

Louvain School of Management

Co-branding with Instagram Influencers: Perception of Generations Y and Z

Author: Verzar Stéphanie
Supervisor: Professor Steils N.
Academic year 2020-2021
Master [120] en sciences de gestion, à finalité spécialisée

ABSTRACT

This thesis aims to understand the perception that Generation Y and Z have of co-branding with Instagram influencers. For this purpose, a literary review is carried out in order to give the reader a good overview of the concepts related to this issue. We then carried out a quantitative and qualitative study to explore the perception of these two generations most anchored in the digital world.

The interviews conducted for our qualitative study showed that the product co-created with a well-known brand is perceived as being of higher quality than when the product is co-created with a less well-known brand or with the influence's brand. Moreover, it has also demonstrated that the larger the influencer's community, the more he/she is perceived as an expert through his experience. Furthermore, the smaller the influencer is perceived as the most authentic one compared to bigger influencers. Finally, our results also showed that the influencer could create a product in any field.

The results of our online questionnaire analysed with SPSS software showed that the co-creation of a product by an influencer and his/her own brand is perceived as the most congruent. Moreover, it has been demonstrated that people from Generation Y and Z perceive a product co-created with a known brand and an influencer as the highest quality compared to a collaboration between a smaller brand, or the brand of the influencer. We also discovered from our results that when the expertise of an influencer increases, the purchase intention of the co-created product increases and increases further when it is created with the influencer's brand. Furthermore, the product that generates the most purchase intention is the product co-created with a known brand. Additionally, purchase intention is the lowest when the product is co-created with the influencer's brand.

ABBREVIATIONS:

SMI	Social Media Influencers
SM	Social Media

Key words: co-branding – generation Z – generation Y – Millennials – influencer – influence marketing – influencer co-branding

ACKNOWLEDGMENTS

First and foremost, I would like to express my deepest appreciation to my mentor, Professor Nadia Steils for the time, patience and the reactivity she demonstrated until the completion of the paper. Thank you for giving me the opportunity to work on such an interesting project, for the guidance and all the insightful advice during this master thesis.

I would also like to thank all the people who participated to my quantitative study as well as the people I interviewed for my qualitative study without whom this research would not have been possible. In addition, I would also like to thank Barbara Schoumacher, the Belgian influencer, whom I asked for help, who kindly shared my survey in a story on her Instagram account.

Also, I am grateful to my parents for their unconditional love, support and encouragement.

Finally, my sincere thanks to all those who contributed to the success of the paper.

Stéphanie Verzar

TABLE OF CONTENTS

ACKNOWLEDGMENTS	II
TABLE OF CONTENTS	III
INTRODUCTION.....	1
PART I: LITTERATURE REVIEW	3
CHAPTER I: THE INFLUENCER	3
1. <i>Using influence, a new concept?</i>	3
1.1 The Evolution of Influencer Marketing	3
2. <i>The Influencer Marketing</i>	5
3. <i>From content consumer to content producer</i>	7
3.1 What is a SMI?	7
3.2 Types of Influencers	8
4 <i>Influencer's Content</i>	14
5 <i>Social medias: the influencer's platforms</i>	15
CHAPTER 2: CO-BRANDING	17
1. <i>Introduction</i>	17
1.1 Concept and objectives	17
1.2 Factors for successful co-branding	18
2. <i>New approach: Co-branding with influencers</i>	19
2.1 From content creator to brand creator.....	19
2.2 Influence Co-branding.....	21
CONCLUSION OF THE LITERATURE REVIEW	23
PART II: ANALYSIS.....	24
CHAPTER 1: RESEARCH METHODOLOGY	24
1. <i>Qualitative Analysis: Semi-directive Interviews</i>	24
1.1 Objectives.....	24
1.2 Selection of our sample	24
1.3 The Interview Guide	25
1.4 Presentation of interviewees	25
2. <i>The quantitative method: online survey</i>	26

2.1 Objectives	26
2.2 The Survey by Questionnaire	26
2.3 Hypothesis Development.....	29
CHAPTER 2: ANALYSIS OF SEMI-DIRECTIVE INTERVIEWS	32
1. <i>Analysis Matrix</i>	32
2. <i>Description of the Interviews Analysis</i>	41
2.1 Co-branding Expertise vs. Size Community.....	41
2.2 Authenticity vs Size Community	41
2.3 Expectations for the co-branded product	41
2.4 Field of creation.....	42
2.5 Perceived Quality	42
2.6 Purchase Intention	42
2.7 Brand Image	43
2.8 Influencer Image.....	43
3. <i>Conclusion of the Interviews Analysis</i>	43
CHAPTER 3: SURVEY ANALYSIS	45
1. <i>Sample description</i>	45
2. <i>Reliability analysis</i>	48
2.1 The perceived quality	51
2.2 The congruence	52
2.3 The influencer's expertise.....	53
2.4 The purchase intention.....	55
2.5 The community 'size and the perceived expertise	56
2.6 Conclusion of the quantitative analysis	57
CONCLUSION	58
1. <i>General Conclusion</i>	58
2. <i>Managerial Implications</i>	61
3. <i>Limits</i>	61
4. <i>Perspectives</i>	62
BIBLIOGRAPHY	63
APPENDIX	77

LIST OF TABLES AND FIGURES

List of Tables

Table 1: Information about interviewees	26
Table 18: Analysis Matrix (a)	37
Table 19: Analysis Matrix (b)	40
Table 2: Sample Description (1)	45
Table 3: Sample Description (2)	46
Table 4: Sample Description (3)	46
Table 5: Sample Description (4)	47
Table 6: Sample Description (5)	47
Table 7: Sample Description (6)	48
Table 8: Coded Data for SPSS software	51
Table 9: SPSS: Perceived Quality Avaregage	52
Table 10: SPSS: Perceived Quality Reliability	52
Table 11: SPSS: Congruency Average	53
Table 12: SPSS: Congruency Reliability	53
Table 13: SPSS: influencer's expertise	55
Table 14 : SPSS: Purchase Intention Avaregage	56
Table 15: SPSS: Purchase Intention Reliability	56
Table 16: SPSS : Community Size	57
Table 17: Hypothesis Result	60

List of Figures

Figure 1: Instagram Influencer Tiers (Mediatix, 2020)	10
Figure 2 Typology (Gross & von Wangenheim, 2018)	11
Figure 3: Brand Pyramid (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014)	5
Figure 4: Chiara Ferragni (Chiara Ferragni Collection, 2020)	20
Figure 5: Lena Situations and her sold out lipsticks (Mahfouf, 2019)	22

LIST OF APPENDICES

Appendix 1: Larissa Poumay	77
Appendix 2: TheWildGirl	77
Appendix 3: Carla Ginola	77
Appendix 4: Style_tonic	77
Appendix 5: Léna Situations.....	78
Appendix 6: Chiara Ferragni	78
Appendix 7: Instagram: Number of monthly active Instagram users 2013-2018. (Statista, 2020)	78
Appendix 8: Instagram: distribution of global audiences 2020, by gender (Statista, 2020)....	78
Appendix 9: Instagram: distribution of global audiences 2020, by age group (Statista, 2020).	79
Appendix 10: Illustration of the first fictious pair of shoes	79
Appendix 11: Illustration of the second fictious pair of shoes	80
Appendix 12: Illustration of the third fictious pair of shoes	80
Appendix 13: Survey	81
Appendix 14: Excell sheet for SPSS software	91
Appendix 15: Gender	93
Appendix 16: Age group.....	94
Appendix 17: Co-created Product Answers.....	94
Appendix 18: Type of product.....	94
Appendix 19: Reasons	95
Appendix 20: Following	95
Appendix 21: Social Media	95
Appendix 22: Interview Guide (EN).....	96
Appendix 23: Interview Guide (FR)	100

INTRODUCTION

Over the last years, influence marketing has become very important. The latter is characterised by the use of an influencer to promote a product for a brand in exchange for remuneration. This recent form of marketing is proving to be very effective since it has been shown that consumers believe more influencers than brands. Indeed, people perceive the influencer as a “friend” who recommends a product with honesty and spontaneity. Despite their success, given the uncertainty that still persists in this profession, some of them prefer to broaden their horizons in order to secure a future. Indeed, for several years now, it has been common to hear that influencers create their own brand. Among them we can mention EnjoyPhoenix¹, Squeezie², Chiara Ferragni³, Caroline Receveur⁴ and Pewdiepie⁵ to name just a few (Drouin, 2019).

But influencers do not always want to create their own brand from scratch. Indeed, creating a clothing line is a heavy task that influencers may not be willing to handle (Backaler & Shankman, 2018). For these influencers, influence co-branding might be the ideal solution for them. You have probably heard the car from Gucci and Fiat, the new Liège waffles from Lu and Côte d'Or, the delicious cookies of Milka and Oreo, the super shaver from Philips and Nivea, the fashionable pair of shoes from Converse and Comme les garçons, ... On the road, on our plate, in our wardrobe or even in the shower, it is actually very common to see a product with two brand names on it. The various products mentioned above are in fact products resulting from co-branding between two brands. The term "co-branding" should be used when the following criteria are met (Abratt & Motlana, 2002; Baumgarth, 2004; Washburn et al., 2000). First, the product, logo or product packaging should show the names of the involved brands. Then, the co-branding agreement and cooperation should be of a long-term nature. Finally, throwing a new product into a fresh or already existent market is the priority goal (Besharat, 2010).

¹ EnjoyPhoenix: 25-year-old French youtuber specialized in fashion, beauty and lifestyle

² Squeezie: a 24-year-old French Youtuber named Lucas Hauchard

³ Chiara Ferragni: a 33-year-old Italian blogger

⁴ Caroline Receveur: 33-year-old French woman, originally a reality TV personality, who afterwards became an influencer

⁵ Pewdiepie: a 31-year-old Swedish Youtuber named Felix Kjellberg

However, brands are not the only ones to join forces to develop a product. As a direct consequence of the growth of influence marketing, a new variant of co-branding has emerged. This variant is called influence co-branding and consists of a brand actually associating with an influencer who can be a youtuber, an Instagramer or a blogger to co-create a product (Cosson, 2019).

Aware that influence co-branding is a growing trend, we would like to focus on how Generation Y and Y perceive this marketing practice. In this way, the subject of this thesis is: “*Co-branding with Instagram influencers: Perception of Generation Y and Z*”. As Generation Y and Z are the two generations most firmly rooted in the digital age, we would like to focus on these two generations in order to get their impression of this recent practice.

With this in mind, a literature review is carried out in order to develop hypotheses. These hypotheses are first be verified by a qualitative analysis through interviews and then by a quantitative analysis through an online questionnaire. We finally draw conclusions and speak possible discussions and recommendations for future research.

PART I: LITERATURE REVIEW

In the first part, a specific chapter is dedicated to the influencer himself. In this chapter, the evolution of influence marketing as well as different sections on the influencer itself will be detailed. After that, a second chapter explains the concept of co-branding in detail and finally discusses the central theme of our issue, influence co-branding.

Chapter I: The influencer

1. Using influence, a new concept?

1.1 The Evolution of Influencer Marketing

Brian Solis defines the term influence as "the ability to cause measurable effects or to change perceptions or behaviours" (Solis, 2018).

However, digital influence is rather defined as "the ability to cause effect, change behaviour, and drive measurable outcomes online" (Solis, 2012).

The degree of influence is measured on the basis of three factors: reach, resonance, relevance (Traackr, 2017). Reach can be defined as the scope of the audience with which the influencer communicates (Gräve, 2019). Resonance is actually the engagement of the influencer's community measured by the number of likes, shares, views, comments, etc while relevance measures the consistency of the influencer's content with the brand (Traackr, 2017).

Before beginning the analysis of what is known as "Influencer", it is interesting to realize that the presence of eminent and influential figures in the business or social world has already existed for quite a long time. Indeed, the phenomenon of taking advantage of influential people to encourage a product purchase has been used for centuries. During the 18th century, Josiah Wedgwood, a British potter, amazed the Queen of Great Britain, Charlotte of Mecklenburg-Strelitz. He created a new kind of earthenware which he named "Queenware" to honour Her Majesty. The royal endorsement helped Mr. Josiah Wedgwood to rapidly attract many customers. This was the first documented endorsement (Schaffer, 2020).

Then came a new era where fictional characters were leveraged as influencers. Many brands started creating their own character to play the role of advocates or influencers (Kim, 2020). The most famous example is from Coca-Cola company. To increase beverage sales after the

Great Depression, Coca-Cola created the Santa Claus character to spread joy and cheer during this sad period. This is how Coca-Cola benefited from influencer marketing activities by utilizing the Santa Claus figure (Hacioglu, 2019).

After this era, it was all about celebrities. The principle is in fact to use a star to show a product on them in order to promote it. This is called “celebrity endorsement”. This time the influencers are real people, very popular and have real aspirations. As a matter of fact, fans will be influenced to buy the product promoted by the celebrities.

However, although it was very effective, celebrity endorsement was becoming less and less efficient as consumers did not identify with the lives of celebrities. It was at this time that reality TV shows emerged. The aim of these shows was to bring a more authentic aspect and make these stars more trustworthy than “traditional” stars.

Finally, this phase brought us to the era in which we are currently in, namely the influencer marketing with social media influencers. This type of influencers are people like everybody else and this is the reason why we identify ourselves a lot with them. They basically started creating content out of passion or fun and were very present with their audience. Brands realized that this type of influencers were a good lever to take profit of it and started to make partnerships by sending them products in order to promote it with their audience (Kim, 2020). This is how influence marketing came into being.

As a conclusion, influence marketing is therefore nothing brand-new. Actually, the only thing that changed is the rise and joining of social media and this is how digital influencers came into being (Hrnčárová 2017).

2. The Influencer Marketing

Although it used to be quality and physical attributes that mattered to the consumer, this is no longer the case. Indeed, the consumer-brand relationship evolved a lot over the last few years. More and more, consumers are looking for an emotional relationship with the brand (Aaker, 1999; Sirgy, 1982; Sprott et al., 2006). In this way, brands try as best they can to think beyond technical specifications, performance or product quality to bring more meaning to their relationship with the consumer (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014).

This is part of the reason why small local businesses are once again a success. Indeed, people are looking for an intimate and close relationship with brands (Samama, 2003). In order to build an emotional relationship with the consumer, using a brand ambassador can be very useful. Indeed, through ambassadors, consumers perceive certain personality traits, a specific image, a physical appearance to the brand (Stone et al., 2003) and marketers understood it very well. The transfer of the ambassador's personality to the brand plays a big role as a criterion for a good choice of ambassador (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014). According to Aaker (1997), as consumers humanize the brand, it would therefore be beneficial to approach brand customer relations using the concept of personality. Personality would make it easier to build a relationship between them. Actually, the ambassador is the emblem of specific associations directly related to the brand or the product consumed. By consuming these products, the consumer will be able to appropriate these values (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014). This approach can be illustrated by the following figure (de Chernatony, 2001).

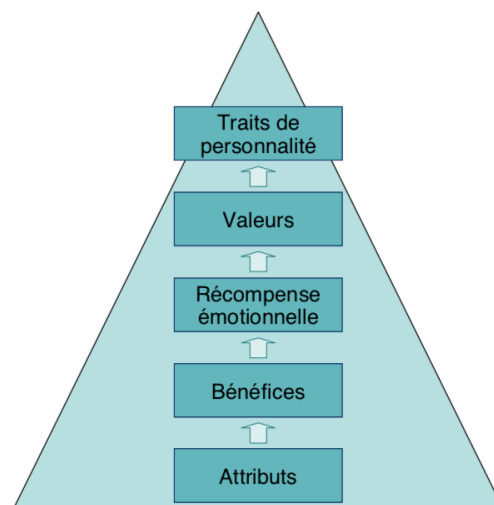


Figure 1: Brand Pyramid (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014)

Since consumers associate the ambassador's personality with the brand, it is really important to make the right choice of influencer.

There are many different ways in which influence marketing can appear. It can take the form of videos, stories, or as a post on the influencer's social network (Vodák., Novysedlák, Čakanová, & Pekár, 2019). Influence marketing can be very useful for advertising campaigns, events, trips or even conferences (Biaudet, 2017).

For marketers, SMI's (Social Media Influencers) are a more effective tool than traditional tools (Booth and Matic, 2011; Colliander and Dahlén, 2011; De Veirman et al., 2017). Indeed, it turns out that consumers actually believe more these opinion leaders than brands and that their recommendations for a product or for a brand would have positive effects on individuals as it generally encourages purchase, increases interest in the product, and increases purchase intention (Jézéquel, 2017).

By establishing themselves a community, SMI's become famous and succeeded in acquiring a certain notoriety. The advantage is that the influencer has already built an audience based on trust (Traackr, 2017). As a result, marketers see them as levers to influence purchasing decisions (Colliander and Dahlén, 2011; De Veirman et al., 2017). Moreover, several studies on the subject have proven the effectiveness of an endorser on brand image (Walker et al., 1992). In this way, marketers are extremely attracted to influencers in order to take advantage of them. The benefits for companies are to increase their visibility and sales through the promotion of SMI (Vodák., Novysedlák, Čakanová, & Pekár, 2019). This practice is called influence marketing (Hearn & Schoenhoff, 2016; De Veirman, Cauberghe, & Hudders, 2017) and it allows to communicate directly with the influencer's audience. This is what makes them so effective and powerful (Patel, 2020).

Influence marketing can be defined as the fact that a company pays an influencer to achieve specific goals (Ikonen et al, 2017).

3. From content consumer to content producer

3.1 What is a SMI?

Authors define the Social Media Influencers (SMI) in several ways. According to Singh, Lehnert, and Bostick (2012), an influencer is defined as a person who has the power to influence someone to make a purchase using various platforms. Other sources claim that an influencer is someone who has a large fan base and can lead it to act in a certain way (Nanji, 2017).

The search for ever better content for the web 2.0 (Bruns, 2006) has given many opportunities to internet users for creating and sharing their personal content. Duffy talks about SMI content as content produced with their own time and money in the hope of one day potentially making a breakthrough. There are only a few people among many who manage to achieve success and remuneration (Duffy, 2015).

The influencers' content includes sharing their passion, interests and expressing their opinions on particular products (Kaplan and Haelein, 2010). By expressing their opinion on the effectiveness of a product and giving advice on the use of products, influencers represent the new opinion leader on social networks (Freberg et al., 2011).

However, care must be taken when the term influencer is used. Indeed, the terms influencer and advocate are often confused when they should not be. An advocate is someone who voluntarily advice a product or a brand to those close to him/her while an influencer is asked to do so for a brand (Brown and Fiorella, 2013). In addition, the influencer is very careful not to have celebrity status and place too much distance, typical feature of traditional celebrities. SMI emphasize their “ordinariness” by mixing more professional content with more spontaneous content displaying their everyday life. This balance and sharing of little-worked content make it possible to give an image of being spontaneous to the followers while it is the opposite (Abidin, 2017).

Among the content they post, it sometimes contains paid posts in which they are asked to say brand messages in exchange for remuneration (Hearn & Schoenhoff, 2016; Lu, Chang & Chang, 2014). This practice is therefore referred to as influence marketing. Sponsored content appears in the same form as the content usually posted by the influencer (Boerman et al., 2012;

Tutaj and van Reijmersdal, 2012). For this reason, many argue that it is a form of native marketing (Faber et al., 2004; Wojdynski, 2016). Indeed, this is the subtlety of native marketing: there is no real distinction and breakdown between regular and sponsored content (Chia, 2012). This means that the person seeing the content may not then realize the commercial intention behind the post (Boerman and van Reijmersdal, 2016).

The goal of social media influencers is to establish a two-way relationship with their audience (Abidin, 2015) that allows them to maintain and grow their audience. In order to achieve this goal, they actually create a close relationship with their community and are very active (Ashton and Patel, 2018). Thanks to their honesty, SMI's manage to acquire an enormous cultural capital and, subsequently, they manage to build up a large audience, which results in a solid reputation in a particular field (Origgi, 2017).

3.2 Types of Influencers

In this paper we will discover different types of influencers but for the purpose of this paper we will only consider digital influencers. The difference lies in the fact that in contrast to celebrities who have become influencers afterwards, an influencer is a personal brand that has been built on the basis of their work, i.e., the content creation. This particularity implies that their followers feel that they have a say and therefore implies that the influencer cannot deny a drop in attention (ESCP, 2020).

3.2.1 *By follower number*

Influencers can be classified according to an unofficial but widespread ranking based on their number of followers. At the bottom of this classification are the so-called nano-influencers. They have a community ranging from 1,000 to 10,000 influencers (Campbell and Farrell, 2020). The latter are generally very inexpensive and are suitable for relatively small businesses with very limited marketing budgets. They do not make a living from influence. A quick example for this category of influencer would be Larissa Poumay. She currently has more than 5,600 followers on Instagram (see Appendix 1).

The next category of influencers are micro-influencers. This type of influence can have between 10,000 to 50,000 followers. They generally have a strong commitment rate and usually specialize in a niche. To their followers, they appear to be authentic, reliable and relevant. An example of a micro influencer is TheWildGirl who has more than 27,900 followers on Instagram (see Appendix 2).

Then comes the mid-tier influencers commonly called the mid-tier influencers. These hold a community of between 50,000 and 500,000 followers. It is usually easy to get their attention in general and they work with multiple brands at the same time (Engaio Digital, 2020). As an example of a mid-tier influencer, we can mention Carla Ginola who has more than 361,000 Instagram followers (see Appendix 3).

The penultimate category of influencers, but not least, are the macro influencers. The amount of their followers is between 500,000 to 1 million. Many brands are asking for this type of influencers. This type of influencer can generally make a living from content creation. An example of a macro-influencer is Laure Gonnet, a blogger also known as “Style_tonic” with more than 691,000 followers on Instagram (see Appendix 4).

Finally, when an influencer owns more than 1 million followers, they are referred as all-star influencers or celebrity influencers. This type of influencers includes superstars such as athletes, singers or actors but also online social media influencers who worked very hard to reach this notoriety (Backaler & Shankman, 2018). These are perfect for companies with a huge marketing budget and who want a viral effect for their campaign (Mediakix, 2020). A typical example of such influencers is Léna Mahfouf also known as “Léna Situations” or Chiara Ferragni. They have more than 2.7 million followers and 22.2 million followers respectively (see Appendix 5 and Appendix 6).

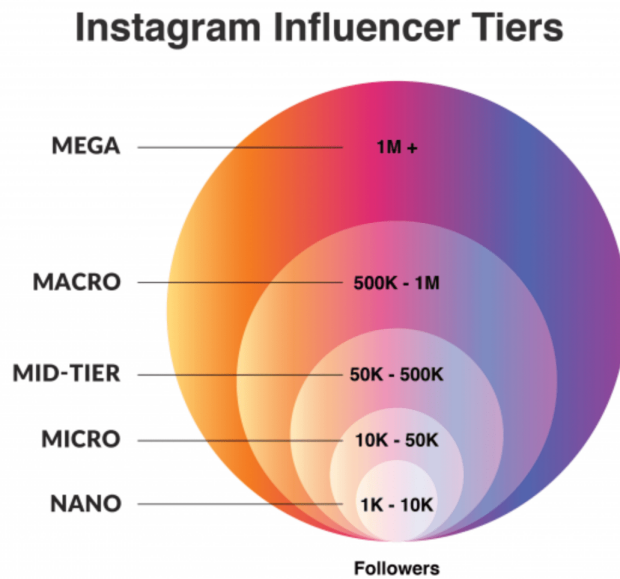


Figure 2: Instagram Influencer Tiers (Mediatix, 2020)

3.2.2 *By type of content and social presence*

A study was carried out by Jana Gross and Florian von Wangenheim and resulted in a distinction of 4 types of influencers. A first type of influencers of this classification are the snoopers. This first type of influencers is those who share their content out for passion or for fun. They are relatively close to their community and are present fairly regularly via comments or private messages. Very often, they show very private aspects of their lives such as their mood, their thoughts, what they do today, ...

Another category of influencers are the informers. Unlike Snoopers where their main motivation is fun, informers aim to provide information. Here, their audience is looking for help and advice on specific topics and they interact with them actively. Their answers to comments are often information or advice on issues related to their field. They appreciate feedback from their followers regarding the quality of their content and wish to constantly improve.

A third category of influencers are entertainers. These are generally creative and offer their followers a good time by giving them fun, joy and relaxation. They are usually assisted by a team of managers behind them for their content creation (e.g., helping them with video editing, managing their social network). However, they have much less frequent interaction with their

audience. The most common way to keep in touch with them and answer their questions are FAQ videos and live videos.

The last category of this classification is the infotainers. These are in fact a mix between informers and entertainers. They will actually share content for fun but also in the background, they will inform their audience about a specific area. The balance between sharing fun and information simply depends on the influencer in question (Gross & von Wangenheim, 2018).

Type	Motivation	Goal of Content	Audience Contact
 Snoopers	• Discovering social media platforms • Creating and sharing content	• Personal insights	• Individual & frequent
 Informers	• Sharing knowledge and expertise	• Information & education	• Individual & frequent
 Entertainers	• Giving people a good time	• Entertainment • Personal insights	• Aggregate & moderate
 Infotainers	• Sharing knowledge and expertise • Giving people a good time	• Information & education • Entertainment within focal domain • (Personal insights)	• Aggregate & moderate

Figure 3 Typology (Gross & von Wangenheim, 2018)

3.3 Characteristics of an influencer

Key characteristics are very helpful to spot a good influencer and authenticity is the first criterion at the top of this list. The term authenticity means “something real, original, sincere and not fake”. (Gilmore & Pine, 2007). Authenticity has never been as important as it is today. As we mentioned earlier, people have completely changed the way they consume since the COVID-19 pandemic and its two confinements (Hivency, 2020). Being authentic has been recognized by marketers as a very important criteria for a successful influencer and creating a relationship of trust is therefore essential (Audrezet et al., 2020).

Authenticity is a factor that allows several things. Firstly, it allows a better receptivity of the message (Labrecque, Markos, & Milne, 2011). Secondly, consumers would be more inclined to buy the product when it seems authentic to them (Napoli, Dickinson, Beverland & Farrelly, 2014). Finally, it would also improve the quality that the consumer perceives of the product (Moulard, Raggio & Folse, 2016).

One of the biggest problems that influencers face is to be able to maintain this authentic relationship when working with a brand and above all not to be perceived as a “sellout” (Backaler & Shankman, 2018). This problem becomes even more complicated when they become more and more famous. Indeed, an influencer is first a new opinion leader who primarily acquires a small community of 0 - 10,000 followers, the so-called nano-influencers (Campbell and Farrell, 2020). By gaining followers and therefore a real power of influence, they risk seeing their authenticity affected. Emily Weiss, creator of the Glossier brand, stresses that it is very important to be true to the community. It is very common for influencers to promote products they do not believe in. She also explains that it is very important to promote products that stay in their field so as not to damage their credibility. She explains that it often happens that influencers make products that are totally outside their field (Backaler & Shankman, 2018).

Being authentic without being coherent doesn't make sense. Indeed, another very important criterion in being an influencer is to be consistent (Backaler & Shankman, 2018). This feature has two flip sides. On the one hand, it means that the content produced by the influencer must match as close as possible the interests of his/her community. On the other hand, the influencer's community must first fit with the brand's potential customers but also the brand must be willing to be potentially associated with the subjects and interests with which the influencer is involved (Traackr, 2017).

In addition to this, several studies attempting to explain the relationship between the consumer and the brand show, among other things, that the credibility of the influencer plays an important role in the influence he/she will have (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014). The credibility of the influencer is a combination of two components: expertise and trust. Expertise can be defined as "the validity of the messages delivered by the spokesperson" and trust as "the degree of acceptance of the delivery of the message by the spokesperson" (Ambroise, Pantin-Sohier, Valette-Florence & Albert, p8, 2014). Research shows that purchase intention increases when the consumer believes in the content conveyed by the influencer (Sertoglu et al., 2014).

We have understood that authenticity and relevance is therefore an important quality for influencers, and even more since the two confinements of 2020. In addition to that, an additional very important criterion is the coherence between the influencer and the brand

(Backaler & Shankman, 2018). This notion is more commonly known as “congruency” (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014). The term congruence refers to “the fact that two (or more) entities fit well together” (Fleck & Maille, 2011). It comes from natural or learned judgement (Fleck & Maille, 2011). According to Taryn Southern⁶, the influencer in itself constitutes a brand, a personal brand. Therefore, when an influencer works with a brand, it is in fact two brands collaborating with different values and manners of communicating with their respective audiences (Backaler & Shankman, 2018). According to Mark Fidelman, a brand fit with the influencer is the key. Otherwise, consumers would perceive that the sole purpose is to make money (Backaler & Shankman, 2018).

Furthermore, reach and resonance are two very important factors as well, especially for brands. Reach represents the size of the influencer’s community and traffic while resonance is the engagement they get from internet users, i.e. the total of likes, views, shares,... (Backaler & Shankman, 2018).

Lately, in order to continue to grow their community, an influencer should specialise in a particular area so that their followers identify themselves as much as possible with the content they publish. By doing so, they build up their expertise and credibility (ESCP, 2020).

⁶ « A YouTube Category Influencer » (Backaler & Shankman, 2018).

4 Influencer's Content

An influencer might publish different forms of content. Influencers either publish a post spontaneously, in other words, no remuneration will be paid for it, or a paid post, meaning that a brand will pay the influencer to promote a product. If this is the case, they are now obliged to mention it in one way or another, but it must be clear and visible. Although content from influencers is among the only forms of communication that are perceived as authentic and genuine (Scott, 2015), working with brands can play on the authenticity perceived by the audience. Some influencers will accept business opportunities for the wrong reasons and will collaborate with the brand for a product that they would not have accepted in the first place (Audrezet et al., 2020). In order to be transparent with consumers, a law has been elected around the world to make disclosure mandatory in the case of collaboration. In Belgium, both conditions must be met to be obliged to mention #ad or #sponsored. Firstly, the influencer must have received remuneration for promoting the product. Secondly, he/she is not free to say what he/she really wants, in other words, he/she is given a script (Conseil de la Publicité, 2018).

Among the different forms of remunerated content, several possibilities are open to the influencer. One of these is product placement. Product placement originated long before influence marketing. Indeed, the first product placements were created via TV, radio, posters, etc... Nevertheless, influence marketing is a major portion of this practice. Research has shown that product placement has several impacts. Firstly, it may stimulate purchase intentions (Gould, Gupta, & Grabner-Kräuter). In addition, it would improve brand image. Finally, it would also improve brand recall (Babin & Carder, 1996; d'Astous & Chartier, 2000; Law & Braun, 2000). Product placement is very persuasive because it shows the consumer the product used in an entertaining and everyday way (Russell & Stern, 2006). The reason why this practice is so effective is because the influencer has a close relationship with his/her audience. As a result, the follower sometimes has the impression that he has befriended the influencer (Hartmann & Goldhoorn, 2011) and therefore listens to him/her as a friend and adheres to the promoted products, which often leads to a purchase.

5 Social medias: the influencer's platforms

Since the COVID-19 pandemic, it has been shown that the two 2020 confinements have led to a much greater use of social media.

To date, social networks are much more than a means of communication. They have now become income generators (Wang and Zhang, 2012; Barnes, 2014). The spread of social networks has allowed much easier access to celebrity status for people sharing their content on social networks, the SMI. It has been shown that almost half of consumers buy a product after seeing it on social networks. A reason why this is happening is that before buying a product, the consumer will indeed check and try to find an opinion on the product in question. As a matter of fact, it is clear that consumers trust others more than brands (Berthon, Pitt, Plangger, & Shapiro, 2012; Pitt, Berthon, Watson, & Zinkhan, 2002). From a business point of view, SM are extremely beneficial to companies. By communicating their opinion on the product they bought to other consumers, the consumer actually gives the company a huge opportunity to gain real insights and then retain and decide with their team what they need to improve on (Evans, Bratton, & McKee, 2010; Hookway, 2008).

Social networks have in fact become tools for marketers to connect with consumers (Quinton, 2013). Since the advent of a much more engaged marketing (Mangold & Faulds, 2009; Muñiz & Schau, 2007) with these SMI's, conventional marketing is working far less well (Damanpour and Gopalakrishnan, 2001).

Many SMI are working on several platforms at the same time and juggling between them (O'Meara, 2019). In fact, there is a wide choice in terms of social networks: YouTube, Instagram, Pinterest, Twitter, Facebook, Blogs, LinkedIn, Snapchat, TikTok, Twitch, Reddit, to name just a few. However, people often refer to influencers by the type of platforms on which they are most active. As an illustration, this means that influencers whose content is overwhelmingly found on YouTube are generally referred to as "YouTubers". In the same way, those who have a blog are called the "bloggers". There is no rule: influential people use social media to deliver their content in the way that suits them best. Obviously, not everyone is ready to show up on camera and conversely, not everyone is a good long-time writer (Backaler & Shankman, 2018).

Among the main leaders in social media, Facebook, Instagram and YouTube occupy the top three places (Kallas, 2020). For the purpose of this paper, we will solely focus on the digital influencers that are most present on Instagram, better known as "Instagramers".

Instagram is the number one platform for influencers. Indeed, according to a study carried out by CreatorIQ on 6,000 influencer campaigns, 93% of all of these campaigns used Instagram. This is approximately twice as much as the use of Facebook and YouTube (Williams, 2018; O'Meara, 2019). Instagram is proving to be effective as it achieves twice the engagement rate of other platforms (Aslam, 2018). As mentioned just above, consumers tend to be interested in reading other consumers' reviews of the product they wish to purchase, and this is a phenomenon that is especially common on Instagram. Users use Instagram as a referral tool before making a purchase (Rebelo, 2017).

Since last October, the platform has passed the 10-year milestone (Oxford, 2020). Instagram was founded in 2010 by Kevin Systrom and Mike Krieger (Instagram, 2011) and was the only image platform to date. What appealed most to users was the special feature of Instagram that enables them to apply a filter to their photos (Lee et al., 2015). Since 2018, the platform has reached more than one billion users (see Appendix 7) (Statista, 2020). This is a real victory. The users are composed almost equally of women and men since there are exactly 51% women and 49% men among the users (see Appendix 8) (Statista, 2020) and the main users of this platform are aged 25-34, followed by people aged 18-24 (see Appendix 9) (Statista, 2020).

Chapter 2: Co-branding

As our paper is studying the perception of Generation Z regarding the co-branding, in this second chapter, we will try to bring a definition to the concept of co-creation. Then, we will detail important factors for a successful co-branding. Finally, a final section of this chapter will explain in detail what influence co-branding is and the reasons why it can be a good lever for some influencers.

1. Introduction

1.1 Concept and objectives

Although the main occupation of consumers was for a long time the quality of the products sold by the brands, today this is very different. As we mentioned above, nowadays the consumer is looking for a close and intimate link with the brand (Aaker, 1999; Sirgy, 1982; Sprott et al., 2006). Indeed, consumers are increasingly looking for more emotional connections when it comes to making a purchase. This is leading brands to find new ways to connect and celebrity endorsement is one of them. Celebrities, politicians, athletes, even a country represents a personal brand in their own right. Therefore, their personal brand constitutes a form of co-branding when they associate with a brand (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014).

It is quite common to hear that brands ally together on a promotional level or even in the co-development of a product (Macchiette & Roy, 1992). Because there is no internationally accepted definition of co-branding yet, a variety of terms can be used to describe this practice including the following: brand alliances (Park et al., 1996), ingredient branding (Leuthesser et al., 2003), multi-branding (DiPietro, 2005), joint or even dual branding (Levin & Levin, 2000).

Researchers who have studied the subject extensively suggest that the term "co-branding" should be used when the following criteria are met (Abratt & Motlana, 2002; Baumgarth, 2004; Washburn et al., 2000). First, the product, logo or product packaging should show the names of the involved brands. Then, the co-branding agreement and cooperation should be of a long-term nature. Finally, throwing a new product into a fresh or already existent market is the priority goal (Besharat, 2010).

According to Blackett and Russel (1999), co-branding must nevertheless be based on a series of objectives. These objectives include increasing brand awareness, highlighting one of the main components of the product, or sharing skills for the development of new products (Michel & Cegarra, 2001).

These alliances are beneficial for companies on several levels. Firstly, it allows synergies to be achieved. Secondly, it also enables new competitive advantages to be gained as well. Thirdly, co-branding would also contribute to changing and evolving the positioning of a product (Michel & Cegarra, 2001). And finally, this alliance would also bring in new target consumers (Boudali Methamem & Zghal, 2007).

Such alliances, however, are not only beneficial and can involve real risks. As an example, an association with a brand perceived as inferior in quality can have a very negative effect on the partner's brand image (Boudali Methamem & Zghal, 2007). Therefore, in the next sub-point, the different factors that ensure the success of a co-branding strategy will be explored.

1.2 Factors for successful co-branding

According to a survey conducted by Boudali Methamem & Zghal (2007), the first element that ensures a favourable alliance between two brands is cohesion, both from a physical point of view and in terms of brand image. This factor is more commonly referred to as "spokesperson-brand congruency" (Kamins, 1990). Congruence is an important factor in the way that it allows to find a company that fits with the partner. For an alliance to be perceived as coherent from the consumer's point of view, the consumer must perceive the alliance or association of two product categories as logical (Aaker & Keller, 1990). Congruency provokes a favourable or unfavourable attitude towards the co-created product and therefore leads or not to a purchase of this product.

Furthermore, it has been proven by various studies that the more coherent the alliance was considered to be, the more positive the returns from the strategy were. Coherence is therefore an important factor since it will play an important role in the evaluation of the co-created product (Boudali Methamem & Zghal, 2007).

Another very important factor for successful co-branding is the relevance of the co-created product. To be relevant to consumers, it has been shown that consumers will adopt a co-created product if he perceives an added value compared to competing products. A co-created product may have improvements in terms of physical attributes as well as being completely new to the market. These new attributes therefore bring a better satisfaction of the consumer's needs and a positive perception of both brands.

In addition to that, it is important to emphasise that the marketing mix strategy can also have effects on the evaluation of the co-created product (Randall, Ulrich & Reibstein, 1999). It was retained that price and promotion are the components that have the most impact on the evaluation of the co-created product. As a reminder, marketing mix has 4 different components: the product, the price, the place, the promotion.

Price is an element that influences the perceived quality of the product, especially of co-created products. In fact, a study has shown that price has a positive influence on the perceived quality (Simon & Sullivan, 1993). In this way, when the price is higher, a product is seen to be of better quality. We can therefore state that, since price has an effect on perceived quality, it then also has an impact on the perceptions that the consumer has about both brands. Moreover, it was also noted that a discount on the co-branded product will result in reduced perceived quality. The consumer will in fact relate their purchase to the discount and not to the qualities of the brand (Jedidi, Mela & Gupta, 1999).

In terms of promotion, advertising plays an equally significant role. Indeed, it has been shown that advertisements have a favourable effect on the evaluation of the co-branded product. Therefore, the promotion has a positive effect on the brand images of the two participating brands.

2. New approach: Co-branding with influencers

2.1 From content creator to brand creator

Due to the still uncertain future of their profession, it is increasingly common nowadays to hear influencers creating their own brand. (Drouin, 2019). From content creator, they become brand creator (Backaler & Shankman, 2018).

The objectives behind this brand creation can be numerous. In the first place, there is the search for independence. Indeed, the creation of their brand allows them to establish financial stability and therefore independence for other projects. This independence then allows them to be pickier in selecting their partnerships and can therefore choose those they really appreciate (Madi, 2020).

Another objective behind this project is to create stronger links with the community. The influencer, being a great advisor to his/her community, must provide a quality brand and this quality is translated through storytelling that brings the brand to life (Madi, 2020).

The greatest example to illustrate the creation of a brand by an influencer is the case of Chiara Ferragni. Chiara Ferragni is a world-famous Italian blogger and today has almost 23M followers on Instagram. In 2009, she decided to launch her blog "The blond salad" and over the years she has become internationally popular.

In 2015, she decided to create her brand which she named "Chiara Ferragni Collection" which is an incredible success. A photo of the blogger Chiara Ferragni wearing a jumper from her collection is shown below.



Figure 4: Chiara Ferragni (Chiara Ferragni Collection, 2020)

But creating a brand demands hard work because the influencer's audience will be uncompromising (Madi, 2020). Many influencers may not want to start their own business. Indeed, developing a clothing or makeup line is a full-time job and requires a lot of hard work

that they are not willing to do. They may just prefer to continue to exercise and share their passion and produce content for their followers. For this category of influencers who do not aspire to develop their own company, there are two possible open solutions for them (Backaler & Shankman, 2018). A first option is to be accompanied by a company specializing in brand creation for influencers. In this situation, the influencer then becomes responsible for product design while the companies are in charge for 3 aspects: production, storage and distribution (Madi, 2020).

Another option for them is to collaborate with a brand to create a product via a capsule collection, which is actually known as “influence co-branding”. Influence co-branding is the subject at the heart of our thesis and will be studied in the next sub-point.

2.2 Influence Co-branding

Due to the rapid evolution of influence marketing, a variant of co-branding has come into being which is called influence co-branding (Cosson, 2019).

The benefits obtained from this co-creation are for both parties: for the brand as well as for the influencer. Through co-creation, the influencer has access to creative autonomy, valuable advice from a well-established company, important connections in the co-creative sector (Silverstone, 2020). From a brand point of view, this allows to reach a new target group of potential customers and to increase sales (Bouillet, 2020).

In the case of celebrity endorsement, the main criteria are the congruence between the brand and the ambassador as well as the ambassador's characteristics, such as experience (Ambroise, Pantin-Sohier, Valette-Florence & Albert, 2014).

Among the most successful collaborations, there is notably the one of L'Oréal with Léna Mahfouf better known under the name of Léna Situations (Niekrasz, 2020). Léna Situations has launched a capsule collection of lipsticks with Maybelline New York.

Together with the brand, she was able to create 4 different shades of lipstick. She emphasizes that she did not create the product, she only participated in the creative side. In fact, Maybelline asked her to think of 4 different packagings. On the first red lipstick, it says "You are da BO\$\$". The second pink lipstick is the colour of her sofa and says "Hotel Mahfouf". On the third, its

favourite, is a nude lipstick with all sorts of positive sentences. Her idea was to make a lipstick that gave compliments.

The last one, in reference to Maybelline, is a burgundy lipstick with an inscription with Paris New York written on it. The success was such that within an hour, all stocks were sold out (Gens d'Internet, 2019).



Figure 5: Lena Situations and her sold out lipsticks (Mahfouf, 2019)

As with classic co-branding, meaning co-branding between two already well-established brands, this practice with influencers is not without risk. The risks are high for both the brand and the influencer. Indeed, the company can also have a negative impact on the celebrity, more precisely on its capital (Till, 1998; Seno and Lukas, 2007; White et al, 2009; Halonen-Knight and Hurmerinta, 2010).

Conclusion of the literature review

This theoretical part was aimed to introduce the reader to the two main concepts that define this thesis. In the first part, we were able to see what influencers really are, which mechanism they use to transform messages shared into sales for brands and how they generate, through their use of social media, value. Influencers are a phenomenon that is quite recent and have a niche audience in the most recent generations. The use of technology and the appearance of social media allowed established brands to change some long-established habits in terms of marketing and transform simple product endorsement through celebrities into a more widespread phenomenon. Today's marketing icons become famous through product endorsement, whereas fame led to product endorsement before.

Through this first theoretical part, it also became clear that influencers have a considerable impact on the brand image and the purchase intention, notably through their personality, but also through their expertise, credibility and authenticity.

The second part was a more classical and highlighted less novel marketing concepts revolving around co-branding but with a particular specificity: instead of considering two brands in a classical way as a cooperation between two intangible concepts, we considered a classical that cooperates with an influencer, who is a brand in essence. The concept is the same and they both have a value to gain through this kind of collaboration: whereas the classical brand can expect an increase in sales, visibility or reputation value, the influencer gains credibility for future campaigns, like an artist with a portfolio would, as well as remuneration. While we have seen the different success criteria for a successful co-branding of two brands, those for a co-created product with an influencer remain unknown.

Through this whole theoretical part, we have been able to see that influence marketing is only dedicated to the study of attitudes and buying behaviours for a single recommended product. Based on our literature review, we realised that co-creating between an influencer and a brand is still insufficiently studied.

PART II: ANALYSIS

Chapter 1: Research Methodology

1. Qualitative Analysis: Semi-directive Interviews

1.1 Objectives

According to Ghiglione and Matalon (1998), "conducting a survey means interrogating a certain number of individuals with the aim of generalizing".

In order to have real insights on the subject, we chose to carry out a qualitative study. The exact method adopted is “semi-directive interviews” also called “partially structured interviews”. These consist of a series of questions that the interviewer has previously written in his interview guide. The interviewer knows exactly the topics to be addressed. The interview is flexible in the sense that there is a certain amount of freedom for the speakers (Malhotra, Birks & Wills, 2012).

We conducted our interviews during the containment. It was consequently impossible for us to meet the respondent face to face. To conduct our interviews, we had to use online communication tools such as Microsoft Teams, Zoom or WhatsApp. During some of the interviews, we encountered connection problems for some people with whom we had to stop our interview.

1.2 Selection of our sample

Our analysis focuses only on generations Y and Z, the two generations most deeply rooted in the digital age today. This is why we are eager to discover their perception of influence co-branding. Generation Y, also known as “Millennials”, are people born between 1980 to 2000 while Generation Z is born after 2000 and the present (Harber, 2011).

Since we are analysing the perception of the Y and Z generation, the only criterion for our sample selection is the age of the person. Indeed, we must focus only on people born after 1980.

1.3 The Interview Guide

During an interview, the interviewer has a very useful tool called the interview guide. This guide includes all the questions the interviewer needs to ask the person and helps him/her to follow a thread. The guide is not to be read exactly to the letter, it is only there to help and accompany the interviewer in guiding the interview in a fluid manner. The order of the questions may vary, and additional questions may be added. The guide contains the main themes covered, from broad questions to get to more specific questions (Malhotra, Birks & Wills, 2012).

The interview guide we produced (see Appendix 22 for English version and 23 for French version) consists first of a series of fairly general questions about the respondent's profile. After that, a very general section on co-branding as well as on the field of influence was added in order to have their opinion on these two concepts. Then follows the same scenario as we did in our survey via the Google form, in order to be able to see what form of collaboration the respondent is heading towards and for what reasons. Finally, the last part of the interview takes up a scenario in which three types of influencers co-create a product X with a brand Y. The questions have been written as openly as possible and people express themselves freely. The aim with this scenario was to find out what impact the size of the influencer's community has and whether it plays a role in the evaluation of the co-created product and for what reasons.

1.4 Presentation of interviewees

Presented below is a table listing all of the people interviewed to conduct our analysis. In the first column, we find the surnames and first name, then their age, then the gender and finally in the last column the duration of the interview.

Name of the Interviewee	Age	Gender	Time of the interview
Roisin, Guillaume	22 years old	Male	39'37"
Van Regemorter, Lindsay	23 years old	Female	25'45"
Roisin, Thibaut	20 years old	Male	26'15"

Wunga, Loveline-Mariah	23 years old	Female	30'51"
Dony, Lara	22 years old	Female	20'21"
Alexandre, Charline	23 years old	Female	23'53"
Saboundjian, Sacha	23 years old	Male	18'45"
Charlier, Sophie	23 years old	Female	22'18"
Lambert, Maureen	22 years old	Female	16'38"

Table 1: Information about interviewees

2. The quantitative method: online survey

2.1 Objectives

As a reminder, the aim of our present study is to understand how the Y and Z generation perceive co-branding with Instagram influencers. By carrying out a quantitative survey, we will be able to test hypotheses on a large scale and thus be able to draw real conclusions.

2.2 The Survey by Questionnaire

2.2.1 Survey Conception

In order to collect data to test the hypotheses, a survey was carried out via Google Forms. The questionnaire was published on different social networks. Initially, it was published on Facebook. Afterwards, worried about sampling bias, I asked Barbara Schoumacher, a Belgian influencer with more than 50,000 followers who kindly accepted to publish the survey in one of her Instagram stories to get more extensive answers. Later, the survey was also posted on LinkedIn.

The survey begins with an introduction explaining the general topic of the study and presenting different definitions of core terms used in the survey such as "influencer" and "co-branding". After that, it explains the different sections constituting the survey. The survey was made out of four different sections. The first three sections are almost identical since they present a co-created product resulting from three different forms of collaboration. The first section is about

a product co-created by an influencer and his own brand. This section is followed by a situation where a product is co-created with an influencer and a little-known brand. The third section is dedicated to a product co-created with an influencer and a known brand.

For each section, we created three fictitious posts in which a pair of shoes co-created by Cyprien was presented. In the first post (see Annexe 10), we presented a very simple pair of sneakers created by Cyprien's own brand, which we called "Cyrrious". Then, in the second post (see Annexe 11), a similar pair of sneakers co-created with a little-known brand, Novesta, and Cyprien was shown. Finally, in the last case (see Annexe 12), a pair of shoes comparable to the previous two, co-created by a known brand, Converse and Cyprien were also displayed.

For the purpose of our study, we decided to choose Cyprien because we consider him as neutral and known enough for everyone to be able to self-identify. Cyprien is 31 years old and is a YouTuber, blogger, actor, scriptwriter of French films and comics. He currently has 13.8 million followers on YouTube (Cyprien, 2020).

Regarding the choice of the co-created product to be presented in the investigation, we decided to choose a pair of shoes, always with the aim that everyone, men and women included, could identify themselves in the situation. The choice of the product category is very important since it will allow the respondent to really identify with the situation, which will allow us to have results that are all more relevant.

Each section invites the participant to respond to a few questions. These questions address different aspects of the product, the influencer and the brand.

Using the seven-component Likert scale from "low" to "high" for the first three sections, respondents are asked to rate from 1 to 7 the perceived quality of the product, their purchase intention, the consistency of the creation of the product, the expertise of the brand and the influencer in this field, their trust for the influencer and for the brand.

The last section is intended to identify the profile of respondents. They are thus asked:

- in which age group they belong
- if they follow influencers on social networks
- if so, on which social networks do they follow them
- if they have already consumed similar products as presented in the questionnaire

- if so, which kind of products? (Beauty care, clothes, health, gaming...)
- And if so, the reasons why they bought this product.

2.2.2 *The pre-test*

Before moving on to the actual quiz and distributing it to a large audience, a pre-test was conducted. This is a fundamental phase because it is essential to design a survey correctly. The pre-test consists of distributing the questionnaire to a few individuals for the purpose of testing it. This step consists of evaluating the clarity and precision of the terms used and the questions asked, the form of the questions, the order of the questions, the effectiveness of the layout, the elimination of any ambiguous or rejected questions, the identification of omissions, checking whether the questionnaire is considered too long, boring, intrusive, etc....

We carried out this pre-test by submitting it to 10 different people with different profiles. The pre-test proved to be very useful. Indeed, we were able to detect some inconsistencies as well as a lack of precision on some points. Indeed, one interviewee commented that it would be good to add a description of the influencer in case the interviewee does not know him or knows very little about him. Another respondent also explained that some questions were not specific enough. We then changed the titles of the questions to make it clearer and clarified it. After carefully checking that there were no more problems in our questionnaire, we launched the official test.

2.2.3 *Survey Distribution*

The Google form questionnaire was posted online on July 31 for 5 days. It was distributed on the two following social networks: Facebook, Instagram and LinkedIn.

2.3 Hypothesis Development

A hypothesis can be defined as an assumption of a relationship between two notions. It is through the analysis of collected data that it can be verified or refuted. To build a good hypothesis, it must include measurable elements, remain unproven, and be credible. To build a good hypothesis, it must include measurable elements, remain unproven, and be credible (Université Libre de Bruxelles, 2018).

On the basis of our literature review and the research question posed above, five hypotheses have been formulated.

In order to find out which of the following collaborations (co-creation between an influencer and a brand known/ little-known/ created by an influencer brand) has the greatest impact, we decided to assume for each hypothesis which one is most likely to occur on the literature review and basis of our personal experience.

2.3.1 *Hypothesis related to Perceived Quality*

As we have seen in our theoretical research, perceived quality has an impact on consumer purchase intention. Therefore, we wondered whether co-creating with a well-known brand is perceived as more qualitative than with another brand and thus generates more purchases.

On the basis of this finding, we have formulated the following hypothesis:

H₁: A product co-created by an influencer with a known brand has a higher impact on the perceived quality of the co-created product compared to other forms of collaborations.

2.3.2 *Hypothesis related to Congruence*

As we observed in our theory section, an ambassador has a positive impact on the evaluation of products and brands if the characteristics of the product (or brand) are in line with the image conveyed by the celebrity. We now know that a collaboration can be seen to be made just for the money if it is not seen as coherent. Therefore, we wondered whether collaborating with a small brand is perceived as more congruent than the other two types of brands.

Based on this questioning, we then constructed the following hypothesis:

H₂: A product co-created by an influencer with an unknown brand has a higher impact on perceived congruence when compared to other forms of collaborations.

2.3.3 Hypothesis related to the influencer's expertise

Since we have observed that consumers have trust influencers because of their expertise in their field, we would like to know if this expertise could have an effect on the intention to purchase a co-branded product.

Based on this finding, we have written the following hypothesis:

H₃: The influencer's expertise positively influences the purchase intention of the co-created product.

2.3.4 Hypothesis related to Purchase Intention

Through to our literature review, we now know that influencers have an impact on purchase intention. Indeed, we have seen that influencers are perceived by their community as credible sources in whom consumers trust them. As mentioned in the literature review, their recommendations and opinions will therefore have an influence on their purchasing behaviour. On this basis, we then thought that an influencer co-create a product with his/her own brand generate more purchase intention.

On this assumption, we then formulated the following hypothesis:

H₄: Purchase intention is higher when the product is created by the influencer on his/her own when compared to a co-branded product.

2.3.5 Hypothesis related to the Community Size

As previously mentioned, each influencer has different effects depending on the category he/she is in (mega, macro, micro, nano-influencer). In particular, we have been able to see that

engagement depends strongly on the type of influencer chosen. We would like to know if the size of the influencer's community has an effect on the expertise of the influencer perceived by consumers.

We then formulated the following hypothesis:

<i>H₅: The size of the influencer community has a negative effect on the perceived expertise of the co-created product.</i>

Chapter 2: Analysis of semi-directive interviews

During the interview, we took notes on the essential points raised by our interviewer. Note-taking during the interview is essential for observation since notetaking during the transcription of the audio and during the interview is very different. We also asked all of our interviewees for permission to record the total length of our interviews, which they all agreed to. During these note-taking sessions, it was very useful to notice recurrences, logical links and inconsistencies among the different participants which are analysed in the next section.

1. Analysis Matrix

Having conducted our interviews, it is now time to process our respondents' responses. Since we want to keep the qualitative character of our interviews, we are not going to go through computerized or statistical processing. Our goal is to create a typology through sorting and classifying the collected information in a matrix.

To do this, we had to discern the themes raised by our participants during the interview. These themes will be, among others, those mentioned in the interview guide, but others will be new themes that we have never mentioned before. Hence the interest of a qualitative study that will allow us to have very complete insights. In this matrix, the names of the participants are listed in columns, and the main themes addressed by the participants are listed in rows.

Interviewee	Roisin, Guillaume	Saboundjian, Sacha	Van Regemorter, Lindsay	Roisin, Thibaut	Wunga, Loveline-Mariah
Benefits of SM	- only used to keep up to date with the news - handy for talking to friends	- Content: important - Good but also bad.	- positive: keep in touch in today's context, good for advertisements	- For news, contact, entertainment	- Only for her business - good: for contact - work tool
Disadvantages of SM		- can be bad	- addictive	- very toxic	- toxic
Perception of SMI	- Do not have the merit they should have. - = money and marketing machines - could be anybody - influence through their community - Some posts: appear to be made for purely financial purposes (stupid) - not authentic: always show the bright side	- show things that are too perfect.	- the ones she doesn't like are not honest - the ones she likes you feel like you have a friend who tells you a lot of things	- normal people: earn money - not really smart and interesting but people like them	- Fake, only goal is to make through community - when too famous: forget where they come from (values...)
Disadvantages of SMI		- can be harmful - fake (dropshipping...) - can be hateful - sometimes look very fake			
Benefits of Co-branding	- goal: be stronger than if you were alone - happy customer: two brands he likes work together	- a way to create new, sometimes original products - takes the positive aspects of both brands. - Creative message	- allows them to broaden their horizons for those who are not specialized and to move out of their range.	- create the ideal object	

Disadvantages of Co-branding	- a way to sell and make money - try to not buy it			- Bought unintentionally (especially food)	- Goal for both: money (if bought: unintentionally)
Criteria for co-branding					
Perception of Influence Co-branding	- a way to sell (again) - easy for both (brands and influencer) - will work thanks to their notoriety	- very good for the brand and for its image	- nice if congruency otherwise, it doesn't make sense	- Not a problem - brand: only for money. - choice of influencer: important	- Negative: for money. - just for interest: inf. is paid for it and brand gets new customers: hypocrite.
Criterion to buy a co-created product	- hard work behind and quality must be first. - if it is for the money, = bad. - Personality of the inf.: Consumers will already have an impression of good or bad work through their personality (ex: Cyprien; seems to be involved and dedicated to quality projects.)	- no matter the size of the brand as long as it is well done (quality) and involvement - if just a product with the name of the inf.: not interesting. - Interesting if real work behind	- looks at which brand she prefers (she doesn't care what's behind it)		- only if she needs it (will not buy it for the SMI) - would not buy it even if she likes the SMI and brand bc purpose = always money - choice of the SMI: reputation and field (must be coherent)
Perception of a brand created by an influencer	- he wants to monetize himself - will work bc of their notoriety - they are their own pub		- allows the influencer to express himself through his product: nice	- often for money	- would be stupid to not use his community: you can sell them anything - for money - does not want to fulfil a need)
Field of creation	- could create anything. Nuance: if their goal = make money, should stay in their target and domain (Only huge fans will buy it)	- Could create in all fields - if they do: requires courage → remarkable	- has to stay in the same field because she doesn't know anything about it, so it's for the money. To be credible it is necessary to be consistent	- could create anything (but if its too far = money)	- important to stay coherent - if not: he will get critics, not credible

Brand Image (when co-branding)	- Neutral (common practices) - Won't affect the image (if he likes the brand, he will always) - Bad: if it's done for money - Positive: if congruency	- Very positive: will allow to develop it.	- Brand: very smart (it is the new marketing)		- ambitious - but bad: only for money (hard to find an influencer who create a product really innovative, nice project) - negative
Influencer (when co-branding)		- Neutral (as long as it is well done and that he was able to get fully involved)	- Positive: business opportunity	- it is a dream: having a product	- bad: only for money (same)
Choice of influencer for co-branding	- Very important. Can have bad consequence	- Congruency	- Very important (congruency)	- very important	- very important
Co-branding with the influencer's brand	- would buy this one: more rewarding to buy a product made from scratch by the influencer. - best quality	- Goof if hard work behind. - To avoid at the beginning (crash test)	- A mix of business opportunity and honesty - also of quality because it is his name on it so he has no interest to make mistakes/bad quality	- not so good: not much work in the back except if proof	- would buy this one: prefer to consume the brand directly than to consume a brand because influencer - best quality: if not, no customers, deception from followers
Co-branding with little-known brand	- could be those with the best quality: best materials etc.	- very good to bring the little brand to light (If good quality) - would buy this one: shows that the influencer is not there for the money - best quality	- perceived as more honest - best quality: less production than big brands	- should be better quality level - for the pleasure of creating - more professional	-
Co-branding with famous brand	-	- If a basic product with his logo: not interested. - Bad quality	- Perceived as business opportunity	- if he knows the brand and likes it: nice to have the shoes - will probably be more expensive - would buy this one - best quality: it has already proven itself	-

Criterion for buying a co-branded product (when 3 sizes of infl.):	-				
Perceived Authenticity	-				
Co-branding with Mega Influencer	- the most expert: more experience and team - Big influencer = more worked content, is a company - Would absolutely not buy this one: "another big influencer who creates a product" - But would access to greater brands.	- Would buy this one: more power to negotiate - The most expert: more offers from brands and more power, will not be fooled	- The most expert: more experience, a lot of offers. - Seen as business opportunity but has the choice to choose (many opportunities) - Less authentic (too much distance)	-- would buy this one - the most expert: more experience and staff = star, likes the money	- = star - hard to be under critics - good life - the most expert: NONE of the three. Just linked to his skills, not his community
Co-branding with Micro Influencer	- Would buy this one to support him (others have already big community, and they will buy it) - the most authentic: he identifies more with her than with a mega (= star) - But: would not have access to the same big brands as the mega influencer. - probably be less interesting (because of less desirables brands)	- the most authentic: is not obliged to follow a course of action	- Would buy this one to support him - The most authentic: seems more personal and more personalized BUT may not have a choice to select the brand	- the most authentic: aware he doesn't do that for money but for his community	- would buy this one: the less you are influential, the more you are sincere - the most authentic - is the best placed: not overexposed

Expectations for the co-branded product	- Less expectations for the little influencer: it will not be the star product - Will probably be products of their field	- Will probably be clothes or make-up for basic influencers. - Will probably be more expensive (limited edition) but could be less	- will be in the field of influences - hopes for a little extra or better quality	- strong brand focus, influencer in the background - price may be higher (limited edition) - quality: the same	- beautiful on the outside but not qualitative - more sophisticated (for impressive reaction) - expensive, luxurious (you pay the fact that it was made with the influencer)
---	--	---	--	--	--

Table 2: Analysis Matrix (a)

Interviewee	Lambert, Maureen	Dony, Lara	Alexandre, Charline	Charlier, Sophie
Benefits of SM	- can be positive	- positive - communication - entertainment - talk to friends - know people's life	- communicate with friends - discovering new things	- useful information
Disadvantages of SM	- addictive - can be very bad (ex: Twitter)	- fake - bad (bullying)	- addictive	- sometimes useless information - addictive
Perception of SMI	- only follows people she has seen elsewhere before	- wants to have the choice to look at their life or not - too much SMI - always same content, same ads,... - a good way of advertising: have a lot of influence	- interesting profession	- does not follow infl. - Instagram - interesting if interesting content
Disadvantages of SMI	- becomes unauthentic (just the influential side and no more the blogger side)	- too much publicity	- utopian, not realistic image - sharing products for money (and not because they really think it's good)	
Benefits of Co-branding	- only buys luxury co-branding (to get it cheaper)	- only for marketing	- can bring something new to the range - new customers	- create original products, unique, personalised, less banal - bought shoes: nice design and exclusive character

Disadvantages of Co-branding		- nothing negative		
Criteria for co-branding	- congruence for both brands		- congruence for both brands (values...) - could be interesting (ex: fast fashion company with durable company) - if she buys it: because she likes the product	
Perception of Influence Co-branding	- will never buy (unless fan to influencer) - too easy (seen as merchandising)	- more interesting (human side) - generate more sells than classic co-branding	- positive for brand: freshness	- less interesting, less attractive - would be more interested if it's done by stars and not influencers - never bought
Criterion to buy a co-created product	- the influencer (wanted to buy something from the infl.) - doesn't buy brands she doesn't know		- choice of the influencer - real involvement in the project (hard work) - goal! must not only be done for money	- the influencer - product (must be useful)
Perception of a brand created by an influencer	- good opportunity: already own a community	- good opportunity: use his notoriety to sell	- good if real passion - if TV shows inf.: bad quality	- cool (if interesting products)
Field of creation	- they can but if not consistent: doesn't make sense - ! ex: but if you like the object (coffee) → make sense	- does not have to limit but no interest of going outside the field	- must be coherent! food ≠ make up - bad if too spread - should stay in the field to be expert and to touch everything	- they can but if disperse too much: less confidence
Brand Image (when co-branding)	- depends on the influencer and the brand (if it's in luxury diminishes the untouchable side)	- can be negative (infl. are perceived as "silly", ex: people from TV shows)	- lose credibility if TV shows inf bc bad image	- depends on the influencer - could be bad if she doesn't know the brand → could impact the quality

Influencer (when co-branding)	- depends if she likes the brand	- good opportunity for him		- if collaboration is too recurrent: bad - depends if she likes the brand
Co-branding with the influencer's brand		- would not buy this one: he's not an expert in this	-	- not coherent: shoes and Cyprien?
Co-branding with little-known brand	- can only be positive: offer visibility	-		- could help it
Little-known brand image				- no impact
Co-branding with famous brand	- would buy this one - knows what to expect - best quality: mistrust of other brands because they are unknown - are expected at the turning point	- would buy this one: more trust - best quality: famous = proof of quality	- would buy this one: knows what to expect, no risk taking - best quality: reputation	- would buy this one: knows what to expect - best quality: reputation and experience - image: no effect (more efficient for the infl. than for the brand)
Criterion for buying a co-branded product (when 3 sizes of infl.):	- does not depend on the size of the community (bc micro is already big). - What does infl. - the personality - preference			- does not depend on the size of the community - depend on the infl. Content
Perceived Authenticity	- does not depend on the size of the community			- does not depend on the size of the community
Co-branding with Mega Influencer	- most expert: staff team	- has the opportunity to showcase products she really likes - would buy this one: more experience in this field	- more visibility - advantage for the brand: money - most expert: more experience (! but depends on the image they build Lena ≠ Maeva Genham)	- most expert: more experience

		(cannot make a mistake: credibility at stake) - most expert: more experience		
Co-branding with Macro Influencer		- less authentic: could do anything to grow		
Co-branding with Micro Influencer	- most authentic: when too many followers, often less authentic	- perceived as more sincere because it's a small community and doesn't do it for the money - most authentic: shows herself true to grow (if not honest: followers won't like it)	- no advantage for the brand to do this so it's not for the money. - would buy this one: more merit, more sincere, more involved in the project - most authentic: doesn't do it for money, she does it out of passion	- product appears as exclusive, less common
Expectations for the co-branded product	- rather low price - visible that it comes from the influencer	- quality: same (not powerful enough to negotiate quality) - packaging very attractive - price: maybe more expensive (limited edition)	- expects an extra (not just put the name and change the label, needs more of work), a real work behind - quality: same - price: may be more expensive	- visible that it is done with the influencer - quality: same - price: may be more expensive

Table 3: Analysis Matrix (b)

2. Description of the Interviews Analysis

2.1 Co-branding Expertise vs. Size Community

All respondents except one agreed that the most expert type of influencer in co-branding is the mega-influencer. Indeed, they all say that the mega influencers have more experience and may have already completed this type of project. Moreover, there will probably be a whole team behind, and they won't get screwed. Some interviewees say that mega-influencers will receive more brand offers and are therefore likely to have a wider choice when choosing a brand for co-branding.

2.2 Authenticity vs Size Community

For all participants, the most authentic type of influencer is the micro influencer. However, the justifications differ greatly. Because of their relatively small size, some claim that the influencer has no choice to be honest with their community or they will not like him/her. Others claim that because there is so little distance between them and their community, smaller influencers seem closer and therefore appear as more authentic. Finally, others also mentioned the fact that a small influencer does this out of passion and not for money: *“the more famous you are, the less authentic you are”*.

2.3 Expectations for the co-branded product

In terms of quality, the respondents all share the same opinion that it will not be better because the brand is the only one in charge of it and the collaborating influencer has no power over it. In terms of packaging, it will be obvious to the respondents that there is a distinctive sign to show that it is in collaboration with the influencer in question. According to them, the packaging will be more attractive and “bling-bling”. They expect a real " extra ", and not just the name of the influencer on the packaging. There will have to be real work thought out for it. Some add that it will certainly be a co-created product in the influencer's area of expertise.

2.4 Field of creation

All respondents said that consistency across the co-creative sector is significant. An influencer does not necessarily have to stay in his/her area of expertise as long as he/she is co-creating a product that he/she feels close to or close to. As an example, a Youtuber where her favourite field is beauty and make-up who drinks coffee every day in front of her community will be perfectly able to co-create a product with a coffee brand if she shows that she loves it. Some add that it is more profitable for them to stay in their field of expertise and not to stray too far from it.

2.5 Perceived Quality

In our interview, one of our question we asked was which co-created product appeared to be the most qualitative among the following three types of collaboration: a product co-created by an influencer and his own brand, a product co-created by a well-known brand and an influencer and a product co-created by a little-known brand and an influencer. Opinions were quite divergent, but the product created in collaboration with the well-known brand was the most qualitatively designated. The majority argued that since the brand was well-known this is an indication of quality.

2.6 Purchase Intention

A further question asked the respondent to choose which of the three forms of collaboration they would be most likely to purchase. The majority of respondents agreed since they all said they would be more inclined to buy the product co-created with the known brand because since they know the brand, there is no risk taking and they know what to expect from the brand and the co-branded product. For those against this opinion, they rather prefer to buy the product co-created by the influencer's brand, arguing that they would rather buy a product created from scratch by the influencer than buy a product co-branded with an external brand. For those who have chosen the less-known brand, they see it as a real project done with passion and not for money.

Further on, another scenario was given to the interviewee. Respondents had to choose three types of influencers to buy the same product co-branded with the same brand. The answers were very divergent. In fact, half of the respondents answered that they would go to the smallest

influencer in order to support her. They also perceive her as more sincere and having more merit than influencers with a larger number of subscribers.

2.7 Brand Image

Concerning the image of the brand that co-brands with an influencer, it was said in all the responses that it is absolutely necessary that the chosen influencer matches the brand image and its values. Congruence is therefore a very important factor for all our respondents. All of them answered that if the influencer is badly chosen, it would have a serious negative impact on the brand image. If the influencer is well chosen, their perception of the brand will not change for good or ill.

2.8 Influencer Image

Concerning the impact that co-creation has on the image of the influencer, this depends on several criteria. First of all, the congruence between the brand and the influencer. In addition to congruence, another complementary criterion is the involvement of the influencer in the project and the desired goal. Indeed, some of the respondents said that the image of the influencer would be negatively impacted if the influencer is only doing this for the money and is not involved enough in the project. There needs to be real work done by the influencer and a quality product delivered.

3. Conclusion of the Interviews Analysis

Despite some differing opinions, we can already conclude the following observations.

First of all, the product co-created with a well-known is perceived to be of the highest quality. Then, our interviews proved that influencers could create a product in any field, but if they stay in their main field where they are an expert, customers will buy much more. It can therefore be said that the influencer's expertise positively increases the purchase intention of the co-created product.

After that, another finding is that the larger the community of the influencer, the more he/she is seen as an expert thanks to his/her experience.

However, the smallest influencer will be perceived as the most authentic.

Finally, the image of the brand and the influencer will not be negatively affected during co-branding as long as there is congruence between the two.

Now, with the help of our online questionnaire, we would like to further test our assumptions on a larger scale.

Chapter 3: Survey Analysis

This chapter will present the analysis and interpretation of the data collected from the online survey. In this way, we will be able to invalidate or affirm the five hypotheses developed in the section “Methodology”.

1. Sample description

As presented in the table below, a much higher proportion of women participated to the survey. We can also see that the majority of our sample is composed of people aged between 15 and 25, i.e., people from the Generation Z. (see Appendix 16).

Gender	
Percentage of women	77,5%
Percentage of men	22,5%
Percentage of undefined	0%
Generation	
Percentage of people in age range 15-25	85,4%
Percentage of people in age range 26-35	14,6%

Table 4: Sample Description (1)

Furthermore, regarding their purchasing behaviour towards co-branding, 64,2% of all respondents stated that they never purchased co-created products. Among the other respondents, 29.1% have already purchased a product co-created by a well-known brand and an influencer, 17.9% have already purchased a product co-created by an influencer's brand and 7.9% have already purchased a product co-created by a little-known brand and an influencer (see Appendix 17).

Respondents' purchasing behaviour regarding co-branded products	
Percentage of people who have ever bought a product created by an influencer's brand	17,9%
Percentage of people who have ever purchased a product created by a well-known brand and influencer	29,1%
Percentage of people who have ever bought a product created by a little-known brand and influencer	7,9%
Percentage of people who have never purchased ever purchased this type of product	64,2%

Table 5: Sample Description (2)

Among the products purchased from one of the three forms of collaboration, 64.4% of the products are clothing, 44.1% are beauty products, 27.1% are health products and 1.7% are gaming products (see Appendix 18).

Product type that respondents purchased	
Percentage of people who have bought beauty care products	44,1%
Percentage of people who have bought clothes	64,4%
Percentage of people who have bought health products (fitness, wellness)	27,1%
Percentage of people who have bought gaming products	1,7%
Other	15,3%

Table 6: Sample Description (3)

Regarding the reasons why these respondents bought the products, 82.5% of the people answered that it was for the simple attraction to the product, 42.1% of the respondents justified their purchase for trust in the influencer, 19.3% for loyalty to the influencer, 15.8% for the influencer's expertise. Finally, 7.2% of people justify their purchase for different reasons than

those proposed in the questionnaire. Some explain that influencers regularly have promotional codes and that this allows them to benefit from large discounts. Among the 7.2%, other people also bought a co-branded product in order to support the influencer who was starting a project in which the respondent identified himself (see Appendix 19).

Reasons why respondents purchased	
Simple attraction for the product	82,5%
Influencer's expertise	15,8%
Confidence in the influencer	42,1%
Loyalty to the influencer	19,3%
Other	7,2%

Table 7: Sample Description (4)

Finally, 91.4% of respondents follow influencers on social networks. Among them, 95.7% follow them on Instagram, 68.8% follow them on YouTube, 30.4% on Facebook, 13% on TikTok, 8% on Twitter, 2.9% of respondents follow influencers on other social networks and 2.2% follow influencers on Pinterest (see Appendix 21).

Respondents following influencers on social networks	
Yes	91,4%
No	8,6%

Table 8: Sample Description (5)

If yes, on which social networks do respondents follow them?	
YouTube	68,8%
Instagram	95,7%
Facebook	30,4%
TikTok	13%
Twitter	8%
Pinterest	2,2%

Other	2,9%
-------	------

Table 9: Sample Description (6)

2. Reliability analysis

After collecting all our data, it comes to analyse it. To do this, we chose to use the SPSS software. The first step to be able to analyse these data through this software, is to code the answers given by our respondents into numerical data in an Excel file (cf. Appendix 14).

What do you think of the quality of the product?	1 = Mediocre 2 = Bad 3 = Fairly Bad 4 = Neutral 5 = Fairly Good 6 = Good 7 = Excellent
What is your intention to purchase this product?	1 = Very low 2 = Low 3 = Fairly low 4 = Neutral 5 = Fairly high 6 = High 7 = Very High
Does it make sense to you that this influencer launches his own brand?	1 = Not at all 2 = No 3 = Not really 4 = Neutral 5 = Pretty much 6 = Yes 7 = Absolutely
Does this influencer seem to you to be an expert in this field?	1 = Not at all 2 = No

	3 = Not really 4 = Neutral 5 = Pretty much 6 = Yes 7 = Absolutely
Does this influencer seem to you to have a very large community of followers?	1= Tiny 2 = Small 3 = Rather small 4 = Neutral 5 = Rather big 6 = Large 7 = Huge
How far do you trust this influencer?	1= Not at all 2 = No 3 = Not really 4 = Neutral 5 = Pretty much 6 = Yes 7 = Absolutely
How coherent does the collaboration between this brand and this influencer seem to you?	1= Not at all 2 = No 3 = Not really 4 = Neutral 5 = Pretty much 6 = Yes 7 = Absolutely
Does this brand seem to be an expert in its field?	1= Not at all 2 = No 3 = Not really 4 = Neutral 5 = Pretty much 6 = Yes 7 = Absolutely

How far do you trust this brand?	1 = Not at all 2 = No 3 = Not really 4 = Neutral 5 = Pretty much 6 = Yes 7 = Absolutely
Do you recognize yourself in the following proposals?	1 = I've already bought a product created by the brand of an influencer 2 = I've already bought a product created by a famous brand and an influencer 3 = I've already bought a product created by a little-known brand and an influencer 4 = No, I've never bought this kind of product
If yes, what type of product did you purchase?	1 = Beauty 2 = Clothing 3 = Health 4 = Gaming 5 = Other
Why did you buy this product?	1 = Simple attraction for the product 2 = Influencer's expertise 3 = Confidence in the influencer 4 = Loyalty to the influencer 5 = Other

Do you follow influencers?	1 = Yes 2 = No
If yes, on which social networks do you follow them?	1 = YouTube 2 = Instagram 3 = Facebook 4 = TikTok 5 = Twitter 6 = Pinterest 7 = Others
Age Group	1 = 15-25 years old 2 = 26-35 years old
Gender	1 = Female 2 = Male 3 = Prefer not to answer

Table 10: Coded Data for SPSS software

The second step is to test our assumptions and draw conclusions.

2.1 The perceived quality

H₁: A product co-created by an influencer with a known brand has a higher impact on the predicted quality of the co-created product compared to other forms of collaborations.

Our hypothesis being that a product co-created by an influencer with a known brand has a greater impact on the perceived quality of the co-created product compared to other forms of collaboration, turns out to be confirmed by our analysis. Indeed, as our results in the table below show, the results of the paired sample t-tests are significant given that the p-value is lower than 0.05 (cf. Table 10). Indeed, these are 0.03 and 0.09 respectively.

As can be seen in this table (cf. Table 9), the average perceived quality for a product co-created with a known brand and an influencer is the highest. It is closely followed by that of a product

co-created by a little-known brand and an influencer. Finally, a product created by an influencer and his/her own brand has the lower average. Our hypothesis can therefore be confirmed.

Statistiques des échantillons appariés

		Moyenne	N	Ecart type	Std. standard
Paire 1	Q12_Perceived_quality (C)	5,86	149	1,097	,090
	Q1_Perceived_quality (A)	4,20	149	1,053	,086
Paire 2	Q12_Perceived_quality (C)	5,86	149	1,097	,090
	Q7_Perceived_quality (B)	5,48	149	1,075	,088

Table 11: SPSS: Perceived Quality Avaregage

Corrélations des échantillons appariés

		N	Corrélation	Sig.
Paire 1	Q12_Perceived_quality (C) & Q1_Perceived_quality (A)	149	,241	,003
Paire 2	Q12_Perceived_quality (C) & Q7_Perceived_quality (B)	149	,212	,009

Table 12: SPSS: Perceived Quality Reliability

2.2 The congruence

H₂: A product created by an influencer with an unknown brand has a higher impact on perceived congruence when compared to other forms of collaborations.

Our following hypothesis is to test whether a product co-created by an influencer and a little-known brand has a greater impact on perceived congruence compared to the other two forms of collaborations.

As can be seen in our Table 12 below, the results of the paired sample t-tests are significant given that the p-value is lower than 0.05. Indeed, both are equal to 0,000.

On the basis of table 11, we can see that the creation of a product through the collaboration of an influencer with a little-known brand has the lowest congruence among the three forms of collaboration. Therefore, we cannot confirm our hypothesis, but we can therefore invalidate it. It is actually the creation of a product by an influencer and his/her own brand that has the highest perceived congruence.

Statistiques des échantillons appariés

		Moyenne	N	Ecart type	Std. standard
Paire 1	Q9_Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent?	4,08	149	1,583	,130
	Q3_ Cela vous semble-t-il cohérent que cet influenceur lance sa propre marque ?	4,43	149	1,775	,145
Paire 2	Q9_Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent?	4,08	149	1,583	,130
	Q14_Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent ?	4,32	149	1,645	,135

Table 13: SPSS: Congruency Average

Corrélations des échantillons appariés

		N	Corrélation	Sig.
Paire 1	Q9_Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent? & Q3_ Cela vous semble-t-il cohérent que cet influenceur lance sa propre marque ?	149	,447	,000
Paire 2	Q9_Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent? & Q14_Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent ?	149	,664	,000

Table 14: SPSS: Congruency Reliability

2.3 The influencer's expertise

H₃: The influencer's expertise positively influences the purchase intention of the co-created product.

Our next objective is to see if there is a positive correlation between influence expertise and the purchase intention of a co-created product. According to our hypothesis, the expertise of an influencer positively influences the purchase intention of a co-created product.

In order to see if there is indeed a correlation between the influencer's expertise and the purchase intention, our p-values need first to be significant, i.e., the p-value must be less than 0.05 ($p < .05$). Indeed, we can observe that for the first two correlations p is equal to 0.000 and 0.016 respectively. However, for the third correlation p-value is equal to 0.158. We must then not confirm the hypothesis that when the expertise of an influencer increases, the purchase intention for a product co-created between a well-known brand and an influencer increases.

Then, to verify whether there is indeed a positive correlation between the two variables, the Pearson coefficient must be used. The Pearson coefficient “gives an indication on the strength of the linear relationship between the two random variables a and b” (Benesty J., Chen J., Huang Y., Cohen I., p37, 2009). “Its value can range from -1 to 1”. A value equal to -1 or 1 would mean that there is a perfect linear relationship between the two variables while a result of 0 means that there is no linear relationship between the two variables. This means that the closer the coefficient is to 0, the weaker the relationship. On the other hand, the closer it is to -1 or 1, the stronger the relationship. We can note that if the sign of the coefficient is positive, the relationship between the two variables will be positive, and conversely, if it is negative, the relationship will be negative (IRDP, 2019).

As we can see in Table 13, the coefficients of the first two correlations are positive. Indeed, the Pearson coefficient is 0.418 for the first one and 0.198 for the second one. This implies that when the expertise of an influencer increases, then the purchase intention for the co-created product will increase. Therefore, based on the results of these correlations, it can be said that the correlation or the brand created by the influencer between these two variables is average and the correlation for the co-creation between a little-known brand and an influencer is weak. Furthermore, we can notice that the Pearson coefficient is higher for collaboration between the brand created by the influencer himself than for co-creation between a little-known brand and an influencer. This means that the purchase intention for the first collaboration will then increase more than for the second one.

Corrélations

		Q2_Purchase_intention	Q8_Purchase_intention	Q13_Purchase_intention	Q4_Cet influenceur vous semble-t-il expert dans ce domaine ?
Q2_Purchase_intention	Corrélation de Pearson	1	,566**	,365**	,418**
	Sig. (bilatérale)		,000	,000	,000
	N	149	149	149	149
Q8_Purchase_intention	Corrélation de Pearson	,566**	1	,536**	,198*
	Sig. (bilatérale)	,000		,000	,016
	N	149	149	149	149
Q13_Purchase_intention	Corrélation de Pearson	,365**	,536**	1	,116
	Sig. (bilatérale)	,000	,000		,158
	N	149	149	149	149
Q4_Cet influenceur vous semble-t-il expert dans ce domaine ?	Corrélation de Pearson	,418**	,198*	,116	1
	Sig. (bilatérale)	,000	,016	,158	
	N	149	149	149	149

** . La corrélation est significative au niveau 0.01 (bilatéral).

*. La corrélation est significative au niveau 0.05 (bilatéral).

Table 15: SPSS: influencer's expertise

2.4 The purchase intention

H₄: Purchase intention is higher when the product is created by the influencer on his or her own when compared to a co-branded product.

The purpose of this hypothesis is to see whether the intention to buy is the highest for a product created by an influencer on its own compared to the other two forms of collaboration. As Table 15 shows, the t-test results of the paired samples are significant given that the p-value is less than 0.05. Indeed, both are equal to 0,000. In order to see if our hypothesis proves to be true, we must now analyse and compare the averages of the three forms of collaboration. Thanks to our analysis shown in the tables below (cf. Table 14), we can precisely notice that the creation of the product by the influencer on its own is the one that gives the lowest purchase intention. As we can see from the results below, the one that generates the most purchase intention is the product co-created by a known brand and an influencer. As a result, we are not able to confirm our hypothesis.

Statistiques des échantillons appariés

		Moyenne	N	Ecart type	Std. standard
Paire 1	Q2_Purchase_intention	2,21	149	1,439	,118
	Q8_Purchase_intention	3,11	149	1,640	,134
Paire 2	Q2_Purchase_intention	2,21	149	1,439	,118
	Q13_Purchase_intention	4,23	149	1,801	,148

Table 16 : SPSS: Purchase Intention Avaregage

Corrélations des échantillons appariés

		N	Corrélation	Sig.
Paire 1	Q2_Purchase_intention & Q8_Purchase_intention	149	,566	,000
Paire 2	Q2_Purchase_intention & Q13_Purchase_intention	149	,365	,000

Table 17: SPSS: Purchase Intention Reliability

2.5 The community 'size and the perceived expertise

H₅: The size of the influencer community has a negative effect on the perceived expertise of the co-created product.

Our final hypothesis is to see if there is a positive correlation between the size of the influencer community and the perceived expertise of the influencer, i.e., the larger the influencer community, the higher the perceived expertise of the influencer. From our figures in the following table (cf. Table 16), we can see that our p values are not significant because it is equal to 0.135. On the basis of these results, therefore, we cannot draw any conclusions on the impact of the size of the community on expertise.

Corrélations

		Q5_Cet influenceur vous semble-t-il avoir une très grande communauté de followers?	Q4_Cet influenceur vous semble-t-il expert dans ce domaine ?
Q5_Cet influenceur vous semble-t-il avoir une très grande communauté de followers?	Corrélation de Pearson	1	-,123
	Sig. (bilatérale)		,135
	N	149	149
Q4_Cet influenceur vous semble-t-il expert dans ce domaine ?	Corrélation de Pearson	-,123	1
	Sig. (bilatérale)	,135	
	N	149	149

Table 18: SPSS: Community Size

2.6 Conclusion of the quantitative analysis

As a summary, our results show that the creation of a product by an influential person and his/her own brand is the one with the greatest perceived congruence.

Moreover, it has been demonstrated that the average perceived quality for a product co-created with a known brand and an influencer is the highest compared to a collaboration between a small brand, or the brand of the influencer.

We also learned from our results that when the expertise of an influencer increases, the purchase intention of the co-created product increases and increases further when it is created with the influencer's brand. However, we could not draw any conclusion about a co-creation between a famous brand.

Additionally, the product that generates the most purchase intention is the product co-created with a known-brand and an influencer. Finally, purchase intention is the lowest when the product is co-created with the influencer's brand.

Unexpectedly, we cannot draw conclusions about the impact of community size on expertise.

CONCLUSION

1. General Conclusion

As a reminder, the aim of this thesis was to explore the perceptions of Generation Y and Z on co-branding with Instagram influencers. For this purpose, we first carried out a literary review aimed at introducing the reader to the two main themes that define this thesis, namely influencers and co-branding. Through the first part, we learned what influencers really are, how they manage to transform shared messages into sales and how they manage to generate value through their use of social networks. Thanks to technology and the advent of social media, brands have changed some longstanding marketing habits and have turned the simple approval of products by celebrities into a much more widespread phenomenon.

Through this first theoretical part, it also became clear that influencers have a considerable impact on brand image and purchase intent, especially through their personality, but also through their expertise, credibility and authenticity.

In the second part, we examined co-branding and its variant: influence co-branding. The latter takes place between a brand and an influencer. In both situations, both parties are winners. While we saw the different criteria for successful co-branding of two brands, including congruence between the two brands, those of a product co-created with an influencer remained unknown.

In order to find out how generation Y and Z perceive influence co-branding, we conducted two studies. First, we conducted a qualitative study through interviews with people from both generations. During these interviews, we asked very open-ended and then more precise questions on the two central themes of this thesis, namely influence and co-branding. We then set up two scenarios. The first one aimed at determining the influence of the type of collaboration (i.e. a co-creation with the brand of the influencer and him/herself, with a known brand and an influencer, or with a little known brand and an influencer) on the co-created product. The second concerned the influence of the size of the influencer's community on the co-created product. In order to be able to analyse the interviews, we produced an analysis matrix which enabled us to identify central themes and to see links or inconsistencies between the different people interviewed.

Our results showed first of all that the product co-created with a well-known brand is perceived as being of higher quality than when the product is co-created with a less well-known brand or with the brand of the influencer.

Moreover, it was also shown that the larger the influencer's community, the more he is perceived as an expert through his experience.

Furthermore, the smaller the influencer is perceived as the most authentic one compared to bigger influencers.

Finally, our results also showed that the influencer could create a product in any field. Nevertheless, if the influencer stays in his/her main field where he/she is an expert, people will buy much more, according to the respondents. It can therefore be said that the influencer's expertise positively increases the purchase intention of the co-created product.

Secondly, we conducted a quantitative survey to test hypotheses on a larger scale. On the basis of our theory, we then formulated five hypotheses, which are as follows:

- H₁: A product co-created by an influencer with a known brand has a higher impact on the predicted quality of the co-created product compared to other forms of collaborations.
- H₂: A product created by an influencer with an unknown brand has a higher impact on perceived congruence when compared to other forms of collaborations.
- H₃: The influencer's expertise positively influences the purchase intention of the co-created product.
- H₄: Purchase intention is higher when the product is created by the influencer on her own when compared to a co-branded product.
- H₅: The size of the influencer community has a negative effect on the perceived expertise of the co-created product.

These hypotheses were then tested among 150 people through an online questionnaire. We were then able to transfer the data to the SPSS software in order to confirm or invalidate our hypotheses. As a result, we were then able to confirm two out of five hypotheses.

	Hypothesis	Supported
H ₁	A product co-created by an influencer with a known brand has a higher impact on the predicted quality of the co-created product compared to other forms of collaborations.	Confirmed
H ₂	A product created by an influencer with an unknown brand has a higher impact on perceived congruence when compared to other forms of collaborations.	<i>Not confirmed</i>
H ₃	The influencer's expertise positively influences the purchase intention of the co-created product.	Partially confirmed
H ₄	Purchase intention is higher when the product is created by the influencer on her own when compared to a co-branded product.	<i>Rejected</i>
H ₅	The size of the influencer community has a negative effect on the perceived expertise of the co-created product.	<i>Not confirmed</i>

Table 19: Hypothesis Results

The results from our quantitative study show that the co-creation of a product by an influencer and his/her own brand is perceived as the most congruent.

Moreover, it has been demonstrated that people from Generation Y and Z perceive a product co-created with a known brand and an influencer as the highest quality compared to a collaboration between a smaller brand, or the brand of the influencer.

We also discovered from our results that when the expertise of an influencer increases, the purchase intention of the co-created product increases and increases further when it is created with the influencer's brand. Unexpectedly, the results for the famous brand turned out to be insignificant.

Furthermore, the product that generates the most purchase intention is the product co-created with a known-brand and an influencer. Additionally, purchase intention is the lowest when the product is co-created with the influencer's brand.

Finally, we could not draw conclusions about the impact of community size on expertise through our quantitative study.

2. Managerial Implications

This section aims to provide recommendations for a brand that plans to co-create a product with an influencer.

On the basis of the reached conclusions, this study allows us to establish different important managerial implications for brands. Firstly, our thesis shows that it is preferable for brands to wait until they have a certain notoriety before co-creating a product with an influencer because this ensures that consumers perceive the co-created product as being of quality. Secondly, it is preferable to choose an influencer with a large community. Indeed, our research has shown that a high number of followers ensures his/her expertise and implies higher volumes of sales. Our research has also demonstrated the importance of choosing an influencer that matches the brand in terms of values and image otherwise it is perceived as a purely financial goal and this will have a negative impact on both the image of the influencer and the brand.

Finally, our results recommend that managers choose to work with influencers who are experts in their field, as this increases the purchase of their products.

Concerning influencers, in a similar way as for brands, it is strongly recommended that influencers work with already established and well-known brands when co-creating a product as this guarantees that consumers view the co-created product as being of high quality.

3. Limits

Despite our efforts to ensure as little bias as possible, our research does contain some.

First, our analysis contains sample bias. We are aware that there is not enough age diversity to guarantee the representativeness of our results. In addition, the number of people interviewed for the qualitative study is not sufficient. It is possible that the results may change by interviewing people older and younger than the persons interviewed.

Furthermore, in both the qualitative and quantitative analysis, the majority of our respondents are women. Our findings cannot therefore be generalized to the entire Y and Z generation, but only indicate trends in the perceptions of these two generations on co-branding with influential people in Instagram.

Another limitation we encountered is that influence is still a very recent phenomenon. Thus, the phenomenon of influence co-branding is very little studied. It has therefore sometimes been necessary to use lower quality sources.

Finally, we believe that the hypothesis concerning the influence of the influencer's expertise on the purchase intention has not been confirmed in the case of a known brand because we did a correlation in the SPSS software. A regression would have been more appropriate both the independent and the dependent variable were known.

4. Perspectives

Finally, for future studies, we thought it would be interesting to explore all the factors affected by the industry in which co-creation takes place. Indeed, it would be interesting to find out whether a particular sector allows to generate more purchases in a co-creation. Also, another parameter to be studied is whether, depending on the sector of creation, a particular type of influencer (nano, micro, macro, mega) is more appropriate than another, and if so, which one is the most effective for which sector?

Moreover, the subject of this thesis focused on influencers from the Instagram platform. However, as we have seen in our theoretical part, there are many platforms on which influencers are active. For future studies, it would be interesting to examine the impact on the co-created product according to the type of platform the influencer is the most active on. As an illustration, it would be useful to compare the impact of an Instagrammer compared to a YouTuber on a co-created product.

BIBLIOGRAPHY

- Aaker, D. A., & Keller, K. L. (1990). Consumer Evaluations of Brand Extensions. *Journal of Marketing*, 54(1), 27-41. <https://doi.org/10.1177/002224299005400102>
- Aaker, J. L. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, 34(3), 347-356. <https://doi.org/10.2139/ssrn.945432>
- Aaker, J. L. (1999). The Malleable Self : The Role of Self-Expression in Persuasion. *Journal of Marketing Research*, 36(1), 45-57. <https://doi.org/10.2307/3151914>
- Abidin, C. (2015). Communicative A Journal of Gender, New Media, and Technology, 8, 1-16. <https://doi.org/10.7264/N3MW2FFG>
- Abidin, C. (2017). #familygoals : Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor. *Social Media + Society*, 3(2), 1-15. <https://doi.org/10.1177/2056305117707191>
- Adobe Spark. (2020). 7 Top Social Media Sites in 2020. Consulté à l'adresse <https://spark.adobe.com/make/learn/top-social-media-sites/>
- Ambroise, L., Pantin-Sohier, G., Valette-Florence, P., & Albert, N. (2014). From endorsement to celebrity co-branding : Personality transfer. *Journal of Brand Management*, 21(4), 273-285. <https://doi.org/10.1057/bm.2014.7>
- Ashton D and Patel K (2018). Vlogging careers: Everyday expertise, collaboration and authenticity [ebook]. In: Taylor S and Luckman S (eds) *The New Normal of Working Lives. Critical Studies in Contemporary Work and Employment*. London: Palgrave Macmillan, pp. 147–170.

Aslam, S. (2020, 28 octobre). Instagram by the Numbers : Stats, Demographics & Fun Facts.

Consulté à l'adresse <https://www.omnicoreagency.com/instagram-statistics/>

Babin, L. A., & Carder, S. T. (1996). Viewers' Recognition of Brands Placed Within a Film.

International Journal of Advertising, 15(2), 140-151.

<https://doi.org/10.1080/02650487.1996.11104643>

Benesty J., Chen J., Huang Y., Cohen I. (2009) Pearson Correlation Coefficient. In: Noise Reduction in Speech Processing. Springer Topics in Signal Processing, vol 2. Springer, Berlin, Heidelberg.

https://doi.org/10.1007/978-3-642-00296-0_5

Berthon, P. R., Pitt, L. F., Plangger, K., & Shapiro, D. (2012). Marketing meets Web 2.0, social media, and creative consumers : Implications for international marketing strategy. *Business Horizons*, 55(3), 261-271.

<https://doi.org/10.1016/j.bushor.2012.01.007>

Biaudet, S. (2017). Influencer Marketing as a Marketing Tool The process of creating an

Influencer Marketing Campaign on Instagram. Consulté à l'adresse

https://www.theseus.fi/bitstream/handle/10024/134139/Biaudet_Sofie.pdf

Blackett T. et Russel N. (1999), What is co-branding?, Co- branding, the science of alliance,

éds T. Blackett et B. Boad, New York, St. Martin's Press, 1-20.

Boerman, S. C., van Reijmersdal, E. A., & Neijens, P. C. (2012). Sponsorship Disclosure :

Effects of Duration on Persuasion Knowledge and Brand Responses. *Journal of*

Communication, 62(6), 1047-1064. <https://doi.org/10.1111/j.1460-2466.2012.01677.x>

Boerman, S.C and van Reijmersdal, E.A (2016), "Informing consumers about hidden advertising : a literature review of the effects of disclosing sponsored content", in De

Pelsmacker, P. (Ed.), *Advertising in New Formats and Media: Current Research and Implications for Marketers*, Emerald Group Publishing Limited, London, pp. 115-146.

Booth, N., & Matic, J. A. (2011). Mapping and leveraging influencers in social media to shape corporate brand perceptions. *Corporate Communications : An International Journal*, 16(3), 184-191. <https://doi.org/10.1108/13563281111156853>

Boudali Methamem, R., & Zghal, M. (2007). L'alliance de marques : facteurs de succès et effets sur les marques partenaires. *La Revue des Sciences de Gestion*, 1(223), 121-130. <https://doi.org/10.3917/rsg.223.0121>

Bouillet, S. (2020). *The secrets of influencer marketing : 87 ideas for your influencer campaigns*. Books on Demand.

Brown, D., & Fiorella, S. (2013). *Influence Marketing : How to Create, Manage, and Measure Brand Influencers in Social Media Marketing (Que Biz-Tech)* (1re éd.). London, England : Pearson.

Brown, D., & Hayes, N. (2008). *Influencer Marketing : Who Really Influences Your Customers ? 1st (first) edition by Brown, Duncan, Hayes, Nick published by Butterworth-Heinemann (2008) [Paperback]* (1re éd.). Oxford, England : Butterworth-Heinemann.

Bruns, A. (2006) Towards Producers: Futures for User-Led Content Production. In Sudweeks, Fay and Hrachovec, Herbert and Ess, Charles, Eds. *Proceedings Cultural Attitudes towards Communication and Technology 2006*, pages pp. 275-284, Tartu, Estonia.

Chia, A. (2012). Welcome to Me-Mart. *American Behavioral Scientist*, 56(4), 421-438. <https://doi.org/10.1177/0002764211429359>

Chiara Ferragni Collection. (2020). *Picture of Chiara Ferragni* [Photography]. Consulté à l'adresse <https://www.chiaraferragnicollection.com/eu-en/#>

Colliander, J., & Dahlén, M. (2011). Following the Fashionable Friend : The Power of Social Media. *Journal of Advertising Research*, 51(1), 313-320. <https://doi.org/10.2501/jar-51-1-313-320>

Conseil de la Publicité. (2018, octobre). *Recommandations du Conseil de la Publicité en matière d'influenceurs en ligne*. Consulté à l'adresse <https://www.mediaspecs.be/wp-content/uploads/2018/10/RECOMMANDATIONS-DU-CONSEIL-DE-LA-PUBLICITE-INFLUENCEURS-EN-LIGNE-FR.pdf>

Cyprien. (2020). *Cyprien*. YouTube. <https://www.youtube.com/user/MonsieurDream>

D'Astous, A., & Chartier, F. (2000). A Study of Factors Affecting Consumer Evaluations and Memory of Product Placements in Movies. *Journal of Current Issues & Research in Advertising*, 22(2), 31-40. <https://doi.org/10.1080/10641734.2000.10505106>

Damanpour, F., & Gopalakrishnan, S. (2001). The Dynamics of the Adoption of Product and Process Innovations in Organizations. *Journal of Management Studies*, 38(1), 45-65. <https://doi.org/10.1111/1467-6486.00227>

de Chernatony, L. (2001). A model for strategically building brands. *Journal of Brand Management*, 9(1), 32-44. <https://doi.org/10.1057/palgrave.bm.2540050>

De Veirman, M., Cauberghe, V., & Hudders, L. (2017a). Marketing through Instagram influencers : the impact of number of followers and product divergence on brand attitude.

International Journal of Advertising, 36(5), 798-828.
<https://doi.org/10.1080/02650487.2017.1348035>

De Veirman, M., Cauberghe, V., & Hudders, L. (2017b). Marketing through Instagram influencers : the impact of number of followers and product divergence on brand attitude. *International Journal of Advertising*, 36(5), 798-828.
<https://doi.org/10.1080/02650487.2017.1348035>

Duffy, B. E. (2015). The romance of work : Gender and aspirational labour in the digital culture industries. *International Journal of Cultural Studies*, 19(4), 441-457.
<https://doi.org/10.1177/1367877915572186>

Evans, D., & Bratton, S. (2012). *Social Media Marketing : An Hour a Day* (2e éd.). San Francisco, United States : Sybex.

Faber, R. J., Lee, M., & Nan, X. (2004). Advertising and the Consumer Information Environment Online. *American Behavioral Scientist*, 48(4), 447-466.
<https://doi.org/10.1177/0002764204270281>

Freberg, K., Graham, K., McGaughey, K., & Freberg, L. A. (2011). Who are the social media influencers ? A study of public perceptions of personality. *Public Relations Review*, 37(1), 90-92. <https://doi.org/10.1016/j.pubrev.2010.11.001>

Gens d'Internet. (2019, 5 décembre). La collection de Léna Situations avec Maybelline, sold out en une heure. Consulté à l'adresse <http://gensdinternet.fr/2019/12/06/la-collection-de-lena-situations-avec-maybelline-sold-out-en-une-heure/>

Geyser, W. (2020, octobre). What is an Influencer ? Consulté à l'adresse <https://influencermarketinghub.com/what-is-an-influencer/>

Ghiglione R. et Matalon B. (1998), Les enquêtes sociologiques. Théories et pratique, Paris, Armand Collin.

Gould, S. J., Gupta, P. B., & Grabner-Kräuter, S. (2000). Product Placements in Movies : A Cross-Cultural Analysis of Austrian, French and American Consumers' Attitudes toward This Emerging, International Promotional Medium. *Journal of Advertising*, 29(4), 41-58.
<https://doi.org/10.1080/00913367.2000.10673623>

Gräve, J.-F. (2019). What KPIs Are Key? Evaluating Performance Metrics for Social Media Influencers. *Social Media + Society*, 5(3), 1-7. <https://doi.org/10.1177/2056305119865475>

Gross, J. and von Wangenheim, F. V. (2018). The Big Four of Influencer Marketing. A Typology of Influencers. *Marketing Review* St. Gallen, Vol. 2, 30-38, Available at SSRN: <https://ssrn.com/abstract=3230687>

Hacioglu, U. (2019). *Digital Business Strategies in Blockchain Ecosystems : Transformational Design and Future of Global Business (Contributions to Management Science)* (1st ed. 2020 éd.). Springer.

Halonen-Knight, E., & Hurmerinta, L. (2010). Who endorses whom ? Meanings transfer in celebrity endorsement. *Journal of Product & Brand Management*, 19(6), 452-460.
<https://doi.org/10.1108/10610421011085767>

Harber, J. G. (2011). "Generations in the Workplace: Similarities and Differences.". Electronic Theses and Dissertations. Paper 1255. <https://dc.etsu.edu/etd/1255>

Hartmann, T., & Goldhoorn, C. (2011). Horton and Wohl Revisited : Exploring Viewers' Experience of Parasocial Interaction. *Journal of Communication*, 61(6), 1104-1121.
<https://doi.org/10.1111/j.1460-2466.2011.01595.x>

Hearn, A., & Schoenhoff, S. (2016). From celebrity to influencer: Tracing the diffusion of celebrity value across the data stream. In P. D. Marshall, & S. Redmond (Eds.), *A Companion to Celebrity* (pp. 194–211). Hoboken, NJ: John Wiley & Sons, Inc.

Hoeffler, S., & Keller, K. L. (2003). The marketing advantages of strong brands. *Journal of Brand Management*, 10(6), 421-445. <https://doi.org/10.1057/palgrave.bm.2540139>

Hookway, N. (2008). 'Entering the blogosphere' : some strategies for using blogs in social research. *Qualitative Research*, 8(1), 91-113. <https://doi.org/10.1177/1468794107085298>

Hrnčárová, K. (2017). 'Každá značka si vie nájsť influencera, ktorý osloví jej publikum.' <https://strategie.hnonline.sk/marketing/961207-kazda-znacka-si-vie-najst-influencera-ktory-oslovi-jej-publikum>

Ikonen, P., Luoma-aho, V., & Bowen, S. A. (2017). Transparency for Sponsored Content : analysing codes of ethics in public relations, marketing, advertising and journalism. *International Journal of Strategic Communication*, 11(2), 165-178. <https://doi.org/10.1080/1553118X.2016.1252917>

Instagram. (2011). A Round of Applause for a Round of Awards. Consulté à l'adresse <https://about.instagram.com/blog/announcements/instagram-founders-receive-esteemed-awards>

Institut de recherche et de documentation pédagogique (IRDp). (2019). Coefficient r de Bravais-Pearson. Consulté à l'adresse <https://www.irdp.ch/institut/coefficient-bravais-pearson-2041.html>

Jedidi, K., Mela, C. F., & Gupta, S. (1999). Managing Advertising and Promotion for Long-Run Profitability. *Marketing Science*, 18(1), 1-22. <https://doi.org/10.1287/mksc.18.1.1>

Jézéquel, M (2017). Influencer, c'est la communication d'aujourd'hui, de Stéphanie Attal. *Gestion*, 42(3), 98. <https://doi.org/10.3917/riges.423.0098>

Kamins, M. A. (1990). An Investigation into the "Match-up" Hypothesis in Celebrity Advertising : When Beauty May Be Only Skin Deep. *Journal of Advertising*, 19(1), 4-13. <https://doi.org/10.1080/00913367.1990.10673175>

Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite ! The challenges and opportunities of Social Media. *Business Horizons*, 53(1), 59-68. <https://doi.org/10.1016/j.bushor.2009.09.003>

Kim, J. (2020, janvier). The Evolution of Influencer Marketing — Past, Present, & Future. Consulté à l'adresse <https://www.aspireiq.com/blog/the-evolution-of-influencer-marketing/>

Law, S., & Braun, K. A. (2000). I'll have what she's having : Gauging the impact of product placements on viewers. *Psychology and Marketing*, 17(12), 1059-1075. Consulté à l'adresse https://www.researchgate.net/publication/230027534_I%27ll_Have_What_She%27s_Having_Gauging_the_Impact_of_Product_Placements_on_Viewers

Lee, Y., & Koo, J. (2015). Athlete Endorsement, Attitudes, and Purchase Intention : The Interaction Effect Between Athlete Endorser-Product Congruence and Endorser Credibility. *Journal of Sport Management*, 29(5), 523-538. <https://doi.org/10.1123/jism.2014-0195>

Lu, L.-C., Chang, W.-P., & Chang, H.-H. (2014). Consumer attitudes toward blogger's sponsored recommendations and purchase intention : The effect of sponsorship type, product type, and brand awareness. *Computers in Human Behavior*, 34, 258-266. <https://doi.org/10.1016/j.chb.2014.02.007>

Macchiette, B., & Roy, A. (1992). Affinity marketing : what is it and how does it work ? ,. *Journal of Services Marketing*, 6(3), 47-57. <https://doi.org/10.1108/08876049210035935>

Madi, L. (2020). Quand les influenceurs créent leur marque. Consulté à l'adresse <https://influenzzz.fr/influence/quand-les-influenceurs-creent-leur-marque/>

Mahfouf, L. (2019). *Post on Léna Situation's feed* [Photography]. Consulté à l'adresse https://www.instagram.com/p/B5szw3rIr8s/?utm_source=ig_embed

Malhotra, N.K., Birks, D.F, & Wills, P. (2012). *Marketing Research: An Applied Approach* (4e éd.). London, England : Pearson Education.

Mangold, W. G., & Faulds, D. J. (2009). Social media : The new hybrid element of the promotion mix. *Business Horizons*, 52(4), 357-365. <https://doi.org/10.1016/j.bushor.2009.03.002>

McKinsey, (2018). 'True Gen': Generation Z and its implications for companies. Consulté à l'adresse <https://www.mckinsey.com/~media/McKinsey/Industries/Consumer%20Packaged%20Goods/Our%20Insights/True%20Gen%20Generation%20Z%20and%20its%20implications%20for%20companies/Generation-Z-and-its-implication-for-companies.pdf?shouldIndex=false>

Muñiz, Jr., A. M., & Schau, H. J. (2007). Vigilante Marketing and Consumer-Created Communications. *Journal of Advertising*, 36(3), 35-50. <https://doi.org/10.2753/joa0091-3367360303>

Nanji, A. (2017, 7 février). The State of Influencer Marketing in 2017. Consulté à l'adresse <https://www.marketingprofs.com/charts/2017/31524/the-state-of-influencer-marketing-in-2017>

Niekrasz, L. (2020, 19 février). Léna Situations annonce un réassort de sa collection avec Maybelline. Consulté à l'adresse <https://www.madmoizelle.com/lena-situations-annonce-un-reassort-de-sa-collection-avec-maybelline-1042258>

O'Meara, V. (2019). Weapons of the Chic : Instagram Influencer Engagement Pods as Practices of Resistance to Instagram Platform Labor. *Social Media + Society*, 5(4), 205630511987967. <https://doi.org/10.1177/2056305119879671>

Origgi, G., Holmes, S., & Arikha, N. (2017). *Reputation : What It Is and Why It Matters* (Illustrated éd.). Princeton University Press.

Patel, N. (2020, 21 septembre). The Definitive Guide to Influencer Targeting. Consulté à l'adresse <https://neilpatel.com/blog/guide-to-influencer-targeting/>

Pitt, L. F., Berthon, P. R., Watson, R. T., & Zinkhan, G. M. (2002). The Internet and the birth of real consumer power. *Business Horizons*, 45(4), 7-14. [https://doi.org/10.1016/s0007-6813\(02\)00220-3](https://doi.org/10.1016/s0007-6813(02)00220-3)

Rebelo, M. (2017). *How Influencers' Credibility on Instagram is perceived by consumers and its impacts on purchase intention*. Consulté à l'adresse https://repositorio.ucp.pt/bitstream/10400.14/23360/1/TESE_FINAL%20PDFFA.pdf

Rossanty, Y. and Tuah-Putra, M.D. (2018), "Information search and intentions to purchase: the role of country of origin image, product knowledge, and product involvement", *Journal of Theoretical and Applied Information Technology*, Vol. 96 No. 10, pp. 3075-3085.

Russell, C. A., Stern, B. B., & Stern, B. B. (2006). CONSUMERS, CHARACTERS, AND PRODUCTS : A Balance Model of Sitcom Product Placement Effects. *Journal of Advertising*, 35(1), 7-21. <https://doi.org/10.2753/joa0091-3367350101>

Samama A. (2003), De l'importance aujourd'hui de passer de la marque image à la marque relation, *Revue Française du Marketing*, 192/193, 73-88.

Schaffer, N. (2020). *The Age of Influence: The Power of Influencers to Elevate Your Brand*. HarperCollins Leadership.

Scott, D. M. (2015). *The New Rules of Marketing and PR : How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases, and Viral Marketing to Reach Buyers Directly* (5e éd.). Wiley.

Seno, D., & Lukas, B. A. (2007). The equity effect of product endorsement by celebrities. *European Journal of Marketing*, 41(1/2), 121-134.
<https://doi.org/10.1108/03090560710718148>

Sertoglu, A. E., Catli, O and Korkmaz, S. (2014). Examining the effect of endorser credibility on the consumers' buying intentions: an empirical study in Turkey. *International Review of Management and Marketing* , 4 (1), 66-77.

Silverstone, J. (2020, 26 février). Has Your Brand Thought About Co-Creation with Influencers ? Consulté à l'adresse <https://talkinginfluence.com/2020/02/26/brand-co-creation-influencers/>

Simon, C. J., & Sullivan, M. W. (1993). The Measurement and Determinants of Brand Equity : A Financial Approach. *Marketing Science*, 12(1), 28-52.
<https://doi.org/10.1287/mksc.12.1.28>

Singh, N., Lehnert, K., & Bostick, K. (2012). Global Social Media Usage : Insights Into Reaching Consumers Worldwide. *Thunderbird International Business Review*, 54(5), 683-700.
<https://doi.org/10.1002/tie.21493>

Sirgy, M. J. (1982). Self-Concept in Consumer Behavior : A Critical Review. *Journal of Consumer Research*, 9(3), 287. <https://doi.org/10.1086/208924>

Solis, B. (2012). *The Rise of Digital Influence*. Altimeter Group. Consulté à l'adresse <https://www.slideshare.net/Altimeter/the-rise-of-digital-influence>

Solis, B. (2018). Revue 2018 de l'influence 2.0. Consulté à l'adresse <http://www2.traackr.com/influence2.0>

Sprott D.E., Czellar S. et Spangenberg E.R. (2006), Brand extended self-construal, Cahier de Recherche n°837, Groupe HEC, 38p.

Statista. (2020a, octobre 29). Instagram : distribution of global audiences 2020, by age group. Consulté à l'adresse <https://www.statista.com/statistics/325587/instagram-global-age-group/>

Statista. (2020b, octobre 29). Instagram : distribution of global audiences 2020, by gender. Consulté à l'adresse <https://www.statista.com/statistics/802776/distribution-of-users-on-instagram-worldwide-gender/>

Statista. (2020c, novembre 24). Number of monthly active Instagram users 2013-2018. Consulté à l'adresse <https://www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/>

Stone G., Mathew J. et Jones M. (2003), An exploratory study on the use of sports celebrities in advertising: a content analysis, *Sport Marketing Quarterly*, 12, 2, 94-102.

Till, B. D. (1998). Using celebrity endorsers effectively : lessons from associative learning. *Journal of Product & Brand Management*, 7(5), 400-409. <https://doi.org/10.1108/10610429810237718>

Traackr. (2017). *Le Guide du Marketing d'Influence*. Consulté à l'adresse <https://www.traackr.com/ressources/le-guide-du-marketing-dinfluence>

Tutaj, K., & van Reijmersdal, E. A. (2012). Effects of online advertising format and persuasion knowledge on audience reactions. *Journal of Marketing Communications*, 18(1), 5-18. <https://doi.org/10.1080/13527266.2011.620765>

Université Libre de Bruxelles. (2018). *Petit guide de méthodologie de l'enquête*. Consulté à l'adresse https://igeat.ulb.ac.be/fileadmin/media/publications/Enseignement/Petit_guide_de_méthodologie_de_l_enquête.pdf

Van Driel, L., & Dumitrica, D. (2020). Selling brands while staying “Authentic”: The professionalization of Instagram influencers. *Convergence: The International Journal of Research into New Media Technologies*, 1(19), 135485652090213. <https://doi.org/10.1177/1354856520902136>

Vilatte J-C (2007), *La méthodologie de l'enquête par questionnaire*, Formation « évaluation », Université d'Avignon

Vodák, J., Novysedlák, M., Čakanová, L., & Pekár, M. (2019). Who is Influencer and How to Choose the Right One to Improve Brand Reputation ? *Managing Global Transitions*, 17(2), 149-162. <https://doi.org/10.26493/1854-6935.17.149-162>

Walker, M., Langmeyer, L., & Langmeyer, D. (1992). Celebrity Endorsers : Do You Get What You Pay For ? *Journal of Consumer Marketing*, 9(2), 69-76. <https://doi.org/10.1108/07363769210037033>

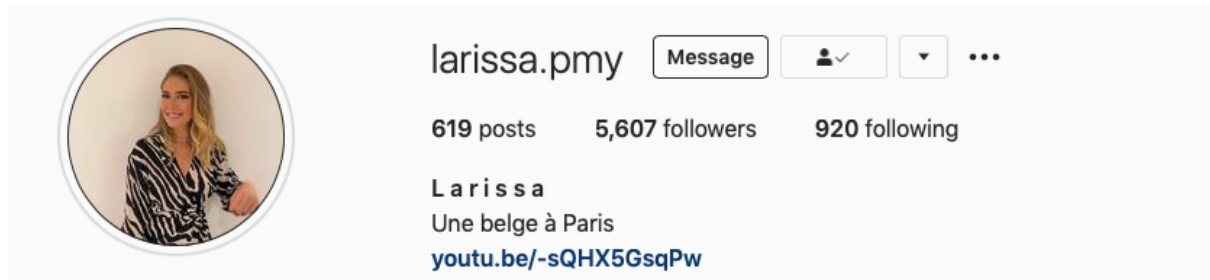
White, D. W., Goddard, L., & Wilbur, N. (2009). The effects of negative information transference in the celebrity endorsement relationship. *International Journal of Retail & Distribution Management*, 37(4), 322-335. <https://doi.org/10.1108/09590550910948556>

Williams, R. (2018, 27 novembre). Study : 93% of influencer campaigns use Instagram. Consulté à l'adresse <https://www.marketingdive.com/news/study-93-of-influencer-campaigns-use-instagram/542985/>

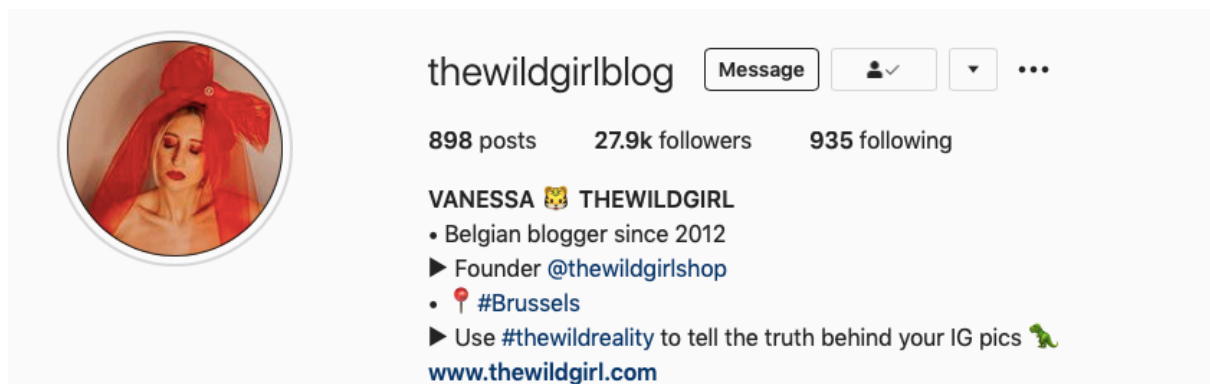
Wojdyski, B. W., & Golan, G. J. (2016). Native Advertising and the Future of Mass Communication. *American Behavioral Scientist*, 60(12), 203-236. <https://doi.org/10.1177/0002764216660134>

APPENDIX

Appendix 1: Larissa Poumay



Appendix 2: TheWildGirl



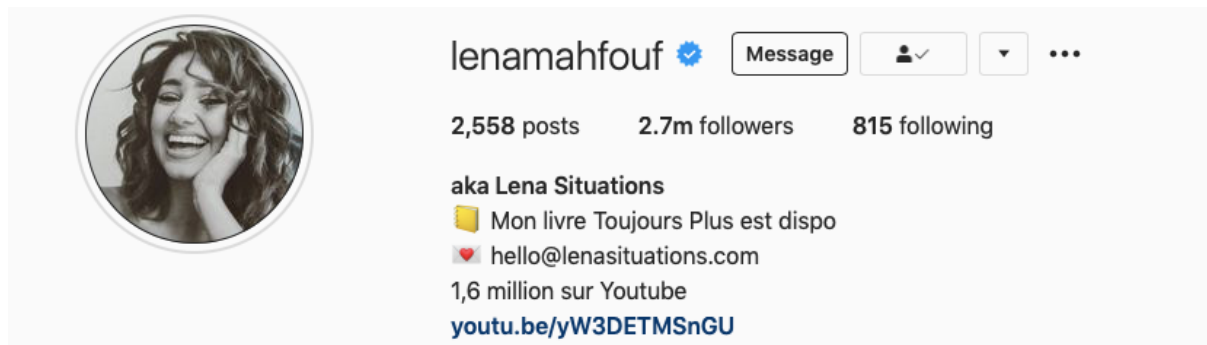
Appendix 3: Carla Ginola



Appendix 4: Style_tonic



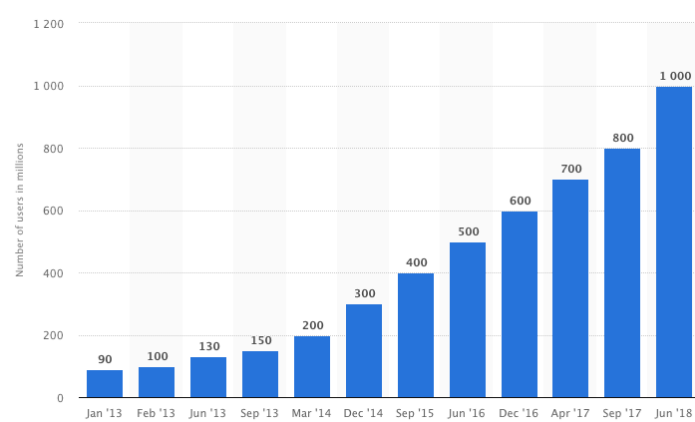
Appendix 5: Léna Situations



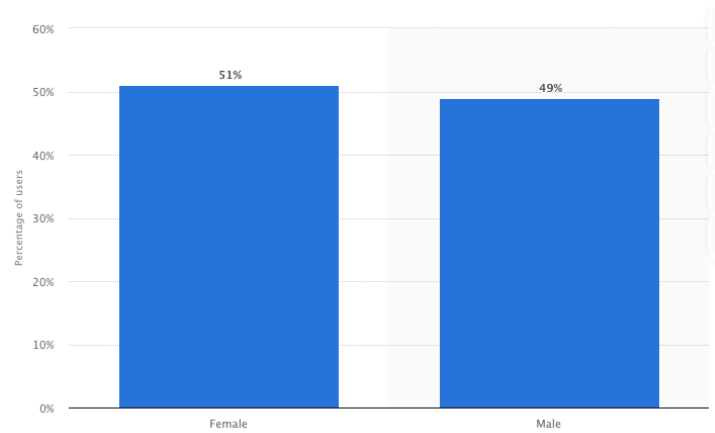
Appendix 6: Chiara Ferragni



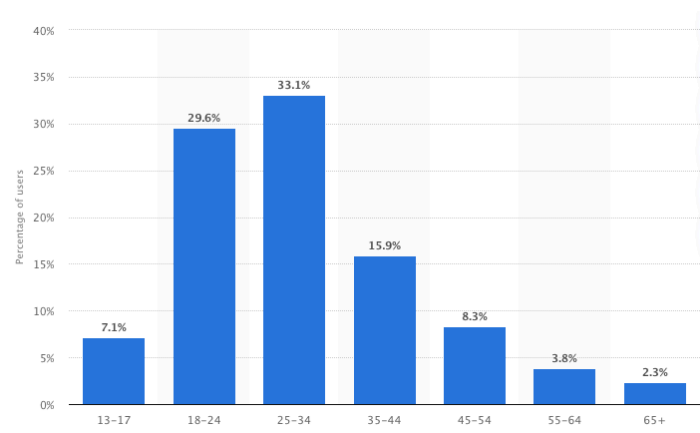
Appendix 7: Instagram: Number of monthly active Instagram users 2013-2018. (Statista, 2020)



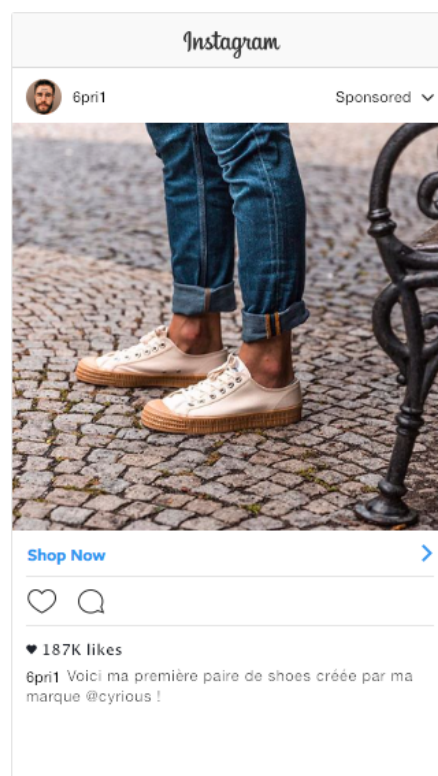
Appendix 8: Instagram: distribution of global audiences 2020, by gender (Statista, 2020)



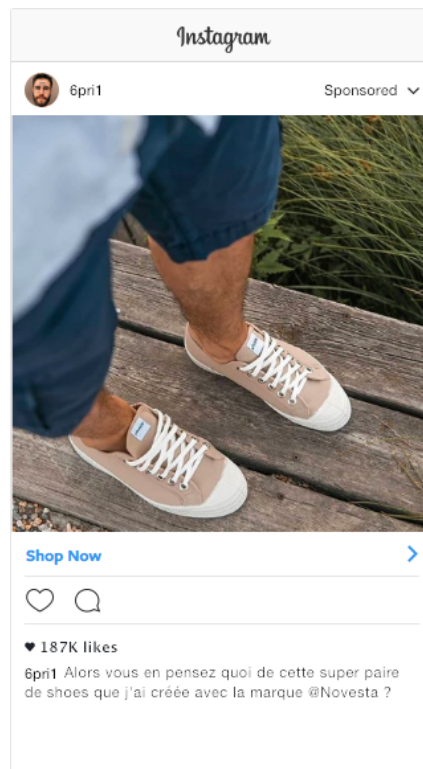
Appendix 9: Instagram: distribution of global audiences 2020, by age group (Statista, 2020).



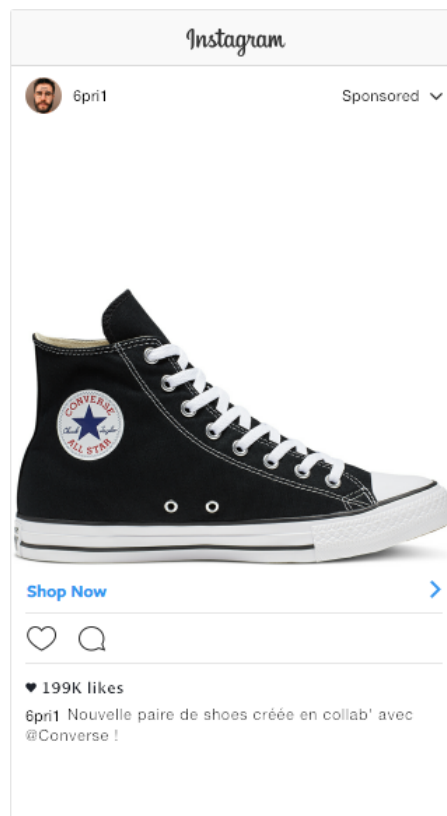
Appendix 10: Illustration of the first fictious pair of shoes



Appendix 11: Illustration of the second fictitious pair of shoes



Appendix 12: Illustration of the third fictitious pair of shoes



Appendix 13: Survey

I N F L U E N C E R

Enquête sur le co-branding

Bonjour,

Dans le cadre de mon mémoire de fin d'étude à la Louvain School of Management (LSM), je réalise une enquête sur le co-branding. Le co-branding est une alliance de deux marques sur un produit ou un service. Dans le cadre de cette étude, nous nous pencherons ici uniquement sur les co-branding entre une marque et un influenceur.

Cette enquête est divisée en quatre parties. A travers plusieurs questions, je vous demanderai votre avis sur un produit issu de trois formes de collaborations différentes à savoir : un produit créé par un influenceur et sa propre marque, un produit créé par un influenceur et une marque peu connue et enfin, un produit créé par un influenceur et une marque connue. Finalement, je vous poserai quelques questions sur vos attitudes sur les réseaux sociaux en général.

Dans le but d'éviter de choisir un influenceur spécialisé dans un domaine trop particulier et avec lequel chacun pourra s'identifier, nous avons décidé de choisir Cyprien. Toutes les collaborations citées ci-dessous sont fictives.

Je recherche toute personne âgée de 15 à 35 ans. Cela ne vous prendrait que 2 minutes et cela m'aiderait beaucoup !

NB: Un influenceur est une personne qui, par son statut, sa position ou son exposition médiatique, est capable d'influencer les décisions/actions/achats d'autres personnes/consommateurs.

Bien entendu, toutes vos réponses seront anonymes et confidentielles,

D'avance, un grand merci pour votre participation !

Stéphanie Verzar



Suivant

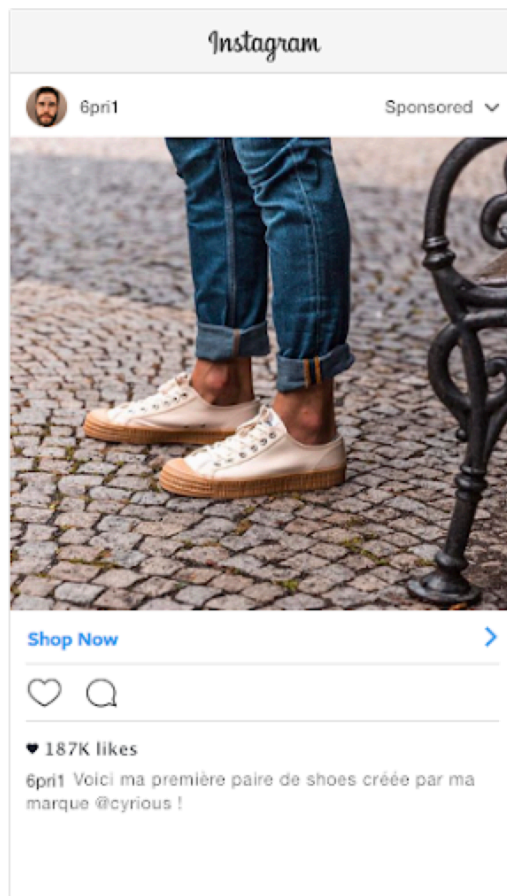
Enquête sur le co-branding

*Obligatoire

Produit créé par un influenceur et sa propre marque

Si Cyprien et sa marque "Cyrious" créent la paire de chaussures suivante,

Nb: Cyprien a 31 ans et est YouTubeur, blogueur, acteur, scénariste de films et de bandes dessinées français. Il a actuellement 13,8 millions d'abonnés sur YouTube.



Que pensez-vous de la qualité du produit ? *

	1	2	3	4	5	6	7	
Faible	○	○	○	○	○	○	○	Élevé

Quelle est votre intention d'achat de ce produit ? *

[illegible]

Cela vous semble-t-il cohérent que cet influenceur lance sa propre marque ? *

1 2 3 4 5 6 7

Pas cohérent ○ ○ ○ ○ ○ ○ ○ Parfaitement cohérent

Cet influenceur vous semble-t-il expert dans ce domaine ? *

1 2 3 4 5 6 7

Faible ○ ○ ○ ○ ○ ○ ○ Élevé

Cet influenceur vous semble-t-il avoir une très grande communauté de followers? *

1 2 3 4 5 6 7

Faible ○ ○ ○ ○ ○ ○ ○ Élevé

Dans quelle mesure avez-vous confiance en cet influenceur ? *

1 2 3 4 5 6 7

Faible ○ ○ ○ ○ ○ ○ ○ Élevé

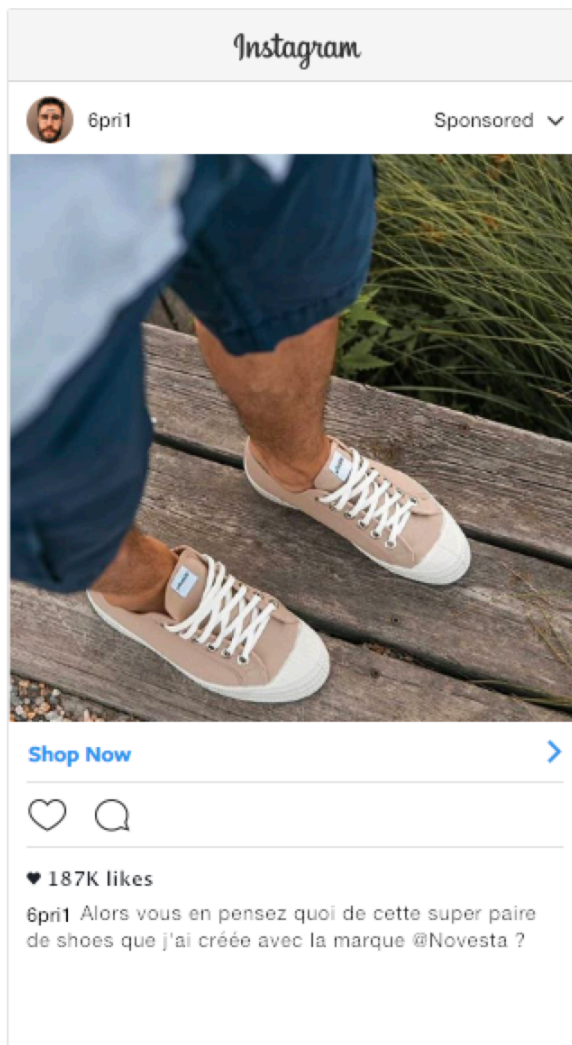
Enquête sur le co-branding

*Obligatoire

Produit co-cr   par un influenceur et une marque peu connue

Si la marque de chaussures "Novesta" et Cyprien cr  ent la paire de chaussures suivante,

NB: Novesta est une marque de chaussures faites mains depuis 1939.



Que pensez-vous de la qualité du produit ? *

	1	2	3	4	5	6	7	
Faible	☐	☐	☐	☐	☐	☐	☐	Élevé

Quelle est votre intention d'achat de ce produit? *

	1	2	3	4	5	6	7	
Faible	☐	☐	☐	☐	☐	☐	☐	Élevé

Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent? *

	1	2	3	4	5	6	7	
Pas cohérente	☐	☐	☐	☐	☐	☐	☐	Parfaitement cohérente

Cette marque vous semble-t-elle experte dans son domaine? *

	1	2	3	4	5	6	7	
Faible	☐	☐	☐	☐	☐	☐	☐	Élevé

Dans quelle mesure avez-vous confiance en cette marque ? *

	1	2	3	4	5	6	7	
Faible	☐	☐	☐	☐	☐	☐	☐	Élevé

Retour

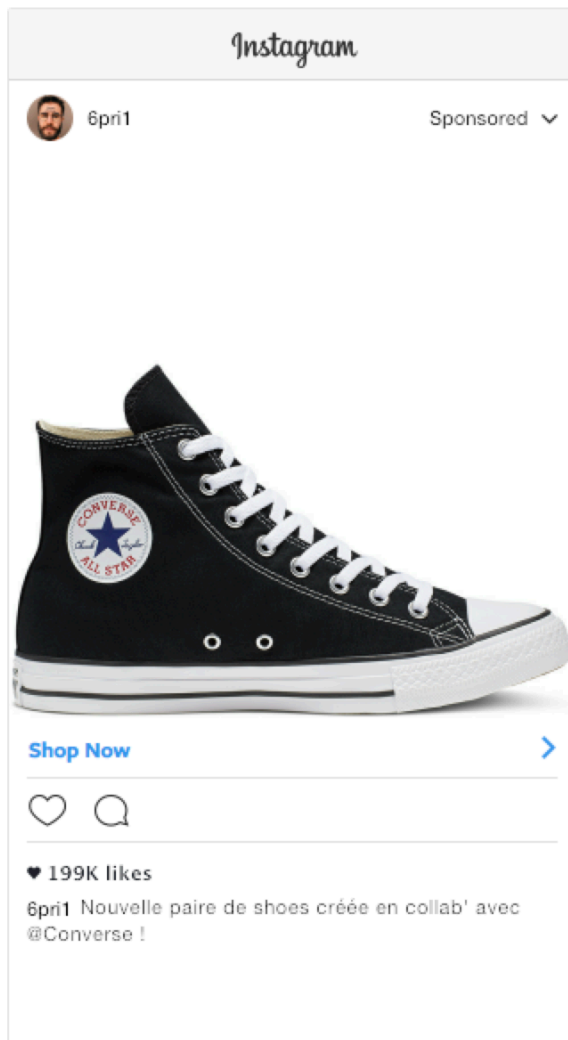
Suivant

Enquête sur le co-branding

*Obligatoire

Produit co-cr    avec un influenceur et une marque connue

Si Converse et Cyprien cr   ent ensemble la paire de chaussures suivante ,



Que pensez-vous de la qualité du produit ? *

[illegible]

Quelle est votre intention d'achat de ce produit? *

[illegible]

Dans quelle mesure la collaboration entre cette marque et cet influenceur vous semble cohérent ? *

1 2 3 4 5 6 7

Faible ○ ○ ○ ○ ○ ○ ○ Élevé

Cette marque vous semble-t-elle experte dans son domaine ? *

1 2 3 4 5 6 7

Faible ○ ○ ○ ○ ○ ○ ○ Élevé

Dans quelle mesure avez-vous confiance en cette marque ? *

1 2 3 4 5 6 7

Faible ○ ○ ○ ○ ○ ○ Élevé

Profil du consommateur

Vous reconnaissez-vous dans les propositions suivantes? *

- ☐ J'ai déjà acheté un produit créé par la marque d'un influenceur
- ☐ J'ai déjà acheté un produit créé par une marque connue et un influenceur
- ☐ J'ai déjà acheté un produit créé par une marque peu connue et un influenceur
- ☐ Non, je n'ai jamais acheté ce genre de produit

Si oui, quel type de produit avez-vous acheté?

- ☐ Beauté (maquillages, soins,...)
- ☐ Vêtements
- ☐ Santé (fitness, bien-être,...)
- ☐ Gaming
- ☐ Autre

Pour quelles raisons avez-vous acheté ce produit?

- ☐ Simple attirance pour le produit
- ☐ Expertise de l'influenceur
- ☐ Confiance envers l'influenceur
- ☐ Loyauté envers l'influenceur
- ☐ Autre : _____

Suivez-vous des influenceurs sur les réseaux sociaux ? *

☐ Oui

☐ Non

Si oui, sur quel réseaux sociaux les suivez-vous ?

☐ Youtube

☐ Instagram

☐ Facebook

☐ Tik Tok

☐ Twitter

☐ Pinterest

☐ Autre

Dans quelle tranche d'âge vous situez-vous? *

☐ 15 - 25 ans

☐ 26 - 35 ans

Quel est votre genre? *

☐ Femme

☐ Homme

☐ Je ne souhaite pas le préciser

Retour

Envoyer

Appendix 14: Excell sheet for SPSS software

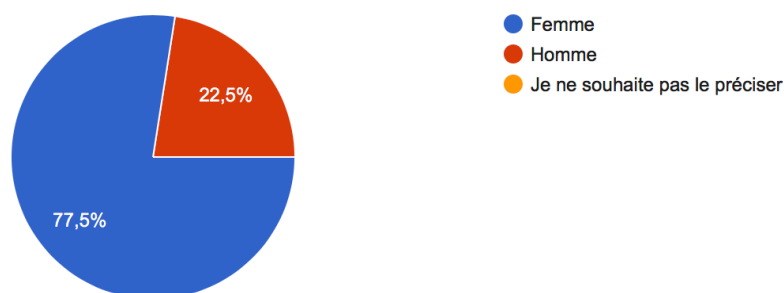
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X		
1	Horodateur	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22	Q23		
2	7/31/2020 15:22:47	5	1	5	2	6	4	7	2	3	7	5	5	3	3	6	6	4				1, 1, 2		1	1	
3	7/31/2020 15:24:25	4	2	4	3	7	4	6	6	5	6	6	7	7	5	7	7	4				1, 1, 2		1	1	
4	7/31/2020 15:27:45	4	3	2	2	6	5	6	6	5	6	6	7	7	4	7	7	1, 2	1, 3	1, 4		1, 1, 2, 3		1	1	
5	7/31/2020 15:27:50	4	3	3	2	6	5	6	5	4	6	5	6	4	5	7	7	4				1, 1, 2		2	1	
6	7/31/2020 15:30:59	3	1	1	1	5	2	4	3	3	7	7	5	5	2	6	6	4				1		2	1	
7	7/31/2020 15:38:27	4	1	6	2	6	5	5	4	4	6	5	5	1	5	6	5	1	2	1, 3, 4		1, 1, 2, 3, 5		1	2	
8	7/31/2020 15:44:03	6	6	4	2	7	3	5	4	2	7	6	6	6	6	7	7	4				1		2	1	
9	7/31/2020 15:57:19	6	2	6	3	7	6	6	3	6	6	6	7	5	6	7	7	4				1, 1, 2, 3, 4		1	1	
10	7/31/2020 15:58:11	2	1	5	4	6	3	6	3	5	6	6	3	2	6	5	4	4				2		1	2	
11	7/31/2020 16:13:25	3	1	5	1	7	4	5	2	4	6	5	6	3	5	6	5	4				1		2	1	
12	7/31/2020 16:18:40	4	1	1	1	6	5	3	1	1	4	4	5	1	1	5	4	4				1, 1, 2		1	2	
13	7/31/2020 16:19:23	4	2	5	2	6	5	5	3	5	6	5	7	6	6	7	6	2	2	1	1		2	1		
14	7/31/2020 16:27:52	4	1	1	1	7	5	7	4	4	5	5	5	5	4	6	6	4				1, 2, 3		2	1	
15	7/31/2020 16:30:02	4	3	7	2	7	4	7	1	2	7	4	5	4	3	7	5	1	3	3		1, 1, 2		2	1	
16	7/31/2020 16:33:53	6	3	3	1	6	5	6	3	3	6	6	6	5	2	5	6	4				1		2	1	
17	7/31/2020 16:59:52	4	2	6	2	7	6	7	4	7	7	7	7	6	7	7	7	1	1	1		1, 1, 2		1	1	
18	7/31/2020 17:02:19	6	2	4	2	7	2	7	4	3	7	6	5	4	4	6	5	4				1, 1, 2		1	2	
19	7/31/2020 17:09:36	4	3	6	2	7	4	4	2	4	4	4	6	5	5	7	6	1, 2	2, 4	1, 3		1, 1, 2, 3, 4, 5		1	2	
20	7/31/2020 17:16:30	5	3	3	1	7	1	7	6	6	7	7	6	6	6	6	6	4				1, 1, 2		1	2	
21	7/31/2020 17:21:49	3	3	2	2	6	2	6	3	4	6	5	6	4	3	6	6	4	5	1		1, 1, 2, 3, 7		1	2	
22	7/31/2020 17:27:16	3	1	1	1	6	2	6	4	6	7	7	6	5	6	7	6	4				1, 1, 2, 3, 4		1	1	
23	7/31/2020 17:29:43	4	3	6	3	7	5	6	3	4	6	4	4	3	5	7	4	4				2		1	2	
24	7/31/2020 17:35:57	5	3	6	2	6	4	5	3	2	7	5	4	3	2	6	5	4				2		1	2	
25	7/31/2020 17:38:39	5	3	4	4	3	3	5	4	3	3	3	4	3	3	3	3	4				1, 2, 3		1	2	
26	7/31/2020 17:55:08	5	6	7	1	7	5	7	7	7	7	7	7	7	7	7	7	1, 2	1, 3		3	1	2	1		
27	7/31/2020 18:03:21	3	3	6	3	7	3	5	3	3	6	6	6	6	4	7	7	4				1, 1, 2, 3		1	1	
28	7/31/2020 18:07:03	5	3	3	2	6	5	5	4	2	5	5	6	5	5	7	6	4				1		2	1	
29	7/31/2020 18:08:04	4	2	4	3	6	6	5	2	5	6	5	5	4	4	6	6	2, 3	2, 3		1	1, 1, 2		1	1	
30	7/31/2020 18:09:01	3	1	1	1	5	4	5	1	2	7	7	7	7	2	7	7	4				1, 1, 2, 3, 4		1	1	
31	7/31/2020 18:25:21	3	1	3	3	5	4	3	1	3	3	2	5	5	5	6	5	4	2		1	1, 1, 2		1	2	
32	7/31/2020 18:32:33	5	1	5	3	7	5	5	1	4	3	5	5	1	5	5	5	4				1, 1, 2		1	1	
33	7/31/2020 18:33:31	4	3	5	2	6	2	5	4	5	5	4	5	5	5	6	5	2	5	1	1		2	1		
34	7/31/2020 18:35:15	5	2	6	3	6	5	7	3	2	7	7	6	7	5	7	6	4				1, 1, 2		1	1	
35	7/31/2020 18:46:07	4	2	5	2	7	4	6	2	4	6	5	6	6	4	7	7	4				1, 1, 2, 4		1	1	
36	7/31/2020 18:48:15	4	4	5	3	7	5	6	4	5	7	5	6	4	5	6	6	4				1, 2, 3		1	1	
37	7/31/2020 18:51:15	3	1	4	2	6	5	5	4	5	6	5	6	5	6	6	5	4				2		1	2	
38	7/31/2020 19:04:38	4	1	5	2	7	7	6	3	5	5	5	7	4	6	7	7	4				1, 1, 2		1	1	
39	7/31/2020 19:51:04	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	2	2		3	2		2	2	
40	7/31/2020 20:04:32	3	1	5	3	5	2	6	2	6	6	6	7	6	2	7	7	4				2		1	1	
41	7/31/2020 20:28:21	5	7	6	3	6	6	4	4	6	6	5	7	6	6	6	6	4	2, 3			1, 1, 2, 4		1	2	
42	7/31/2020 20:44:18	6	1	7	2	7	6	7	2	3	7	6	7	5	4	7	7	1, 2	1, 2, 3	1, 3		1, 1, 2		1	1	
43	7/31/2020 20:52:07	4	1	2	2	6	2	5	2	3	3	6	7	7	2	7	7	4				1, 1, 2, 3		1	1	
44	7/31/2020 21:08:15	3	1	4	1	5	2	6	4	5	6	6	7	7	6	7	7	4				2		2	1	
45	7/31/2020 21:28:23	4	1	4	2	7	3	5	2	3	6	6	5	2	4	6	6	4				1, 1, 2		1	1	
46	7/31/2020 21:42:53	5	3	4	1	7	3	6	3	3	7	6	7	4	1	7	7	4				1, 1, 2, 3		1	1	
47	7/31/2020 22:05:40	5	1	6	1	7	1	6	1	4	6	3	6	1	4	7	5	1	3, 5		1, 2, 3		1, 1, 2		1	1
48	7/31/2020 22:13:29	7	1	7	2	7	7	6	1	5	7	3	7	4	4	7	7	4				1, 1, 2		1	1	

105	8/2/2020 19:28:22	5	1	5	1	7	5	4	1	3	6	5	5	4	3	6	6	1,2	2	1	1,1,2,3	2	1
106	8/2/2020 19:37:32	4	1	2	1	7	4	5	1	2	6	6	5	2	1	5	5	4			1,1,2	2	1
107	8/2/2020 20:02:40	5	3	7	5	7	5	6	5	7	7	7	7	3	2	7	7	1,2,3	1,2	1	1,2,3,6	2	1
108	8/2/2020 20:52:17	4	4	6	3	6	3	6	3	4	6	6	6	4	4	7	7	2,3	2	1		2	1
109	8/2/2020 20:54:33	5	2	6	3	7	4	5	4	4	6	5	6	5	4	7	7	1,2,3	1,2	1,3	1,1,2	1	1
110	8/2/2020 20:56:45	4	3	6	3	7	5	6	4	6	7	5	6	7	3	7	7	4			1,1,2	1	1
111	8/2/2020 21:09:51	4	1	7	4	7	5	2	1	5	6	5	7	6	6	7	7	1,2,3	2,3	1	1	2	1
112	8/2/2020 21:42:56	3	1	2	1	7	3	4	1	3	5	2	6	1	3	7	5	4			1,1,2	1	1
113	8/2/2020 21:45:03	3	1	4	2	7	3	6	1	3	6	5	6	1	3	7	7	4				2	1
114	8/2/2020 21:59:31	4	1	4	1	5	4	5	4	4	6	5	5	5	6	5	4			1		2	1
115	8/2/2020 22:07:52	4	2	7	3	7	5	7	5	7	7	7	6	5	6	7	7	4			1,2,3	1	1
116	8/2/2020 22:21:03	2	1	5	1	7	7	7	4	1	7	7	7	6	1	7	7	4			1,1,2	1	1
117	8/2/2020 22:22:10	5	2	2	1	7	4	6	5	3	7	5	6	5	3	6	6	1,2,3	1,2	1,3	1,1,2	1	1
118	8/2/2020 22:22:15	5	3	4	1	7	4	5	1	4	7	5	7	1	1	7	7	4			1,1,2	1	1
119	8/2/2020 22:23:06	5	4	3	2	6	5	6	6	3	7	7	6	5	3	7	7	4			1,2,4	1	1
120	8/3/2020 9:20:23	6	1	1	1	7	4	7	6	7	7	7	7	6	7	7	7	3,2,3	1,2,3	1		2	1
121	8/3/2020 9:33:11	3	1	5	1	7	3	5	5	5	5	5	7	6	5	7	7	1,2,3	2,3	3	1	2	1
122	8/3/2020 9:40:24	5	1	7	1	7	3	6	2	7	7	3	7	4	4	7	7	1		1,3,4	1	2	1
123	8/3/2020 11:18:23	5	1	7	3	5	4	7	1	7	7	6	5	4	7	7	5	4			1,2,3	1	1
124	8/3/2020 12:20:28	3	1	1	1	7	2	4	1	1	6	4	4	1	2	5	3	4				1	2
125	8/3/2020 12:35:07	3	2	5	2	7	6	6	2	6	6	4	6	5	6	6	6	4			2		1
126	8/3/2020 12:39:49	5	4	6	5	7	5	6	5	6	6	6	7	5	6	7	6	4			1,1,2,3	1	1
127	8/3/2020 12:52:02	5	3	3	2	7	6	6	5	4	7	6	7	6	4	7	7	4			1,1,2	1	1
128	8/3/2020 13:37:29	3	1	3	2	7	4	5	1	4	6	4	5	2	4	6	5	4			1,1,2,5	1	1
129	8/3/2020 13:41:49	4	3	6	2	7	4	5	4	4	5	6	7	6	6	7	6	1,2,5	1,4		1,1,2	1	1
130	8/3/2020 13:58:46	4	1	2	2	6	4	6	2	2	6	6	6	4	2	6	6	2,1,2		4	1,1,2,3,7	1	1
131	8/3/2020 14:22:35	4	1	3	2	7	4	5	2	4	6	4	4	2	5	6	4	4			1,1,2	1	1
132	8/3/2020 14:25:39	4	2	5	4	5	4	4	2	6	4	4	6	3	6	6	6	2	2	1	1	2	1
133	8/3/2020 15:24:47	4	3	6	2	6	3	5	3	5	5	3	5	3	4	6	5	1	1	1	1,1,2,5	1	1
134	8/3/2020 15:45:23	3	1	4	1	7	5	6	4	1	5	6	7	5	1	6	6	2	2	1		2	1
135	8/3/2020 17:07:57	3	2	5	5	7	3	7	4	5	5	5	2	3	4	5	4	4			1,1,2,3	1	1
136	8/3/2020 17:29:00	5	5	3	4	7	5	7	5	5	7	6	7	6	6	7	6	4			1	2	1
137	8/3/2020 20:04:56	5	3	7	3	5	5	6	3	5	7	7	7	3	5	7	5	2,1,2,3	1,2,3	1		2	1
138	8/3/2020 20:23:04	5	1	5	1	7	6	5	1	4	7	6	7	2	5	7	7	1,2,1,2,3	1,2,3,4		1,1,2	1	1
139	8/3/2020 20:39:38	4	3	4	2	6	3	5	4	3	5	4	5	5	3	6	5	2	1	1	1,1,2	1	1
140	8/3/2020 20:44:24	5	3	6	4	6	6	3	2	2	2	2	4	3	4	5	3	4			1,1,2	1	2
141	8/3/2020 22:26:24	2	1	5	2	7	2	2	1	5	3	1	3	1	4	5	3	4			1	2	1
142	8/3/2020 22:42:20	2	1	4	2	6	3	5	3	4	6	5	5	3	3	7	5	4			1	2	1
143	8/4/2020 0:33:10	2	1	6	2	4	3	4	3	4	5	5	5	1	5	5	5	4			1	2	1
144	8/4/2020 8:10:41	4	2	5	3	6	4	5	2	4	5	5	5	5	5	5	5	2,1,2		1	1	2	1
145	8/4/2020 8:28:56	2	2	7	1	7	4	4	2	7	7	4	7	7	7	7	7	1,2,1,2		1	1,1,2,4	1	1
146	8/4/2020 8:57:11	5	1	6	2	3	5	5	1	4	5	5	6	4	5	6	6	1,2,5	1,4		1,1,2	1	1
147	8/4/2020 11:10:24	5	3	6	1	7	6	7	6	7	7	7	7	6	6	7	7	2,1,3	1,2		1,1,2	1	1
148	8/4/2020 11:33:40	5	1	5	2	7	4	6	2	2	6	5	6	3	5	6	6	1,2,1,2	1,3		1,1,2	1	1
149	8/4/2020 13:55:37	5	2	4	1	7	3	5	2	1	7	5	6	5	1	7	4	4			1,1,2	1	2
150	8/4/2020 16:14:51	5	1	6	2	7	6	6	1	5	6	4	6	1	3	7	6	4			1,1,3	1	1

Appendix 15: Gender

Quel est votre genre?

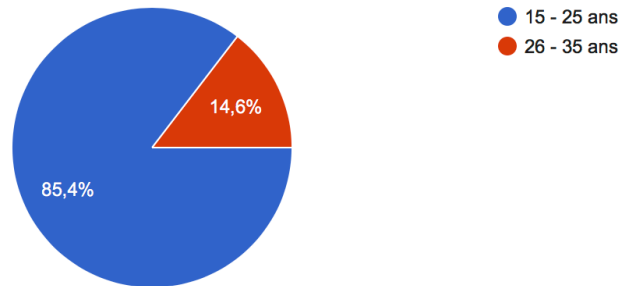
151 réponses



Appendix 16: Age group

Dans quelle tranche d'âge vous situez-vous?

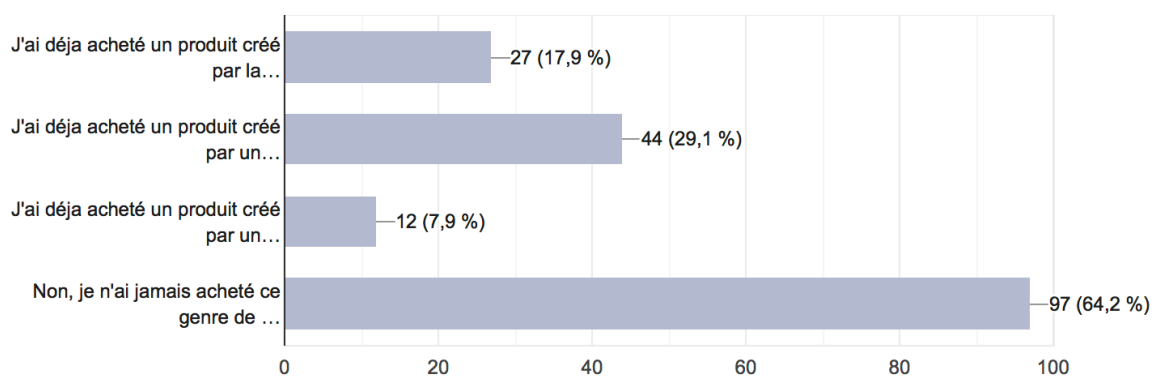
151 réponses



Appendix 17: Co-created Product Answers

Vous reconnaissez-vous dans les propositions suivantes?

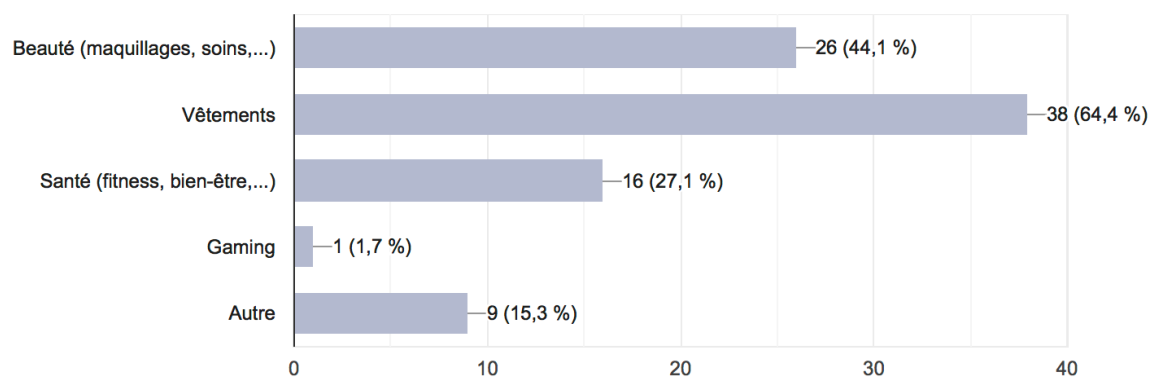
151 réponses



Appendix 18: Type of product

Si oui, quel type de produit avez-vous acheté?

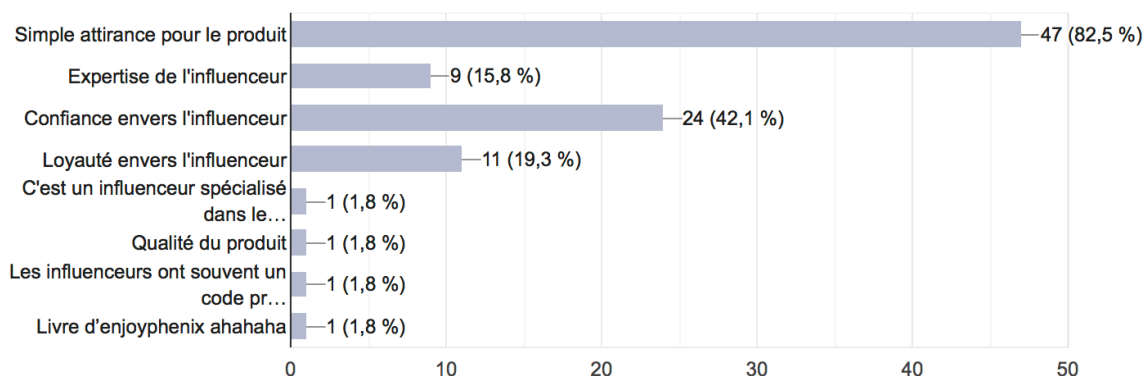
59 réponses



Appendix 19: Reasons

Pour quelles raisons avez-vous acheté ce produit?

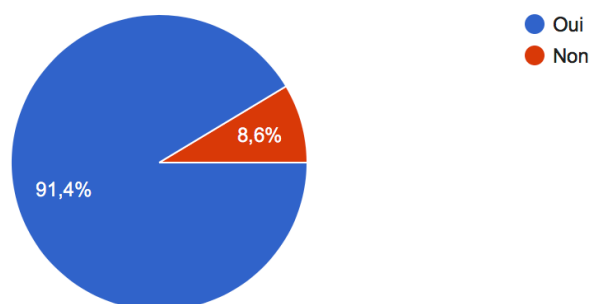
57 réponses



Appendix 20: Following

Suivez-vous des influenceurs sur les réseaux sociaux ?

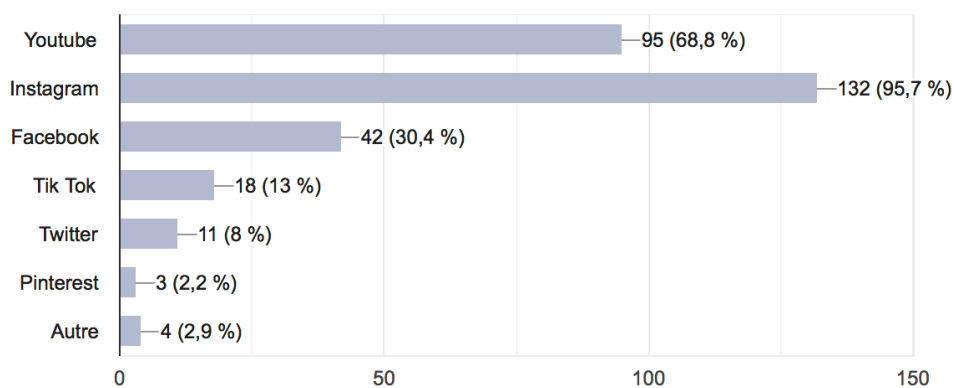
151 réponses



Appendix 21: Social Media

Si oui, sur quel réseaux sociaux les suivez-vous ?

138 réponses



EN: Interview Guide

« Co-branding with Instagram influencers: Perceptions of Generation Y and Z »

▪ Introduction

Hi, I am Stephanie Verzar, a final year student in management sciences. I am currently writing my thesis on influence marketing, more precisely on the perception of generation Y and Z on co-branding with influencers. With this in mind, I would like to ask you several questions on a number of different subjects.

▪ Profile

1. Could you introduce you?
2. What is your attitude about social networks? How many times per day do you use social media?
3. What do you think about social networks?
4. What do social networks represent for you? Which social platform do you use the most?
5. Do you follow influencers?

▪ Co-branding

6. What is co-branding for you?
7. Can you give me an example of co-branding?
8. What do you think about co-branding? What are the pros and the cons?
9. Have you ever bought a co-created product? If yes, explain why.

▪ Influencer

10. What do you think about influencers?
11. What is an influencer for you?
12. What do you think about co-branding with influencers?
13. Have you ever bought a product co-created with an influencer? If yes, explain why you bought it.
14. How do you perceive an influencer who creates their own brand?
15. How do you perceive a brand that co-creates a product with an influencer?
16. How do you perceive an influencer who co-creates a product?

Here is a series of examples of products co-created between a brand and an influencer:

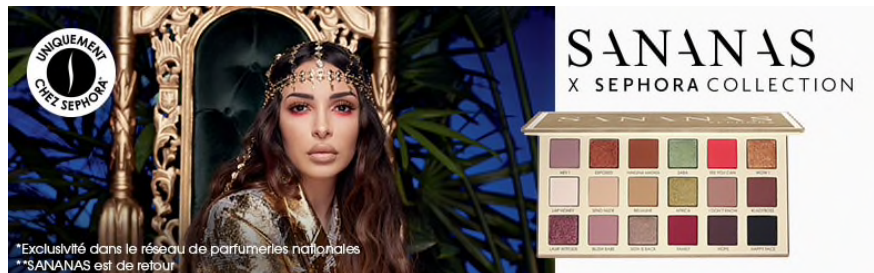
- Monpetitbikini x Noholita



- HelloBody x Luffy

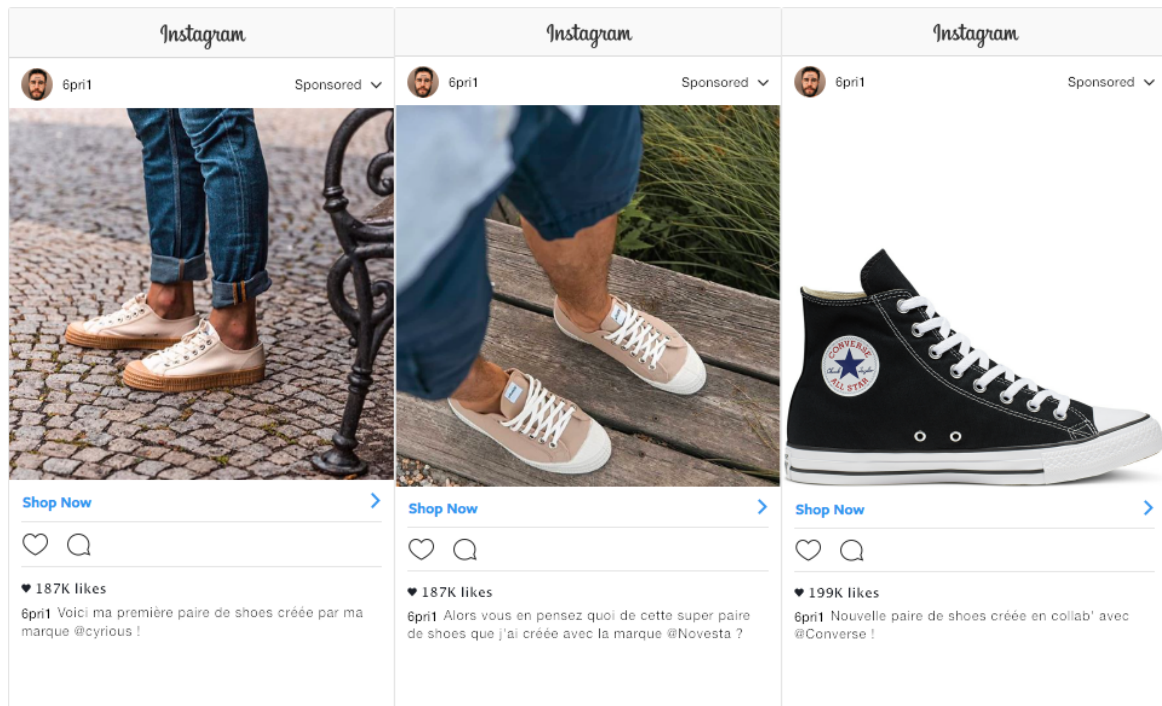


- Sephora x Sananas



▪ Scenario 1

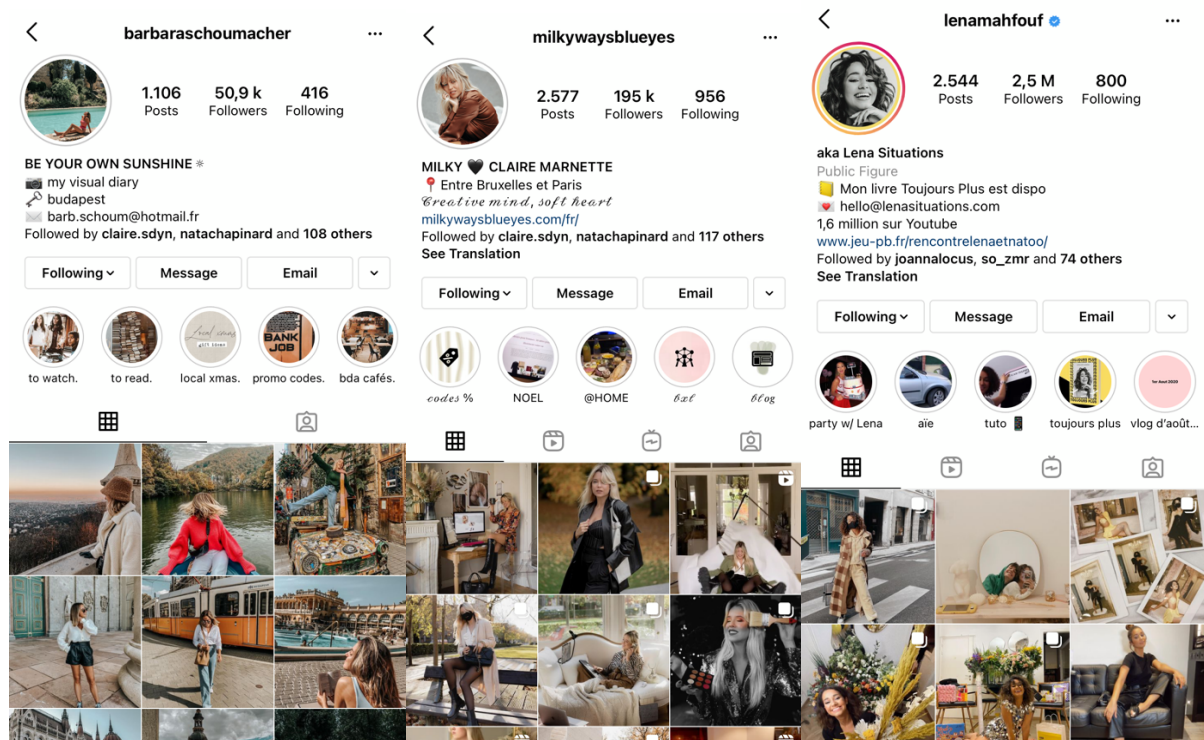
Here are three products:



1. First, give me your overall opinion about these three products.
2. Which one would you be most likely to buy? For which reasons? Please explain.
3. According to you, which product has the highest quality? For which reasons? Please explain.
4. For each of the brands: tell me what you think about the fact that it co-creates a product with an influencer.
5. Is it positive for the brand image? Negative? Tell me pros and cons.

Scenario 2

Here are four influencers.



1. First, what do you think (in a general way)?
2. Let's imagine each of them co-create a product X with a brand Y, which one would you choose? Which one attracts you the most? For which reasons? Please explain.
3. Which of these influencers do you find most authentic? For which reasons? Please explain.
4. Do you think that an influencer should limit himself to creating a product only in the "sector" in which he dominates? Please explain.
5. Which of these influencers do you find the most expert at co-creating a product? Please explain.
6. What would you think about the product?
7. What would you expect from the co-created product? What type of product? What attributes/functionalities?

FR: Interview Guide

« Co-branding with Instagram influencers: Perceptions of Generation Y and Z »

▪ Introduction

Bonjour, je suis Stéphanie Verzar, étudiante en dernière année de sciences de gestion. J'écris actuellement ma thèse sur le marketing d'influence, plus précisément sur la perception de la génération Y et Z sur le co-branding avec les influenceurs. Dans cette optique, j'aimerais vous poser plusieurs questions sur différents sujets.

▪ Profil

1. Pouvez-vous vous présenter ?
2. Quelle est votre attitude à l'égard des réseaux sociaux ? Combien de fois par jour utilisez-vous les médias sociaux ?
3. Que pensez-vous des réseaux sociaux ?
4. Que représentent les réseaux sociaux pour vous ? Quelle plateforme sociale utilisez-vous le plus ?
5. Suivez-vous des influenceurs ?

▪ Co-branding

17. Qu'est-ce que le co-branding pour vous ?
18. Pouvez-vous me donner un exemple de co-branding ?
19. Que pensez-vous du co-branding ? Quels sont les avantages et les inconvénients ?
20. Avez-vous déjà acheté un produit co-créé ? Si oui, expliquez pourquoi.

▪ Influenceur

1. Que pensez-vous des influenceurs ?
2. Qu'est-ce qu'un influenceur pour vous ?
3. Que pensez-vous du co-branding avec les influenceurs ?
4. Avez-vous déjà acheté un produit co-créé avec un influenceur ? Si oui, expliquez pourquoi vous l'avez acheté.
5. Comment percevez-vous un influenceur qui crée sa propre marque ?
6. Comment percevez-vous une marque qui co-crée un produit avec un influenceur ?
7. Comment percevez-vous un influenceur qui co-crée un produit ?

Voici une série d'exemples de produits co-cr  s entre une marque et un influenceur :

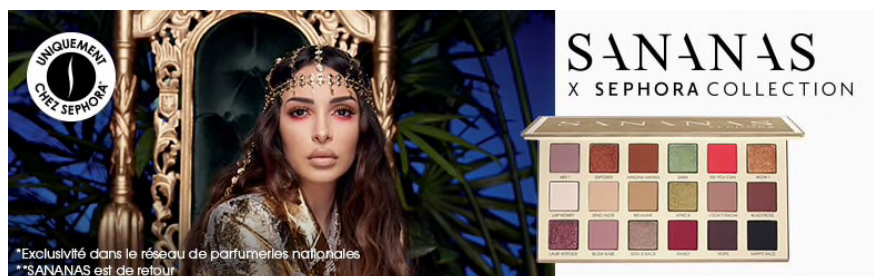
- Monpetitbikini x Noholita



- HelloBody x Luffy

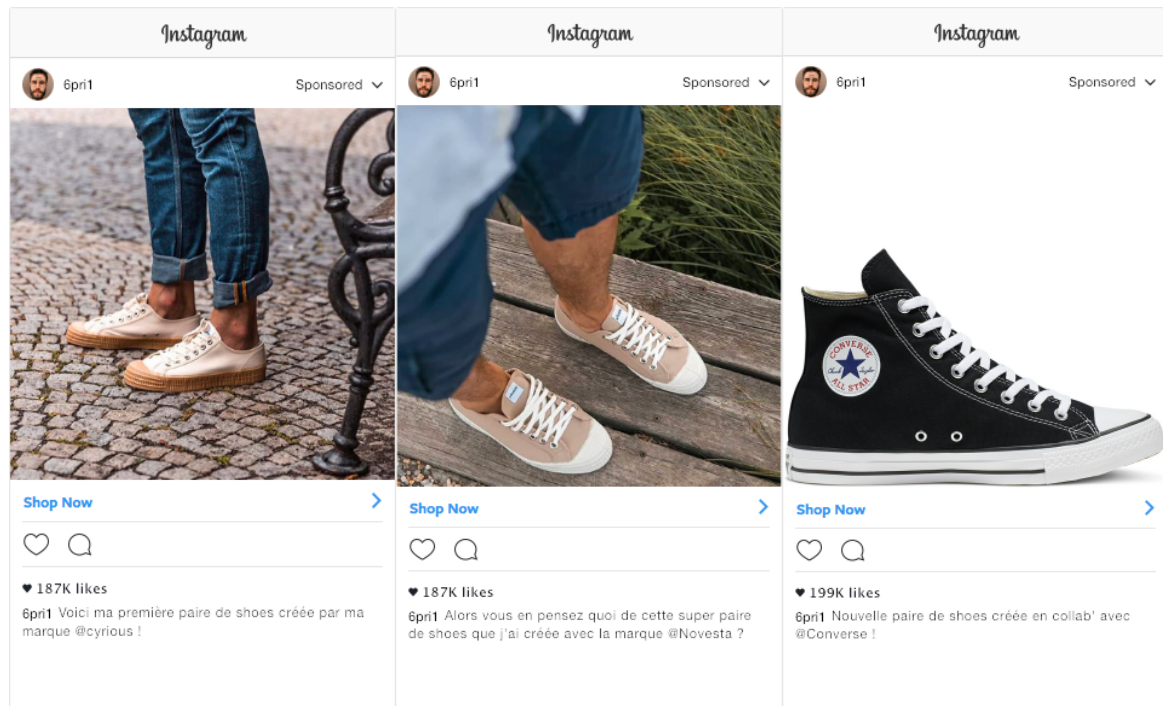


- Sephora x Sananas



▪ Scenario 1

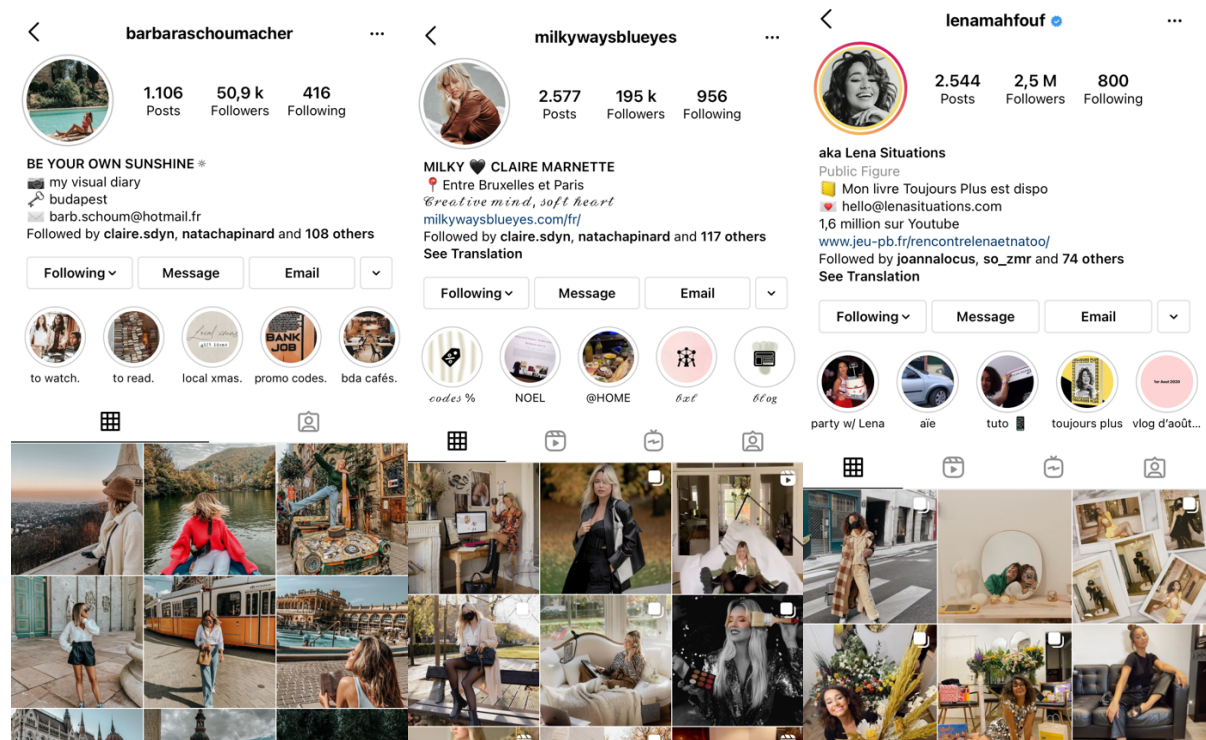
Voici trois produits :



6. Tout d'abord, donnez-moi votre avis général sur ces trois produits.
7. Lequel seriez-vous le plus susceptible d'acheter ? Pour quelles raisons ? Veuillez expliquer.
8. Selon vous, quel produit présente la meilleure qualité ? Pour quelles raisons ? Veuillez expliquer.
9. Pour chacune des marques co-crées : dites-moi ce que vous pensez du fait qu'elle co-crée un produit avec un influenceur.
10. Est-ce positif pour l'image de marque ? Négative ? Dites-moi les avantages et les inconvénients.

■ Scenario 2

Voici trois influenceurs :



8. Premièrement, que pensez-vous ? (D'une manière générale)
9. Imaginons que chacun d'entre eux co-crée un produit X avec une marque Y, lequel choisiriez-vous ? Quel produit vous attire le plus ? Pour quelles raisons ? Veuillez expliquer.
10. Lequel de ces influenceurs trouvez-vous le plus authentique ? Pour quelles raisons ? Veuillez expliquer.
11. Pensez-vous qu'un influenceur devrait se limiter à créer un produit uniquement dans le "secteur" où il domine ? Veuillez expliquer.
12. Parmi ces personnes influentes, lesquelles vous paraissent les plus expertes en matière de co-création d'un produit ? Veuillez expliquer.
13. Que penseriez-vous du produit ?
14. Qu'attendez-vous du produit co-crée ? Quel type de produit ? Quels attributs/fonctionnalités ?

