components of the destination images of the U.S.A. and the Netherlands. Narratological analysis has also been used, to show how storytelling can engage potential tourists (Moin *et al.*, 2020). DPVs can be shared on YouTube by institutional tourism organizations to generate knowledge about their destination and to create positive images in tourists' minds (Huertas *et al.*, 2017); and by users (tourists, influencers or private companies) to provide information about the destination based on personal experiences,

sometimes in competition for popularity with official videos (Munar, 2011; Irimiás and Volo, 2018).

Music in destination promotional videos

Tourism destinations have long been associated with specific songs or music genres: New York is associated with Lisa Minelli's lyrics; New Orleans with jazz (as its birthplace); Brazil is associated with the soundscapes of Bossa Nova rhythms, etc. (Gibson and Connell, 2005; Long, 2014). To better understand the role music plays in DPVs, the structural elements of music need to be considered (Chou and Lien, 2010; Raja *et al.*, 2019).

Rhythm, tempo, melody, dynamics (Raja *et al.*, 2019): research data on how these structural elements influence potential tourists' cognitive and affective responses are scarce. Tempo (fast/slow) seems to be the most studied element. In an analysis of tourism ads from 95 regions and countries in TV commercials, the music was found to be faster than in other ads (Pan and Hanusch, 2011). The authors suggested that tempo is among the most important determinants of cognitive and affective responses: fast tempo stimulate action. Lantos and Craton (2012) suggested that a fast tempo increased attention to the ad and had a positive impact on recall and purchase intentions, whereas a slow tempo had the opposite effect. In general, a fast tempo seems to evoke joy and happiness, while a slow tempo is linked to tranquillity and nostalgia (Bruner, 1990; Hadinejad *et al.*, 2019).

In terms of ad persuasion, ads using vocal music were found to be more persuasive than those using instrumental music (Allan, 2006). However, instrumental music is often preferred over vocal music in destination promotion (Pan and Hanusch, 2011). Tiago *et al.* (2019) noted that most DPVs shared on YouTube by tourism institutions such as destination marketing organizations (DMOs) use instrumental music. In contrast, videos generated by individuals mostly use voiceovers.

Music genres have also received some academic attention, focusing on their expression of identities and ability to generate a sense of membership in a reference group (Abolhasani *et al.*, 2017; Galan, 2009). They can be used as a tool to target a particular demographic group based on musical preferences (Craton and Lantos, 2011). Similarly, a music genre conveys stereotypes and images (Galan, 2009) and may often be associated with personality traits that are consequently transferred to the destination being promoted (Craton and Lantos, 2011; Lantos and Craton, 2012). In a recent psychological experiment, Hadinejad *et al.* (2019) evidenced that viewers' emotional arousal could be changed by exposing them to different music genres. Using three tourism advertisements for Iran, the authors found that light rhythmic music elicited positive emotions, while traditional Iranian music led to lower levels of emotional arousal.

Audience involvement and engagement: the role of music

Involvement originates in the interaction between a particular stimulus and an individual, and results in affective and cognitive responses (Allan, 2006; Hee Park *et al.*, 2014). In the case of a short DPV, music is a continuous auditory stimulus which almost always triggers audience involvement. Audience involvement through music is both cognitive and affective (Lantos and Craton, 2012). From a cognitive perspective, music catches audiences' attention (Allan, 2006), enhances memories and forms associations. From an affective perspective, music evokes emotions and feelings, creates moods and trigger memories (Craton and

Lantos, 2011). Audiences differ in their responses elicited by music (Zaichkowsky, 1994; Lantos and Craton, 2012). Previous studies have suggested that music preferences, individual taste, cultural background, age and gender are all factors that influence involvement with music (Shevy and Hung, 2013; Abolhasani *et al.*, 2017). Young adults, compared to older people, usually attribute more importance to music and music preferences for dance music, rap, hip-hop or rock are related to their socio-cultural identity.

Engagement is another important concept to examine the effects of the music used on DPVs. The interaction between individuals and stimuli is a gradual process and audience engagement is preceded by involvement (Hollebeek *et al.* (2014). Involvement reflects a particular attitude toward a DPV, while engagement reveals attachment to it (Liu and Jo, 2020). Audience engagement is defined as a particular psychological state towards an issue, expressed in cognition, affection, and behaviour (Hollebeek *et al.* 2014; Liu and Jo, 2020). Since it suggests (potential) action, engagement is considered a 'tangible' process, and can be assessed by tracking audience reactions on social media such as YouTube (Vazquez, 2020; Liu and Jo, 2020). Hollebeek and Chen (2014) suggested that engagement valence can be either positive or negative, but most studies investigating YouTube videos focus on positive social media engagement rather than the negative one. Drawing on prior literature, this exploratory study investigates the role of music in DPVs as a key factor for audience involvement and engagement and it focuses on the role of music in keeping audiences' attention. Destination's characteristics, cultural identity and the role of music to create ambience and evoke emotions are also considered.

Methodology

In order to answer the research questions, this study adopts a qualitative approach, using focus groups for data collection and thematic analysis for data analysis.
Selection criteria:
Purposive sampling was applied for choosing the destination promotional videos. Videos were obtained from YouTube.com as it is the biggest online video sharing platform worldwide (YouTube, 2020) and an important repository of destination promotional videos (Tussyadiah and Fesenmaier, 2009).Budapest (Hungary) was the chosen destination for two reasons: firstly, the city was declared the 'European best destination' in 2019 (European Best Destinations, 2019) and it is – or was, pre-pandemic - one of the top tourism destinations in Central-Eastern Europe, with more than 24.5 million international arrivals in 2019 (Hungarian Central Statistical Office, 2021). Secondly, Budapest recently launched a tourism campaign entitled 'Budapest, the Spice of Europe', the aim is to rebrand the city and thereby reach potential tourist from young(er) cohorts.
Video searches were conducted in November 2019 using the following keyword combinations: 'Budapest + travel', 'Budapest + tourism' and 'Hungarian capital + tourism'. 26 DPVs were found. After watching all the videos, the authors agreed to adopt a purposive sampling procedure and to apply a selection criterion in the study. Videos included in the sample had to:

(1) specifically display promotional tourism content about Budapest. Videos that simply included some images of Budapest/other Hungarian cities, or those that focused on specific events were excluded.
(2) be recently released between 2018 and 2019.

(3) be short (according to Burgess and Green (2009), young audiences prefer short YouTube videos).

As a result, four DPVs for Budapest were selected for scrutiny (Table I). Description of the videos' content is included in Appendix I.

<< Insert Table I>>

Sample:
Recent research has focused on creating effective and appealing advertising for young generations finding that music is actually an important component in digital marketing communication, as it has the power to draw attention (Munsch, 2021). New generations, Generation Y and Generation Z, are taking over the travel market globally and will represent the 50% of all travellers by 2025 (Centre for the Promotion of Imports from developing countries [CBI], 2021).

Data collection

Focus group was chosen as the most suitable method for data collection as it allows to gather insights, perceptions, thoughts and feelings directly from participants as part of a discussion over a specific topic or after some stimuli (Stewart, Shamdasani, & Rook, 2007). total of 84 participants – (Hungarian and international) students from a major university in Budapest – were recruited to our study via convenience sampling. The foreign students had recently arrived in Budapest on a variety of academic exchange programs: they represented an array of target market countries. Foreign students, in this case, are considered tourists according to the UNWTO's definition because they stay in the country for less than a year (www.unwto.org). The sample comprised mainly young people (M_{age}=23.0, 59% female), foreigners (59%) and Hungarians (41%). The former came from Europe (38%), North America (12%), Asia (8%), and South America (1%).

In accordance with the focus group guidelines (Liamputtong, 2011), eight focus group sessions were held in English language during the autumn semester 2019 and the (pre-pandemic) spring semester 2020. The first author of the paper moderated the discussions. Each session had an average of 10 participants and an average duration of 35 minutes. Each session started with a screening question; participants were asked if they had watched any promotional video of Budapest. None of them had watched any. After a brief introduction, a video was displayed, then participants answered an open-ended questionnaire. Participants' general opinion of the video, their associations with the city, the emotions evoked by music, and how they would describe the character of Budapest were asked. Responses were audio recorded and then transcribed for content analysis.

Terry *et al.*'s (2017) guidelines were followed for the data analysis. The latent or interpretative thematic analysis comprises six stages: (1) familiarization with the data, starting with its collection and processing; (2) generating codes: building blocks of analysis

with the entire dataset; (3) constructing themes: looking at similarities to notice underlying patterns or stories across the data; (4) reviewing potential themes: going through the draft version and making any necessary changes; (5) defining and naming themes: assigning suitable titles; (6) writing a report: to communicate the analyst's story of the data. Validity was ensured by discussions on the obtained codes and themes until the two authors agreed (Saldaña, 2013).

Results

Audience involvement: results from the focus groups

The results from the focus groups show music in DPVs to be an important stimulus that drives both the cognitive and the affective involvement of the audience. Music stimulated audience cognitive involvement, in terms of attention and recall of the DPVs content as shown by quotes in Table III. Participants reflected on their emotions elicited by the music and on its effect to memorize the DPVs' content based on the track's originality. Speaking about the independently produced video 4, featuring the background music composed by a Hungarian musician, a French participant pointed out that a "*quicker and louder music would make the video more interesting*" and that slow music makes the video boring. Quicker and louder music refer to the structural elements such as tempo and dynamics and results show their effect on audience attention.

Considering destination's characteristics, participants in the focus group highlighted the vibrant culture and vivid nightlife of Budapest and their responses demonstrated a strong association between the music and the destination. Hungarians and foreigners alike commented that DPVs using classical or traditional music failed to represent the city as perceived by them. These results revealed that music's structural elements, along with its genre, indirectly communicate the character of the destination. As such, "*rhythmic*" or "*dynamic*" music was associated with a "*lively*" destination, while "*classical*" music elicited associations with a "*cultural*", "*romantic*" or "*relaxing*" place.

Further, participants associated music's structural elements to different age cohorts. As the quotes in table III show, a "*more dynamic*" or "*more rhythmic*" music was linked to young people. Some participants felt to be involved with the DPV for the congruence between their musical preference and the music used in the video. Interestingly, associations with a potential target audience were also made on the basis of the musician's characteristics: Havasi (a well-known Hungarian pianist and composer) was linked to a presumed appeal to older generations. Quotes in table III show that young adults, who constitute an important segment of YouTube video audiences, have different music preferences and judge the DPVs according to them.

An important aspect revealed by the study is the role of music in DPVs as reflecting Budapest's cultural identity. Hungarian participants in the focus groups were critical about the choice of a folk song and its remix in the DPV produced by the official tourism institution as a new campaign video. This particular folk song 'Tavaszi szél' ['Spring winds'] is perceived as intimate and precious. This was also the reason why Freddy Mercury choose to sing it alone, without music, as a gift for the fans. As expressed by a participant: "*I don't think it is fun to listen with this video*". As the quotes show, Hungarian respondents found the

remix controversial for several reasons. Some respondents considered the song lacking authenticity not only because it "*mix folk country with modern culture*", but also because it is sung by Freddy Mercury and not by a Hungarian singer. Eventually, most of the native respondents would prefer genuine traditional folk music to be included in DPVs to showcase their identity. Additionally, this group demonstrated negative involvement with video 2, largely because of their reactions to its meaning.

<<Insert Table III>>

Regarding affective involvement, music in DPVs was found to produce some effects on audience. Firstly, as shown in Table III, music elicits feelings and emotions. Respondents mentioned to have been moved by music to feel sadness and nostalgia. Despite differences in music between video 1 (orchestral) and video 4 (orchestral-electronic), both tracks elicited nostalgic feelings about the destination in Hungarians and foreigners alike. The latter experienced nostalgia for earlier experiences during their time in time in the city, while the former felt nostalgic about the city itself. The results from the focus group confirm that regardless of the musical stimulus, involvement was influenced by the individual's profile, in this case whether the participant was Hungarian or foreign. Secondly, the findings evidenced that music in the DPVs helped to create ambience. Music aroused in audience the sensation of being at the destination, as a respondent commented: "*it definitely kind of makes you feel more there*" (see Table III).

Audience engagement: results from the assessment of YouTube metrics

Audience engagement on YouTube, the platform where the DPVs are shared and commented, was assessed by the analysis the publicly available YouTube metrics (views, comments, votes). The following variables were collected on 25th March 2021: video 1 (n= 87 votes; 6 comments; 9.833.501 views); video 2 (n= 611 votes; 39 comments; 66.524 views); video 3 (n=22 votes, 2 comments, 1.513 views); video 4 (n= 31.517 votes, 65 comments, 1.643.173 views). Data analysis revealed substantial differences among DPVs in regards to audience engagement. The most important metrics collected for every selected DPV are displayed in Table IV as well as the resulting calculations from the formulas presented in Table II.

YouTube comments were collected, translated and content analysed. Table IV shows that video 2 and video 4 were the most commented upon the four videos (see PC1, NC1). The official campaign DPV (video 2), was the most engaging for Hungarian viewers who left a comment on YouTube. In fact, 49% of the comments of this video were in Hungarian. The significant role of music in audience engagement was shown by the fact that 23% of the comments referred specifically to the music, either the folk song ('Tavaszi szél') or the singer (Freddy Mercury). This finding is in line with the findings emerging from the focus groups.

As Table IV shows, video 3 and video 4 that were produced independently by private companies, have a large number of positive comments, compared with a relatively small number of negative comments (PC1 vs. NC1). In contrast, video 1 and video 2, the two official campaign videos, had a significant number of negative comments (> or = to positive ones).

<<Insert Table IV>>

The results of the engagement assessment revealed that video 3 and video 4, had the highest levels of positive engagement compared to the other videos (x= 1001.32; x= 991.79), based on the calculation of positive popularity, commitment and virality. Conversely, compared to the other three analysed videos, the official campaign DPV (video 2), registered the highest level of negative engagement (x= 493.08) by calculating negative popularity, commitment and virality (Table IV). This suggests that the Hungarians were particularly triggered by the remix of the popular traditional song included in this DPV. This finding not only reflects the cultural dimension of music and the importance given by Hungarians to it, but also the powerful effect that a meaningful song in a DPV has on audience engagement. This effect was manifest in the significant number of negative responses to video 2 (NC1 in Table IV), mainly from Hungarians, leading to negative engagement as shown in Table IV.

Discussion

The present exploratory study investigates the role of music in audience involvement and engagement with DPVs. In line with previous literature (Craton and Lantos, 2011; Lantos and Craton, 2012), music in short DPVs proved to be an effective stimulus which generated cognitive and affective responses and increased attention and ad recall. Advancing current knowledge in tourism marketing, empirical support is provided for the notion that music in DPVs has the capacity to both gain and retain audience attention and interest, through structural elements such as tempo and dynamics, while the originality of a video's soundtrack strengthens audience recall. Previous psychology of advertising research has emphasized the associative effect of music (Shevy and Hung, 2013; Krishna *et al.*, 2016; Hadinejad *et al.*, 2019) and one of the key contributions of this study relates to precisely this power: rhythmic music is associated with lively destinations, classical music with romantic destinations.

Our results are consistent with prior studies (Pan and Hanusch, 2011; Yin *et al.*, 2020), positing that music conveys meaning in both direct and indirect ways. Music communicates a destination's character because audiences associate its structural elements with different destination features, thereby projecting a destination image. It also communicates a video's target segments in association with preference or identification with a specific genre. Another of the study's contributions is its demonstration that music in DPVs is a particularly important element for people from the place in question because of its capacity to communicate cultural identity. These are novel contributions as, to date, no study in tourism has specifically examined music in DPVs as either a key cultural element or a tool to address different target segments.

Our study also demonstrates that music in DPVs triggers affective involvement. The findings further support Zaichkowsky's (1994) view that involvement can be conditioned by both musical stimulus and the personal preferences of audiences. Our findings highlight the differences in interpretation of music styles and in elicited emotions reported by Hungarians and foreigners. Moreover, they are consistent with evidence suggesting that individuals with different musical tastes and different level of familiarity with music vary in their affective involvement. Some audience members are propelled by music to experience the destination more vividly, while others report dissonance between the music and their mental image of the destination. Music on DPVs, therefore, involves audiences cognitively and affectively.

Another important contribution is highlighting the relevance of negative engagement. Hollebeek and Chen (2014) claimed that very few studies have explored the negative valence of social media engagement, most studies focus on positive impact and engagement. Our results reveal that negative engagement is to be considered when thinking about rebranding a destination and using social media networks for the marketing campaign. The *Budapest – Spice of Europe* campaign, launched in 2018, was the first international tourism destination campaign of the Hungarian capital city. The aim was to design a fresh brand for Budapest, the most important destination of the country, with a campaign that cost more than 670.000 Euro. For the potential marketing value of social media, especially YouTube, the negative audience engagement is a particularly relevant effect that the Hungarian DMO should consider when evaluating the success of the campaign.

The present study also makes an important methodological contribution: it proposes a novel method to assess engagement on YouTube. Previous studies have focused on user engagement on social networking sites, on the basis of metrics such as likes, shares and comments (Bonsón and Ratkai, 2013; Villamediana-Pedrosa *et al.*, 2019). This study adapted and merged previous models to suit YouTube-appropriate metrics, acknowledging the differences between YouTube and the other social media sites in terms of use and interface; it holds YouTube to be not only an important repository of DPVs, but also a useful tool for practitioners to track and assess a variety of audiences' first-hand reactions to DPVs.

Managerial Implications

Our findings provide some fresh ideas about music in DPVs of relevance for national and local marketing organizations. DPVs are created to stimulate their audiences and produce positive reactions. The choice of appropriate music, as well as the careful selection and interweaving of structural and non-structural musical elements, can contribute to achieving these objectives.

Destination marketers are advised to consider the specific tourist segment(s) that they intend to target when selecting music for DPVs. As revealed by this study, people associate music with certain age cohorts: the selection of appropriate music is thus key to engaging a target audience with a DPV. In addition, music in short DPVs needs to marry well with the visual content and reflect the character of the destination being promoted. When the music in a DPV is associated with a destination's showcased features, the music can make a not irrelevant contribution to shaping the destination's image.

Music on DPVs can play an important role in destination differentiation: using an original song is part of creating a unique promotional video. Furthermore, tourism marketers are advised to involve locals in the selection of music for DPVs. Sharing short surveys among different audiences on social media platforms is probably the most effective way to find out what music they think best represents the destination's cultural identity. Such involvement might well reduce the numbers of negative comments on DPVs on YouTube.

Limitations and Future Research

Notwithstanding its significant findings, the study has certain limitations. First, the sample of the focus groups comprised students and thus is not representative of the tourists visiting Budapest. In the future, we aim to involve different age cohorts and different tourist

segments. Second, our study employed YouTube metrics to assess DPVs' popularity, commitment and adjusted virality but YouTube does not allow access to individual commenters' demographics or identities. Nevertheless, the use of such metrics is justified for this exploratory study because these are the only publicly available statistics. Third, the study did not analyse the relationship between the videos' visual and auditory content: future studies could investigate the relationship between these elements and how it contributes to communicating the destination's desired image. Additional research could be conducted to further explore the importance of music evoked mental imageries (Yin, Bi and Chen, 2020) and the role of music in storytelling within DPVs (Moin, Hosany and O'Brien, 2020).

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