

# Analysis of the Current Situation of Product Placement in China's Online Self-Produced Variety Shows

Jingjing Ji

School of Marketing and Logistics Management, Nanjing University of Finance and Economics, Nanjing 210023, China

**Abstract:** *With the development of Internet technology, online self-produced variety shows have become an important carrier of entertainment, and product placement has become a key approach for brand communication. This paper takes online self-produced variety shows in China as the research object and analyzes the current application status of product placement through literature review and case analysis. The study examines the main forms of product placement, including verbal placement, prop placement, plot integration, and creative insertions, and summarizes their development characteristics. The results show that product placement is characterized by diversified forms, entertainment-oriented expression, and increasing commercialization, while problems such as insufficient integration and occasional unnatural presentation still exist. This study helps to understand the overall development status of product placement in online variety shows in China and provides a reference for future research.*

**Keywords:** Product placement; Online self-produced variety shows; Advertising integration.

## 1. INTRODUCTION

### 1.1 Research Background

The development of network information technology has placed people in an environment of information overload, where audience attention is dispersed across multiple channels, making it increasingly difficult to capture and retain their focus. Traditional television media once served as the primary channel for advertisers' investment; however, with the rise and impact of online platforms, both the number of television viewers and their viewing time have gradually declined—particularly among key consumer groups such as young and middle-aged audiences. Consequently, the status of television media in the eyes of advertisers has also diminished.

In contrast, online self-produced variety shows have become highly attractive to advertisers due to their unrestricted themes, diverse forms of product placement, and strong appeal to younger audiences. Around 2020, the number of popular online variety shows increased significantly. Platforms such as iQIYI, Youku, and Mango TV have produced hit programs including *The Rap of China*, *Mars Intelligence Agency*, and *Back to Field*. These programs have easily exceeded 100 million total views, making them strong competitors to traditional television variety shows.

Creative product placement in online variety shows can significantly reduce audience resistance to advertising, sometimes even becoming humorous and memorable highlights within the program. This, in turn, enhances advertising effectiveness and facilitates product promotion.

### 1.2 Research Significance

The internet provides fertile ground for the growth of product placement, enabling its content, forms, and channels to expand and innovate freely within a broad and flexible environment. Novel and humorous product placements can not only promote products but also become distinctive comedic highlights within programs, enhancing audience impressions of the products while simultaneously boosting the viewership of online variety shows—achieving two goals at once.

This study aims to offer valuable insights for traditional media, contributing to the reform and development of traditional television. Previous scholars have paid relatively limited attention to online variety shows, and the few existing studies mainly focus on dimensions such as advertising effectiveness and audiences. Therefore, this paper's examination of product placement in online self-produced variety shows carries certain academic

significance.

## **2. LITERATURE REVIEW**

### **2.1 State of the Art in Product Placement Research**

#### **2.2.1 Overseas Research Status Quo**

Since the 1990s, scholars have conducted extensive research on the effects of product placement, beginning with its definition and characteristics. Product placement information has been found to appear not only in films but also in radio programs and sitcoms (Gupta & Lord, 1998). In addition to brand and product information, elements such as brand concepts and consumer experiences should also be incorporated into the research scope of product placement (Keller K. L. & Lehmann D. R., 2006). Furthermore, research on product placement should not be limited to specific media; emerging formats such as video games should also be included (Yang, 2006).

Based on audiovisual forms, product placement can be categorized into visual placement, auditory placement, and audiovisual (hybrid) placement (Russell & Cristel Antonia, 2002). From an integrative perspective, it can be divided into simple placement and integrated placement (Karrh & Balasubramanian, 2006). According to the level of prominence, product placement can also be classified as explicit or implicit (Lai, 2014). Aaker (2004) argued that a distinctive brand image plays a crucial role in the promotion of products through online product placement, and that advertising effectiveness is positively correlated with the formation of consumer brand cognition, thereby further influencing corporate brand equity. Dulanjana G and Nisha J et al. (2023), through an experiment involving 420 participants watching selected episodes of Sri Lankan television dramas, found that the combination of product placement and traditional television advertising had the strongest impact on brand recall and purchase intention, followed by product placement alone, while standalone television advertising had the weakest effect.

Foreign scholars have also paid considerable attention to the communication effects of product placement and the psychological mechanisms influencing audiences. Mira (2007), in a study on in-game advertising, found that a high level of congruence may lead to low salience, as excessive integration with game content may cause users to overlook the placement. Reijmersdal (2009) suggested that users' preferences for media platforms can create a "halo effect," meaning that although their memory of specific brands or products may be limited, they tend to maintain a generally tolerant attitude toward product placement. Shin Dong-Hee (2011) experimentally verified the existence of the third-person effect in product placement communication. Storm Benjamin C (2015) argued that consumers' prior attitudes toward a brand significantly influence the effectiveness of product placement.

Integrated product placement has been shown to be effective in enhancing brand and product recall and improving attitudes toward posts and influencers, whereas highly prominent placements may increase consumers' skepticism toward persuasive intent (Miguel AM, 2023). Prasanna (2022) pointed out that advertising value significantly influences consumers' purchase intentions, and advertisers need to carefully manage both content and frequency to avoid diminishing perceived value due to excessive stimulation, which may weaken advertising effectiveness across multiple dimensions.

The effectiveness of product placement also varies across different types of video content, with certain formats being more effective in directing user attention to brands (Reijmersdal Eva A. et al., 2021). Koo Wanmo (2023), based on the Theory of Reasoned Action, identified three core factors influencing attitudes and purchase intentions toward YouTube product placement: the relevance between the brand and user-generated content, the credibility of the YouTuber, and the favorability of the community surrounding the channel.

Experimental studies have also examined how different placement strategies in films affect audience memory. By comparing traditional product placement with display advertising, results show that prominently placed advertisements within films are more effective in enhancing audience recall than display ads. Moreover, audio-only mentions of products (without visual cues) were found to produce stronger memory effects than subtle visual-only placements (without audio support). In Sharmistha Law's study, two approaches were used to evaluate the effectiveness of television product placement: explicit measurement through direct questioning of audience recall, and implicit measurement through observing product choice behavior. The findings indicate that placement strategies improve overall product memory, recognition, and preference. Alain D'Astous and Nathalie Séguin conducted an experiment in a television sponsorship context to explore how different embedding strategies influence consumer responses. Their study manipulated four key variables: the type of placement, the sponsor's

brand image, the type of television program, and the degree of congruence between the sponsor and the program content. Using a factorial design with 12 short narrative clips, the results revealed that different placement strategies have significant and differentiated effects on product evaluations and moral judgments, with program type acting as an important moderating factor.

Scholars have also shown strong interest in consumer attitudes toward product placement. Sally McKechnie conducted a cross-cultural comparative study focusing on differences in acceptance between Chinese and American consumers. The results revealed significant national differences, with Chinese consumers showing lower acceptance of product placement compared to American consumers. Notably, although individual differences existed, they did not lead to significant variations in the influence of core cultural values on attitudes toward product placement in the two countries. Kim Soon-gi and Hong Jong-bae conducted a study on Korean college students' attitudes toward product placement in television entertainment programs. The findings indicate that students generally hold negative attitudes. Further analysis revealed gender differences: male students are more likely to hold positive attitudes toward product placement in television shows, whereas female students demonstrate higher engagement with brand placements and richer purchasing experiences.

### 2.2.1 Domestic Research Status Quo

Product placement originated in the West and gradually entered public view with the rapid development of the film and entertainment industry, including movies, video games, and television programs. Compared with China, foreign research on this advertising form started earlier. In contrast, domestic academic exploration of product placement has undergone a gradual process, evolving from initial recognition to more in-depth analysis. In 1991, the article *\*The Art of Hidden Advertising\** first touched upon this form of advertising in China, although the term "product placement" was not explicitly used at that time. By 2004, Cui Peng and Song Tao, in their article *\*Product Placement Becoming a Trend\**, analyzed the manifestation of product placement in films, pointing out that films, as an advertising medium, have stronger audience appeal than television dramas. They also noted that product placement in China was still in its infancy, with both research and practice relatively underdeveloped at the time.

Wan Jun, in his work *\*An Analysis of the Five Driving Forces Behind the Rise of Product Placement in China\**, identified five key factors—audience demand, technological progress, policy environment, economic benefits, and innovative concepts—providing a comprehensive perspective for understanding the rapid growth of the industry. Fan Xiaochun and Qin Dongxu argued that to fully leverage the advantages of product placement and achieve a win-win outcome between art and commerce, it is necessary not only to evaluate placement value, effectiveness, market impact, and brand enhancement, but also to consider the alignment between advertisements and elements such as the positioning, style, and characters of film and television works, as well as the degree of integration between brand and narrative. Liu Guoyan and Yi Shizhi similarly emphasized that effective product placement requires selecting appropriate media carriers and executing well-designed strategies based on brand integration. Yang Yanjun further highlighted the importance of innovation in placement carriers and the uniqueness of embedded brands, arguing that only by focusing on the integration of advertising content with storyline and flexibly applying integrated marketing communication can the effectiveness of product placement be maximized. Yu Guoming pointed out that the interactivity of new media may become a new factor influencing the effectiveness of product placement, as the emerging relationship between audiences and content has already disrupted the traditional one-way communication model of mass media.

In China, research on product placement mainly focuses on several key dimensions: the evaluation of its communication effectiveness and underlying influencing factors; the development path and challenges of product placement itself; empirical analyses of its effectiveness within specific film and television works; and the construction and discussion of legal and regulatory frameworks surrounding this advertising form. These studies provide a comprehensive and in-depth understanding of the current situation, trends, and future directions of product placement in China.

## 3. MAIN FORMS AND CHARACTERISTICS OF PRODUCT PLACEMENT IN CHINA'S VARIETY SHOWS

### 3.1 Main Forms of Product Placement

#### 3.1.1 Voice-Over Placement

Voice-over product placement, as a long-established form of advertising, centers on the natural integration of brand promotion by program hosts or invited guests within the flow of a show. This form of advertising is highly flexible and diverse: it can be delivered by fixed roles in designated segments or spontaneously inserted by any guest at any moment, demonstrating strong adaptability and creative potential. Given that hosts and celebrity guests generally possess large fan bases as well as high levels of public attention and trust, their participation often generates a significant celebrity effect, bringing efficient and positive communication outcomes for brands.

Amid the rise of online self-produced variety shows, “creative voice-over placement” has stood out due to its unconventional, humorous, catchy, and diverse characteristics, becoming a favored form of advertising integration. This innovative approach breaks away from the rigid framework of traditional voice-over advertising, encouraging deep integration between creative expression and program content, and promoting a shift from standardized delivery to more novel and engaging formats. *Who’s the Murderer* serves as a typical example, where a continuous stream of creative voice-over insertions leaves a strong impression. For instance, the slogan for OPPO R11S — “Unlimited investigation, pixels take the lead; with 20 megapixels front and back, R11S is the essential choice for solving cases” — cleverly integrates the phone’s high-resolution features with the program’s detective theme, highlighting product advantages while maintaining narrative coherence. Similarly, the Rejoice shampoo slogan — “Though clues are complex, smoothness remains; with Rejoice by your side, no clue is out of reach” — accurately captures the alignment between the product’s smoothing qualities and the program’s puzzle-solving elements, using rhythmic phrasing to enhance memorability and achieve harmony between advertising and content.

In the fourth season of *U Can U Bibi*, Xiaomi smartphones, as the title sponsor, achieved widely praised collaboration results and are regarded as a model case. Since its founding, Xiaomi has positioned itself as a company committed to challenging conventions and pursuing innovation, with a brand essence centered on craftsmanship and a spirit of “making things happen.” After visiting a Xiaomi store, the program’s host remarked that Xiaomi stands out among smartphone manufacturers not only for its dedication to product excellence but also for its ability to “stir up the market.” The customized slogan used in the program—“Showcasing cutting-edge camera technology, Xiaomi smartphones are made for achieving big things”—skillfully integrates product features with brand attitude, transforming the youthful and rebellious notion of “making things happen” into a distinctive brand identity.

During the placement process, Xiaomi smartphones not only actively demonstrated their unique product advantages but also subtly incorporated the brand’s core philosophy of “breaking conventions” into every scene. Whenever debaters used Xiaomi devices as tools to support their arguments, it served as a vivid embodiment of this spirit. The deep integration between Xiaomi and *U Can U Bibi* extends beyond visual and auditory exposure; it reflects a profound understanding of the program’s distinctive style and the psychological preferences of its audience. Through a series of personalized placement strategies, the brand’s philosophy is subtly conveyed to young viewers. This highly aligned communication approach not only communicates Xiaomi’s image as a brand in step with the times but also achieves deep emotional resonance with younger consumers. Xiaomi’s unique value proposition and expressive style successfully build a bridge to connect with contemporary youth, reaching and influencing this group comprehensively in both content and form, and demonstrating the brand’s strong vitality and influence in the new era.

### 3.1.2 Prop Placement

Prop placement, as a common and relatively easy-to-implement method of advertising integration, is widely used across film, television dramas, and variety shows. It typically involves the natural display and use of branded products as key props within specific segments or scenes of a program. While such direct exposure can increase brand visibility to a certain extent, its effectiveness largely depends on the degree of alignment between the use of props and the overall positioning and segment design of the program. If placement is forced merely for the sake of form, neglecting harmony with the program content, it may not only fail to facilitate the smooth progression of the narrative but may also trigger audience discomfort or resistance, thereby weakening the positive communication effect of the advertisement. Therefore, when planning prop placement, careful consideration must be given to the deep integration between the product and the program context, ensuring that each appearance serves as a bridge to strengthen the emotional connection between the brand and the audience.

According to interview feedback, in the series *Who’s the Murderer*, OPPO smartphones, as a signature prop placement spanning five seasons, have left a particularly strong impression on audiences. As a leading detective reasoning variety show in China, the program’s core segment, “evidence searching,” places strict demands on the

collection and presentation of clues. In the early stages, instant cameras were used to assist in evidence collection; however, due to their limitations—such as poor image quality, high material costs, and cumbersome operation—the program later sought a more efficient solution. In this context, OPPO smartphones, with their superior high-resolution photography capabilities, cost-effectiveness, and user-friendly operation, were strategically positioned as a “new investigative tool” and seamlessly integrated into the program, becoming an indispensable device for evidence collection. Furthermore, some key clues in the show are embedded within suspects’ mobile phones, including purchase records of criminal tools, private chat histories, emails, and call logs. As the medium carrying these clues, OPPO smartphones not only help drive the plot forward but also subtly enhance audience awareness and memory of the product’s features and functions, achieving deep integration and mutual reinforcement between the brand and the program content.

Extreme Challenge, a large-scale outdoor interactive reality show produced by Dragon TV, stands out in the variety show landscape for its dynamic content and continuous innovation. Unlike traditional indoor talk shows, it constructs a highly dramatic, narrative-driven environment, offering audiences a novel viewing experience. Within the program, the task assignment mechanism is uniquely designed: personalized missions are delivered to each participant via mobile text messages, encouraging members to communicate, form strategic alliances, and jointly tackle challenges through their phones. In this process, mobile phone placement is seamlessly embedded into the program flow, closely intertwined with the participants’ exploratory journey, enhancing both interactivity and brand exposure. Throughout various carefully designed challenges, mobile phones serve as essential tools for information gathering and exchange, driving the development of the storyline. As the program progresses, the growing tacit understanding among participants, along with their unpredictable strategies, often leads to unexpected and dynamic plot developments, significantly expanding the narrative space. In such a context, the natural and frequent use of mobile phones does not appear intrusive; rather, it becomes a key element in advancing the storyline and showcasing the participants, achieving a high degree of alignment between brand integration and program content.

### 3.1.3 Plot Integration

Plot integration, as an advanced strategy of advertising integration, centers on deeply embedding the core concepts of a brand or product into the narrative structure, making it an organic component that drives the development of the storyline. Compared with other placement methods, successful plot integration requires exceptional creativity to ensure that advertising information becomes a natural and indispensable part of the work without disrupting narrative coherence.

Taking the sixth season of *Who’s the Murderer* as an example, in the case titled “Once Upon a Time in ‘Hollywood,’” the program skillfully incorporates Sensodyne dual-action toothpaste into the storyline. Through the “image training class” segment in the schedule of the character portrayed by Wang Ou, titled “Elite Housewives: Perfection Begins with Teeth,” the line “Enjoying food freely relies on the comprehensive care for sensitive teeth provided by Sensodyne dual-action toothpaste” is naturally introduced. Similarly, in the case “Sky Apartment,” the reappearance of Sensodyne is embedded through a magazine clue, where a storyline describes a new model gaining favor in the fashion industry due to her bright white teeth and securing endorsements from several high-end brands, including Sensodyne. This not only reinforces the product’s functional attributes, such as addressing gum redness and bleeding, but also indirectly strengthens its market positioning and consumer trust through the notion of “high-end brands.”

In addition, the collaboration between Extreme Challenge and Tmall Global serves as another classic example. The program creatively positions “Tmall” as an energy supply center for the participants. This design gently integrates the brand image of Tmall Global into the program while vividly demonstrating its core value as a diversified product and service platform, effectively enhancing audience favorability and brand identification.

### 3.1.4 Creative Mid-Roll Integration

In recent years, with the rapid advancement of digital media technology in China, variety shows have entered a new era characterized by the absence of traditional commercial interruptions. This shift indicates that the application of product placement in variety shows has approached saturation, making innovation in both content and form increasingly necessary. In this context, integrating dynamic and scenario-based elements into product placement has become a key pathway for exploring new advertising models.

Taking the popular youth-oriented dating reality show Heart Signal as an example, the program creatively introduces an innovative segment called the “High-Energy Theater of Heartbeats,” achieving deep advertising integration. Midway through the show, the scene transitions to a carefully designed theatrical setting, where the participants instantly transform into energetic ambassadors for the Tencent Weishi app. Within simulated scenarios, they showcase the platform’s unique appeal and practical functions through vivid dialogue, natural interaction, and intuitive demonstrations, thereby constructing a brand image that aligns with the preferences of young users.

This advertising strategy effectively avoids the rigidity and awkwardness of traditional static placement, instead adopting an engaging and entertaining presentation style that significantly reduces audience resistance and enhances acceptance. At the same time, the involvement of program participants strengthens the sense of natural integration, minimizes the abruptness and fragmentation often associated with traditional commercials, and promotes a seamless connection between program content and advertising messages. In doing so, it achieves a harmonious coexistence between the two and provides a valuable reference for advertising integration in variety shows.

### **3.2 Characteristics of Product Placement**

Through a systematic review and analysis of the main forms of product placement in China’s online self-produced variety shows, several typical characteristics can be identified in their development:

First, placement forms have become increasingly diversified. With the continuous enrichment of online variety show content, product placement has evolved from the early single form of voice-over insertion into a diversified structure that includes prop placement, plot integration, and creative mid-roll integration, with different forms flexibly applied across various program types.

Second, the degree of integration between advertising and content has steadily improved, though disparities remain. Some leading variety shows have achieved deep integration between advertisements and narrative elements such as plotlines and character settings, making advertising an organic part of the program. However, at an overall level, certain programs still exhibit issues such as forced placement and a noticeable sense of fragmentation.

Third, there is a clear trend toward entertainment and creativity. To cater to the viewing preferences of younger audiences, product placement increasingly emphasizes engaging and creative expression, enhancing audience acceptance and reducing the perceived intrusiveness of advertising through humorous and narrative-driven presentation.

Fourth, the level of commercialization continues to deepen. As the business models of online platforms mature, brand sponsorship and product placement have become important sources of revenue for variety shows, leading to increasingly close ties between program content and commercial collaboration.

Fifth, the role of platforms has become more prominent. Video platforms, in particular, play a leading role in both program production and advertising placement. By integrating content resources with advertising resources, they facilitate the coordinated development of content distribution and commercial monetization.

## **4. CONCLUSIONS AND FUTURE PROSPECTS**

### **4.1 Research Conclusions**

This study reviews relevant domestic and international research on product placement and, in combination with specific practices in China’s online self-produced variety shows, analyzes the current application of product placement. The findings indicate that product placement in China’s variety shows has developed into a relatively mature model, characterized by diversified forms, increasing entertainment-oriented expression, and a continuously deepening level of commercialization.

From a practical perspective, multiple forms—including voice-over placement, prop placement, plot integration, and creative mid-roll integration—are widely employed. These different forms play distinct roles in enhancing brand exposure and strengthening audience memory. At the same time, with improvements in production quality,

some variety shows have achieved effective integration between advertising content and program narratives, thereby alleviating audience resistance to advertisements to a certain extent.

However, from an overall perspective, product placement still faces several challenges in practical application, such as uneven levels of integration and, in some cases, relatively rigid or forced advertising expressions. These issues, to some extent, affect both communication effectiveness and audience experience. Therefore, how to further improve the alignment between advertising and content while ensuring commercial returns remains an important direction for future development.

#### 4.2 Research Limitations and Future Directions

Due to limitations in research conditions and scope, this study still has certain shortcomings. First, in terms of research methodology, it mainly relies on literature review and case analysis, lacking empirical data support. Future studies could incorporate survey methods or experimental approaches to conduct more in-depth quantitative analyses of the actual communication effects of product placement.

Second, regarding research objects, this study focuses primarily on selected representative online variety shows, leaving room for further expansion of the sample scope. Subsequent research could conduct comparative analyses across different types of programs to enhance the generalizability of the findings.

Finally, with the continuous development of short-video platforms and new media technologies, the forms and dissemination paths of product placement are constantly evolving. Future research may further explore the development trends of product placement in emerging media environments in order to enrich the existing body of research.

#### REFERENCES

- [1] Pola B. Gupta, Kenneth R. Lord. Product Placement in Movies: The Effect of Prominence and Mode on Audience Recall[J]. *Journal of Current Issues & Research in Advertising*, 1998, 20(1):47-59.
- [2] Keller K L. Lehmann D R. Brands and Branding: Research Findings and Future Priorities[J]. *Marketing Science*, 2006, 25(6):740-759.
- [3] Moonhee Yang Ph. D, David R. Roskos-E woldsen Ph. D, Lucian Dinu Ph. D, et al. The Effectiveness of "in-Game" Advertising: Comparing College Students' Explicit and Implicit Memory for Brand Names[J]. *Journal of Advertising*, 2006, 35(4):143-152.
- [4] Cristel Antonia Russell. Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot Connection Congruence on Brand Memory and Attitude[J]. *Journal of Consumer Research*, 2002, 29(3):306-318.
- [5] Siva K. Balasubramanian, James A. Karrh, Hemant Patwardhan. Audience Response to Product Placements: An Integrative Framework and Future Research Agenda[J]. *Journal of Advertising*, 2006, 35(3):115-141.
- [6] Hokyin Lai, Hiufung Cheng, Hiuping Fong. Social Network Advertising: An Investigation of Its Impact on Consumer Behaviour[J]. *Communications in Computer and Information Science*, 2014, 473(4):61-75.
- [7] Jennifer Aaker, Susan Fournier, Adam Brasel. When Good Brands Do Bad[J]. *Journal of Consumer Research*, 2004, 31(1):1-16.
- [8] Dulanjana Gamage, Nisha Jayasuriya, Nilmini Rathnayake, et al. Product placement versus traditional TV commercials: new insights on their impacts on brand recall and purchase intention [J]. *Journal of Asia Business Studies*, 2023, 17(6):1110-1124.
- [9] Mira Lee, Ronald J. Faber. Effects of Product Placement in On-Line Games on Brand Memory: A Perspective of the Limited-Capacity Model of Attention[J]. *Journal of Advertising*, 2007, 36(4):75-90.
- [10] Reijmersdal E V, Neijens P, Smit E G. A New Branch of Advertising: Reviewing Factors That Influence Reactions to Product Placement[J]. *Bulletin of Nikkei Advertising Research Institute*, 2009, 44(4):429-449.
- [11] Shin DongHee, Kim JunKyo. Alcohol product placements and the third-person effect[J]. *Television & New Media*, 2011, 12(5):412-440.
- [12] Miguel A. M. Cardaba, A. Fernandez, L. Martinez, et al. Make it part of the story: The role of product placement prominence and integration in fashion and beauty blogs among young digital natives [J]. *Journal of Global Fashion Marketing*, 2023, 14(2): 157-172.
- [13] P Edirisinghe Arachchige Chaminda Prasanna Karunarathne, Weerasinghe Asha Thilini. Advertising Value Constructs' Implication on Purchase Intention: Social Media Advertising[J]. *Management Dynamics in the Knowledge Economy*, 2022, 10(3):287-303.

- 
- [14] Eva A. van Reijmersdal, Suzanna J. Oprea, Robert F. Cartwright. Brand in focus: Activating adolescents' persuasion knowledge using disclosures for embedded advertising in music videos [J]. *Communications*, 2021, 47(1):93-113
- [15] Wanmo Koo. Ways to Implement Effective Product Placement on YouTube[J]. *International Journal of E-Business Research (IJEER)*, 2023. 19(1): 1-15.