Louvain School of Management

Too many product placements?

What factors explain the behavior of Internet users towards product placement on YouTube?

Author: Kok Margot 2900-1600
Supervisor: Steils Nadia
Academic year 2020-2021
Study program: INGE2MS

ABSTRACT

This Master thesis aims to understand the consequences of too many product placements on consumers' behavior by analysing the usage of YouTube videos for this practice. As product placements are increasingly present nowadays, it is essential to understand the influence of excessive use of product placements on the brand attitude and engagement of the audience towards the placed brands, the community, and the videos they watch.

The literature review of this document analysed existing research on influencer marketing, influencers, and product placements. As a result, five hypotheses were defined around the brand attitude and engagement of consumers. These were assessed by means of a quantitative study with a questionnaire, responded to by 536 participants. The collected data were analysed using the IBM SPSS 27 statistics tool.

The results of the analysis revealed that most consumers accept up to two product placements per video. When this threshold is exceeded, the average brand attitude and engagement towards the brand weakens. In addition, the more this threshold is surpassed, the more the consumer is aware of the advertising technique, which lowers brand attitude even further. Finally, concerning perceived influencer fit, the more the influencer fits the products it has placed in his videos, the more positive the opinions towards the included brands will be.

Keywords: *product placement, influencer marketing, influencer, YouTube, brand, e-WOM, word of mouth, embedded marketing*

ACKNOWLEDGMENTS

First and foremost, I would like to express my sincere gratitude to my supervisor, Nadia Steils, for her continuous support throughout the completion of this thesis. It would not have been possible without her invaluable guidance and reactivity during the preparatory research and the actual writing. Thank you for helping me and supporting me.

Besides, I acknowledge with much appreciation the people who have helped me in any way to carry out this work. Thank you to the volunteers who answered and shared the survey with others to reply. I thank my friends and family who supported me with their encouragements, not only during the redaction of this thesis but also during the past five years of study.

Finally, I would like to express my special thanks to my father, Niek Kok, for his thoughtful advice during the whole process of this work.

.

Table of Contents

Table of Figures

Table of Tables

INTRODUCTION

Over the last ten years, the excessive usage of embedded marketing strategies has resulted in a 310% rise in YouTube product placements.

Initially introduced in films in the 1940s, the aim of this practice was, for movie directors, to add realism and credibility to the scenes and, for companies, to increase their brand and product awareness. Since then, social media's appearance and increased usage have pushed product placement to be employed into a marketing strategy referred to as "*Influencer Marketing on social media*".

Whether it is in films, series, music, social media, etc., this advertising strategy is everywhere. Albeit this excessive deployment has led to a growing mistrust of consumers towards this kind of sponsored content.

In 2005, the rise of social platforms gave way to the introduction of *YouTube*. In the beginning, it was a simple platform on which people enjoyed sharing videos containing whatever content they wanted with the audience. However, it now has become an advertising medium where videos include an increasing number of product placements. But what explains this rise of product placements? YouTubers, also known as *influencers*, are a source of influence and confidence to their followers, referred to as their *community*. As a community trusts the influencer it follows more than just a brand itself; companies are increasingly turning to an influencer marketing strategy engaging contractual relationships with such influencers.

The exponential growth of product placements on YouTube is starting to lead to an overflow of this strategy. This excess is the reason the researcher chose the subject of this thesis. It aims to acknowledge the influence of this increase on consumers' behavior towards the placed brands, the community, and the sponsored video itself. Its goal is to answer the following questions:

"Too many product placements? What factors explain the behavior of Internet users towards product placement on YouTube?"

This thesis is composed of two main sections: the Literature Review and Empirical Study in which quantitative research is conducted. The latter starts with a theoretical study analysing existing studies on influencer marketing, influencers, and product placements. This analysis allows a thorough understanding of subjects influencing the problem and acknowledging precise axes assessed in the following section. Further, five hypotheses are defined and analysed in the empirical study to understand the factors influencing the audience's behavior when confronted with product-placed videos. The method used to collect data and this study's results are described. Finally, the conclusions of both sections lead to recommendations and an explanation of the study's limitations.

PART I: LITERATURE REVIEW

This literature review concentrates on a theoretical understanding of this thesis's main three concepts: Influencer marketing, Influencers, and Product Placement.

It starts out with a focus on influencer marketing's background, definition, and notions. It then continues with a deeper explanation of what an influencer is and his link with its community. Finally, it emphasises the background, the definition, and the impact of product placements on the audience.

In addition, the history and purpose of YouTube are studied for its usage in each concept of the theoretical review.

1 Influencer marketing

Influencer marketing has become an ever-increasing attractive means for marketeers to attract consumers. But how did it appear? What is it exactly, and what does social media have to do with it? This section will try to provide answers to these questions.

1.1 Background

One may think that influencer marketing is a hype since the upcoming of social media. Nevertheless, its origin dates from way back. During the interwar period, a philosopher from the Chicago University, John Dewey, published an article referring to his fears concerning propaganda used during the war. This article resulted in the analyses of propaganda aiming to teach young people to recognize the clues in propaganda thanks to a critical vision. Yet, the beginning of the Second World War led to an end of that critical vision and, due to its negative connotation, *propaganda* was replaced by the neutral word *persuasion* (Proulx, 2007).

From September 1939 to June 1940, the seminaries from the Rockefeller Foundation held in New York reunited a dozen specialists to talk about the effects of new emerging communication means, *mass communication*. On this occasion, Harold D. Lasswel, a Yale professor, created the five questions model: "Who says what to whom in what channel with what effects?." This model became the starting point of all mass media research and their impact on the way people make decisions and develop opinions (Rogers, 1994).

The above-mentioned findings on mass media led, in 1955, to the *two-step flow of communication* model from Paul Lazarsfeld, on the limited effects of media, playing one of the leading roles in the studies on mass communication. First, Lazarsfeld studied the role of mass communication in the decision process as buying, voting, having a particular opinion, and choosing to go to an event. This model hypothesizes that media are tempered by selective processes of attention, perception, and memory. These then depend on various variables such as age, political beliefs, family history, and socio-economic status (Katz, 1989).

Lazarsfeld's study concluded that the influence of personal relations enforces the media effect. Opinion leaders, which are persons whose point of view about things like issues or consumption are highly valued and influence the opinion of others (Cambridge International Dictionary, 1995), play a particular role in these personal relations. Opinion leaders are from all levels of society and education. It appears that the horizontal influence they exercise on people matching their social status dominates the influence of the media. These leaders claim that media are, for them, much more important sources than interpersonal relations. This influence leads to the *two-step flow* model: media influence opinion leaders who filter the information they acquire and influence the less active parts of the population's opinions and decisions (Schaefer, 2012).

Second, thanks to a more *influence relation* centred method, a deeper analysis of this hypothesis by Lazarsfeld and Katz enforced the *two-step flow* model. They conducted an experience on eight hundred women from Illinois. These were interrogated twice in 1955 on their behavior, attitudes, and exposition sources concerning everyday subjects such as shopping, fashion, and films. Then, interviewers tried to understand if these women had influenced others (by giving pieces of advice, for instance) or if they had been influenced. This study concluded that the main driver to leadership is the subject's interest in the object. Someone carrying enough interest in a specific topic and taking part actively in it will at one point become a reference for others. However, this is not enough to define opinion leadership. Other variables such as the age of the person may affect its likelihood of becoming a leader. For instance, concerning grocery shopping, the leaders will be moms in large families, where for fashion, leaders will be young ladies.

Katz and Lazarsfeld (1989), subsequently, tried to understand the impact of mass media on those leaders. They found out that leaders usually read more books, magazines, listen more to the radio, etc., than ordinary citizens. In addition, this exposition is specifically linked to their domain of leadership. They, hence, endorse a role of gatekeeper between the inner world and external world of their area of expertise by selecting and filtering information to make it appropriate, simple, and natural for their public (Laurens, 2010).

This finding can be related to Stuart Hall's theory on the encoding/decoding process of messages. He suggests that between the moment the message is produced, the encoding phase, and the moment it is being received, the decoding phase, an entire reconfiguration process must be accomplished by media to make it proper for the receptor. By aligning the message to the knowledge baggage and references of the receptor, the encoder engages an interpretation that could be described as personalized (Hall, 1994). In this case, the opinion leader plays the role of the encoder by simplifying the information he collected and reconfiguring it to make it as coherent as possible for the community.

Nonetheless, the digital age has disrupted this *two-step flow* theory by bringing new actors, encounters, and information into the influence marketplace. Three main revolutions have had a role in its disruption.

The rise of the Internet was the first revolution to come into play. In 2010, the Pew research centre, a non-profit that provides information on trends and issues arising worldwide, accomplished the Pew Internet Project exploring how the Internet affects communities, families, political decisions, education, home, and work. They detected a sudden rise in the number of people establishing and sharing knowledge on media. In addition, the rise of the Internet significantly broadened the number of media centres spreading political, commercial, lifestyle, do-it-yourself, health, spiritual, and other types of information. At that time began the outbreak of nodes of influence. These nodes of influence were through individual interactions or between anonymous crowds.

The rise of mobile devices and mobile connections was the second revolution to disrupt the two-step theory. Just-in-time searches and real-time information or insights became incredibly important. Consequently, actions and decisions that rely on sharing information are much more spontaneous than before, and the simple fact that people tap on an app exercises influence.

Finally, the third digital revolution that affected how people took decisions and actions was the rise of social media and networking sites in the late 2000s. The overload of information massively increased reliance on one another in individual's social networks. Accordingly, people started becoming consumers of information generated on social media.

In other words, the digital revolution has given people more opportunities to communicate, access information, learn new concepts, and more possibilities to identify people with mutual interests. Yet, this implies greater chances of being influenced and becoming influential (Schaefer, 2012).

1.2 *Definition and Concepts*

These disruptions led to the appearance of *influencer marketing*. It arose from merging different processes such as digital marketing, e-WOM (Word-Of-Mouth), social marketing, and neuromarketing. Influencer marketing attempts to spot and trigger individuals with characteristics corresponding to the brand, who can sway brand preferences, buying choices, and loyalty of the broader population by means of their convictions, opinions, and marketing channels (Paço & Oliveira, 2017). One talks about *influencer marketing on social media platforms* whenever companies use influencers (social media stars, famous persons, bloggers, fans or experts in their domain) to seek for brand endorsement while targeting specific consumers by creating and publishing specific content on a product or a service on their social channels (Association of National Advertisers, 2018).

At first, influencer marketing began on blogs with text posts. However, multiple social media platforms quickly gained popularity as users could use images and videos, driving larger consumer engagement. Furthermore, thanks to the abundance of these virtual communities on the Internet, anyone could serve as a source of information, an opinion leader, and, hence, a potential influencer. The crucial question to marketeers has thus become, which influencers are appropriate to the brand and what type of strategy to adopt? (Brown & Fiorella, 2013).

When a brand decides to conduct an influencer marketing campaign, the *four-step influencer marketing framework* comes into play. This framework gives a way to structure the campaign and clarifies whether influencer marketing suits the overall marketing strategy.

The **first step** is to identify primary marketing goals, target audience, and definition of success (KPIs) (Levin, 2020). The intentions of brands engaging in influencer marketing are various (*Figure 1*). The main one is to have general brand awareness from consumers. Other goals such as content creation and distribution, improving brand perception, and driving purchase are also wished when taking on such a marketing campaign (Association of National Advertisers, 2018).

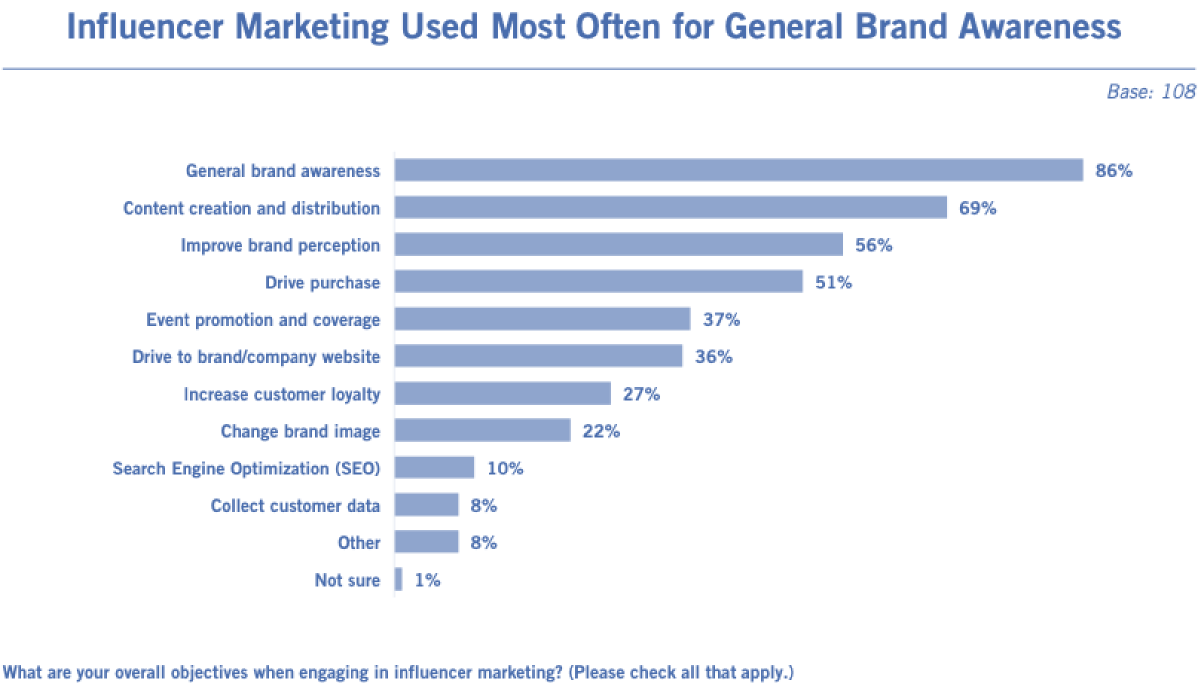

Figure 1*: Influence marketing Used Most Often for General brand Awareness, Association of National Advertisers 2018.*

Four types of influencer campaigns will then be possible, depending on the main objective.

1. If the principal goal is to increase awareness in a new or existing target audience, the brand will be running an *Attention campaign*.
2. When the main target is to increase consideration and encourage consumers to learn more about the label, an *Interest campaign* will be done. This campaign is realized on YouTube or Instagram and is gauged by the number of views and engagement costs.
3. When driving sales, acquisition, revenue, and conversion are the main goals, the brand will target consumers ready to buy what they are selling thanks to an *Action campaign*. Companies, in that case, must keep in mind that customers will need a particularly good reason to reach their wallets (such as a good discount).
4. If content production is the primary goal, the company will have to opt for a *Content campaign*. The benefit of this type of strategy is that it counters the traditional production of branded content which can be costly and take plenty of time.

The **second step** of the framework is to choose the right campaign strategy. Again, the platform employed by the brand will be selected depending on the label's convenience. At the end of this step, the brand should end up with a list of two to five strategies chosen from *Table 1* to guide the third step.

Instagram	YouTube
- Single Feed Post Campaign - Story-Only Campaign - Pairing Feed Posts and Stories - Multi Post Campaign - Amplifying Brand Experiences - Burst Campaigns - Real Time recruitement - Going Live for Maximum Authenticity - Supporting Hero Brand Campaigns - Driving Consideration through Polls - Hyper Local Campaigns - Swipe-Up Lead Generation - Creating Content for Ads - Using Influencers as Talent	- Product Tutorial/Demo - Product Review - Hauls - Unboxing - Lookbook - Memes and Comedy - Game Play - Brand/Product Shout-Out - Favorites

***Table 1**: Campaign types, Instagram and YouTube, Levin 2020*

The **third step** of the framework is to highlight creative ideas for the campaign, select the right talents, and find the right content. This part is only about identifying influencer parameters that will guide the campaign execution: What location? What personality? What values? How many contents per influencer? Average followers of influencers?

In the **fourth step**, the final assignment is to define the budget by identifying unit costs, the KPIs, and business impacts (Levin, 2020).

1.3 The Four M's of influencer marketing

Before the appearance of Influencer Marketing, marketing was based on The Four P's: Product, Price, Promotion, and Place. Yet, these four P's can be complemented by the Four M's (described in the following paragraphs). When used correctly, they can increase the reach and engagement of consumers (Panno, 2017).

*1.3.1 **M**ake the influencers*

At this identification stage, consumers are the centre of influencer marketing, building profiles and personas based on their standpoint in the purchase lifecycle at that moment (Brown, n.d.).

As each step requires a different outreach and tactic to connect to potential customers and move them to the purchase decision stage, these personas will allow to the brand to find the right influencer fit and "Make" the brand advocates (Panno, 2017). In this way, the brand will make an impact by getting straight to the consumer thanks to the right person at the right time (Brown, n.d.).

According to Brown and Fiorella (2013), every influencer campaign comprises two key stages: The Trickle phase and Ripple Phase. When the message is first transmitted, its path is not as easy as just handing it over from the influencer to its audience. There may be a lot of distractions due to the noise on social media. The direction the message will take will demonstrate the accomplishment of a campaign; it is the trickle phase. At that point, brands will have to identify essential information about their audience: the platforms they use, the topics spoken of, the time they will be online, the actions taken, and the people they will be talking to. This identification segments influencers, increasing the brands' probability to have a successful campaign. This moves on to the Ripple phase as the community will, in its turn, disseminate the message and create a wave of awareness (*Figure 2*) (Biaudet, 2017).

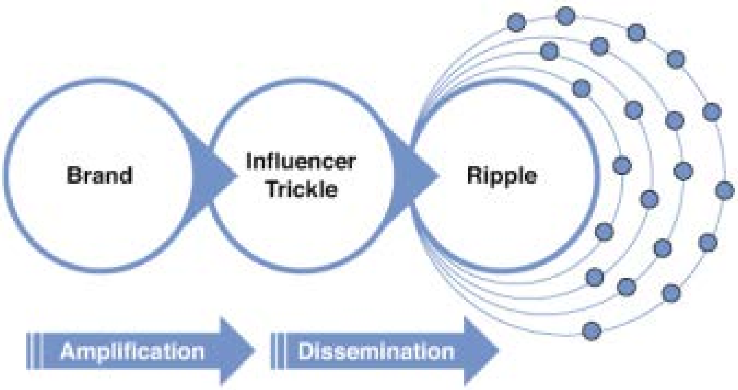

***Figure 2**: Illustration of the tickle and ripple phase of influence marketing, Brown and Fiorella 2013.*

1.3.2 *Manage the impact*

Brands must manage the impact the influencers have on potential customers to optimize the identified web of influencers. Through text analytics and linguistic mapping, it is possible to keep track of the potential effect on individuals. This effect can be positive, negative, or null (Panno, 2017). Thereby, it is possible to know if their efforts caused a negative or positive change in consumers' product view, if consumers moved to the next stage of the purchase life cycle, and if the message disrupted or enhanced the brand message. In other words, this stage figures out what the influencer brings to the brand.

1.3.3 *Monitor the relationships*

Monitoring the relationships helps a brand adapt its strategy, reach outreach, and react to its competitors (Brown, n.d.). It measures what is said about the brand and how influencers talk about it to understand what matters (Panno, 2017). In addition, marketeers monitor the influencer-brand relationship. This relationship will prove trust and allow having a ready customer base in the future as the influencer will want to promote the brand and spontaneously increase its community's curiosity (Biaudet, 2017).

There are three influencer statistic goals (*Figure 3*) that companies must build their tactics around and monitor to observe how their campaign progresses.

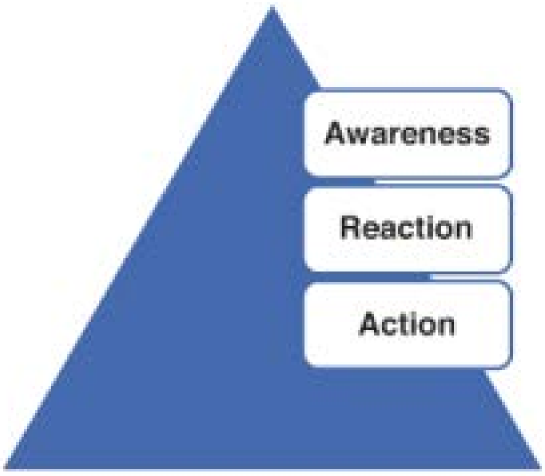

Figure 3*:The three essential statistics to measure funnel, Brown and Fiorella 2013.*

At the top of the funnel comes *Awareness*. Influencers have strong sway when it comes to familiarizing their communities with a brand identity. Their skills in presenting and telling stories are perfect means for reaching consumers, from introducing the product to helping potential customers understand its benefits (Wiley, 2018).

At the middle of the funnel comes *Reaction*, engagement. It is where awareness can turn into action. These reactions include visits to the company's website, an increase in traffic, an increase in social followers, or a growth in newsletter subscriptions (Brown & Fiorella, 2013). The reaction of consumers helps spread the word and influence buying decisions. As a result, people are becoming interested in a product/service and taking a step towards a buying decision.

At the bottom of the funnel is *Action*. In several cases, influencers can directly boost sales (for instance, thanks to a unique promo code) (Wiley, 2019).

1.3.4 *Measure the results*

The last step of this 4M's model is to measure the campaign's results to improve future marketing initiatives and, if successful, understand who created success and how it happened to replicate it in the future. It is the essential stage for performance marketeers (Brown & Fiorella, 2013).

This measurement can be done partly by considering the return on marketing investments and isolating financial gain generated by influencer marketing efforts.

ROMI=Financial value gained as a result of Marketing Investments-Costs of Marketing Investments

In addition, it is crucial to gauge "Which influencers gathered the most deals? What message penetrated the best? How effective were the targeting and tactics?" to take this into account for future campaigns (Panno, 2017).

1.4 *The importance of social media in influencer marketing*

Enabled by Internet technologies, Internet-based applications named *social media* have drawn significant attention in recent years helping its users to share opinions, insights, experiences, and perspectives. Several types exist, such as social networking (e.g., Instagram), content communities (e.g., YouTube), and collaborative sites/blogs (e.g., Google Drive) all having contents that can be added, modified, and updated by distinctive Internet users (Kaplan & Haenlein, 2009). Their impressive development has shaped people's interactions through those different social media platforms (Ngai, Moon, Lam, Chin & Tao, 2015).

In a 2009 article from The Economist, Sean G reported that a modern consumer purchases by using social media information as he relies on tips and recommendations from "friends." Yet, these are bloggers or influencers and, thus, cannot be labelled as real "friends." This type of relationship is characterised as a Para Social Interaction (PSI), giving an illusion of a face-to-face relationship with a media performer. The repeated exposure on social media incites the development of a relationship as each interaction with the performer reinforces PSI. Consequently, bloggers and influencers become a central part of the follower's daily life (Colliander & Dahlen, 2011).

Media use, in parallel to para-social interaction, will enhance intentions and attitudes. It has the same effect as Word-Of-Mouth (WOM) communication, being, in this case, consumer-to-consumer brand communication.

The earliest understanding of WOM was a model of organic inter-consumer influence. It occurred between one consumer and another without direct influence by marketeers. Yet, as practices evolved, WOM theories highlighted the significance of certain influential consumers in the WOM process. Then, the WOM model transformed into a linear influence where specific consumers were seen as opinion leaders who could be targeted and influenced by marketeers. Finally, as shown in *Figure 4*, in the most recent understanding of word-of-mouth, social media allow marketeers to target one-to-one communication programs and choose the path that fits them best to establish influencer marketing campaigns. Consumers are, thus, viewed as coproducers of value and meaning among consumer networks (Kozinets, Valck, Wojnicki & Wilner, 2010).

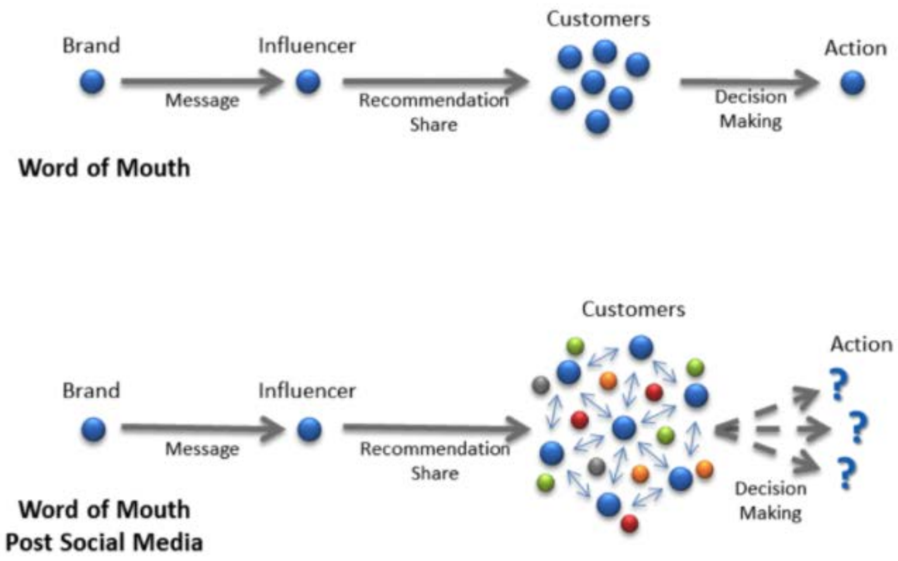

Figure 4*: Illustration of the Traditional Word of mouth VS social media Word of mouth, Brown n.d.*

Social media and its outburst of informal communication channels have transformed word-of-mouth into the most influential communication channel in the marketplace. As a result, sharing information is easier than ever before (Allsop, Bassett & Hoskins, 2007). Consequently, consumers use social media before a buying decision, for instance, to collect information and opinions from experts or other consumers and, after purchasing anything, share their experience (*Figure 4*). This phenomenon has a considerable influence on decisions and is called the electronic Word-Of-Mouth (e-WOM) (Kozinets and al., 2010).

In addition, influencer marketing is eased by social media as the number of users keeps on increasing. According to Internet World Stats, in early 2021, about 4.92 billion people were connected to the Internet worldwide. Among these users, 3.86 billion use social media, which keeps growing year after year (*Figure 5*) (BroadbandSearch, 2021).

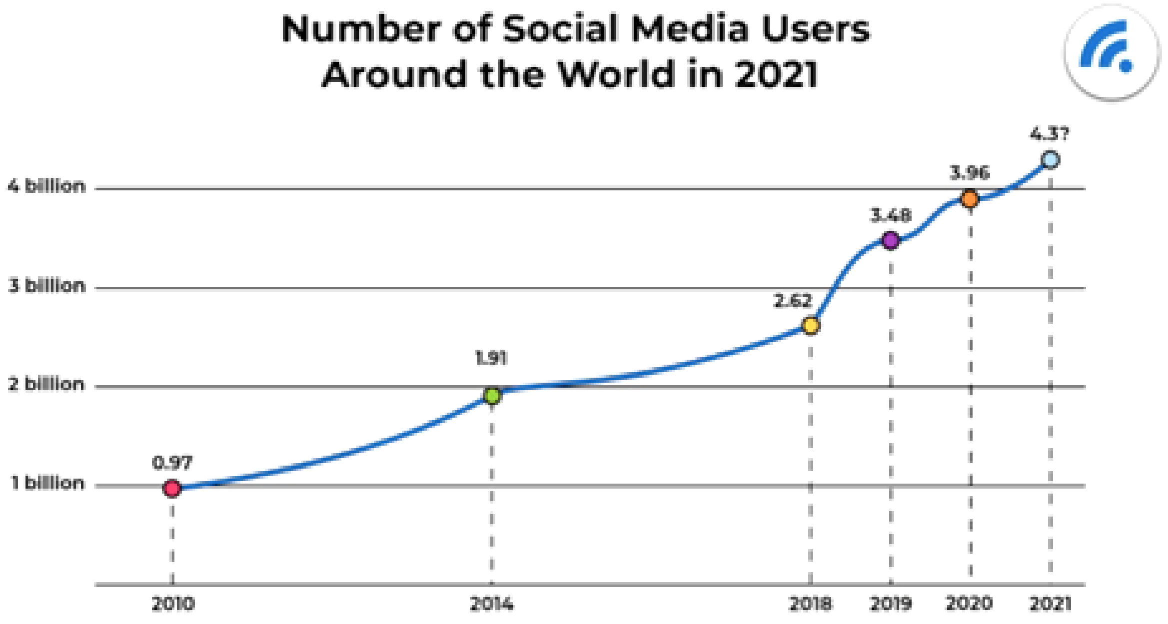

Figure 5*: Number of Social Media Users Around the World in 2021, Broadband Search 2021.*

As a result, social media are a valued tool for brands as they provide a profitable way to interact and attract engagement from a large base of potential customers (Chen, Fay & Wang 2011).

1.5 YouTube

As this thesis focuses on the usage of YouTube, it is necessary to deepen knowledge concerning this social platform and understand its place in social media.

1.5.1 History of YouTube

YouTube is a social platform where anyone can share videos and watch other users' shared content. It was established in 2005 by three Americans, Steve Chen, Chad Hurley, and Jawed Karim, former PayPal employees. The trio was frustrated by how difficult it was to find and share video content online formerly. Accordingly, the website's introduction idea was that people would enjoy sharing *home videos* with whatever content they wished. The "*You*" symbolises the fact that the content is user-generated, and the "*Tube*" is a wink to the original term for television (McFadden, 2020).

In December 2005, the media attracted about two million videos viewed per day. In only just a month, this number had increased to more than 25 million. As a result, in November 2006, Google purchased YouTube for $1.65 billion (Hosch, 2009).

Nowadays, it is one of the first ranked video distribution sites globally, streaming more than one hundred million videos every day. Videos are shared by journalists, producers, influencers, bloggers, travellers, teachers, cooks, and many others. Users are engaged through the social networking platform and are part of multiple communities, depending on their followed channels (Padhi, 2021). Moreover, it is even possible for content creators to make a decent living by creating a successful career as a Youtuber (Parra, 2016).

YouTube's revenue model is an advertisement-based business model. Targeted advertising is the most considerable revenue of YouTube, followed by their new subscriber-based model, "YouTube Premium" (McFadden, 2020).

1.5.2 Marketing on YouTube

YouTube is becoming one of the most popular influencer marketing channels. Although countless videos can be found on different platforms such as Instagram and Facebook, YouTube remains the worldwide most used video platform with more than a billion hours watched per day (Gué, 2021). On other social media, videos usually are short clips, so YouTube videos are the only effective way to have an in-depth demonstration of products and have an idea of their everyday use.

This potential of sharing long videos has numerous benefits opening additional opportunities for marketeers. First, it gives the possibility to make a connection and emotional bond with the audience. Videos provide endless advertisement potentials that viewers can feel related to (Padhi, 2021). Second, YouTube has an enormous reach with more than two billion users per month, outperforming all cable networks to reach audiences of 18 to 49 years old in the US (Xia and al., 2018). As it is a combination of social media networks and search engines, it is the second most popular search engine and the third-largest online networking platform (GlobalReach, 2020). Third, when using a well-placed advertisement or branded video, YouTube can affect buying behavior. Finally, it has a large audience with different interests, ages, opinions, values, geographical locations, and gender. Therefore, effortless targeting is possible (Padhi, 2021).

In addition, in 2020, YouTube reached over 65% of the US population, whatever their age (*Figure 6*). Hence, YouTube is particularly interesting for marketeers targeting all-age consumers (Statista, 2020).

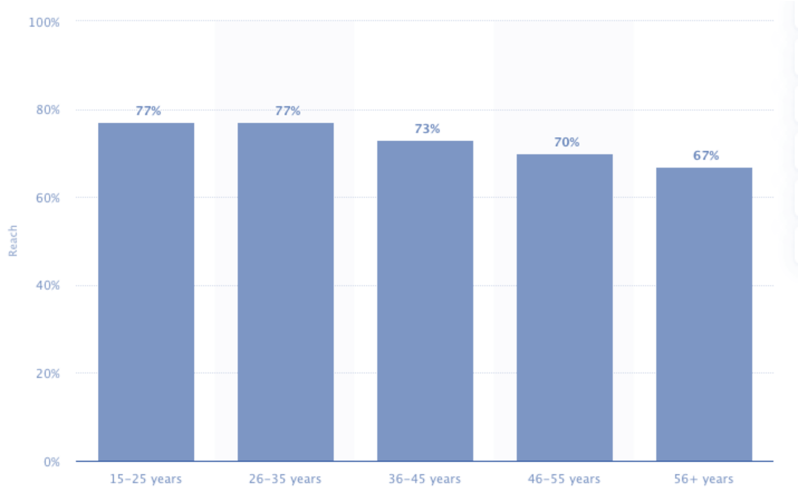

Figure 6*: Percentage of U.S. Internet users who use YouTube as of third quarter 2020, by age group, Tankovska 2021.*

Moreover, YouTubers are now seen as the best example of influencers having a model role for their viewers. Research conducted by Carsten Schwemmer and Sandra Ziewiecki on the increasing part of product promotion on YouTube in 2018 has shown that YouTubers could easily influence the buying decision of their followers. YouTube users are, thus, confronted with an ever-growing share of product promotion (especially in the beauty and fashion sector) (Schwemmer & Ziewiecki, 2018).

The digital revolution has added an extra dimension to attract consumers for marketeers. By selecting suitable opinion leaders and platforms depending on the brand's strategy, influencer marketing increases awareness, engagement and encourages consumers' actions.

2 Social Media Influencers

In recent years, brands have discovered a wide-reaching opportunity and viral growth potential of approaching influencers to promote their products. This section will elaborate further on what an influencer is and who they are.

2.1 Definition and concepts

Influencers are people who have managed to build a broad network of engaged, loyal, and reactive followers on social media and who are seen as trusted tastemakers (De Veirman, Cauberghe & Hudders, 2017). They are defined as opinion leaders communicating with an unknown mass audience and, by their status, position, and media exposure, directly or indirectly influencing their community's opinions and behaviors (Bathelot, 2020). Influencers incorporate brands into their shared contents with, in some cases, a legal notion with the nature of their message by adding, for example, *#ad or #sponsored*. Yet, even when knowing the persuasive nature of the content, followers readily accept their recommendations (Breves and al., 2019). As a result, this power to influence potential consumption explains that firm's approach or want to collaborate with influencers for specific marketing campaigns (Bathelot, 2020).

In exchange for trending content on social media, companies compensate influencers with free products, services, trips, experiences, or money (Campbell & Farrell, 2020). There are numerous pricing models in influencer marketing. For instance, an influencer can be compensated based on a one fee per post, on the number of engagements his content gets on the number of clicks by consumers based on its content or based on the number of sales or subscriptions he drove (*Figure 7*) (Ahmad, 2018).

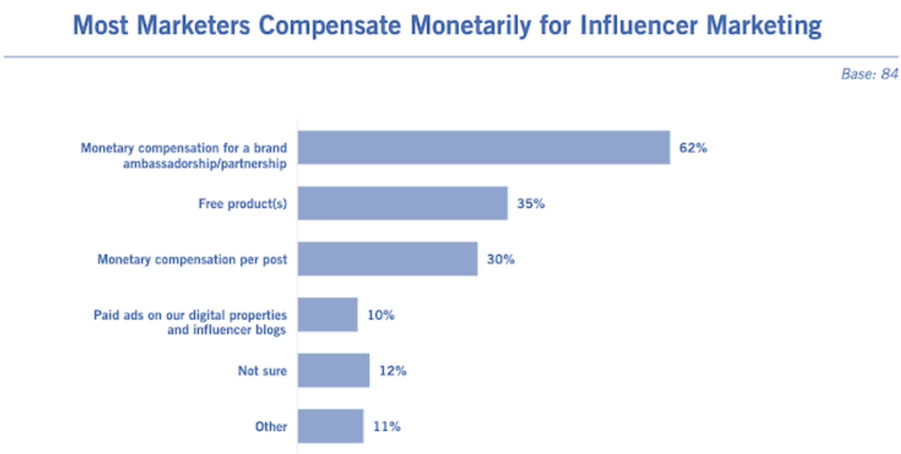

Figure 7*: Most Marketeers Compensate Monetarily for influencer marketing, Association of National Advertisers 2018.*

Further, celebrities and influencers must be distinguished. Brands use celebrities and endorsers who found fame through their work (acting, sports, music, etc.) to speak advantages and benefits of their products by using Producer-Generated-Content (PGC). Meanwhile, influencers gain followers by sharing User-Generated-Content (UGC), also known as electronic word-of-mouth, based on their own experience, perceived as more credible, trustworthy, and unbiased by consumers. UGC relates to any own created content by an individual published online and shared on social media. Consequently, online consumers rely more on influencers than on celebrities when purchasing decisions are settled (Bahtar & Muda, 2015).

2.2 Influencers and brands

Even though this new form of advertising seems promising, marketeers are overwhelmed by the countless offering of potential influencers. A vast number of different influencers, all offering various sorts of content and characteristics, are available. Hence, brands struggle to find the ones that suit them best (Breves, Lievers, Abt & Kunze, 2019).

According to a study conducted by the Association of National Advertisers in 2018, national advertisers find the brand fit the crucial factor when searching for influencers (*Figure 8*) (Association of National Advertisers, 2018).

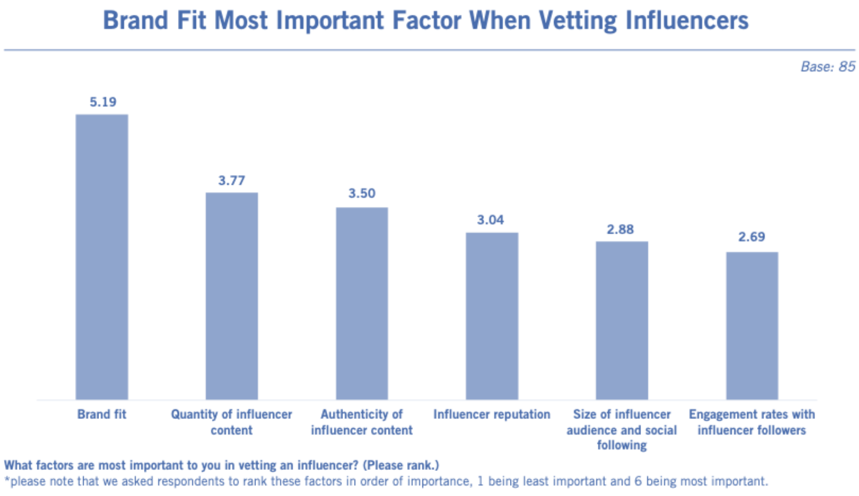

Figure 8: *Brand Fit Most Important Factor When Vetting influencer, Association of National Advertisers 2018.*

Brands must find influencers whose area of expertise and interests fits their product or service. Thus, while it may seem advantageous and attractive for influencers to accept a well-known brand offer, his perceived expertise and credibility may suffer from that cooperation if it does not fit its image. In the long term, this would affect his engagement rate that may decline considerably (Koernig & Boyd, 2009).

In addition, perceived fit does not only have an impact on an influencer's trustworthiness. It also influences consumers' brand attitudes and behavioral intentions. As a result, finding the perfect fit has positive direct and indirect effects on a brand (Breves and al., 2019).

2.3 Community and engagement

Influencers would not stand a chance to get as famous without the engagement and omnipresence of their online community, referred to as their followers.

Social media enables influencers to communicate, connect and create relationships with their followers (Li, Lai & Chen, 2011). These followers, namely, online communities, can be defined as socially interacting people sharing the same interests or needs explaining their motivation to cooperate. (Kindsmuller, Melzer & Mentler, 2009). These social networks encourage people with the same concerns to interact and exchange ideas or opinions, make virtual social bonds, and build a feeling of belonging, which is a human emotional need. The primary responsibility of an influencer is, hence, to stay connected with members and keep its community as dynamic as possible to avoid its inactivity and disappearance (Takeda, 2015).

Those interactions are not only beneficial to influencers and members of the community themselves, but they are also beneficial to brands that are given the opportunity to engage with potential future customers (Carvalho & Fernandes, 2018). The social media audience interacts with hundreds of influencers and communities on Instagram, Facebook, YouTube, and other social platforms every day. Yet, they develop an intense connection to only a few of them. Therefore, having an engaged customer base has become the critical aim of most marketing professionals.

Numerous studies have been accomplished to address the notion of consumer engagement in marketing literature. Based on these findings, consumer engagement can be described as a psychological state through co-creative consumer experiences between a subject, the consumer, and an object (an influencer, a brand, or other community members, for instance).

In their 2015 study on consumer engagement with online brand communities, Laurence Dessaert, Cleopatra Veloutsou, and Anna Morgan-Thomas discovered three substantive dimensions of engagement (*Figure 9*).

1. They started their study by identifying *Affective Engagement*, which describes the phenomenon where consumers experience enthusiasm regarding the focus of engagement and enjoyment through repeated interactions in comments resulting in pleasure and happiness.
2. Then, they identified *Cognitive Engagement*, which refers to the state of mind that consumers experience concerning the object of their engagement. This cognition factor can be split into two main characteristics. The first one is *Attention*; consumers voluntarily dedicate time to interact with the online brand community. The second one is *Absorption*; it designates the inability of consumers to detach themselves from the social platforms once they start interacting with the community.
3. Finally, they identified *Behavioral Engagement*. Users can demonstrate this dimension of engagement in many ways on social media. Consumers can reveal that through *sharing*, such as sharing experience, knowledge, or opinions, and it is defined as the interactive and collaborative exchange. Further, *learning* is another facet of consumer engagement. For example, consumers show engagement when trying to improve their experience or when using the community to source the latest news and trends. Finally, by endorsing, meaning by *liking* content or by *recommending* specific products and brands, consumers engage as well (Dessart, Morgan-Thomas & Veloutsou, 2015).

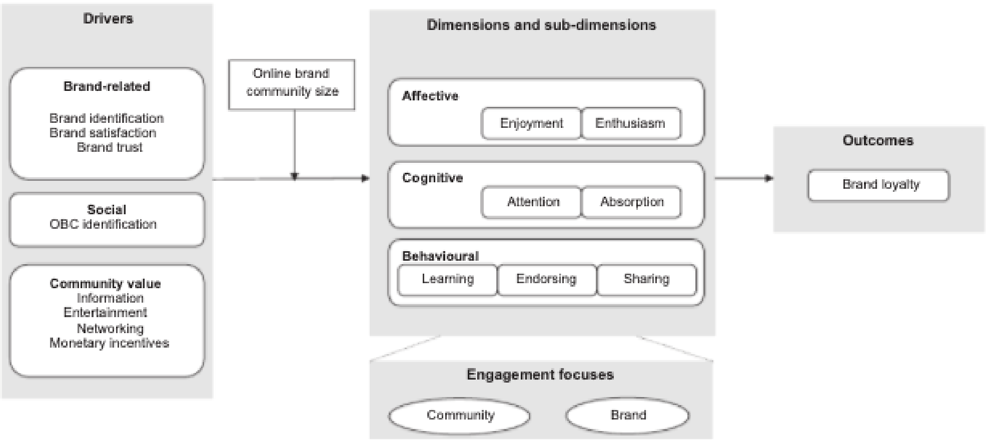

Figure 9: Online brand community engagement framework, Dessart and al., 2015.

Further studies from 2019 by Chen Lou, Sang-Sang Tan, and Xiaoyu Chen, have shown that consumers are more inclined to engage (like or comment on the content) with influencer-promoted ads than brand-promoted ads. In addition, this research showed that consumers are not more likely to engage with influencer promoted ads without clear advertising disclosure and are least inclined to engage when clear disclosure is reached. Influencer recognition of their promoted posts as advertising does not affect their relationship with their community. It is even identified as appropriate for consumer perception as it boosts follower's trust and satisfaction when seeing the honesty and transparency of the influencer (Lou, Tan & Chen, 2019).

2.4 Micro and Macro Influencers

Influencers can be segmented into two diverse types: Micro-influencers and Macro-influencers.

Micro-Influencers are seen as influencers possessing small followings. They have between 10.000 and 90.000 followers and are usually ordinary people, not reality tv stars or pop stars. They often have a deep connection with their community as they typically are passionate or experts in their subject. It is easier to believe they have tried or used the product they are talking about and appear to have more personalised and authentic content. Moreover, they often have higher engagement rates than other types of influencers (Dhanik, 2016). According to Yuyu Chen (2016), engagement rates fall as the number of followers increases. People with around one thousand followers have a “like” rate of 8%, where people with about 100.000 followers have a rate of 2.4%. In addition, their audience is easier to target as it is more specific. Finally, as consumers often make their purchase decisions based on what people they feel close to are suggesting, these social media influencers have a conversion rate 20% higher than macro-influencers (Porteous, 2018).

Macro-influencers count their influencers in tens of thousands to hundreds of thousands. These are usually famous and known by many social media users. Given that they have huge communities, brands track them when they want visibility and awareness. Moreover, brands can have more control over the influencer campaign when working with macro-influencers as they give them precise instructions on what to post. Finally, in these types of campaigns, brands usually give them a unique offer code they must post along with their content which facilitates the ROI capture and drives direct site traffic. However, macro-influencers are more expensive than micro-influencers as brands can pay them from $2.000 to $500.000 for one post compared to around $180 for micro-influencers (Hutton, 2018).

2.5 *YouTube Influencers*

YouTube influencers are usually called YouTubers or Vloggers. They are YouTube users who have managed to gain a sizeable following audience and to become “YouTube celebrities” by posting video blogs, also called vlogs and video content. They produce a variety of material exercising an active influence on their audience. Through the repeated exposure of their videos, viewers often want to know more about the YouTuber and perceive it as a trusted source of information (Lee & Watkins, 2016).

YouTubers post videos to entertain their community or, for instance, show them how to use a particular product. Yet, in most cases, even if it is not the primary purpose of the video, YouTubers often end up advertising brands either directly or indirectly (Hott and al., 2020).

Moreover, thanks to their long videos, YouTubers gain deep brand involvement. As a result, fans who feel very connected to YouTubers they appreciate, will turn to them for brand or product recommendations considering the YouTubers’ option in their purchasing decisions. This is attractive for brands willing the audience to understand their image, work, values, or products. (Nazarel, 2017).

An influencer is an opinion leader who develops a specific connection with its followers on social media, referred to as ‘its community.’ When followers find common grounds with the influencer, they are cognitively, behaviorally, and affectively stimulated. This interaction is the primary goal of influencers, to stay connected with their members, and is beneficial to consumers themselves as well as to brands collaborating with them. When brands approach influencers whose area of expertise and interests fit their product or service, it potentially widens the customer base by increasing consumers’ brand attitudes and behavioral intentions.

3 Product Placements

Product placements are now part of one's life since many years. But where do they come from, and what are they? This section will elaborate further on these questions.

3.1 Background

Product placements first appeared in the 1940s with the introduction of the sound film system. Sound film systems allowed to have a more authentic and active relationship with the product.

Initially, even if the term “product placement” was not yet part of literature, they were already developed by filmmakers in long-term fictional films in Hollywood cinema. The trend was to film everyday life aspects leading to the presence of products used daily. In the beginning, product placements were rarely produced through monetary payments, providing zero-cost advertising. Instead, they were considered an opportunistic practice in which the advertiser gave his product to the film producer, making it convenient for the production (Sedeño-Valdellos & Schubert, 2015). These were called *Tie-Ups* or *Tie-ins* and provided benefits for multiple players in the filmmaking and distribution industry (Newell, Salmon & Chang, 2006).

However, advertisers were starting to find it complicated to protect their profits and markets with spot advertisement. Soon, they encountered that Tie-ins could become an opportunity for their products to get acknowledged by the public (Ginosar & Levi, 2010). Coca-Cola was one of the first brands to do it this way. They promoted their product in movies with celebrities such as Marion Davies and Pearl white. As a result, viewers felt much closer to these movie stars when purchasing the product. Thanks to the stars’ influence in the first decade of that century, films became the greatest exponent of the desire for material goods outside of primary needs (Sedeño-Valdellos & Schubert, 2015).

In 1982, in the Steven Spielberg film, E.T. The Extra-Terrestrial, the alien followed a trail full of Hershey's Reese's Pieces to find his way back home (Newell and al., 2006). This increased Reese's sales by more than 65% during eight years and induced the Entertainment Resources and Marketing Association founding (ERMA) to recognize that product placements had become a professional marketing technique. Thus, in the late 1980s, an investigation on product placement was accomplished. It was defined as the incorporation of brand-name products or labelled merchandise in a motion picture aiming to influence the audience.

In the '90s, film product placement techniques were extrapolated to series such as Friends and Sex and The City (Sedeño-Valdellos & Schubert, 2015). With the arrival of the Internet, digital's flexibility, and accessibility to view more content have advantaged brands with a higher visibility ability and resulted in different product placement strategies. Product placement strategies have kept on evolving depending on available media (Kirik & Altun, 2018).

3.2 Definition and concepts

The first attempt to define the concept of product placement was made at the end of the 20th century. Since then, numerous definitions have come up in literature, communication, and marketing domains.

Also known as embedded marketing or product brand placement, product placement can be broadly interpreted as the intentional appearance of a brand or label on programs and mass media to influence consumers' opinions or behaviors positively. More specifically, it integrates commercial content into a non-commercial context (Levi-Faur & Ginosar, 2010). The audience, hence, gets exposed and influenced by the natural use or consumption of products during the action of the content it is looking, reading, or playing at.

This broad definition suggests that an item must meet two different notions to be characterized as product placement. The first element is the visual or audio branded item inclusion into the program or media. This integration will not necessarily be straightforward, depending on the kind of product placement employed. The second element may be more delicate to identify; it intends to influence consumer attitude (Newell and al., 2006).

To fully understand the concept, it is essential to acknowledge the specific elements defining the brand or label. On the one hand, these are identification marks such as logo, name, or symbol that create a relationship between the company and its products with its customers and represent the product's personality compared to products that meet similar needs. On the other hand, they are assets for the company consisting of several tangible and intangible factors (Górska-Warsewicz & Kulykovets, 2017). In other words, a brand can be defined as a batch of intangible and tangible features designed to establish awareness, differentiation, and identity of a product or service. The primary function of a brand is particularly essential in product placement (Wiley, 2018).

Further, consumers have an individual internal evaluation of brands, called brand attitude. Marketeers must always try to understand the causal determinants of attitude formation and change to determine the effectiveness of marketing decisions, such as when including advertising (Mitchell & Olson, 1981). Brand attitude is affected by two elements: Cognitive and Affective motivations. The cognitive brand attitude is dependent on consumer thoughts and believes about specific situations. These Believes are not always in line with reality. Yet, when they are positive, it usually leads to long-term favourable consumer behavior. The affective brand attitude is impacted by individuals' emotions and feelings towards issues and entities. These affective attitudes can be negative or positive (Zhiyu, Nguyen & Manestam, 2019).

Product brand placement has become an effective tool for brands to address the relevant message to a particular audience at the right time and place (De Gregorio & Sung, 2010). It attempts to capture a place in the consumer's mind thanks to brand identity by presenting its values sophisticatedly. As a result, the consumer's perceived brand image will depend on its mental perceptions and defer from its actual characteristics.

Nonetheless, product placements' main issue is that it is difficult to measure their effectiveness. It is influenced by many factors such as the kind of product placement, the placement characteristics (such as the amount of time on screen, size, creative quality), context characteristics (such as distraction, match with entertainment image), and audience characteristics (such as demographic profile, audience size). The main drawbacks of this tool may also impact effectiveness. The disadvantages are that it is difficult to predict the size of the audiences; the brand cannot always control the placement of the products; the product can quickly be out of date (for instance, a film can take years to be filmed); and finally, there is a low opportunity for differentiation as the content will operate globally.

Yet, numerous benefits reverse the trend. First, costs are lower than the ones incurred for traditional advertising. Second, viewers will have unlimited access to the image, and credibility usually increases as the brand is presented in an authentic atmosphere. Finally, it is an alternative to advertising blocks causing viewers annoyance (Górska-Warsewicz & Kulykovets, 2017).

In addition, product placements can be employed by companies for many reasons. These purposes are mainly:

- ► To reach a significant audience exposure and interest. For example, 31.2% of the viewers enjoying what they are looking at will pay attention and interest to product placements. Hence, by associating itself to a good program or relevant content targeting a specific audience, a brand is likely to gain consideration.
- ► To increase brand awareness. Brand awareness can rise by 20%, thanks to product placement. When awareness is high, the attitude towards product placement will be more positive and have better chances of leading to buying intentions.

- ► To increase consumers' souvenirs and recall of the brand. Hong, Wang, and De Los Santos (2008) found that product placement endorses brand salience. They note that marketeers must focus on how the audience will notice the product to do this effectively. They must pay as much attention to product placement as to the insertion of commercials in advertisings. In addition, brand placement usually negatively affects people's memory when the audience becomes suspicious or aware of the deliberate selling attempt, harming the brand. (Reijmersdal, Neijens & Smit, 2009).
- ► To create instant recognition. In such a sense, companies want people to identify their brand in a film or media. It depends on the verbal announcement of the brand, the time of exposure of the product, the way the product was placed, personal judgment, and product awareness (Van der Waldt, Preez & Williams, 2008).
- ► To bring desired change in the audiences' opinion and purchase behavior of the brand. For instance, product placements are associated with growing purchase intentions and sales. Moreover, consumers tend to associate brand images with the program image in which they see the product (Williams, Petrosky, Hernandez & Page, 2011).

Finally, product placement is a highly profitable industry. As shown in *Figure 10*, PQ media estimated that revenue based on product placement grew by 14.5% to $20.57 billion in 2019. Nonetheless, due to the COVID19 crisis, television programs and film productions were constrained to delay releases, causing it to decline by 0.4% in 2020. Yet, other opportunities have emerged in the stay home environment causing an expected revenue rise of 13.8% in 2021 (Quinn & Kivijarv, 2021).

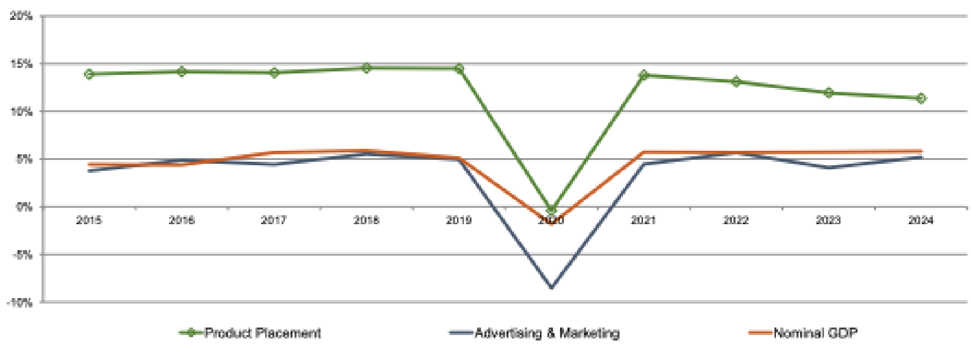

Figure 10: *Global Product Placement Revenue Growth VS Total Advertising Marketing and Nominal GDP, 2015 – 2024, Quinn 2020.*

3.3 The different types of product placements

According to Lehu (2007), based on the appearance of the product placement, the impact on consumers will be different (Diwan, 2017). The following four main types of product placements are offered to marketeers:

Classic placement

Classic placement is the type of placement that has existed since the 1940s. These are tactical ways of showing the product. What is essential in this category of placement is to make it appeal in the camera's view and integrate it naturally into the scenario. The principal benefits of classic placement are that it is easy and cheap (it may even be for free in some instances). However, the possible disadvantage is that the audience may overlook it if the same content contains many product placements.

Corporate Placement

Corporate placement is the type of placement that focuses on the brand itself rather than on the product. The significant advantages of corporate placement are that it is easier to employ on-screen, such as putting the brand's logo on a billboard in the background of a scene, and it ages at a slower pace. Nevertheless, it may also be quickly unnoticed by the audience (Drabkova & Kramolis, 2012).

Evocative placement

Evocative placement is a more discreet and subtle type of product placement. The brand's logo or name will not appear, and neither be mentioned on-screen. This type of placement asks for a lot of brand differentiation to be associated and recognized by the audience. For instance, brands can do it thanks to an original and unique design or packaging (such as Coca-Cola and its distinctive bottles). The major drawback of evocative placement is that if the audience is unfamiliar with the brand, it will not recognize it (Diwan, 2017).

Stealth Placement

Stealth placement is an even more discreet type than evocative placement that can sometimes even be undetectable. This kind of placement is usually well integrated into the scene. This natural way of placing the brand makes it unobtrusive and generates a powerful impact when identified. It is often observed for fashion product placements. Nonetheless, it can easily be unnoticed by the audience (Drabkova & Kramolis, 2012).

The usage of these four types of placements will depend on the objective of the brand. In addition, whatever the media used, the brand's image and the content medium must fit to bring attention to the product or brand and not to harm brand image (Williams and al., 2011).

3.4 Product placement mediums

Recent developments among traditional media formats such as music clips, video games, television, etc., offer new opportunities for product placement.

In PQ media's press release, six main channels stood out regarding product placement in 2019. The most employed channel is TV, followed by films, video games, digital media, print/radio, and finally, music. In 2019, the fastest-growing channel was digital media, with a growth of 20.9% in a year. Conversely, the slowest growth was for video game placements with only 5.6% growth (*Figure 11*). Out of the $20.57 billion revenue of 2019, TV and film placements contributed 83%, with $14.05 billion and $3.04 billion, respectively (Quinn, 2020).

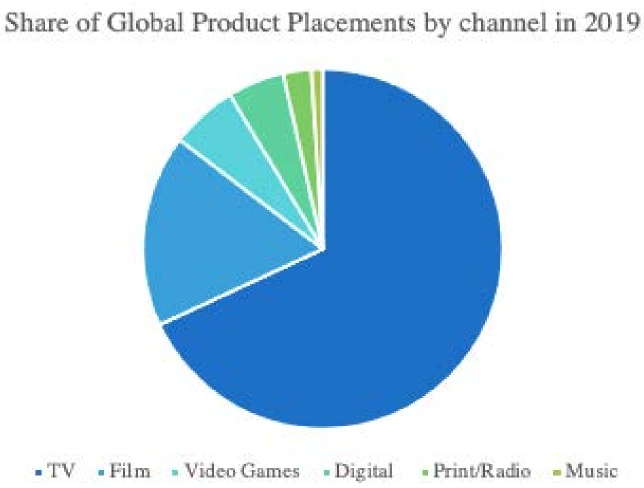

Figure 11*: Share of Global Product placement by channel in 2019, based on Quinn 2020 numbers.*

Product placement in Television

Television product placements are product or brand placements integrated into periodically scheduled and one-time special programs that can be watched on broadcast tv or streaming videos. The most beneficial TV placements are the ones that are verbally mentioned in the plotlines of the script. For this medium, prominent brand placements have more benefits than subtle brand placements (Williams and al., 2011).

Programs that often use product placements are DIY, How-to programs, game shows, and live events. Nevertheless, television placement must not be confused with brand licensing in programs about a popular book, movie, children's toy, or video game.

Product placement in Film

Film product placements are product or brand placements integrated into scripts of theatrical films and direct-to-home video titles. They occur when products and brands provide additional features to a plot, scene, or character (Quinn, 2020). There are four ways of placing a product in movies: visibility without verbal reference, used in a set without verbal mention, provided by spoken reference, or finally, used and mentioned by the main character. This last means enables the brand to gain greater audience recognition and has a long-term effect on the implicit memory of the audience (Williams and al., 2011).

Product placement in Digital Media

Digital Media product placements are defined as product or brand placements integrated into various forms of digital content, at which point the publisher has been monetarily compensated or offered the product to include it in its shared content. The publisher, who can also be referred to as the influencer, can either use the product, reference it, wear it, show it, or display the brand logo in his content. However, digital media product placement must not be confused with Content marketing, referred to as brand-sponsored streaming videos (Quinn, 2020).

Product placement in Video Games

Video Games product placements are product placements integrated into the console, PC, online and mobile games. For instance, these can be used by the game character or be on a branded building in a virtual city. The advantage of this medium is that players can play the games countless times, which provides a repetitive brand exposure (Eagle & Dahl, 2018).

Banner ads and billboards included in virtual environments are not considered as product placements but as videogame advertising. In addition, as it is also the case for TV programs, videogames based on popular books, films, children's toys, etc., are also considered brand licensing.

Product Placement in Print

Print product placements are brand placements integrated into magazines, comic books, newspapers, and consumer books where a brand is explicitly mentioned when a generic brand would have been enough. These could be, for instance, a book character using a specific car, a comic book character wearing a particular watch, etc.

Specific advertising inserts in the middle or on an independent magazine or newspaper section are not considered product placement but content marketing. Moreover, book titles based on movies, TV shows, children's toys, and video games are considered brand licensing (Quinn, 2020).

Product Placement in Music

Music product placements are brands integrated into lyrics, music videos, and radio programs. Music videos and songs frequently contain multiple product placements in a concise amount of time. For instance, in Lady Gaga's clip video of “Telephone”, ten separate product placements are shown in less than nine minutes. Another good example is Flo Rida's “Low” Lyrics, which included seven brands in three minutes of singing (Eagle & Dahl, 2018).

3.5 Product placement on YouTube

With product placements, YouTube has become a significant component in accompanying new product launches in many industries. The analysis of the main channels employed for product placements reveals that YouTube falls into two direct categories: digital media and music (Galluzo, 2016). In addition, companies compensate streamers for playing or reviewing their video games on Gaming channels and comment on them throughout their video (indirect). These types of videos are called “*Let's Plays.*”(Schwemmer & Ziewiecki, 2018). So, YouTube gathers three product placement mediums, directly or indirectly.

Accordingly, influencers, so-called YouTubers, embed products into their primarily non-commercial motivations videos. Diverse versions of product placements can be observed depending on the channel category. Figure 12a illustrates the mean of the number of referral links included per YouTube video from 2009 to 2017. It shows that in 8 years, these have increased by more than 310%. In *Figure 12b*, illustrating trends for each channel category, referrals have grown, whatever the type. Additionally, it shows that how-to, style, and blog channels do so very commonly.

Influencers use Hauls and Look book layouts on style and blog channels to place products in their videos. Look books are short videos where they present complete outfits intending to inspire the audience. The fashion names are subsequently present in the video itself or its description. Additionally, Hauls are display videos where YouTubers show their latest clothing, accessories, and makeup purchases.

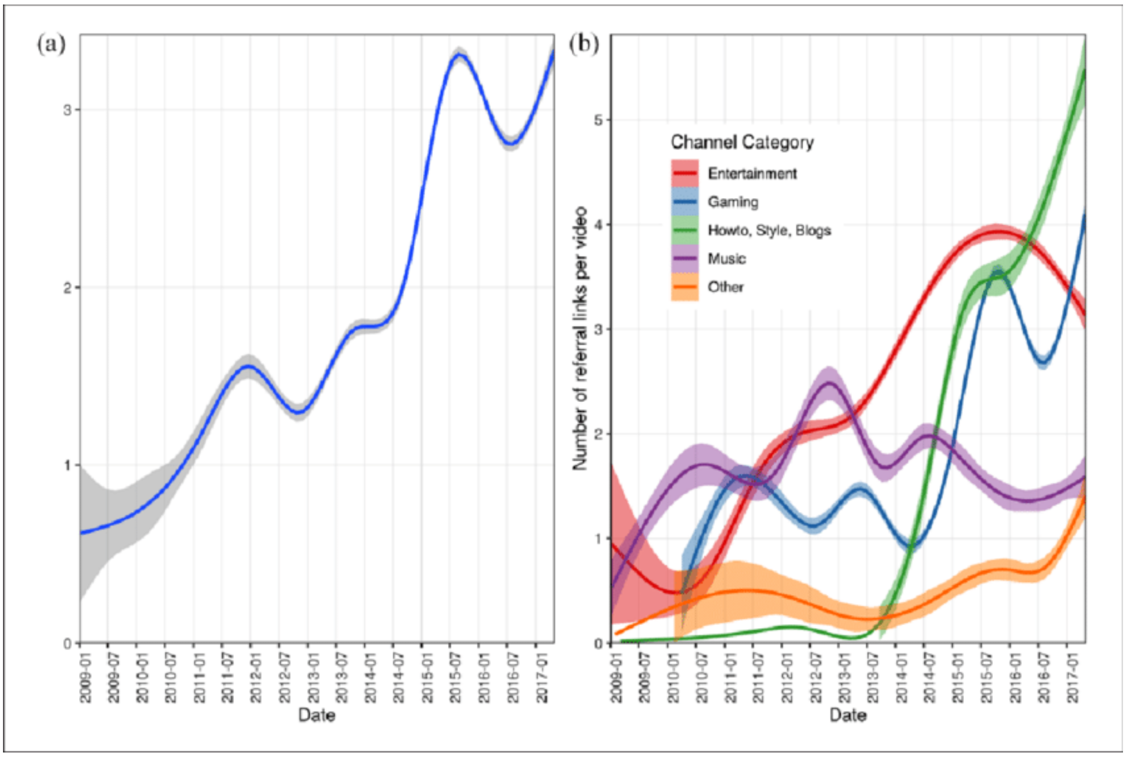

Figure 12 (12a and 12b)*: Smoothed time series for referral links per video description with 95% confidence intervals, Schwemmer and Ziewiecki 2018.*

Nevertheless, a fraction of communities composing YouTube has a particular point of view concerning brand placements, since they tend to reject branded content. A behavior due to the fact that these users are member since the beginning the first prominent YouTubers emerged. These YouTubers were considered genuinely authentic, having an image of simplicity and proximity. This audience dislikes television and publicity, considering that they believe it is corrupted and controlled by brands. Hence, indirect advertising is very unpopular among them. Yet, they may tolerate them when well done and perceived as necessary. This rejection inclination is less present among younger consumers who did not join YouTube networks to research authentic and transparent content (Grillot, 2018). This younger generation is hard to reach via traditional media. So, men between 18 and 34 are 28% more likely to watch products placed than the rest of the population. Contrariwise, for women of the same age group this likeliness counts for only 13% (Williams and al., 2011).

Consequently, several former YouTubers acknowledge the risks it could pass on to their image and are reluctant to product placements. On the other hand, new YouTubers are not opposed to brand placements but are careful about what placement they accept, intending to stay in line with their image. Consequently, it is essential for brands to find an excellent fit to integrate the influencer's content (Grillot, 2018).

Finally, since a few years, the audience can acknowledge the presence of embedded brands within videos as YouTube's regulation requires their publishers to disclose any kind of product placements and to respect their country's authority concerning them. It specifies:

> Creators must make clear to their audiences that there is a relationship between them and the brands they are promoting. You should never hide that you are working with a brand or being sponsored to feature a product. Creators need to have proper verbal, written, and on-screen disclosures where appropriate. Audiences will appreciate it and brands will appreciate your professionalism. When uploading, YouTube requires that you check the “content declaration” box in advanced settings if your video contains branded content. Checking this box may result in two things; YouTube may replace an ad that conflicts with your brand partner with an alternative ad and your video will be removed from the YouTube Kids app in line with our existing policies. If you choose to, you can use YouTube settings to visibly inform viewers by selecting a visible text overlay disclosure that appears for a few seconds on your video. Note: Even if you use the paid promotion disclosure feature, keep in mind that disclosure requirements vary by country. Creators and brands should always check and follow applicable laws. (YouTube, 2018, Paid product placement and endorsement disclosures, para. 1-2).

3.6 Laws concerning product placement

YouTube requires its publishers to respect their country's regulations concerning product placements. In Europe, laws concerning product placements can differ depending on the European Member State.

The European Commission (2021) has recently updated its Audio-visual Media Service Directive wherein product placement was added this partial definition: “Product placement, in contrast to sponsorship messages, is built into the action of a programme [sic] whereas sponsor references may be shown during the programme [sic] but are not part of the plot.” (Product Placement, para. 1)

Although the European Commission has been fighting against online disinformation and misinformation, no online product placement dedicated legislation exists. Instead, it counts on the autoregulation of social media platforms (European Commission, 2021).

Nevertheless, The European Audio-visual Media Service Directive (AVMSD), first published in 2007, includes minimum standards for product placements. These minimum standards serve as a support for the European Member States to establish their laws concerning placement advertisement. They can choose to follow them, partially or not at all (Levi-Faur & Ginosar 2010).

Article 1 of the AVMSD defines product placement as: “any form of audio-visual commercial communication consisting of the inclusion of or reference to a product, a service, or the trademark thereof, by insertion in a programme [sic], in return for payment or similar consideration.” (Observatoire européen de l’audiovisuel, 2010, p.03).

The AVSMD principles provide a distinction between unauthorized advertising and legitimate product placements. First, product placements free of charge are allowed in all programs. On the other hand, the ones against payments are only allowed in cinematographic works, sports, and light entertainment programs and are prohibited in children's programs. Second, the audience must be informed of the presence of product placements. These must be appropriately identified at the program’s beginning and end by optical/acoustical means. Finally, under no circumstances are superstitious, tobacco, or medicinal product placements authorized (independently of the rules of the Member state) (European Commission, 2021).

Accordingly, European Member States are allowed to set stricter rules and may even preserve total prohibition of product placement if they want to. They may also opt-out of such provisions by totally or partially allowing product placements (Levi-Faur & Ginosar, 2010).

In Belgium, those standard rules apply though product placements are prohibited on News broadcasts and children's programs (Observatoire européen de l’audovisuel, 2010).

3.7 Impacts on consumers

According to Homer (2009), “Despite the burgeoning popularity of product placement as a marketing tool, there is limited substantive empirical evidence regarding whether and how it is effective in impacting consumer responses.” (p.01).

Product placements take place within the content consumers are watching or listening to. They are part of the viewer’s experience and make their commercial nature challenging to prevent and detect. As a result, many studies exist concerning the impact of product placements on consumer attitudes. The effect of product placement depends on situational factors such as the media used, the frequency, and the type of product placement. Nevertheless, making a generality of these studies is complicated. These are usually artificial laboratory-based experiments rather than real-world exposure that can capture the immersive viewing nature of entertainment-based media. Moreover, the lack of shared methodology between studies induces contradictory conclusions (Eagle & Dahl, 2018).

In research conducted by Tapan K Panda, people's beliefs on product placements have been studied. Most of the respondents believed that brand placements make scenes more believable, amusing, and pleasant. Moreover, they stated that when an actor or celebrity they like uses a brand, they are more likely to remember it. However, even if many beliefs were positive, many respondents considered that brand placements should be banned due to their persuasive intent. Seventy-eight percent of them would pay more to watch something without brand placements, and 73% of them think that the idea of placing brands is unethical as, usually, the audience does not want to view paid advertising (Panda, 2003).

Product placements seem to be accepted by consumers when they add realism to the content and are effective in terms of brand recall and brand attitude when the profit-based objective and persuasion intention cannot be recognized. Viewers are inclined to activate their cognitive defences concerning beliefs when facing a situation that seems like it (Eagle & Dahl 2018).

Moreover, when the traditional advertisement frequency increases, the repetition effect enhances persuasion thanks to more significant opportunities to assimilate the message, to become familiar with the brand, and facilitate retention in memory. High repetition levels, however, decline the positive persuasion effect into irritation and satiation. This effect is different for product placements.

The impact and effectiveness of repeated placements will vary depending on the type of product placement. When product placements are explicit/prominent, meaning they include visual combined with verbal reference to the brand, repeated exposure induces brand attitudes to decrease. When these are implicit/subtle, meaning they only include graphical images referring to the product/brand, consumer attitudes are positive, and repetition has a little incremental impact. Repeated prominent placements are perceived as more distracting, less realistic, and interfering with the storyline. Viewers tend to consider the inappropriateness of these placements and their profit-based motives when the frequency of exposure increases (Homer, 2009). As a result, consumers tend to have a negative attitude towards the placed brands (Zhiyu and al, 2019).

In addition, when product placements are inappropriate or do not fit the plot and when brands are not incorporated well into the program content, the audience tends to dislike and characterize them as irritating and distasteful. Again, however, this depends on the audience's beliefs concerning product placements and the brand itself (Homer, 2009).

A Product Placement is an effective marketing tool defined as "a visual or audio branded item inclusion into a program or media with the intent to influence consumer attitude". Consumers can change their opinion positively as it adds realism and amusement to the content they watch. Conversely, their opinion converges negatively into irritation when overdone. This conversion point is what the quantitative study will focalise on.

4 Conclusion of the literature review

This literature review deepens the concepts of influencer marketing, influencers, product placements, and YouTube usage as a vehicle for those three concepts.

Since the second world war, the influence of personal relations has enforced the media effect on an individual's decision process. Opinion leaders, individuals whose point of view is highly valued, reinforced this effect as they influence attitudes and subsequent decision-making. Yet, digital revolutions have broadened opinion leaders' roles and impact to a whole new level. The rise of the Internet has increased individual interactions and real-time information sharing; mobile phones have reduced the time information reaches people, and, finally, social media increased the interpersonal influence potential. In other words, these three revolutions have enhanced the chances of being influenced and becoming influential. Moreover, the emerging illusion of face-to-face as an effect of para-social interactions is an integral part of media users' lives; e-WOM nowadays is a crucial influence factor for a significant amount of consumer decisions.

A new concept was born, "*Influencers*." These are social media opinion leaders who can be distinguished between micro or macro-influencers and seen as trusted tastemakers with a broad and engaged network, known as their community. Such a community shares interests or needs that motivate them to interact and cooperate. Consumers, on their hand, engage with communities in three substantive ways:

1) The affective engagement, where they experience enthusiasm and pleasure in interacting in comments.
2) The cognitive engagement, where they dedicate time to interact with those communities and find it difficult to stop once they start.
3) The behavioral engagement, where individuals exchange, learn, and "like" content thanks to the community.

Brands perceived the opportunities behind these developments and started collaborating with influencers to sway the potential customers' brand opinions. As a result, a second new concept was born, "*Influencer Marketing.*" Studies prove that consumers engage more when confronted to influencer promoted ad than traditional brand promoted ad.

To positively influence consumer opinions and behavior, brands make use of embedded marketing. This marketing technique, known as *product placement*, integrates either or both visual and audio branded items in a non-commercial context to influence consumer attitude.

Marketeers can choose between several types of product placements via multiple mediums, each with its specific benefits. Although this techniques' main drawback is that it is complicated to measure its effectiveness, it has numerous benefits. It may be used for many reasons, such as increasing brand awareness, recognition, recall, and changing consumers' opinions and purchase behavior. In addition, embedded marketing is a fast-growing, highly profitable industry.

This thesis focuses on the usage of YouTube as means of influence. Thanks to its potential to share long videos and its vast audience, this first ranked video distribution site has become a popular influencer marketing channel. Marketeers use YouTube influencers in influencer marketing strategies to advertise brands directly or indirectly into their videos and make use of product brand placements. These placements increased by 310% between 2009 and 2017. Though it must be mentioned that not all age ranges appreciate these developments as they believe these influences negatively the authenticity and simplicity of the initial YouTube videos.

Since a few years ago, YouTube has a regulation requiring users to disclose product placements and respect their country's related authority. The European Member States have their authority concerning embedded marketing. These are established based on the minimum standards from the 2007 European Audio-visual Media Service Directive.

Countless studies are available on the potential impact of product placements on consumers. Yet, none of these analysed this information against the before mentioned new developments. Therefore, the following empirical study will try to complete the previous studies' findings and make a first effort to understand the impact of too many product placements in YouTube videos on consumers' behaviors.

PART II: EMPIRICAL STUDY

The above literature reviews' findings on influencer marketing, influencers, and product placements drew attention to interrogations concerning product placements on YouTube.

At what point will consumers consider there are too many product placements on YouTube? How does an increase in the number of product placements influence their engagement? How will a good influencer fit for product placement influence engagement? Finally, how does the consumer brand attitude vary depending on the number of product placements?

A central problem can be drawn out of all these research questions:

"Too many product placements? What factors explain users' behavior towards product placement on YouTube?"

This empirical section contains a quantitative research. It starts with a descriptive research framework explaining the evaluated hypotheses. Then the methodology used to collect data is described. Finally, the obtained results are analysed.

1 Research Framework

1.1 The research model

The literature review pointed out different elements concerning the consumers' behaviors towards product placements. Depending on the product placement type, the number of product placements, and the influencer fit with the product placement, the effects on consumers' attitudes differ. However, product placements are now increasingly present in YouTube videos. This overflow may induce Internet users to dislike them and get irritated (Homer, 2009).

Researchers have, in the past, accomplished studies on product placements' impact. Yet, these depend on the media used, the factors studies, the frequency of the product placements, and the type of product placement. (Eagle & Dahl, 2018). Hence, a clear framework is necessary to understand what factors this quantitative research will study.

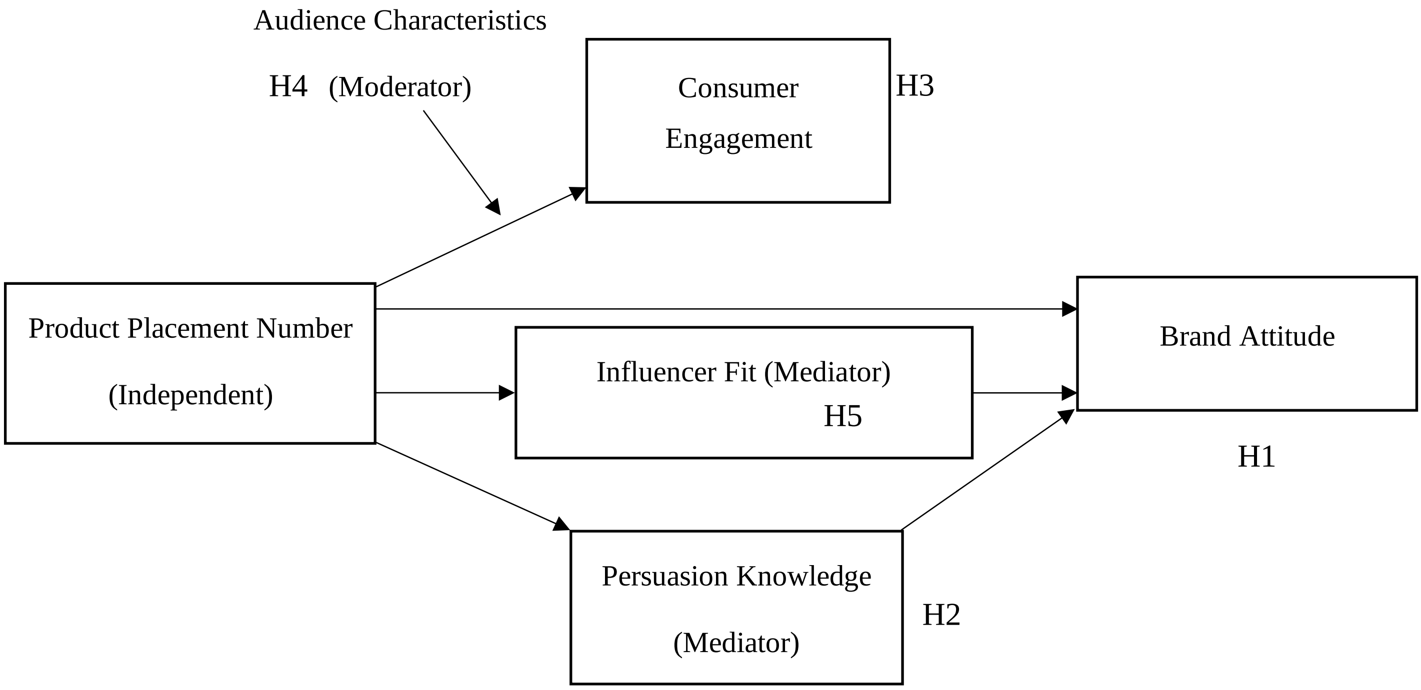

Figure 13*: Research Framework and Hypotheses.*

A research framework represented by *Figure 13* and composed of six variables was developed to represent the different hypotheses of this quantitative research.

The difference between the videos used as stimuli constitutes the independent variable being the number of product placements. The data analysis will assess their impact on advertising exposure, brand attitude, and consumer engagement. Furthermore, it will determine if the consciousness of advertising exposure mediator role on brand attitude. In addition, it will analyse if the consumers' characteristics moderate the effect of product placements number on engagement. Finally, it will evaluate if influencer fit plays a mediator role in the number of product placements on consumers' brand attitudes.

1.2 Hypotheses' Description

The model is composed of five hypotheses described as followed.

1.2.1 Brand attitude

The literature review revealed that the perceived image of a brand and the consumer opinion towards it depends on its mental perception. Product placement aims therefore to increase brand awareness, reach important audiences, increase souvenirs and recall and create recognition. (Williams and al., 2011). In their study, Yao and Huang demonstrated that placement marketing significantly impacts consumers' brand attitudes (Yao & Huang, 2017).

Nonetheless, when the audience becomes suspicious or aware of the deliberate selling attempts, the brand placement negatively affects people's perception. As a result, their opinion concerning the brand is damaged (Reijmersdal and al., 2009). In addition, according to Homer, the repetition effect of advertising in videos harms consumers' brand attitude. The negative impact of repetition effect counts especially for prominent placements (Homer, 2009). Finally, if the same content incorporates many product placements, brands may easily be overlooked by consumers (Drabkova & Kramolis, 2012).

This leads to a central interrogation; does the number of product placements in content affect consumers' brand attitude in such a way? The following hypothesis attempts to concretise this:

H1: The greater the number of product placement a video contains, the fewer consumers' opinion towards the presented brands is positive.

1.2.2 Persuasion knowledge

According to the literature review, consumers have mixed beliefs concerning product placements. On the positive side, they consider them making scenes more amusing and pleasant and are usually more accepted when they add realism to the content. Further, provided that the audience cannot recognize the profit-based objective, opinions tend to be positive, and placement marketing effectively influences brand attitude (Eagle & Dahl, 2018). On the other hand, a large part believes they should be prohibited, that they are unethical, and prefer watching videos without them (Panda, 2003).

Additionally, the growing consumer awareness of the advertising sensitivity and the excessive commercialization increases pessimistic consumers' beliefs concerning advertising, negatively influencing brand attitudes (Yao & Huang, 2017).

Does an increase in the number of product placements of YouTube videos make people more aware of their advertising purpose and, in turn, impact brand attitude? This interrogation is what the following hypothesis attempts to clarify:

H2: The greater the number of product placement a video contains, the more people become aware that they are exposed to advertising, and the more it will have the opposite effect, i.e., reduce brand attitude.

1.2.3 Engagement

There are three types of online communities' engagement: Affective, Cognitive, and Behavioral. All three types are linked to the fact that the members of a community are intensely connected to the community as it shares the same interests with other members. When a content contains advertising, the audience's engagement is both towards the community and the brand (Dessart and al., 2015). In addition, influencer-promoted ads deliver more engagement than brand-promoted ads (Chen and al., 2019).

When people start getting suspicious of the product placement's deliberate selling attempt, their engagement can be negatively influenced (Reijmersdal and al., 2009). Moreover, if the same content contains various brand placements, they may be easily overlooked, affecting engagement (Drabkova & Kramolis, 2012).

These findings lead to some interrogations. Does an increase in the number of brand placements in a video impact the audience's community and brand engagement rate? Does the deliberate selling attempt of the number of product placements decrease engagement? These interrogations are what the following hypothesis attempts to elucidate:

H3: The more the video contains product placements, the less the engagement will be positive.

1.2.4 Audience characteristics: Age and Gender

YouTube is an attractive medium for marketeers as the beforementioned principal age ranges from 15 to 56+ visit the platform every day to watch all kinds of videos (Tankovska, 2021). This includes the older generations that was present at the beginnings of YouTube and its YouTubers. At that time, YouTubers were considered truly authentic, transparent, and natural. It is this part of the audience that dislikes and rejects placement content as they believe it corrupts YouTube. However, this rejection tendency is less present with the younger consumers (Grillot, 2018).

Knowing this, does this mean an increase in the number of product placement in a video tends to affect more older generations' engagement? This enquiry is what the following hypothesis will try to concretise:

H4a: Older age of respondents improves the negative impact of the increased number of product placements on engagement.

In addition, masculine individuals are more likely to deal with product placements than feminine. For example, men aged between 18 and 34 are 28% more likely than the rest of the population to be confronted with product placements against 13% of women of the same age (Williams and al, 2011).

Does this mean men will tend to engage more than women when dealing with many product placements? This is what the following hypothesis will assess:

H4b: Being feminine worsens the negative impact of the number of product placements on engagement.

1.2.5 Influencer fit

According to Koernig and Boyd, brands must find influencers whose expertise and community fits the product or brand. By doing so, they avoid decreasing credibility (Koernig & Boyd, 2009). Finding the perfect fit has an indirect effect on the brand linked to the influencers' trustworthiness. Additionally, it directly impacts the brand as it influences brand attitudes and consumers' behavioral intentions (Breves and al., 2019). Hence, by associating itself with the right influencer, the brand is likely to gain consideration.

Research from Siva K. Balasubramanian on product placements in movies has demonstrated that the only thing the audience paid attention to was the fit between the actor and the product placement. It also revealed that this impacted the product placement and brand attitudes (Balasubramanian, Patwardhan, Pillai & Coker 2014).

Does this mean influencer fit levels off the negative effect of having many product placements in YouTube videos on brand attitude? Does linking the brand to the influencer's image influence consumer's attitude towards the number of product placements present in a video? These interrogations are what this fifth hypothesis clarifies:

H5: The greater the number of product placement a video contains, the less the influencer fit is perceived, which reduces brand attitude.

2 Data Collection

2.1 Methodology

A *between-subjects* experiment by means of a stimulus has been developed to conduct this quantitative study. The shared questionnaire used two different videos for two sub-groups of the target population, aiming to acknowledge the difference in their behaviour depending on the video viewed. The difference between these two YouTube videos was that they did not contain the same number of product placements. The initial one, *video 1*, had a few product placements (six). The other, *video 2*, was modified to include eight more (See *Appendix A* [1] for the link to both videos and the modifications brought to the initial video).

The initial video selected is from *Juste Zoé*, a French YouTube and Instagram influencer with 1.59 M YouTube followers. Her videos are Vlogs, Swaps, DIYs ad cooking videos. This influencer, like countless others, uses product placements in her shared content.

The engagement of her community depends on the content of the videos. Her videos have around 300K views, while a few can go up to 3.5M views. Her content has an average of 40K likes and 2500 comments.

The chosen video is a two-minute vlog of her talking about her morning routine and showing her new magazine. In the initial one, there are visual and audio-visual product placements. In the modified video, the researcher added eight visual product and brand placements. Both are composed of classic and corporate placements. The figures hereunder (*Figure 14 and Figure 15*) show the difference between two scenes of the two videos:

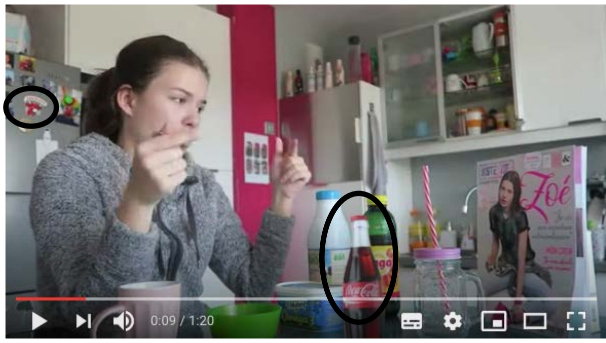

Figure 14: *Scene from video 2 with, surrounded, the added product placements.*

Figure 15*: Scene from video 1 (Without modifications).*

[1] Page 84.

A survey has then been conducted to measure the effect of the two different videos on the same variables explained hereafter.

2.2 Variables

Eight different variables were measured to facilitate the analysis of the model's five hypotheses. The hypotheses *Persuasion* and *Engagement* were divided into two sub-variables to have a closer look at them. In addition, the researcher added a *Manipulation check* variable to evaluate if the respondents perceived the difference between the two videos and show that the study manipulated what needed to be measured.

The variable *Persuasion* was divided into *General beliefs* on product placements and *Persuasions* specific to the video. The objective was to evaluate consumers' general ideas and observe what criteria of product placement induce negative or positive thoughts about their advertising purpose.

The variable *Engagemen*t was divided into *Community engagement* and *Brand engagement*. These sub-variables aim to see how the number of product placements impacts consumers' brand and community engagement.

The following *Table 2* describes the measured variables.

Measured Variables	**Type of scales for the items**	**Separate variables**	**Adopted from/Based on**
Community engagement	Comm1 to Comm3: Seven-point Likert scale (Strongly disagree(1); Neutral(4); Strongly agree(7)).	**Comm1**: Behavioral engagement **Comm2**: Cognitive engagement **Comm3**: Affective engagement	(Zaichkowsky, 1985), (Nambisan & Baron, 2009)
Brand engagement	Eng1 to Eng3: Seven-point Likert scale (Strongly disagree(1); Neutral(4); Strongly agree(7)).	**Eng1**: Trying brands/products **Eng2**: Interest in brands/products **Eng3**: Pay higher	(Barroso, 2011)

Measured Variables	Type of scales for the items	Separate variables	Adopted from/Based on
Influencer fit	Inf1 and Inf2: Seven-point Likert scale (Strongly disagree(1); Neutral(4); Strongly agree(7)).	**Inf1:** Influencer fit **Inf2**: Impact of influencer	(Barroso, 2011)
Brand attitude	Att1 to Att5: Seven-point Likert scale (Strongly disagree(1); Neutral(4); Strongly agree(7)).	**Att1:** Opinion Good/bad **Att2:** Like/dislike brands **Att3:**Unappealing/appealing strategy **Att4:** Appropriate strategy **Att5**: Brand dependent	(Desai & Keller, 2002)
General beliefs	Gen1 to Gen6: Seven-point Likert scale (Strongly disagree(1); Neutral(4); Strongly agree(7)). Acc_PP: Interval scale (1 or 2, 2-5, 6-10, 11-15, 15 and more)	**Gen1:** Advertising presence **Gen2:** Product placement presence **Gen3:** Avoid product placement **Gen4**: Authenticity **Gen5**: Unethical **Gen6:** Influence purchase **Acc_PP**: Number of placed brands	(Abrahamson & Lindblom, 2012), (Zhiyu and al., 2019), (Bressoud & Lehou, 2009), (Russel, 2002)
Persuasion	Pers1 to Pers5: Seven-point Likert scale; (Strongly disagree(1); Neutral(4); Strongly agree(7)).	**Pers1**: Harms the video **Pers2**: Realistic **Pers3**: Credibility **Pers4**: Misleading **Pers5**: Profit based	(Bressoud & Lehou, 2009), (Abrahamson & Lindblom, 2012), (Russel, 2002)

Measured Variables	Type of scales for the items	Separate variables	Adopted from/Based on
Audience characteristics	Char1: Nominal scale; (<15 years old, 15-25 years old, 26-35 years old, 36-45 years old, 46-55 years old, > 56 years old). Char2: Nominal scale; (Masculine, Feminine, Other, do not want to answer). Char3 and Char4: Ordinal scales; (Several times a day (1), Once a day (2), 2-6 times a week (3), Once a week (4), less than three times a month (5)).	**Char1**: Age Range **Char2**: Gender **Char 3**: Social media frequency **Char4:** YouTube frequency	(Bressoud & Lehou, 2009), (Barroso, 2011)
Manipulation check	Man 1: Interval Scale Man 2: Seven-point Likert scale; (Not Conscious at all (1), Neutral(4), Totally Conscious (7)).	**Man1:** Number of brands in the video **Man2:** Aware of product placements	/

Table 2: *Items and types of scales for the questionnaire.*

2.3 Writing of the questionnaire

The questionnaire was written in French and divided in four parts. The first part introduced the questionnaire and expressed gratitude for participation. It also included the video respondents had to watch and a few questions on their social media and YouTube frequency usage.

The second part of the questionnaire was dedicated to questions related to the video. At first, an ordinal scale was used to evaluate their community and brand engagement when watching the video. Subsequently, the respondents had to assess their judgement concerning the influencer fit with the product placement. Lastly, they were questioned on their opinion towards brands using product placements in such videos for their advertising strategy. These questions aimed to acknowledge how the number of product placements they were confronted with could influence their brand attitude and engagement intentions.

The third part of the questionnaire concerned persuasions and beliefs towards product placements. It started by explaining product placement and its diverse types. Following this definition, the respondents had to evaluate their feelings about five statements. These were intended to assess how the number of product placements they just saw could impact their opinion regarding the video's advertising purpose. In addition, the respondents evaluated seven statements concerning general beliefs regarding product placements.

The last part was dedicated to the respondent's characteristics and a manipulation check. The respondent had to provide its age and its gender. It also had to answer two questions concerning the number of product placements it had seen in the video and its general awareness of product placements in videos. This objective of this part was to obtain the sample's characteristics and the information needed to study the *Audience characteristics* hypotheses. The manipulation check aimed at finding out the effectiveness of the modified video.

(See A*ppendix B* [2] for the whole questionnaire).

2.4 *Testing of the questionnaire*

A pre-test of the questionnaire has been performed with five individuals. This test was face-to-face and intended to clarify the items' clearness and convenience. The first three face-to-face dry runs have enabled the rephrasing of specific questions. These were too broad or had a less appropriate scale, making it difficult for the respondent to give its point of view. For example, the researcher first used a particular scale for the degree of consumption of videos on YouTube (scale: daily and significant, regular, occasional, rare). However, two out of the three individuals pointed out that the distinction was ambiguous and that, hence, they did not know where to place themselves. Moreover, the three respondents found that one of the statements, "It is unethical," was too broad and had to be more specific.

Consequently, some changes have been conducted to the questionnaire before showing it to the two-remaining face-to-faces. At last, they assessed the new questions and ascertained that the modified items were clear enough to be sent to everyone.

[2] Page 86.

2.5 The questionnaire: Administrating Method

The questionnaire was published on the 23rd of June 2021 and ended on the 6th of July 2021.

The researcher shared the questionnaire on Facebook and Instagram, seeking to reach a heterogeneous population regarding age and gender. The target population included all people likely to be watching YouTube videos. At the end of the publication deadline, 536 respondents had fully completed their questionnaire.

The sample can be qualified both as a non-probabilistic and snowball sample. To answer the questionnaire, not only did individuals need to have a Facebook or Instagram account, but they also needed to be friends or friends of friends of the researcher on those media, resulting in a non-probabilistic sampling method. Moreover, during the first week, a sample of 175 individuals was collected. It was considered a convenience sample as it included individuals happening to be the most accessible to the researcher (such as friends and family). During the second week, the sample transformed into a snowball sample as the initial participants recruited other participants. This sample was more significant as it was of 361 individuals.

Even though it can have a disadvantage with regards to representativeness, an online survey was conducted for the following reasons (Steils, 2019):

1. It enables to have a stimulus which in this case is the video.
2. It gives access to a large amount of data in a short time and for free.
3. This type of survey is not biased by the investigator and provides anonymity to the respondents.

3 Presentation of the results

This chapter will present the different results obtained thanks to the data collection. It starts by explaining the data preparation and analysing the sample. It then proceeds with an analysis of the validity and reliability of the scales. Finally, it assesses the hypothesis and conducts additional research.

3.1 Data preparation

At the end of the survey period, the researcher had gathered 987 answers. After applying the filter "*completed IS True*" in the Qualtrics survey software, 536 questionnaires were validated to be collected as the data for this study.

Subsequently, the researcher introduced it into the statistical software "IBM SPSS Statistics 27" and added a new variable called *Video* to the data. This variable indicates whether the individual watched the Normal video (referenced by a 1) or the Modified video (referenced by a 2).

In addition, most of the scales used in the questionnaire were 7-point Likert scales. However, these were not all going in the same direction due to the negative connotation of specific questions. Hence, some items' hierarchies were reversed.

3.2 Sample analysis

As the research was composed of two identical questionnaires regarding two different videos, it is interesting to know the share for each video (*Figure 16*). *Questionnaire 1,* containing the video with no added product placements, had 256 participants. In comparison, *Questionnaire 2* containing the modified video has had 280 participants. Therefore, as shown in figure 16, there is an equal share of respondents per questionnaire, with 52% seeing the modified video and 48% seeing the initial one.

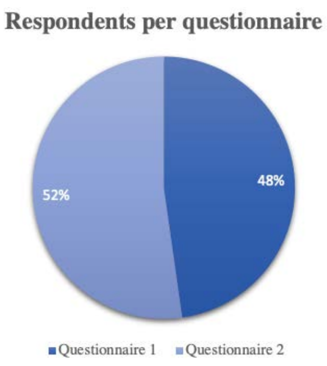

Figure 16: *Distribution of respondents per questionnaire.*

Figure 17 shows that the sample was composed of 74% of women (398 women), 24% of men (129 men), and 2% of respondents who refused to answer or considered themselves as “others” (9). Knowing that the Belgian population is composed of 51% of women, the sample is not representative of the potential people that the questionnaire could have touched (United Nations Department of Economic and Social Affairs, 2021). Moreover, there usually are more men (56% of Belgium's men population) than there are women (50% of Belgium women population) on YouTube in Belgium (Tankovska, 2021). This gender homogenous sample may be due to the video content being less interesting for masculine respondents and so proceed with the questionnaire.

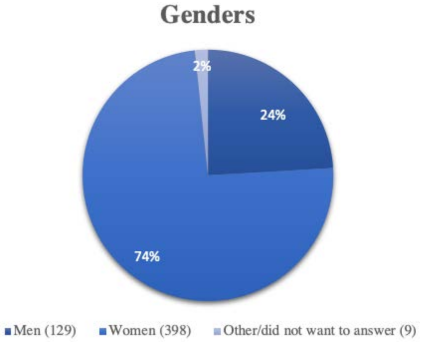

Figure 17: *Distribution of genders from the sample.*

As shown in *Figure 18*, a big part of the sample is aged between 15 and 25 (70% of the respondents). On the other hand, 15% of the sample is aged between 26 and 35 years old. This difference can be explained because Facebook and Instagram users are mainly composed of people between 18 and 34 years old (Barnhart, 2021). This age homogeneity is probably also due to the sampling method. In addition, 4% of the sample's population is aged between 36 and 45 years old, 6% between 46 and 55 years old, and 5% is older than 56 years old.

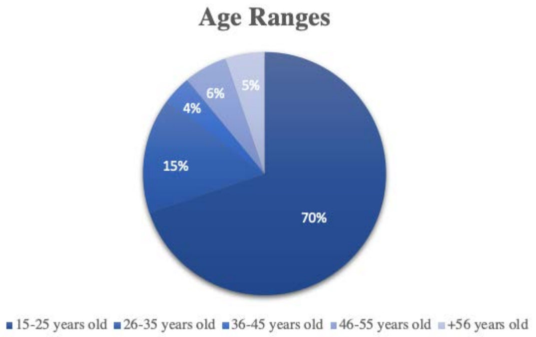

Figure 18*: Distribution of ages from the sample.*

The following figure (*Figure 19)* shows that 42% of the sample (227 individuals) watch YouTube videos several times a day, 18% of them (98 individuals) watch one a day, and 22% of them (117 individuals) watch 2 to 6 a week. These figures mean that 82% of the sample watches YouTube videos more than once a week.

Figure 19*: Distribution of the YouTube usage of the sample.*

Figure 20 and Figure 21 reveal the distribution of respondents' answers when they were asked to tell how many product placements per video are considered acceptable by them. The numbers of both groups are equivalent, which means that the video did not influence their maximum satisfactory quantity. This similarity was confirmed thanks to a T-Test pointing out that both means were significantly equal (*Appendix C* [3]). Most respondents (77% for *video 1* and 76% for *video 2*) answered that the admissible number of product placements per video is one or two. This number is much lower than the number of product placements included in the initial video.

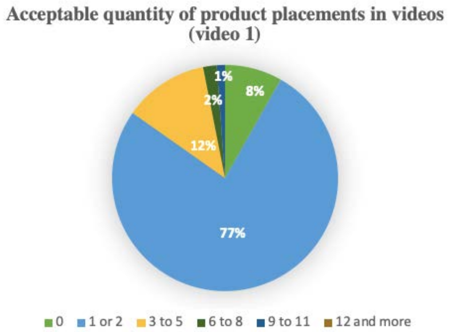

Figure 21*: Distribution of the acceptable quantity of product placements in videos by respondents of video 1.*

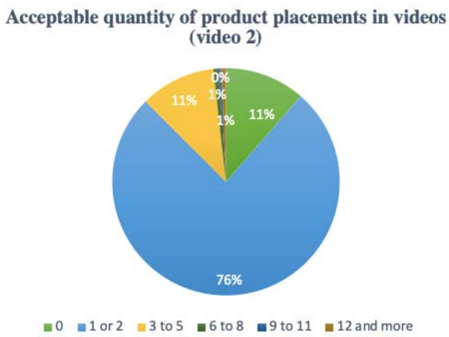

Figure 20*: Distribution of the acceptable quantity of product placements in videos by respondents of video 2.*

[3] Page 95.

3.3 *Validity and Reliability of the Scales: Analysis.*

Before interpreting the results concerning the hypotheses, the researcher had to ensure the reliability and validity of the scales.

3.3.1 Validity of the scales

The validity of a scale is defined as the level to which a measure corresponds to the variable it is intended to measure. Hence, it must be certified that items supposed to measure the same variable are correlated (convergent validity). Moreover, these must also be distinct from items supposed to measure other variables (discriminant validity) (Bhattacherjee, 2020).

To evaluate the validity of the scales, the researcher conducted an exploratory factor analysis. First, the Kaiser-Meyer-Olkin index was calculated. This index assesses if the partial correlation between variables is considerable. When the KMO is above 0.5, it shows that factor analysis is appropriate and that the scale is valid. In addition, Bartlett's Test of Sphericity was performed. This test evaluates the hypothesis that variables are not correlated and must be significant at a level of $\alpha<0.05$ (Malhotra, Nunan, Lam, Chin & Tao, 2017).

Finally, as numerous items characterize each variable, a Principal Component Analysis (PCA) was conducted. This analysis provides a minimum number of factors that maximize the total variance explained in the data (Malhotra & al, 2017).

Table 3 hereafter shows the KMO, Bartlett's test of sphericity's p-value, and the variance explained by the factors selected in the CPA (*Appendix D*[4]*)*. Factors were kept when the total variance explained was superior to 50% and the eigenvalue higher than 1 (meaning that it justifies more than one variable). In addition, variables with a communality and a loading under 0.5 were removed. Thus, *Table 3* reveals that all the scales can be considered valid.

Variable	KMO	Bartlett (p-value)	Total Variance Explained (after CPA)
Community engagement	0.640	0.00	66.596%
Brand engagement	0.678	0.00	77.667%
Influencer fit	0.5	0.00	72.6%

[4] Page 96.

Brand attitude	0.658	0.00	72.734%
Persuasions	0.705	0.00	67.876%
General beliefs	0.744	0.00	61.2%

Table 3*: The KMO, the p-value of Bartlett's test, and total variance explained after CPA.*

3.3.2 Reliability of the scales

The reliability of a scale is the degree to which a scale gives the same result and is consistent when used to measure the same variable multiple times (Bhattacharjee, 2020). The Cronbach's alpha was computed to figure out the reliability of this study's scales. It measures the internal consistency, determining how strongly related are a set of items as a group. A value of <0,7 shows that internal consistency is unsatisfactory (Malhorta & al, 2017).

The Cronbach's Alphas from this research are listed below (*Table 4*). The variables *influencer Fit, brand attitude, and Persuasions* have a Cronbach's alpha lower than 0,7. However, as this is an exploratory study, a Cronbach's Alpha above 0.6 is accepted.

Variable	**Cronbach's Alpha**
Community engagement	0.743
Brand engagement	0.854
Influencer fit	0.622
Brand attitude	0.699
Persuasions	0.619
General beliefs	0.721

Table 4*: Cronbach's Alpha.*

3.4 New variables Definition

After ensuring that the KMO was higher than 0.5 and Bartlett's test was significant, the researcher created the following variables.

First, as all items explaining the consumers' brand attitude and the influencer fit had loading and communality of over 0.5 after the Principal Component Analysis, the variables "*Brand_Att*" and "*Inf_fit*" were created by doing the mean of their respective items.

Second, two variables have been created; The variable "*Eng_Com*" includes a mean of the three items standing for engagement towards the community. The variable "*Eng_brand*" is composed of a mean of the three items standing for engagement towards brands. In addition, another variable has been created, "*Tot_Eng*," which is a mean of the variables "Eng_Com" and "*Eng_brand*" and represents the total engagement (*Appendix E* [5]).

Finally, after making sure the KMO was superior to 0.5 and the bartlett's test was significant (*Appendix F* [6]), a new variable called "*Exp_Ad*" was conceived. This variable stands for the realization of advertising exposure. It holds a mean of 2 out of 5 items from the "*Persuasion*" variable (Pers2 and Pers4), and the six items from the "*General Beliefs*" (the items with a communality < 0.5 from the PCA test were removed). These two variables were combined as they both evaluate the effect of advertisement exposure on respondents' behavior.

3.5 Hypotheses' Testing

As the scales used for the research are valid and reliable, hypotheses are assessed.

3.5.1 Manipulation Check

First, it was essential to see if the independent variable worked effectively in the questionnaires. As explained earlier, two different videos were shown to the population. At the end of the questionnaire, respondents had to estimate the number of product placements they had seen in the video. The wish was to significantly differentiate the perceived number of product placements from the respondents who watched *video 1* and those who watched *video 2*.

Table 5 depicts the number of participants providing the number product placements they think they saw. It revealed, to a certain extent, what was expected. Except for respondents who saw

---

[5] Page 101.

[6] Page 102.

between three and eight product placements showing barely any difference, both videos' distinction corresponds to what was wished. In such a sense, higher numbers have more respondents from *video 2*, contrarily to lower numbers that have more respondents from *video 1*.

In addition, the manipulation checks also included a question asking how aware the respondent thinks he is of product placements' presence in videos (in a Seven Likert scale going from 1-Not at all conscious to 7-Totally Conscious). For that item, 72% of the respondents from the *Video 2* questionnaire considered that they are *usually aware* to entirely *aware* of product placement presence in videos against 64% of the respondents from *video 1* (*Appendix G* [7]).

	Video 1 (Not modified)	**Video 2 (Modified)**
No Product Placements	5	1
1 or 2 product placements	40	32
3 to 5 product placements	95	99
6 to 8 product placements	79	73
9 to 11 product placements	28	44
12 to 14 product placements	4	20
+ 14 product placements	5	11

Table 5: *Cross-table between the variables "Manipulation Check" and "Video."*

To verify the significance of these results, the researcher has conducted a Khi-square test. This test enables the measurement of the link between two categorical variables (Walker, 1995). It determines whether a systematic association occurs between two variables with "H0 = There is no association between the variables" (Malhorta & al, 2017). The variables *Manipulation Check (Man1)* and *Video* obtained a coefficient of 0.04, lower than 5%, meaning it is considered significant and that H0 is rejected. This result shows statistically significant differences in the

[7] Page 102.

number of perceived product placements between the initial and the modified video (*Appendix H*[8]).

3.5.2 *Brand Attitude Hypothesis Analysis*

After this manipulation check, the hypotheses can now be verified. The first tested hypothesis is the following one:

H1: The greater the number of product placement a video contains, the fewer consumers' opinion towards the presented brands is positive.

An independent samples T-Test was conducted to assess the link between the number of placed products/brands in the video (Independent variable) and consumers' opinion towards the presented brands (Dependent Variable). This test enables us to compare the means of respondents' opinion of the first video and the one from respondents of the second video. The two following hypotheses were set to verify the hypothesis:

H0: Consumers' opinion of presented brands in a video with many product placements is equivalent to consumers' opinion of presented brands in a video with a few product placements.

H1: Consumers' opinion of presented brands in a video with many product placements is different from consumers' opinion of presented brands in a video with a few product placements.

The aim is to reject H0 and confirm H1.

The Levene's Test in *Table 6*, which's null hypothesis is that variances are equal, has a p-value of 0.409. This null hypothesis must not be rejected, and the p-value must be higher than 0.05 to compare means. Hence, the condition of equal variances is respected, and the research can proceed to the next step. The T-Test for independent samples, which's null hypothesis is the equality of means, reveals that the equality of means cannot be rejected as the p-value is higher than 0.05 (0.440). Thus, it cannot be concluded that there exists a significant difference between opinions of consumers when a video incorporates more product placements than when it contains a few.

[8] Page 103.

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Brand_Att	Equal variances assumed	,684	,409	-,772	534	,440	-,06603	,08553	-,23403	,10198
	Equal variances not assumed			-,774	532,990	,439	-,06603	,08535	-,23369	,10163

Table 6:*Independent Samples T-Test of the number of product placements on brand attitude.*

For both videos, the means were situated slightly lower than "Neutral." This means most respondents have a negative opinion of brands presented in *videos 1* and *2*, even if *video 1* contained fewer product placements (*Appendix I* [9]).

As the difference of opinions towards presented brands in both *video 1* and *video 2* is not significant, the tested hypothesis H1 is not supported.

3.5.3 *Persuasion Hypothesis Analysis.*

The assessed hypothesis is the following:

H2: The greater the number of product placement a video contains, the more people become aware that they are exposed to advertising, and the more it will have the opposite effect, i.e., reduce brand attitude.

This hypothesis aims to observe if the realization of exposure to advertising has a mediator role on the impact of the number of product placements presented in the video on consumers' brand attitudes.

Two regressions have been conducted, a simple and multiple regression, to analyse the mediation. The simple regression assesses the effect of the number of product placements in the watched video (Independent variable) on the consciousness of adverting exposure (Dependant variable). Its mathematical expression is:

$$Exp\_Ad = \alpha + \beta Video + error$$

The multiple regression evaluates the effects of the number of product placements in the watched video (Independent variable) and realization of advertising exposure (Mediation variable) on brand attitude (Dependant variable). Its mathematical expression is:

$$Brand\_\mathrm{Att} = \alpha + \beta_0 Video + \beta_1 Exp\_Ad + error$$

[9] Page 104.

According to the simple regression in *Table* 7, when the number of product placements in a video increases, it significantly increases the consciousness of advertising exposure as the p-value is lower than 0.05 (0.04).

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Correlations Zero-order	Correlations Partial	Correlations Part
1	(Constant)	4,685	,108		43,365	,000			
	Video	,139	,067	,089	2,061	,040	,089	,089	,089

a. Dependent Variable: Exp_Ad

Table 7*:Simple Regression of the effect of the number of product placements in a video on exposure to advertising realization.*

The multiple regression in *Table 8* reveals that awareness of advertising exposure influences brand attitude as the p-value is 0. Yet, the number of product placements presented in the video does not significantly affect brand attitude as its p-value is above 0.05.

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Correlations Zero-order	Correlations Partial	Correlations Part
1	(Constant)	4,961	,286		17,336	,000			
	Video	,100	,084	,051	1,186	,236	,033	,051	,050
	Exp_Ad	-,245	,054	-,194	-4,543	,000	-,189	-,193	-,193

a. Dependent Variable: Brand_Att

Table 8*: Multiple regression of the effect of the number of product placements in a video and the advertising exposure realization on brand attitude.*

A mediation analysis was conducted to assess the relevance of the mediation effect (*Table 9*). For the mediation to be significantly different from zero, the bootstrap confidence interval of the indirect effect must not include 0. The mediation analysis reveals that there is no direct association between the video watched and the brand attitude. Nonetheless, there is a negative indirect effect (-0,0340) through advertising realization. The mediation is significant as the bootstrap confidence interval does not include zero. Hence, the more product placements, the more people become aware of advertising, reducing brand attitude. Therefore, hypothesis H2 is confirmed.

```
Total effect of X on Y
     Effect         se          t          p       LLCI       ULCI       c_ps
      ,0660      ,0855      ,7720      ,4404     -,1020      ,2340      ,0668

Direct effect of X on Y
     Effect         se          t          p       LLCI       ULCI      c'_ps
      ,1001      ,0843     1,1865      ,2360     -,0656      ,2657      ,1012

Indirect effect(s) of X on Y:
           Effect     BootSE   BootLLCI   BootULCI
Exp_Ad     -,0340      ,0189     -,0765     -,0017

Partially standardized indirect effect(s) of X on Y:
           Effect     BootSE   BootLLCI   BootULCI
Exp_Ad     -,0344      ,0190     -,0762     -,0018
```

Table 9:*Mediation analysis of the variable Exp_Ad on the impact of the number of product placements (X) on brand attitude (Y).*

3.5.4 *Engagement Hypothesis Analysis.*

The tested hypothesis is the following:

H3: The greater the number of product placement a video contains, the less the engagement will be positive.

It can be split into two more specific hypotheses:

H3a: The greater the number of product placements a video contains, the less the community engagement will be positive. H3b: The greater the number of product placements a video contains, the less brand engagement will be positive.

Two independent samples T-Test were conducted to assess the link between the number of placed products/brands in the video (Independent variable) and Community and Brand engagement (Dependent Variables).

The first independent samples T-Test was aiming to evaluate the following hypotheses:

H0: The community engagement of people watching a video with many product placements is equivalent to community engagement of people watching a video with a few product placements.

H1: The community engagement of people watching a video with many product placements is different from community engagement of people watching a video with a few product placements.

The aim was to reject H0 and confirm H1.

The group statistics reveal that individuals would tend to disagree with engaging with the community, independently of the watched video, as the mean is near 2 (out of 7 on the Likert scale) *(Table 10)*. The Leven's Test on *Table 11* shows that the equality of variances is confirmed as the p-value is 0.710 (>0.05). However, the p-value of the T-Test is 0.734, which is higher than 0.05. Hence, means towards community engagement cannot be considered different.

Group Statistics

	Video	N	Mean	Std. Deviation	Std. Error Mean
Eng_Com	1	256	2,3346	1,21734	,07608
	2	280	2,3702	1,20855	,07222

***Table 10**:: Group Statistics for community Engagement.*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Eng_Com	Equal variances assumed	,139	,710	-,339	534	,734	-,03560	,10487	-,24161	,17041
	Equal variances not assumed			-,339	529,018	,734	-,03560	,10491	-,24169	,17048

***Table 11**: Independent Samples T-Test of the number of product placements on community Engagement.*

The second independent samples T-Test was aiming to evaluate the following hypotheses:

H0: The brand engagement of people watching a video with many product placements is equivalent to the brand engagement of people watching a video with a few product placements.

H1: The brand engagement of people watching a video with many product placements is different from the brand engagement of people watching a video with a few product placements.

Once again, the aim is to reject H0 and confirm H1.

The group statistics in *Table 12* shows that individuals tend to disagree with engaging with the placed brands. Leven's Test, in *Table 13*, confirms the equality of variances as the p-value is 0.801 (>0.05). However, the p-value of the T-Test is 0.901, which is higher than 0.05. Therefore, it cannot be alleged that the number of product placements has a different impact on consumers' brand engagement.

Group Statistics

	Video	N	Mean	Std. Deviation	Std. Error Mean
Eng_Brand	1	256	2,1510	1,23094	,07693
	2	280	2,1643	1,23179	,07361

***Table 12**: Group Statistics for brand Engagement.*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Eng_Brand	Equal variances assumed	,064	,801	-,124	534	,901	-,01324	,10648	-,22242	,19593
	Equal variances not assumed			-,124	529,792	,901	-,01324	,10648	-,22242	,19593

***Table 13**: Independent Samples T-Test of the number of product placements on brand Engagement.*

For both brand and community engagement, the respondents of both videos have a mean situated near the "Do not agree" choice. This indicates that independently of the video they have watched and the number of product placements they were confronted with, they would not engage (*Appendix J* [10]).

Thus, these two independent samples' T-Test show that the number of product placements presented in the videos has no statistically significant effect on brand or community engagement. Consequently, hypothesis H3 is rejected.

3.5.5 *Audience Characteristics Hypothesis Analysis*

The tested hypotheses are the following:

H4a: Older age of respondents improves the negative impact of the increased number of product placements on engagement.

H4b: Being feminine worsens the impact of product placements on engagement.

[10] Page 104.

These hypotheses aim to see if age and gender have a moderator role in the impact of product placements in the watched video on engagement.

The moderations are evaluated thanks to two multiple regressions. The mathematical expressions of these regressions are the following:

$$Tot\_Eng = \alpha + \beta_0 Video + \beta_1 Age + \beta_2 (Video * Age) + error$$

$$Tot\_Eng = \alpha + \beta_0 Video + \beta_1 Gender + \beta_2 (Video * Gender) + error$$

β2 stands for the interaction effect between the number of product placements (Independent variable) and the age and the gender (Moderator variables). To conduct the regressions, two variables were created "*Int_Age_PP*" and "*Int_Gender_PP*." These characterise the change in the coefficient representing the relationship between engagement and number of product placements changes for any variations in age or gender, respectively. They are multiplications of the variable *Video* with, correspondingly, the standardized variables *Age* and *Gender*.

The first regression with the variable *Age* gives the following results (*Table 14*). No variable has a p-value lower than 0.05. Moreover, no moderation effect of age on the number of product placement's impact on engagement can be seen. Therefore, an individual's age does not influence engagement when confronted with product placements.

Considering that, due to their age, a part of the respondents did not appreciate or feel concerned by the videos content and aim, this analysis might not be trustworthy.

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Correlations		
		B	Std. Error	Beta			Zero-order	Partial	Part
1	(Constant)	1,828	,384		4,755	,000			
	Video	,025	,097	,011	,259	,795	,011	,011	,011
	Age	,149	,134	,151	1,112	,267	,013	,048	,048
	Int_Age_Pp	-,104	,097	-,146	-1,071	,284	-,003	-,046	-,046

a. Dependent Variable: Tot_eng

***Table 14**: Multiple Regression: Moderation effect of the age on the impact of the number of product placements on the Engagement.*

Once again, the multiple regression with *Gender* (*Table 15*) shows that no variable has a p-value lower than 0.05. Hence, they do not have a statistically significant impact on engagement.

In addition, it also indicates that there is no moderation effect of gender on the number of product placements' impact on engagement. Hence, respondents' genders do not influence their engagement behaviour when confronted with more product placements.

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Correlations		
		B	Std. Error	Beta			Zero-order	Partial	Part
1	(Constant)	1,663	,557		2,985	,003			
	Video	,011	,097	,005	,114	,909	,011	,005	,005
	Gender	,322	,303	,147	1,064	,288	,085	,046	,046
	Int_Gender_Pp	-,046	,097	-,066	-,476	,634	,074	-,021	-,021

a. Dependent Variable: Tot_eng

Table 15: *Multiple Regression: Moderation effect of the gender on the impact of the number of product placements on the Engagement.*

Consequently, audience characteristics do not have a moderator effect on the impact of product placement numbers on engagement. Therefore, hypotheses 4a and 4b are rejected.

3.5.6 Influencer Fit Hypothesis Analysis

The tested hypothesis is:

H5: The greater the number of product placement a video contains, the less the influencer fit is perceived, which reduces brand attitude.

This hypothesis aims to see if the perceived influencer fit has a mediation effect on the number of product placements in a video on brand attitude.

Two regressions, a simple and a multiple one, assessed this hypothesis. The simple regression analyses the impact of the number of product placements in the watched video (Independent variable) on the perceived influencer fit (Dependant variable). The mathematical expression of this simple regression is the following:

$$Inf\_fit \ = \ \alpha + \beta Video + error$$

The multiple regression evaluates the effects of the number of product placements in the watched video (Independent variable) and perceived influencer fit (Mediation variable) on brand attitude (Dependant variable). The mathematical expression of this multiple regression is the following:

$$Brand\_Att = \ \alpha + \beta_0 Video + \beta_1 Inf\_fit +$$

error

The simple regression in Table 16 shows that the number of product placements presented in the video does not significantly affect the perceived influencer fit as the p-value is higher than 0.05 (< 0.938).

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Correlations Zero-order	Correlations Partial	Correlations Part
1	(Constant)	4,028	,191		21,057	,000			
	Video	,009	,119	,003	,078	,938	,003	,003	,003

***Table 16**: The number of product placements in the video's effect on the perceived influencer fit.*

The multiple regression reveals that the perceived influencer fit has a significatively positive impact on the brand attitude as the p-value is 0.000 (<0.05) and the coefficient is positive (0.473) (Table 17). Nevertheless, the number of product placements does not significantly affect brand attitude as its p-value is 0.405.

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Correlations Zero-order	Correlations Partial	Correlations Part
1	(Constant)	2,448	,163		14,976	,000			
	Video	,063	,075	,032	,834	,405	,033	,036	,032
	Inf_fit	,339	,027	,473	12,402	,000	,473	,473	,473

***Table 17**: Multiple Regression: influencer and the number of product placements' effect on the brand attitude.*

A mediation analysis has been conducted to assess the mediation effect (*Table 18*). It shows that neither a direct nor an indirect influence is exercised by the number of product placements in the videos on brand attitude. The indirect effect reveals that the perceived influencer fit does not significantly mediate the number of product placements' impact on brand attitude as the bootstrap confidence interval includes zero.

```
************** TOTAL, DIRECT, AND INDIRECT EFFECTS OF X ON Y **************

Total effect of X on Y
     Effect         se          t          p       LLCI       ULCI       c_ps
      ,0660      ,0855      ,7720      ,4404     -,1020      ,2340      ,0668

Direct effect of X on Y
     Effect         se          t          p       LLCI       ULCI      c'_ps
      ,0629      ,0754      ,8336      ,4049     -,0853      ,2110      ,0636

Indirect effect(s) of X on Y:
            Effect     BootSE   BootLLCI   BootULCI
Inf_fit      ,0032      ,0407     -,0768      ,0809

Partially standardized indirect effect(s) of X on Y:
            Effect     BootSE   BootLLCI   BootULCI
Inf_fit      ,0032      ,0412     -,0782      ,0819
```

***Table 18**: The mediation analysis of the variable Inf_Fit on the impact of the number of product placements (X) on brand attitude (Y).*

Accordingly, the number of product placements presented in the video does not significatively reduce perceived influencer fit, which does not minimize brand attitude. Therefore, the H5 is not supported.

3.5.7 *Results of the hypotheses testing*

This data analysis concludes that the hypotheses on the product placements' effect on consumer behavior are mostly rejected. The following table (*Table 19*) sums up the obtained results.

Hypotheses	**Validated?**
H1: The greater the number of product placement a video contains, the fewer consumers' opinion towards the presented brands is positive.	No. There is no statistically significant difference between the brand opinions of *video 1* and the ones of *video 2* respondents.
H2: The greater the number of product placement a video contains, the more people become aware that they are exposed to advertising, and the more it will have the opposite effect, i.e., reduce brand attitude.	Validated.

H3: The greater the number of product placement a video contains, the less the engagement will be positive.	No. There is no statistically significant difference between the engagement of *video 1* and the one of *video 2* respondents.
H4a: Older age of respondents improves the negative impact of the increased number of product placements on engagement.	No. There is no statistically significant age effect on the impact of the number of product placements on engagement.
H4b: Being feminine worsens the impact of product placements on engagement.	No. There is no statistically significant gender effect on the impact of the number of product placements on engagement.
H5: The greater the number of product placement a video contains, the less the influencer fit is perceived, which reduces brand attitude.	No. Even if the perceived influencer fit does have a statistically significant effect on brand attitude, the mediation effect is not significant.

Table 19: *Results of the hypotheses testing.*

The literature review allowed the definition of five hypotheses to be confirmed by this empirical study. Regretfully, the study only validated the second hypothesis, advertising exposure.

In the descriptive analysis of the independent variable, it was noticeable that respondents significantly perceived the difference between both videos. However, the sample study showed that around 90% answered they preferred videos with only up to two product placements, independently of the video watched. Consequently, the first video with six placements was already beyond acceptable. Therefore, as the threshold is exceeded, the effect on consumer behavior is the same for watching a video with six or fourteen product placements. This consequence partly explains the similar answers for *videos 1* and *2* respondents and that the other hypotheses could not be validated.

Even though both videos had too many product placements, valuable conclusions can still be made.

First, the greater the number of product placement in a YouTube video, the more people become aware of the advertising technique, reducing their brand attitude. In addition, excessive product placements in a video harm the opinion of all presented brands. This study also proves that the brand opinions of the respondents of both videos were negative. This negative judgment may imply that the 90% of respondents accepting less than three product placements in videos had a negative belief towards the presented brands in *video 1* or *2*, affecting the analysis of the hypothesis. Additional research is done hereunder to understand the link between brand opinion and the admissible number of product placements for individuals.

Further, respondents would tend not to engage with the community and both videos' brands. These results may imply that individuals who do not tolerate excessive exposure tend not to engage when too many product placements are used. Further research hereunder assesses the link between community or brand engagement and the acceptable number of product placements for individuals.

Additionally, audience characteristics were not significant. As further explained in the limitations, the content and the influencer of the video may have affected the respondents' answers. Hence, no conclusions could be drawn concerning the age range and gender.

Finally, the number of product placements has not affected the perceived influencer fit. Yet, the perceived influencer fit does have a significant positive impact on brand attitude. Thus, this supports earlier findings and means that even when a video contains excessive product placements, the brand is likely to gain consideration by associating itself with the right influencer.

3.6 Additional Research

The hypotheses analysis shows that most hypotheses cannot be confirmed using both videos as the independent variable. Therefore, additional research is conducted by means of a new independent variable, "acceptable number of product placements," on the rejected hypotheses H1 and H3.

The sample was divided into two groups to conduct this analysis. The first group includes the individuals accepting up to two product placements in a video (86% of the respondents). The other group contains the individuals tolerating more than two product placements in a video (14% of the respondents).

3.6.1 Additional research on brand attitude

The first hypothesis, H1, wanted to evaluate the number of product placements on brand attitude. It becomes:

H1': The lower the number of acceptable product placements is for a consumer, the less its opinion towards the presented brands is positive.

An independent samples T-Test assessed the link between the consumers' acceptable number of placed products (Independent variables) and their opinion towards the presented brands in the video (Dependent Variables). To verify the hypothesis, the two following hypotheses were set:

H0: The opinion towards presented brands in a video for individuals who accept more than two product placements is equal to the opinion towards given brands for individuals who accept up to two product placements.

H1: The opinion towards presented brands in a video for individuals who accept more than two product placements is different from the opinion towards presented brands for individuals who accept up to two product placements.

The aim of this test is to reject H0.

The group statistics in *Table 20* reveal that the mean obtained for the opinion towards brands of individuals accepting more than two product placements (4.227) is higher than the mean obtained for the individuals accepting up to two (3.864). Levene's Test in *Table 21* has a p-value of 0.105. Thus, the condition of equal variances is respected, and the research can proceed to the next step. The T-Test for independent samples reveals that the equality of means can be rejected as the p-value is lower than 0.05 (0.003). This result means that there exists a significant difference between both variables and that H0 is rejected. Thus, the smaller the number of product placements accepted by individuals, the less these consumers' opinions towards the presented brands are positive. H1' is validated.

Group Statistics

	Acc_PP	N	Mean	Std. Deviation	Std. Error Mean
Br_Att	>= 3	74	4,2270	,88229	,10256
	< 3	462	3,8641	,99642	,04636

Table 20: *Group statistics of the number of acceptable product placements on brand attitude.*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Br_Att	Equal variances assumed	2,643	,105	2,953	534	,003	,36296	,12291	,12152	,60440
	Equal variances not assumed			3,225	105,178	,002	,36296	,11255	,13979	,58613

Table 21: *Independent Samples T-Test of the number of acceptable product placements on brand attitude.*

3.6.2 *Additional research on Engagement*

The third hypothesis, H3, wanted to assess the number of product placements in the video on community and brand engagement. They now become:

H3a': The lower the number of acceptable product placements is for a consumer, the less its community engagement will be positive.

H3b': The lower the number of acceptable product placements is for a consumer, the less its engagement towards the brands will be positive.

To analyse these hypotheses, two independent sample T-Test have been conducted.

The first independent samples' test was aiming to evaluate the following hypotheses:

H0: The community engagement of individuals who accept more than two product placements is equivalent to community engagement of people who tolerate up to two product placements.

H1: The community engagement of individuals who accept more than two product placements is different from community engagement of people who tolerate up to two product placements.

Group statistics reveal that the mean obtained for community engagement of individuals accepting more than two product placements (2.8604) is higher than the mean of individuals accepting up to two (2.2720) (*Table 22)*. Levene's Test in *Table 23* shows that the equality of variances cannot be assumed as it is lower than 0.05 (0.002). However, as explained earlier, to compare means, equality of variances must be assumed. The hypothesis H3a' is hence rejected.

Group Statistics

	Acc_PP	N	Mean	Std. Deviation	Std. Error Mean
Eng_Com	>= 3	74	2,8604	1,38486	,16099
	< 3	462	2,2720	1,16295	,05411

Table 22*: Group statistics of the number of acceptable product placements on community engagement.*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Eng_Com	Equal variances assumed	9,890	,002	3,930	534	,000	,58835	,14972	,29425	,88246
	Equal variances not assumed			3,464	90,240	,001	,58835	,16984	,25096	,92575

Table 23: *Independent Samples T-Test of the number of acceptable product placements on community engagement.*

The second independent samples' test was aiming to assess the following hypotheses:

H0: The engagement towards brands of individuals who accept more than two product placements is equivalent to engagement towards brands of people who accept less than two product placements.

H1: The engagement towards brands of individuals who accept more than two product placements is different from engagement towards brands of people who accept less than two product placements.

Table 24 shows that the mean obtained for brand engagement of individuals accepting more than two product placements (2.6 = somewhat disagree with engaging) is higher than the mean obtained for individuals accepting up to two (2.0873 = disagree to engage). The equality of variances is assumed (0.127 > 0.05), and the equality of means is rejected (H0 is dismissed as the p-value is lower than 0.05 (0.001)). Thus, it can be supported that the brand engagement from individuals tolerating more than two product placements is significatively higher than others (*Table 25*). Therefore, H3b' is validated.

Group Statistics

	Acc_PP	N	Mean	Std. Deviation	Std. Error Mean
Eng_Brand	>= 3	74	2,5991	1,34468	,15632
	< 3	462	2,0873	1,19746	,05571

Table 24: *Group statistics of the number of product placements on brand engagement.*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Eng_Brand	Equal variances assumed	2,341	,127	3,354	534	,001	,51180	,15259	,21205	,81154
	Equal variances not assumed			3,084	92,487	,003	,51180	,16595	,18224	,84136

Table 25 (22a and 22b): *Group Statistics and Independent Samples T-Test of the number of acceptable product placements on brand engagement.*

However, even if they tend to engage more, answers are still close to "Not engage" than to "Engage" (2.6 < 4 on the Likert Scale). As explained in the limitations of this thesis, this may be due to the content of the video itself.

3.7 *Conclusion of the data analysis*

The validated hypotheses are the following ones (*Table 26*):

Validated hypotheses
H1': The lower the number of acceptable product placements is for a consumer, the less its opinion towards the presented brands is positive.
H2: The greater the number of product placement a video contains, the more people become aware that they are exposed to advertising, and the more it will have the opposite effect, i.e., reduce brand attitude.
H3b': The lower the number of acceptable product placements is for a consumer, the less its brand engagement will be positive.

***Table 26**: Validated Hypotheses.*

The additional findings reveal that consumers accepting more product placements tend to have a better opinion towards brands presented in the videos than those accepting up to two. In addition, these also tend to engage slightly more with the given brands. However, this engagement with the presented brands is still weak. Hence, even individuals tolerating more than two product placements somewhat disagree to engage with the brands. As described in the limitations, these results may be because the content of the videos did not interest a segment of the sample.

PART III: GENERAL CONCLUSIONS

Marketeers increasingly use product placements in their influencer marketing campaigns which potentially irritates target users. This thesis examines this frustration by analysing the effect of YouTube videos including many product placements on consumers' behavior.

The first part of this work reviewed existing literature on three marketing concepts: influencer marketing, influencers, and product placements. Based on those findings, in the second part, the researcher defined five main hypotheses forming the basis of a quantitative study. A questionnaire with either a video with six product placements or fourteen product placements was then shared on Facebook and Instagram to collect data and evaluate the hypotheses.

This final part of the thesis depicts the theoretical contribution of the data analysis results and their link with the literature review. In addition, it provides marketing advice for product placement strategies on YouTube and explains the boundaries of this work.

1 Theoretical Contribution

The analysis of excessive product placements in YouTube videos on consumer behavior resulted in the following findings.

The first insight is unique as no comparable results were described before; this study confirms that most consumers only accept between zero and two product placements per YouTube video.

Individuals agreeing with less than three product placements per video and confronted with a video incorporating more than this threshold will tend to have a negative opinion of the presented brands and tend not to engage with them. Yet, even if consumers tolerate more product placements, they tend not to engage with brands shown in a video containing many of them.

When consumers watch a video with many product placements, they are inclined to perceive all presented brands negatively. These results complement the studies conducted by Homer, claiming that the repetition effect of product placements in content is harmful to the audience's brand attitude (Homer, 2009). In addition, the greater the number of product placement included in a YouTube video, the more people become aware of their advertising exposure, reducing this brand attitude even more. This insight supports the literature review findings stating that when the audience becomes suspicious or aware of a deliberate selling attempt, the brand placements negatively affect people's memory. As a result, their opinion concerning the brand will become detrimental (Reijmersdal and al., 2009).

Finally, independently of the number of product placements, an increase in perceived influencer fit by the audience improves the consumer brand attitude. Again, this emphasizes earlier findings; when brands engage with influencers whose area of expertise and interests fits their product or service, it positively influences consumers' brand attitudes and behavioral intentions (Breves & al., 2019).

In conclusion, to a certain extent, communities tend to engage and have a positive brand attitude towards brands presented by influencers. However, engagement and brand attitude decrease when placed products are superior to what consumers believe is admissible.

2 Managerial Contributions

These theoretical and empirical findings provide the following managerial guidance to marketeers who consider incorporating YouTube product placement in their influencer marketing strategy. However, this guidance is restricted by the limitations of this work and could/should be deepened in further research.

At first, brands intending to use an influencer marketing campaign through product placements must pay attention to the influencer fit. Consumers have a greater brand attitude when the perceived fit of the influencer towards the placed product is positive. Conversely, if the fit is not perceived, brand opinions will be negatively affected. Hence, an essential point in this type of campaign is to choose the right influencers to attract the desired target.

Second, brands must ensure agreements in their contracts with influencers regarding the maximum number of product placements per video. Influencers can get overwhelmed by the countless deals they have with assorted brands. This overload might result in too many product placements per video and, as such, negatively affect community and brand engagement. As a result, community interactions will decrease, and consequently, potential opportunities for the brand to attract new customers will be reduced. In addition, brand attitude will be damaged. Excessive product placements can lead to long-term unfavourable consumer behavior as cognitive attitude towards a brand depends on consumer thoughts and beliefs when confronted with these. This is contrary to the initial intentions of marketeers when approaching influencers for product placement campaigns. Ideally, brands and influencers should agree on a maximum of two (non-)related product placements per video so as to stay in the range of the acceptable number for consumers.

Further, agreements need to be settled on the prominent product placement concept tackling the negative repetition effect. For example, the influencer should only produce one or two videos with visuals combined with verbal references to the brand (prominent product placement). This avoids creating too many videos with the same brand reference as the repeated exposure will decrease the brand attitude (repetition effect). Yet, when the product placement is only visual (subtle product placement), consumer attitudes stay positive, and the repetition effect has a little incremental impact. Hence, the clause could mention that the influencer produces one video showing and verbally referring to the brand as prominent product placement and several other videos where it is only visually presented as subtle product placement.

Likewise, the influencer should mention the marketing purpose of his video(s). As explained in the literature review, the honesty and transparency of an influencer increase trust and satisfaction of the audience. A trustful opinion leader positively affects a brand. Accordingly, they can ask the influencers they are working with to be transparent when placing their products.

3 Limitations and further research

As with all studies, this thesis also had its limitations. Some of them were related to the data collection methodology choices and others for the subsequent quantitative research. This paragraph describes those limitations and provides recommendations for further research for each of them.

The shared questionnaire for data collection showed two different videos to two sub-groups of the target population. However, the number of product placements in *video 1* was already beyond the acceptable number of product placements for more than 90% of the respondents. This excess had as a result that only one hypothesis could be validated.

Around 80% of the respondents considered less than three product placements per video an allowable quantity. About 10% answered between three and five. Yet, the initial video already contained six product placements, so both included placements beyond the bearable, influencing our hypotheses testing. In addition, this misfortune explains that answers from respondents from *video 1* were similar to those from *video 2*.

To allow for the analysis of the remaining hypothesis, another set of videos could be developed in which the number of product placements of the initial video remains below the admissible threshold of one or two. More (than one) videos could be created by adding pairs of two product placements until arriving at around ten in total. This would allow for the comparison between the acceptable and unacceptable. In addition, it permits further analysis of the effect on consumer behavior towards product placement on YouTube and discover possible additional threshold levels.

In addition, the age and gender of the influencer did not always match with the respondents, which is not necessarily an issue. Nonetheless, the content of the video narrowed the potential interest even further as it was less interesting to and so difficult to be appreciated by a large part of the possible target group (men above 50, for example). Those individuals proved to be less interested in the video content and what the influencer was saying. As a result, they might have felt less involved or concerned by this research. This lack of identification may have impacted their answers given in the questionnaire. In this case, influencer marketing may have only positively affected those identifying themselves with the influencer and the presented products.

A more neutral influencer and subject or several influencers covering all ages and genders could be used as starting point to circumvent this limitation. This way, age and gender may have a more negligible effect on the study results on the number of product placements.

Furthermore, as this study was limited in time, it was not possible to research numerous product placements' repetition effect. It would be interesting to study the combination of the number of product placements and its repetition effect by making multiple videos to be watched in a particular amount of time. This would allow examining the repetition effect of videos with an increasing number of product placements.

Finally, a substantial part (70%) of respondents were between 15 and 25 years old, and a considerable number of them were feminine (74%). The hypothesis testing could have been different if the sample had been more heterogeneous. Furthermore, all individuals from the sample live in Belgium. Broader conclusions could have been drawn if the age, gender, and geographical aspects had been considered in the data collection methodology.

To conclude, this work allowed a first analysis of the factors explaining consumer behavior towards the increasing number of product placements on YouTube. Yet, further research could be conducted considering the limitations of this thesis using the above recommendations as a starting point.

References

Abrahamsson, J., & Lindblom, N. (2012). *Product Placement: A study about Swede's attitude towards product placements in Movies and TV-shows* (Bachelor's Thesis). Linnaeus University, Smaland, Sweden. Retrieved from http://lnu.diva-portal.org/smash/get/diva2:529314/FULLTEXT01.pdf

Ahmad, I. (2018). *The influencer Marketing Revolution [Infographic]*. Retrieved from https://www.socialmediatoday.com/news/the-influencer-marketing-revolution-infographic/517146/

Allsop, D., Bassett, B., & Hoskins, J. (2007). Word-of-Mouth Research: Principles and Applications. *Journal of Advertising 47(4)*, 398-411. doi:10.2501/S0021849907070419

Association of National Advertisers. (2020). *How ANA members are using influencers*. Retrieved from https://www.ana.net/miccontent/show/id/ii-2018-members-using-influencer

Backaler, J. (2018). Digital Influence: Unleash the Power of influencer Marketing to Accelerate Your Global Business. *Information, Communication and Society 22(10)*, 1528-1530. doi:10.1007/9783319783963

Bahtar, A., & Muda, M. (2016). The Impact of User – Generated Content (UGC) on Product Reviews towards Online Purchasing – A Conceptual Framework. *Procedia Economics and Finance*, *37*, 337-342. doi :10.1016/S2212-5671(16)30134-4

Balasubramanian, Patwardhan, H., Pillai, D., & Coker, K. (2014). Modeling attitude constructs in movie product placements. *Journal of Product & brand Management*, *23*(7), 516-531. doi:10.1108/JPBM-04-2014-0552

Barker, S. (2019). *Micro vs. Macro influencer Marketing: Know the Difference*. Retrieved from https://shanebarker.com/blog/macro-vs-micro-influencer-marketing-campaign

Barnhart, B. (2021). *Social media demographics to inform your brand's strategy in 2021*. Retrieved from https://sproutsocial.com/insights/new-social-media-demographics/

Barroso, N. A. (2011). *The effects of product placement, in films, on the consumer's purchase intentions* (Master's Thesis). Instituto Universitario de Lisboa, Lisbon. Retrieved from http://hdl.handle.net/10071/4724

Bathelot, B. (2019). *Mega-Influenceur*. Retrieved from https://www.definitions-marketing.com/definition/mega-influenceur/

Bathelot, B. (2020). *Influenceur*. Retrieved from https://www.definitions-marketing.com/definition/influenceur/

Bathelot, B. (2020). *Macro-Influenceur*. Retrieved from https://www.definitions-marketing.com/definition/macro-influenceur/

Biaudet, S. (2017). Influencer *marketing as a marketing tool: 'The process of creating an influencer marketing campaign on instagram'* (Master's Thesis). Arcada University of Applied Science, Helsinki. Retrieved from https://www.theseus.fi/bitstream/handle/10024/134139/Biaudet_Sofie.pdf.

Bhattacherjee, A. (2020). Scale Reliability and Validity. Retrieved from https://socialsci.libretexts.org/@go/page/26252

Brennan, I., Dubas, K. M., & Babin, L. A. (1999). The influence of product-placement type & exposure time on product-placement recognition. *International Journal of Advertising, 18(3),* 323-337. doi:10.1080/02650487199911104764

Bressoud, E., & Lehu, J.-M. (2009). *Attitude toward brand placement in movies and demographic characteristics.* Paper presented at the 2009th ICORIA Conference. Retrieved from https://www.researchgate.net/publication/281032185

Breves, P., Liebers, N., Abt, M., & Kunze, A. (2019). The Perceived Fit between Instagram Influencers and the Endorsed Brand: How Influencer–Brand Fit Affects Source Credibility and Persuasive Effectiveness. *Journal of Advertising Research*, *59*, 440-454. doi :10.2501/JAR-2019-030

Brown, D. (n.d.). *Breaking from Tradition: The four Ms of influence marketing*. Retrieved from https://www.convinceandconvert.com/social-media-case-studies/breaking-from-tradition-the-four-ms-of-influence-marketing/

Brown, D., & Fiorella, S. (2013). *Influence Marketing. How to Create, Manage, and Measure brand influencers in Social Media Marketing.* United States of America: Que Publishing. Retrieved from https://www.dannybrown.me/wp-content/uploads/2013/04/Situational-Influence.pdf

BroadbandSearch. (2021). *The Most Popular Social Networking Sites in 2021*. Retrieved May 18, 2021, from https://www.broadbandsearch.net/blog/most-popular-social-networking-sites

Cambridge international dictionary of English. (1995). New York: Cambridge University Press.

Campbell, C., & Farrell, J. (2020). More than meets the eye: The functional components underlying influencer marketing. *Business Horizons, 63(4),* 469-479. Retrieved from https://doi.org/10.1016/j.bushor.2020.03.003

Carvalho, A., & Fernandes, T. (2018). Understanding customer brand engagement with virtual social communities: A comprehensive model of drivers, outcomes and moderators. *Journal of Marketing Theory and Practice*, *26*, 23-37. doi:10.1080/10696679.2017.1389241

Chabi, S. (2008). De l'importance des réseaux sociaux en marketing. *Reflets et perspectives de la vie économique, 2008(2),* 95-102. Retrieved from https://www.cairn.info/revue-reflets-et-perspectives-de-la-vie-economique-2008-2-page-95.htm?contenu=article

Chen, Y. (2016). *The rise of 'micro influencers' on Instagram*. Retrieved from https://digiday.com/marketing/micro-influencers/

Chen, Y., Fay, S., & Wang, Q. (2011). The Role of Marketing in Social Media: How online consumer reviews Evolve. *SSRN Electronic Journal*, *25*. Retrieved from https://doi.org/10.2139/ssrn.1710357

Cocker, H., & Cronin, J. (2017). Charismatic authority and the YouTuber: Unpacking the new cults of personality. *Marketing Theory*, *17*. doi:147059311769202

Colliander, J., & Dahlen, M. (2011). Following the fashionable friend: The power of social media - Weighing the publicity effectiveness of blogs versus online magazines. *Journal of Advertising Research*, *51*, 313. doi:10.2501/JAR-51-1-313-320

European Commission. (2021). *Audiovisual Commercial Communications*. Retrieved from https://digital-strategy.ec.europa.eu/en/policies/commercial-communications.

European Commission. (2021). Tackling online disinformation. European Commission Website: Shaping Europe's Digital Future.

CountryMeters. (2021). *Belgium Population.* Retrieved July 10, 2021, from https://countrymeters.info/en/Belgium

De Gregorio, F., & Sung, Y. (2010). Understanding attitudes toward and behaviors in response to product placement: A Consumer Socialization Framework. *Journal of Advertising*, *39*(1), 83-96. doi:10.2753/JOA0091-3367390106

De Veirman, M., Cauberghe, V., & Hudders, L. (2017). Marketing through Instagram influencers: the impact of number of followers and product divergence on brand attitude. *International Journal of Advertising*, *36*, 1-31. doi:10.1080/02650487.2017.1348035

Desai, K. K., & Keller, K. L. (2002). The Effects of Ingredient branding Strategies on Host brand Extendibility. *Journal of Marketing*, *66*(1), 73-93. Retrieved from https://www.jstor.org/stable/3203370

Dessart, L., Veloutsou, C., & Morgan-Thomas, A. (2015). Consumer engagement in online brand communities: A social media perspective. *Journal of Product & brand Management*, *24*, 28-42. doi:10.1108/JPBM-06-2014-0635

Dhanik, T. (2016). *Micro, not macro: Rethinking influencer marketing.* Retrieved from https://adage.com/article/digitalnext/micro-macro-influencer-marketing-kim-kardashian/307118

Diwan, S. B. (2017). Consumer attitude towards the Product Placement in movies and TV serials. *International Journal of Creative Research Thoughts, 5(4),* 1214-1218. doi:10.1080/02650487.1993.11104518

Drabkova, M., & Kramolis, J. (2012). Types, Forms and Major Product Categories of Product Placement in the Czech Republic. *Journal of Eastern Europe Research in Business & Economics, 2012*, 1-11. doi:10.5171/2012.441984

Eagle, L., & Dahl, S. (2018). Product Placement in Old and New Media: Examining the Evidence for Concern. *Journal of Business Ethics*, *147*, 605-618. doi:10.1007/s10551-015-2955-z

Fox, S. (2010). *The social life of health information.* Retrieved from https://www.pewresearch.org/internet/2011/05/12/the-social-life-of-health-information-2011/

Fraser, N., Hill, B., & Sotiriadou, P. (2016). The effects of using pre-elite athletes as brand endorsers on purchase intent and brand image. *International Journal of Sport Management and Marketing*, *16*, 133. doi:10.1504/IJSMM.2016.077922

Galluzzo, A. (2016). Éthique de la publicité rédactionnelle sur YouTube – Faut-il réagir en déontologiste face à la publicité trompeuse ?. *Management & Avenir*, *86*, 101. doi:10.3917/mav.086.0101

GlobalReach. (2020). *The 2nd Largest Search Engine on the Internet*. Retrieved from https://www.globalreach.com/blog/2020/01/28/the-2nd-largest-search-engine-on-the-internet

Górska-Warsewicz, H., & Kulykovets, L. (2017). *Advancing insights on Brand Management*. Croatia: InTech. doi :10.5772/intechopen.69989

Grillot, A. (2018). *Youtubers et partenariats : Comment utiliser les Youtubers dans une stratégie digitale ?.* (Master's Thesis). Université Savoie Mont Blanc, Chambéry. Retrieved from https://memsic.ccsd.cnrs.fr/mem_01781890/document

Gué, V. (2021). *Les chiffres YouTube à connaître en 2021*. Retrieved from https://blog.hubspot.fr/marketing/chiffres-youtube

Hall, S. (1994). Codage/décodage. *Réseaux. Communication - Technologie - Société*, 68, 27-39. Retrieved from https://www.persee.fr/doc/reso_0751-7971_1994_num_12_68_2618

Homer, P. M. (2009). Product Placements: The Impact of Placement Type and Repetition on Attitude. *Journal of Advertising, 38*(3), 21-31. doi:10.2753/JOA0091-3367380302

Hosch, W. L. (2009). *YouTube.* Retrieved from: https://www.britannica.com/topic/YouTube.

Hott, C., Soares, J. L., Juliana Maria Magalhães, C., Marlusa de Sevilha, G., & Gonçalves, C. A. (2020). The influence of YouTubers on followers' use intention: An International Journal. *Journal of Research in Interactive Marketing, 14*(2), 173-194. doi:10.1108/JRIM-09-2019-0154

Hutton, G. (2018). Micro influencers vs Macro influencers. Retrieved from https://www.socialmediatoday.com/news/micro-influencers-vs-macro-influencers/516896/.

Kaplan, A., & Haenlein, M. (2009). The fairyland of Second Life: Virtual social worlds and how to use them. *Business Horizons*, *52*, 563-572. doi:10.1016/j.bushor.2009.07.002

Katz, E. (1989). La recherche en communication depuis Lazarsfeld. *Hermès*, *1989(1)*, 77-91. doi:10.4267/2042/15360

Kay, S., Mulcahy, R., & Parkinson, J. (2020). When less is more: the impact of macro and micro social media influencers' disclosure. *Journal of Marketing Management*, *36*(3-4), 248-278. doi:10.1080/0267257X.2020.1718740

Keller, K. (2016). Brand. *The Palgrave Encyclopedia of strategic Management, 1-5.* doi:10.1057/978-1-349-94848-2_711-1

Khamis, S., Ang, L., & Welling, R. (2017). Self-branding, 'micro-celebrity' and the rise of Social Media influencers. *Celebrity Studies*, *8*(2), 191-208. doi:10.1080/19392397.2016.1218292

Kindsmüller, M., Melzer, A., & Mentler, T. (2009). Online Communities and Online community Building. In M. Khosrow-Pour (Ed.), Encyclopedia of Information Science and Technology (pp. 2899-2905). Hershey: Information Science Publishing. Retrieved from: https://www.researchgate.net/publication/265891662_Online_Communities_and_Online_community_Building

Kirik, A. M., & Altun, E. (2018). *Product placement strategy on YouTube: the example of Deniz Adam (sea-man).* Communication presented at the 2nd International Conference on New Directions in Communication: Entertainment and Product Placement, US. Online http://acikerisim.ticaret.edu.tr/xmlui/bitstream/handle/11467/1896/M01156.pdf?sequence=1&isAllowed=y

Koernig, S. K., & Boyd, T. C. (2009). To catch a tiger or let him go: the match-up effect and athlete endorsers for sport and non-sport brands [Report]. *Sport Marketing Quarterly*, *18(1)*, 25+. Retrieved from https://link.gale.com/apps/doc/A200185610/AONE?u=anon~f6287e9d&sid=googleScholar&xid=7e85ce6d

Kozinets, R., Valck, K., Wojnicki, A., & Wilner, S. (2010). Networked Narratives: Understanding Word-of-Mouth Marketing in Online Communities. *Journal of Marketing*, *74*, 71-89. doi:10.1509/jmkg.74.2.71

Laurens, S. (2010). L'œuvre oubliée en psychologie de Paul Lazarsfeld. *Bulletin de Psychologie*, *4*(508), 279-287. doi: 10.3917/bupsy.508.0279

Lee, J. E., & Watkins, B. (2016). YouTube vloggers' influence on consumer luxury brand perceptions and intentions. *Journal of Business Research*, *69(12)*, 5753-5760. doi:10.1016/j.jbusres.2016.04.171.

Levi-Faur, D., & Ginosar, A. (2010). Regulating Product Placement in the European Union and Canada: Explaining regime change and diversity. *Journal of Comparative Policy Analysis: Research and Practice, 12(5),* 467-490. doi:10.1080/13876988.2010.516512

Levin, A. (2020). Influencer *marketing for brands 'What YouTube and Instagram Can Teach You About the Future of Digital Advertising'*. New York: Springers. doi:10.1007/978-1-4842-5503-2

Li, Y.-M., Lai, C.-Y., & Chen, C.-W. (2011). Discovering influencers for marketing in the blogosphere. *Information Science, 181(23),* 5143-5157. doi:10.1016/j.jns.2011.07.023

Lou, C., Tan, S. S., & Chen, X. (2019). Investigating Consumer Engagement with influencer- vs. Brand-Promoted Ads: The Roles of Source and Disclosure. *Journal of Interactive Advertising, 19*, 169-186. doi:10.1080/15252019.2019.1667928

Malhotra, N., Nunan, D., & Birks, D. (2017). *Marketing Research: An Applied Approach*. London: Pearson.

McDonnell, J., & Drennan, J. (2010). Virtual product placement as a new approach to measure effectiveness of placements. *Journal of Promotion Management*, *16(1-2)*, 25-38. doi:10.1080/10496490903571365

McFadden, C. (2020). YouTube's History and Its Impact on the Internet. Retrieved from https://interestingengineering.com/youtubes-history-and-its-impact-on-the-internet

Mitchell, A. A., & Olson, J. C. (1981). Are Product Attribute Beliefs the Only Mediator of Advertising Effects on brand Attitude? *Journal of Marketing Research*, *18*(3), 318-332. doi:10.1177/002224378101800306

Nambisan, S., & Baron, R. (2009). Virtual Customer Environments: Testing a Model of Voluntary Participation in Value Co-Creation Activities. *Journal of Product Innovation Management, 26(4),* 388-406. Doi:10.1111/j.1540.5885.2009.00667.x

Nazerali, S. (2018). *How YouTube influencers Are Rewriting the Marketing Rulebook*. Retrieved from https://www.thinkwithgoogle.com/intl/en-apac/marketing-strategies/video/youtube-influencer-marketing-rulebook/

Newell, J., Salmon, C., & Chang. (2006). The Hidden History of Product Placement. *Journal of Broadcasting & Electronic Media, 50(4)*, 575-594. Doi:10.1207/s15506878jobem5004_1

Ngai, E., Moon, K.-l., Lam, S., Chin, E., & Tao, S. (2015). Social media models, technologies, and applications: An academic review and case study. *Industrial Management & Data Systems*, *115*, 769-802. -doi :10.1108/IMDS-03-2015-0075

Observatoire européen de l'audiovisuel. (2010). *IRIS plus, Product Placement*. Conseil de l'Europe.

Paço, A., & Oliveira, S. (2017). *Influence Marketing in the Fashion and Beauty Industry* (Master's Thesis). Universidade de Beira Interior, Covilha, Portugal. doi:10.20287/ec.n25.v1.a07

Padhi, A. (2021). Impact of YouTube influencers on consumer buying behaviour of the gadgets. *European Journal of Molecular & Clinical Medicine, 8(2),* 1-10. Retrieved from https://ejmcm.com/article_7381_fcf5a063755dd74d3efb7255b104aa90.pdf

Panno, A. (2017). *The 4 M's of influencer Marketing. sage frog: marketing group*. Retrieved from https://www.sagefrog.com/blog/the-4-ms-of-influence-marketing/

Parra, P. N. (2016). *YouTube: The business model* Stanislaus State. Retrieved from https://www.csustan.edu/sites/default/files/groups/University%20Honors%20Program/Journals/paola_parra.pdf

Plus, I. (2010). Le placement de produit. *Observatoire Européen de l'Audiovisuel*, *3*. Retrieved from https://rm.coe.int/1680783bb3https://rm.coe.int/1680783bb3

Porteous, J. (2018). Micro influencers vs Macro influencers: What's Best for Your Business? *Social Bakers*. Retrieved from https://www-socialbakers-com.proxy.bib.ucl.ac.be:2443/blog/micro-influencers-vs-macro-influencers

Proulx, S. (2007). Naissance des sciences de la communication dans le contexte militaire des années 1940 aux États-Unis. *Hermès, La revue*(48), 61-67. doi :10.4267/2042/24099

Quinn, P. & Kivijarv, L. (2021). *Global Product Placement Spend Up 14.5% to $20.6B in 2019, But COVID-19 Impact to End 10-Yr Growth Streak in 2020; Strong Rebound Seen in '21 on TV, Digital, Music Growth*. Retrieved from https://www.prweb.com/releases/global_product_placement_spend_up_14_5_to_20_6b_in_2019_but_covid_19_impact_to_end_10_yr_growth_streak_in_2020_strong_rebound_seen_in_21_on_tv_digital_music_growth/prweb17146134.htm

Quinn, P. (2020). *Global Product Placement Forecast 2020*. Retrieved from https://www.pqmedia.com/wp-content/uploads/2020/05/PQ-Media-Global-Product-Placement-Forecast-2020-Executive-Summary-1.pdf

Reijmersdal, E., Neijens, P., & Smit, E. (2009). A New Branch of Advertising Reviewing Factors That Influence Reactions to Product Placement. *Journal of Advertising Research*, *49(4)*, 429-449. doi: 10.2501/S0021849909091065

Rogers, E. M. (1994). A History of Communication Study: A Biographical Approach. *Journalism & Mass Communication Educator*, *50*(2), 82-93. doi: 10.1177/107769589505000211

Russell, C. (2002). Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot Connection Congruence on brand Memory and Attitude. *Journal of Consumer Research*, *29(3)*, 306-318. doi: 10.1086/344432

Sammut-Bonnici, T. (2015). Brand and branding. In C.L. Cooper, J. McGee & T. Sammut-Bonnici (Eds.), *Wiley Encyclopedia of Management, Strategic Management*. Chichester: Wiley. doi:10.1002/9781118785317.weom120161

Schaefer, M. W. (2012). *Return on Influence: The Revolutionary Power of Klout, Social Scoring, and Influence Marketing.* New York: McGraw-Hill. Retrieved from: https://fr.scribd.com/read/479940138/Return-On-Influence-The-Revolutionary-Power-of-Klout-Social-Scoring-and-Influence-Marketing#

Schwemmer, C., & Ziewiecki, S. (2018). Social Media Sellout: The Increasing Role of Product Promotion on YouTube. *Social Media + Society, 4(3).* doi: 10.1177/2056305118786720

Sean, G. (2009). From buy, buy to bye-bye: The recession will have a lasting impact on the way people shop. *The Economist (2009), 67.* Retrieved from https://www.economist.com/business/2009/04/02/from-buy-buy-to-bye-bye

Sedeño-Valdellos, A., & Schubert, H. (2020). Product placement en el videoclip musical mainstream: análisis de los casos más visualizados en YouTube de 2015 a 2019. *Estudios Sobre El Mensaje Periodístico*, *26*(4), 1599-1610. doi :10.5209/esmp.69212

Seetharaman, A., Nadzir, Z., & Gunalan, S. (2001). A conceptual study on brand valuation. *Journal of Product & brand Management*, *10(4)*, 243-256. doi:10.1108/EUM0000000005674

Statista. (2021). *Percentage of U.S. internet users who use YouTube as of 3rd quarter 2020, by age group.* Retrieved from https://www.statista.com/statistics/296227/us-youtube-reach-age-gender/

Steils, N. (2019). *Course: Marketing Research*. Louvain School of Management.

Takeda, H. (2015). *Measuring member contribution impact in an online community* (Master's Thesis). Université Paris Dauphine, Paris. Retrieved from https://tel.archives-ouvertes.fr/tel-01250810

Tankovska, H. (2021). *Use of online video services (such as YouTube) in Belgium 2016-2019, by gender*. Retrieved from https://www.statista.com/statistics/1121790/use-of-online-video-services-in-belgium-by-gender/

Ugoni, A., & Walker, B. (1995). The Chi square test: an introduction. *COMSIG review, 4(3)*, 61-64. Retrieved from: http://researchrepository.murdoch.edu.au/id/eprint/11630

Van der Waldt, D. l. R., Preez, L. D., & Williams, S. (2008). Recognition and recall of product placements in films and broadcast programmes. *Innovar, 18(31)*, 19-28. Retrieved from https://www.redalyc.org/pdf/818/81803104.pdf.

Wiley, D. (2018). More Than Awareness: influencer Marketing's Role In The Sales Funnel. Retrieved from https://www.forbes.com/sites/forbesagencycouncil/2018/05/29/more-than-awareness-influencer-marketings-role-in-the-sales-funnel/?sh=2a35bddf1ace

Williams, K., Petrosky, A., Hernandez, E., & Page, R. (2011). Product Placement Effectiveness: Revisited and Renewed. *Journal of Management & Marketing Research*, *7*, 132-155. Retrieved from https://www.researchgate.net/publication/266733618_Product_Placement_Effectiveness_Revisited_and_Renewed

Xiao, M., Wang, R., & Chan-Olmsted, S. (2018). Factors affecting YouTube influencer marketing credibility: a heuristic-systematic model. *Journal of Media Business Studies*, *15(3)*, 188-213. doi: 10.1080/16522354.2018.150114

Yao, C., & Huang, P. (2017). Effects of Placement Marketing on Product Attitude and Purchase Intention in Traditional Industry. *Eurasia Journal of Mathematics, Science and Technology Education*, *13*. doi:10.12973/ejmste/78701

Yıldırım, M. (2018). *Product placement in new media: Youtube channel and "Youtuber's"*. Retrieved from https://hdl.handle.net/11467/1894

YouTube. (2018). *Getting hired and building a relationship with the brand*. Retrieved June 22, 2021 from https://creatoracademy.youtube.com/page/lesson/partnership-execution?hl=en#strategies-zippy-link-3

Zaichkowsky, J. (1985). Measuring the Involvement Construct. *Journal of Consumer Research*, *12(3)*, 341-352. doi: 10.1086/208520

Zhiyu, C., Nguyen, P., & Manestam, E. (2019). *Product Placement In Games: A quantitative study of how product placement in games effect on consumers' attitude toward the brand* (Master's Thesis). Linnaeus University, Smaland, Sweden. Retrieved from http://urn.kb.se/resolve?urn=urn:nbn:se:lnu:diva-85603

Appendices

Appendix A: YouTube Video

Video 1 (with no added product placements): https://youtu.be/641jXr4VxFY

Video 2 (added product placement): https://youtu.be/j0ddCrfKWLM

Modifications added in Video 2:

At 30 sec on the wall:

At 30 sec on the wall:

At 37 sec on the freezer:

At 37 sec on the table:

Cut video from 0 :50 to 1 :02

at 1 :14 on the sink :

At 1 :28 on the wall :

S E P H O R A

At 1min 52 on the wall:

at 1min 52 on the desk:

End of video at 2min.

Appendix B : Questionnaire

Bonjour, Tout d'abord, un tout grand merci pour votre participation à cette enquête qui s'inscrit dans le cadre de mon mémoire en Ingénieur de Gestion. Toute participation aide énormément à l'avancement de celui-ci ! Voici mon adresse e-mail au cas où vous auriez des questions ou si vous désirez avoir les résultats finaux de l'enquête : margot.kok@student.uclouvain.be. Commençons par trois questions concernant vos habitudes sur les réseaux sociaux et plus particulièrement sur YouTube :

À quelle fréquence utilisez-vous les réseaux sociaux ?

- O Plusieurs fois par jour (1)
- O Une fois par jour (2)
- O 2-6 fois par semaine (3)
- O 1 fois par semaine (4)
- O moins de 3 fois par mois (5)

À quelle fréquence allez-vous sur YouTube ?

- O Plusieurs fois par jour (1)
- O Une fois par jour (2)
- O 2-6 fois par semaine (3)
- O 1 fois par semaine (4)
- O moins de 3 fois par mois (5)

Pourquoi allez-vous sur YouTube ? (Plusieurs choix possibles)

- ▢ Musique (1)
- ▢ Vidéos de jeux-vidéo (2)
- ▢ Vidéos beautés (3)
- ▢ Vidéos marrantes (4)
- ▢ Vidéos de cuisines (5)
- ▢ Vidéos éducatives (6)
- ▢ Hauls (7)
- ▢ Autre (8)

Après avoir visualisé la courte vidéo YouTube à l'aide du lien ci-dessous, des questions concernant celle-ci vont vous être posées. - Il n'y a pas de mauvaise ou de bonne réponse, donc n'hésitez pas à répondre honnêtement.

- Pour passer à la page suivante, il faut avoir répondu à toutes les questions.
- Les réponses sont anonymes et confidentielles.
- La vidéo (modifiée) n'a été conçue que dans le cadre de cette étude.

https://youtu.be/641jXr4VxFY OR https://youtu.be/j0ddCrfKWLM

Vous avez reçu aléatoirement une vidéo, quel était le titre de la vidéo?

O Vidéo n°1 (1)

O Vidéo n°2 (2)

Suite à la visualisation de la vidéo, évaluez votre sentiment concernant les affirmations suivantes

	Pas du tout d'accord (1)	Pas d'accord (2)	Plutôt pas d'accord (3)	Neutre (4)	Plutôt d'accord (5)	D'accord (6)	Tout à fait d'accord (7)
J'interagirais avec cette vidéo (« j'aime «, commentaire, partager,…) car elle contient des placements de produit. (1)	O	O	O	O	O	O	O
Je suis **captivé(e) par les marques** présentes dans cette vidéo. (2)	O	O	O	O	O	O	O
Je suis **enthousiasmé(e) par les marques** présentées dans cette vidéo. (3)	O	O	O	O	O	O	O

Engagement Marque **Suite à la visualisation de la vidéo, évaluez votre sentiment concernant les affirmations suivantes**

	Pas du tout d'accord (1)	En désaccord (2)	Plutôt en désaccord (3)	Ni d'accord, ni en désaccord (4)	Plutôt d'accord (5)	D'accord (6)	Tout à fait d'accord (7)
Je suis intéressé(e) par **l'essai des marques/produits** après les avoir vus dans cette vidéo. (1)	O	O	O	O	O	O	O
J'ai **envie d'en savoir plus** sur les marques/produits présentées dans cette vidéo. (2)	O	O	O	O	O	O	O
Je suis prêt(e) à **payer plus cher** pour les marques/produits de cette vidéo au détriment d'autres marques. (3)	O	O	O	O	O	O	O

L'influenceur **Suite à la visualisation de la vidéo, évaluez votre sentiment concernant les affirmations suivantes**

	Pas du tout d'accord (1)	En désaccord (2)	Plutôt en désaccord (3)	Ni d'accord, ni en désaccord (4)	Plutôt d'accord (5)	D'accord (6)	Tout à fait d'accord (7)
J'apprécie les produits présentés dans la vidéo, car ils **correspondent à la personne** qui les présente. (1)	O	O	O	O	O	O	O
Je pense que la **personne choisie pour présenter** les marques dans la vidéo a un impact sur l'**efficacité** des différents placements. (2)	O	O	O	O	O	O	O

Opinion de marque **À l'aide de l'échelle ci-dessous, évaluez votre opinion sur les différentes marques placées dans la vidéo que vous venez de regarder.**

	Pas du tout d'accord (1)	En désaccord (2)	Plutôt en désaccord (3)	Ni d'accord, ni en désaccord (4)	Plutôt d'accord (5)	D'accord (6)	Tout à fait d'accord (7)
Mon **opinion** envers les marques présentes est **bonne.** (1)	O	O	O	O	O	O	O
J'aime les marques présentes dans cette vidéo. (2)	O	O	O	O	O	O	O
Je trouve la **stratégie** de placement de produit utilisée par ces marques **attrayante.** (3)	O	O	O	O	O	O	O
Je trouve la **stratégie** de placement de produits utilisée par ces marques **appropriée.** (4)	O	O	O	O	O	O	O
Mon **opinion** envers les marques est **indépendante de leur présence** dans la vidéo. (5)	O	O	O	O	O	O	O

Concentrons-nous maintenant sur le concept du **placement de produits**. Le placement de produit peut être interprété de manière générale comme l'apparition intentionnelle d'une marque ou d'un label dans les programmes et les médias de masse afin d'influencer l'opinion ou le comportement des consommateurs. Plus précisément, il s'agit de l'intégration d'un contenu commercial dans un contexte non commercial. Ceux-ci peuvent être faits en visuel, audio ou audio-visuel.

Persuasions **En tenant compte de la définition des placements de produits définie précédemment, évaluez votre sentiment pour les affirmations suivantes concernant la vidéo.**

	Pas du tout d'accord (1)	En désaccord (2)	Plutôt en désaccord (3)	Ni d'accord, ni en désaccord (4)	Plutôt d'accord (5)	D'accord (6)	Tout à fait d'accord (7)
Je pense que les placements de produits **nuisent** à l'objectif **divertissant** de la vidéo. (1)	O	O	O	O	O	O	O
Je pense que les produits représentés dans cette vidéo **ne reflètent pas** nécessairement les **expériences réelles** de l'influenceur. (2)	O	O	O	O	O	O	O
Je pense que les produits présentés et utilisés dans cette vidéo sont **crédibles** car fournis par un **vrai consommateur.** (3)	O	O	O	O	O	O	O
Je pense que ce type de vidéo **induit le public en erreur** en faisant passer les marques pour des accessoires sans buts publicitaires. (4)	O	O	O	O	O	O	O
Je crois que cette personne **peut être payée** pour présenter des marques dans sa vidéo. (5)	O	O	O	O	O	O	O

En tenant compte de la définition des placements de produits définie précédemment, évaluez votre sentiment pour les affirmations suivantes concernant la vidéo.

	Pas du tout d'accord (1)	En désaccord (2)	Plutôt en désaccord (3)	Ni d'accord, ni en désaccord (4)	Plutôt d'accord (5)	D'accord (6)	Tout à fait d'accord (7)
Je pense que la **publicité** est **trop présente** de nos jours. (1)	O	O	O	O	O	O	O
Je pense que les **placements** de produits sont **trop présents** de nos jours . (2)	O	O	O	O	O	O	O
Cela ne **me dérange pas** de voir ou d'entendre des marques placées dans les vidéos que je regarde. (3)	O	O	O	O	O	O	O
Je crois que le placement de produit est un moyen de publicité **authentique et efficace.** (4)	O	O	O	O	O	O	O
Je crois que le placement de produit n'est **pas éthique pour le consommateur**. (5)	O	O	O	O	O	O	O
Je crois que les placements de produits ont une **influence sur mes actes d'achat.** (6)	O	O	O	O	O	O	O

Selon vous, quelle est la quantité acceptable de placements de produits dans une vidéo?

O 0 (1)

O 1 ou 2 (2)

O 3 à 5 (3)

O 6 à 8 (4)

O 9 à 11 (5)

O 12 à 14 (6)

O Plus de 14 (7)

Et pour finir ce questionnaire :

De quel genre êtes-vous?

O Homme (1)

O Femme (2)

O Autre (3)

O Ne souhaite pas répondre (4)

De quelle tranche d'âge faites-vous partie?

O - 15 ans (1)

O 15-25 ans (2)

O 26-35 ans (3)

O 36-45 ans (4)

O 46 – 55 ans (5)

O +56 ans (6)

Selon vous, combien de marques étaient présentées dans cette vidéo ?

- O Aucune (1)
- O 1 ou 2 (2)
- O 3 à 5 (3)
- O 6 à 8 (4)
- O 9 à 11 (5)
- O 12 à 14 (6)
- O Plus de 14 (7)

En général:

	1 (Pas du tout conscient) (1)	2 (2)	3 (3)	4 (Neutre) (4)	5 (5)	6 (6)	7 (Totalement conscient) (7)
Etes-vous conscient quand une vidéo présente des placements de produits (1)	O	O	O	O	O	O	O

Appendix C : Number of acceptable product placements in a video

The means of acceptable number of product placement is close to 2 for both videos. As the scale of this question was : 1= 0, 2= 1 or 2, 3 = 3 to 5, 4 = 6 to 8, 5= 9 to 11, 6 = 12 to 14, 7 = + 14, this means that both respondents of *video 1* and of *video 2* believe that the acceptable number of product placements is of about 1 to 2 per video (Table 27). Furthermore, the independent sample T-test shows that whatever the video, the difference of acceptable number of product placements is not significant as the significance is bigger than 0.05 (Table 28).

T-Test

[DataSet1] z:\UDSData\Downloads\Mémoire1.sav

Group Statistics

	Video	N	Mean	Std. Deviation	Std. Error Mean
Accept_PP	1	256	2,11	,613	,038
	2	280	2,05	,678	,041

Table 27*: Means of the acceptable number of product placements per video respondents.*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Accept_PP	Equal variances assumed	,502	,479	1,066	534	,287	,060	,056	-,050	,170
	Equal variances not assumed			1,071	533,932	,285	,060	,056	-,050	,169

Table 28*: Independent Sample Test the acceptable number of product placements per video respondents.*

Appendix D: Validity of the scales

<u>Community Engagement</u>

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,640
Bartlett's Test of Sphericity	Approx. Chi-Square	417,038
	df	3
	Sig.	,000

Table 29*:KMO and Bartlett's test results for community Engagement Scales.*

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	1,998	66,595	66,595	1,998	66,595	66,595
2	,650	21,661	88,256			
3	,352	11,744	100,000			

Extraction Method: Principal Component Analysis.

Table 30*: Total variance explained by the community Engagement Scales.*

All items composing the community engagement scales can be kept as the loading and communality is bigger than 0.5 (Table 31).

Communalities

	Initial	Extraction
Com1	1,000	,533
Com2	1,000	,696
Com3	1,000	,768

Extraction Method: Principal Component Analysis.

***Table 31**: Communalities for the community Engagement Scales .*

<u>brand Engagement</u>

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,678
Bartlett's Test of Sphericity	Approx. Chi-Square	849,909
	df	3
	Sig.	,000

***Table 32**:KMO and Bartlett's test results for brand Engagement Scales.*

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,330	77,667	77,667	2,330	77,667	77,667
2	,493	16,442	94,110			
3	,177	5,890	100,000			

Extraction Method: Principal Component Analysis.

***Table 33**: Total variance explained by the brand Engagement Scales.*

All items composing the brand engagement scales can be kept as the loading and communality is bigger than 0.5 (Table 34).

Communalities

	Initial	Extraction
Engagement Marque_1	1,000	,853
Engagement Marque_2	1,000	,833
Engagement Marque_3	1,000	,644

Extraction Method: Principal Component Analysis.

***Table 34**: Communalities for the brand Engagement Scales.*

Influencer Fit

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,500
Bartlett's Test of Sphericity	Approx. Chi-Square	121,924
	df	1
	Sig.	,000

***Table 35**:KMO and Bartlett's test results for influencer Fit Scales.*

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	1,452	72,600	72,600	1,452	72,600	72,600
2	,548	27,400	100,000			

Extraction Method: Principal Component Analysis.

***Table 36**: Total variance explained by the influencer Fit Scales.*

brand attitude

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,658
Bartlett's Test of Sphericity	Approx. Chi-Square	952,563
	df	10
	Sig.	,000

***Table 37**:KMO and Bartlett's test results for brand attitude Scales.*

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,553	51,053	51,053	2,553	51,053	51,053	2,471	49,430	49,430
2	1,084	21,680	72,734	1,084	21,680	72,734	1,165	23,304	72,734
3	,820	16,406	89,140						
4	,280	5,601	94,741						
5	,263	5,259	100,000						

Extraction Method: Principal Component Analysis.

***Table 38**: Total variance explained by the brand attitude Scales.*

All items composing the brand attitude scales can be kept as the loading and communality is bigger than 0.5 (Table 39).

Communalities	Initial	Extraction
Att1	1,000	,733
Att2	1,000	,684
Att3	1,000	,764
Att4	1,000	,734
Att5	1,000	,721

Extraction Method: Principal Component Analysis.

Table 39*: Communalities for the brand attitude Scales.*

Persuasions

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,705
Bartlett's Test of Sphericity	Approx. Chi-Square	305,737
	df	10
	Sig.	,000

Table 40*:KMO and Bartlett's test results for Persuasions Scales.*

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	2,035	40,693	40,693	2,035	40,693	40,693
2	,948	18,966	59,659			
3	,817	16,337	75,996			
4	,653	13,058	89,054			
5	,547	10,946	100,000			

Extraction Method: Principal Component Analysis.

Table 41*: Total variance explained by the Persuasions Scales.*

Communalities	Initial	Extraction
Pers1	1,000	,378
Pers2	1,000	,604
Pers3	1,000	,397
Pers4	1,000	,470
Pers5	1,000	,186

Extraction Method: Principal Component Analysis.

Table 42*: Communalities for the Persuasions Scales.*

Component Matrix[a]	Component
	1
Pers2	,777
Pers4	,686
Pers3	,630
Pers1	,614
Pers5	,431

Extraction Method: Principal Component Analysis.
a. 1 components extracted.

***Table 43**: Component Matrix for the Persuasions Scales.*

The analysis shows that the scale Pers2 and Pers4 are the only ones kept as all the others have a communality much lower than 0.5 (Table 42 and 43). Here is the new total variance explained when deleting these scales (Table 44):

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	1,358	67,876	67,876	1,358	67,876	67,876
2	,642	32,124	100,000			

Extraction Method: Principal Component Analysis.

***Table 44**: Total Variance Explained by Persuasion Scales (by deleting Pers5).*

General Beliefs

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,744
Bartlett's Test of Sphericity	Approx. Chi-Square	757,231
	df	15
	Sig.	,000

***Table 45**:KMO and Bartlett's test results for General Beliefs Scales.*

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,661	44,353	44,353	2,661	44,353	44,353
2	1,011	16,848	61,200	1,011	16,848	61,200
3	,877	14,622	75,823			
4	,591	9,855	85,678			
5	,539	8,981	94,658			
6	,321	5,342	100,000			

Extraction Method: Principal Component Analysis.

***Table 46**: Total Variance Explained by General Beliefs Scales (by deleting Gen7).*

Communalities

	Initial	Extraction
Gen1	1,000	,616
Gen2	1,000	,762
Gen3	1,000	,534
Gen4	1,000	,532
Gen5	1,000	,511
Gen6	1,000	,716

Extraction Method: Principal Component Analysis.

***Table 47**: Communalities for the General Believes Scales.*

Component Matrix[a]

	Component	
	1	2
Gen2	,817	-,309
Gen3	,727	,079
Gen1	,724	-,303
Gen5	,702	-,138
Gen4	,585	,436
Gen6	,328	,780

Extraction Method: Principal Component Analysis.
a. 2 components extracted.

***Table 48**: Component Matrix for the General Believes Scales.*

Appendix E: Total_Engagement variable

The items composing the variable tot_eng account for 83,873% of the explained variance (Table 49). Furthermore, these are valid as the KMO is of 0.5 and the Bartlett's test is significant (Table 50).

Total Variance Explained

	Initial Eigenvalues			Extraction Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	1,677	83,873	83,873	1,677	83,873	83,873
2	,323	16,127	100,000			

Extraction Method: Principal Component Analysis.

***Table 49**: Total variance explained by the items composing the tot_eng variable.*

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,500
Bartlett's Test of Sphericity	Approx. Chi-Square	327,701
	df	1
	Sig.	,000

***Table 50**: KMO and Bartlett's test for the items composing the tot_eng variable.*

Appendix F: Total Persuasions_General

The following tables (Table 51, Table 52), shows the total variance explained by the items composing the created variable "Pers_Gen". It is composed by 3 factors who explain 60% of the variance. Furthermore, table 50 shows that the items all have a loading and communality of more than 0.5, hence they are all kept for the new variable.

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,768
Bartlett's Test of Sphericity	Approx. Chi-Square	985,072
	df	28
	Sig.	,000

Table 51:*KMO and Bartlett's test of Pers_Gen.*

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	3,012	37,656	37,656	3,012	37,656	37,656	2,274	28,422	28,422
2	1,155	14,438	52,094	1,155	14,438	52,094	1,624	20,296	48,719
3	1,004	12,556	64,650	1,004	12,556	64,650	1,274	15,931	64,650
4	,879	10,982	75,632						
5	,589	7,362	82,994						
6	,524	6,544	89,538						
7	,517	6,457	95,994						
8	,320	4,006	100,000						

Extraction Method: Principal Component Analysis.

Table 52:*Total Variance explained by the items composing the new variable Pers_Gen.*

Communalities

	Initial	Extraction
Pers2	1,000	,696
Pers4	1,000	,627
Gen1	1,000	,659
Gen2	1,000	,765
Gen3	1,000	,568
Gen4	1,000	,529
Gen5	1,000	,579
Gen6	1,000	,750

Extraction Method: Principal Component Analysis.

Table 53:*Component Matrix of the items composing the new variable Pers_Gen.*

Appendix G: Manipulation Check, Analysis

The second manipulation check question asked respondent to evaluate how aware they are of product placements in videos. Table 54 shows how they evaluated themselves per video. The scale was a seven Likert scale going from " 1= Not at all aware – 4= Neutral – 7= Totally aware".

Video * Manip2 Crosstabulation

Count

		Manip2							
		1	2	3	4	5	6	7	Total
Video	1	3	14	32	41	97	34	35	256
	2	2	15	25	36	97	56	49	280
Total		5	29	57	77	194	90	84	536

Table 54: *Cross table of video 1 and video 2 respondents with the manipulation check 2.*

Appendix H: Manipulation Check 2, Analysis

The following table (Table 55) shows the distribution of respondents per number of product placements they think they have seen in the video. The scale is the following: 1 = No Product Placements, 2 = 1 or 2 product placements, 3= 3 to 5 product placements, 4= 6 to 8 product placements, 5 = 9 to 11 product placements, 6 = 12 to 14 product placements, 7 = + 14 product placements. Table 56 shows the Khi-square test that was conducted for the variables: "video" and "manipulation check 1". It shows that there is a significant link between the variables and hence, that the independent variable videos were well perceived.

Video * Manip1 Crosstabulation

			Manip1							
			1	2	3	4	5	6	7	Total
Video	1	Count	5	40	95	79	28	4	5	256
		Expected Count	2,9	34,4	92,7	72,6	34,4	11,5	7,6	256,0
		% within Video	2,0%	15,6%	37,1%	30,9%	10,9%	1,6%	2,0%	100,0%
		% within Manip1	83,3%	55,6%	49,0%	52,0%	38,9%	16,7%	31,3%	47,8%
		% of Total	0,9%	7,5%	17,7%	14,7%	5,2%	0,7%	0,9%	47,8%
	2	Count	1	32	99	73	44	20	11	280
		Expected Count	3,1	37,6	101,3	79,4	37,6	12,5	8,4	280,0
		% within Video	0,4%	11,4%	35,4%	26,1%	15,7%	7,1%	3,9%	100,0%
		% within Manip1	16,7%	44,4%	51,0%	48,0%	61,1%	83,3%	68,8%	52,2%
		% of Total	0,2%	6,0%	18,5%	13,6%	8,2%	3,7%	2,1%	52,2%
Total		Count	6	72	194	152	72	24	16	536
		Expected Count	6,0	72,0	194,0	152,0	72,0	24,0	16,0	536,0
		% within Video	1,1%	13,4%	36,2%	28,4%	13,4%	4,5%	3,0%	100,0%
		% within Manip1	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	1,1%	13,4%	36,2%	28,4%	13,4%	4,5%	3,0%	100,0%

Table 55: *Cross tabulation of video 1 or 2 with the manipulation check asking how many product placements they saw in the video.*

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	19,311[a]	6	,004
Likelihood Ratio	20,582	6	,002
Linear-by-Linear Association	12,387	1	,000
N of Valid Cases	536		

a. 2 cells (14,3%) have expected count less than 5. The minimum expected count is 2,87.

Table 56*:Chi square test of the significant differences between perceived product placements in video 1 and in video 2.*

Appendix I: Hypothesis 1, Means

On the following table (Table 57), the means of both videos is close to "neutral". The scale was a seven likert scale "1= Totally agree, 4= Neutral, 7= totally disagree".

Group Statistics

	Video	N	Mean	Std. Deviation	Std. Error Mean
Brand_Att	1	256	3,8797	,96490	,06031
	2	280	3,9457	1,01058	,06039

***Table 57**: Means obtained for the brand attitude for video 1 and video 2.*

Appendix J: Hypothesis 3, Means

The following table (Table 58) shows the means obtained by respondents from both videos concerning the engagement towards community. Both means are close from 2 which means that respondents mostly disagree to engage with communities when watching this kind of placed videos. The scale was a seven point Likert Scale going from 1=Totally disagree to 7= Totally agree.

Group Statistics

	Video	N	Mean	Std. Deviation	Std. Error Mean
Eng_Com	1	256	2,3346	1,21734	,07608
	2	280	2,3702	1,20855	,07222

***Table 58**: Means obtained for the Engagement towards community.*