



In-game advertising perceived by video game consumers aged 18-45. Case study in Peru.

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ABSTRACT

The objective of the research was to know the perception of in-game advertising of consumers between 18 and 45 years of age in the city of Chiclayo, for which three dimensions of a theory on the effects of advertising were used, the congruence, interaction and prominence. These dimensions are based on the model for measuring the effects of in-game advertising by Chang, Yan, Zhang and Luo. The methodology used had a descriptive level and a non-experimental design, as well as a quantitative approach, since it used the survey as a technique and the Likert scale questionnaire as a tool. The results show that the gamer perceives coherence between the advertising and the video game, however, sometimes it is not possible to integrate the advertising naturally, but finally the advertising is coupled with the game. They also indicate that the size, frequency and placement of advertising is appropriate. It is detected that advertising is given importance, but it is indicated that the video game can be more interesting if said advertising is suppressed or withdrawn. It is concluded that the gamer does not observe a perfect integration between the advertising and the context of the video game, but a high degree of congruence and an appropriate level of prominence between these two elements.

Keywords: In-game advertising, IGA, marketing, perception, advertising, videogames.

1.0 Introduction

Brands and companies for many years have used traditional media such as radio, TV, magazines or others to publicize their products. However, over time, the excess of advertising carried out through these media has caused a loss of strength and intensity and has become a nuisance for the consumer and an ineffective practice for the advertiser (Flores et al. ., 2018). Parallel to this, approximately 50 years ago, many people have used video games as a form of entertainment. The digital revolution for the world population has been a crucial factor both socially and economically, this has led to video games being one of the most frequent leisure activities for people of different ages, usually young people and children (Herrewijn and Poels, 2017).

According to Statista (2018), investments in in-game advertising globally have increased from 1.4 to 3.6 billion dollars between 2010 and 2017. It also indicates an increase to more than 5 billion dollars by 2020. From According to data from the PricewaterhouseCoopers (PwC) firm in its study Global Entertainment

& Media Outlook 2019-2023, the video game sector in Latin America will have a considerable growth of 10% per year, exceeding 3.5 billion dollars by 2023. In Peru, the calculated annual growth is 20%, generating more than 140 million dollars by 2023. In addition, according to the statistical analysis carried out by the consultancy Newzoo (2018), in Peru there are 8 million people, who consider themselves gamers, ranking at number 49 worldwide. These data reflect that Peru is a very important gamer market, so in-game advertising could be a very effective practice (G&M News, 2020).

Although it is true, in-game advertising is gaining increasing relevance as a marketing tool for companies, especially internationally (Ríos and Almeida, 2019). In Latin America and more precisely in Peru, this modality is little known, therefore, studies are scarce. For this reason, it is important to investigate this topic, to know the perception of video game consumers about this type of advertising and determine if it is convenient for organizations to use it. The results obtained in the investigation will allow corporations to know if video games as an advertising medium or tool are effective. In this way, companies will be able to develop better strategies when publicizing their brand, product or service.

The present study was carried out in the city of Chiclayo, the population was consumers of video games ranging between the ages of 18 to 45 years. Likewise, this research begins with a literature review. Then, all the data obtained were collected together with the results of the survey in order to have a quantitative approach. Finally, the data was analyzed and interpreted to identify the perception of video game players from 18 to 45 years old about in-game advertising in the city of Chiclayo, 2021.

For this, a meticulous and exhaustive review of the literature on in-game advertising has been carried out, where European and North American authors such as Flores et al. (2018); Sebastian et al. (2016); Nino et al. (2019); Praise (2021); Chaney et al. (2018); among many others, have dealt with the issue at the international level. In Latin America it has also been possible to find certain authors such as Ríos and Almeida (2019) and González and Miranda (2018). However, the studies in this region are scarce, which leads to the reduced knowledge of advertisers about this type of advertising. Likewise, it has been possible to identify that most of the research on this topic has a quantitative approach. This is how the need to investigate this topic arises, in order to enrich the literature, and close the knowledge gaps, as it is one of the few investigations that measures the perception of consumers about in-game advertising in America Latina.

In the business field, this study is extremely important, since it will allow companies and their advertisers to know the perception that gamers have about in-game advertising so that the results allow them to evaluate its use as a platform or medium. to communicate ideas or publicize products, services and brands. Likewise, the use of this resource in Latin America means a novel and interesting way of placing advertisements, even more so, if the advertisements are aimed at a constantly growing market such as video games. On the other hand, in the social field, it offers the gamer an improvement in the gaming experience and encourages Peruvian and Latin American developers to create more and better video games.

Finally, it is also right to indicate the relevance of this study, in relation to future research, since it is a subject with great potential both in Latin America and in Peru, which can be studied in greater depth later.

The study is carried out, because it has been possible to identify the inconveniences and discomforts on the part of the population of video gamers in the city of Chiclayo, in relation to the advertising and propaganda offered through the various media that are currently used. This is how, through this research, it is about knowing if in-game advertising can be considered by advertisers and companies as a way of advertising. Faced with this situation, the following question arises: What is the perception of in-game

advertising by video game consumers between the ages of 18 and 45 in Chiclayo, 2021? Faced with this question, the general objective is to determine the perception of in-game advertising by video game consumers aged 18-45 in the city of Chiclayo, 2021. And as specific objectives: to determine the gamer's perception of the consistency, prominence and integration in in-game advertising.

Literature review

A study was carried out on how advertising in mobile device video games affects the consumer, where they also mention the increase in advertising through digital media, leaving traditional media aside and make comparisons between advergaming and online advertising. game. Thus, it was possible to determine that, in terms of attention to advertising, the advergence is the typology to which more attention is paid. Regarding the variable attitude towards the advertisement, the commercial with enriched content is the least acceptable by consumers. In relation to the attitude towards the brand and the attitude towards the product, both in-game advertising and advergaming are the most favorable. Finally, as far as purchase intention is concerned, there will be greater interest in acquiring the advertised product if the typologies that are developed are the advergence, in-game advertising and the banner (Flores et al., 2018). Subsequently, and in a complementary way, an investigation was carried out aimed at how the congruence and interactivity between the advertisement and the game environment affect the general attitude of gamers towards in-game advertising. In this experimental investigation, where two studies have been carried out whose only difference is the location of the advertising within the video game, it was found that the general attitude towards advertising by video gamers reinforces the positive effects of interactivity and congruence to the game. reduce the negative effects that advertising intrusion brings with it (De Pelsmacker, Dens and Verberckmoes, 2019).

A study was also carried out that consists of exploring the influence of size, order and the level of absorption in consumer memory of well-known brands which, through billboards, have been placed in the Trackmanía 2 Canyon video game. Thus, it was obtained that video games are an interactive way for advertisers to get a message across to consumers, billboards in this class of video games generate greater profitability than forms of advertising such as AdWords and the order of placement of advertising. it is not as important as the size of the advertising in the video game, since the latter improves the user's memory (Chaney et al., 2018). In contrast, Niño et al. (2019), have carried out an exploratory analysis on personality patterns and facial expression related to in-game advertising, in which techniques such as "Eye tracking", "facial expression" and "GSR" have been applied. As a result, the researchers found that if the video game action is too fast or fast, in-game advertising does not have much impact on the consumer. And, also, that the memory, although it is true, is not correlated with the personality variables, it is with the location where the stimulus is found.

From another perspective, an experimental study was carried out in adolescents with business repercussions for the entertainment industry, where an attempt was made to observe and analyze the consequences of the brand placement strategy in video games through virtual reality. The results indicate that the closer the advertising is to the vision, variables such as brand recognition and recall, attitude towards the brand and attitude towards brand placement will benefit. Likewise, it was identified that the degree of congruence of the brand in relation to the context of the game also influences, because if the advertising has a high degree of congruence, it produces better effects (Alabau, 2021).

In addition to the studies presented above, which are of an international nature, some research related to the study variable in South America has been found.

On the one hand, the study carried out in Peru, which is focused on measuring the impact generated by video game advertising on the attitude towards brand recall within the groups of "gamers" that belong to the APDEV, has given as results that the population to which this work has been directed consumes greater amounts of advertising in video games than any other type. In addition, the entertainment variable is more influential in relation to brand recall. It will increase if the location of the advertising, the compliance of the "gamer" and the playing time are taken into account (González and Miranda, 2018). On the other hand, Ríos and Almeida (2019), focused on measuring the effect of in-game advertising on video game consumers in the city of Cochabamba, Bolivia. This is how they were able to determine that both the congruence and prominence factors are positive in terms of interest and purchase intention, while the integration factor is the opposite.

In order to carry out this research on in-game advertising, it is necessary to make known what the video game is, since, through this means of communication belonging to the entertainment industry for approximately 50 years, it is carried out this type of advertising. Thus, Levis (1997) defines it as a computer environment in which a game with predetermined rules is reflected on a screen. In addition, he points out that video games were a kind of harbinger for the incorporation of computers into people's lives, since it was the first computer technology that could be accessed personally and directly.

The first experiences of advertising in video games go back to the 80s, when advertisers began to be interested in the use of video games as an advertising medium and at the same time, the first boom of the video game industry emerged (Martí, 2010). Back then, the first sponsored games were Kool-Aid Man and Tron (Bogost, 2007). In the coming years, many of the most important organizations in the world were introducing their brand in videogames, giving it a more realistic aspect, in a certain way, benefiting the brand, the videogame and the gamer.

In the last decade, advertisers have looked for new and innovative ways to spread their messages about the product they offer. It is there, where videogames come to carve as an advertising medium, since they have become one of the most used media in both European and North American countries. However, regardless of the type that is chosen to make an advertisement, advertising through this medium has a high development potential, due to reasons such as: the expansion of the gamer's profile; the industry that is in constant development and that has millions of gamers and consumers of video games around the world; and how innovative and inclusive it is (Sebastián et al, 2016).

In Peru, advertising in video games is a bit complicated to carry out, due to the high costs that this implies. However, the largest companies in the country could apply this kind of advertising. If so, it would be an incentive for developers, since they would create video games with spaces for in-game advertising at a lower cost, so that not only large companies use it, but also some smaller companies.

To give way to the definitions and aspects of in-game advertising, it is important to provide definitions about the types of advertising which are Advergaming, Around-game Advertising and In-game Advertising, so as to avoid certain confusion.

In the first place, Advergaming consists of the development of a video game aimed at a single brand, in order to group all those who play it, in a harmonious way and bring its product closer to the gamer, through the video game. (Mendiz, 2010).

Secondly, around game advertising is conceived as the placement of advertisements outside the context of the game. (Jungle, 2009).

Third and last, in-game advertising, is that the advertiser can choose the space, within the video game, in which the advertising will go. These spaces can be anything from billboards and posters to fantastic and unreal supports. However, when advertising is timely, the possibility of interaction between the player and the brand is very attractive for the advertiser, since it brings positive effects to the narrative of the video game, therefore, the consumer will have positive memories that are superior to those shown in the media. traditional. (Tapia et al., 2009).

For the present investigation, the theoretical model proposed by Chang et al. (2010), which, in turn, have been supported by authors such as Nelson et al. (2004), Lu and Hong (2007) and Broussard (2000) for the construction of the aspects of in-game advertising that are congruence, integration and prominence, which will help us to measure consumer perception.

According to De Pelsmacker et al. (2019), congruence is defined as the degree of adjustment between the advertising of the brand or product within the video game and its environment. In the same way, Lee and Faber (2007) indicate that advertising congruence occurs when there is a relationship between the context of the game and the product category, so that advertising can be carried out. Likewise, they classify it as high, moderate and incongruent congruence, where high congruence occurs when the link between the type of product and the context of the game is natural, moderate congruence occurs when there is a less intense relationship, and finally, incongruity it is a non-existent link between the context and the brand.

Similarly, to achieve acceptable in-game advertising, it is essential to apply a seamless integration between advertisements and the game environment (Lewis & Porter, 2010). Given that, said publicity can be a key factor for the video game, which causes the degree of brand recall to be greater (Nelson, 2002). On many occasions, gamers come to observe advertisements within the videogame scenario, if they fit almost perfectly with it (Ríos and Almeida, 2019).

Lastly, in the prominence dimension, three items come into play: size, frequency, and location. In relation to size, according to Hendon (1973), the way to be more effective in attracting attention and improving memory is to place larger ads, since they have a higher level of effectiveness than smaller ones. size. Regarding the frequency, Broussard (2000) ensures that consumers must watch the same advertisement at least 7 times, after which, both the attributes and awareness will improve. And, finally, regarding the location within the video game, ideally, by placing the advertising in the right place, it attracts the attention of the viewer, without influencing the state of the game (Acar, 2007).

2.0 EXPERIMENTATION

2.1 MATERIALS& METHODOLOGY

A descriptive level investigation and non-experimental design was carried out since the variables have not been modified. Likewise, the study has a quantitative approach, since it sought to measure the perception that the consumer has about the unit of analysis. (Hernández et al., 2014). This is how the purpose of the study has been to determine the perception that video game consumers have about in-game advertising, so that the information obtained is useful for the development of marketing and advertising strategies of those companies that, in general, are benchmarks in the corporate sector such as Bambos, Interbank, Scotiabank, BBVA, InRetail Peru, Primax, among others; and that, at the same time, a large part of its target audience is young people. Likewise, these organizations must have a certain degree of relationship with the video game in which they wish to be present so as not to affect the experience of the gamer. It is pertinent to point out that for the research the model for measuring the effect of in-game advertising by Chang, Yan, Zhang and Luo has been partially used, from which it was possible to extract congruence, integration and prominence as the dimensions of the variable.

The first phase of this research consisted of a review of the literature related to advertising in video games, the types of advertising in video games and later, in-game advertising as such, taking into account the international, national and local scope. Subsequently, the questionnaire was prepared based on the model and the reviewed literature, which consisted of 14 questions distributed as follows: 2 general sociodemographic questions, 3 sociodemographic questions focused on video games, and 9 questions related to each of the dimensions. . Based on this, a pilot test was carried out, which yielded a Cronbach's Alpha coefficient of 0.71, indicating acceptable reliability.

In the second phase, the application of the instrument was carried out, which was a questionnaire with a Likert scale that allowed determining the perception of the population on the variable, and was focused on both men and women who play video games of ages ranging from between 18 – 45 years. In the same way, the data collection took place in 27 continuous days between the months of May and June 2021. For its development, the virtual tool "Google Forms" was used, which was shared by social networks such as WhatsApp and Facebook Messenger, due to the complicated pandemic situation that humanity is going through; and the surveyed population was determined by simple random sampling. Thus, using the formula for infinite population, our sample size was 384 people who play video games.

In the third and last phase, the data processing and analysis was carried out, where the Excel, SPSS Statistics 28.0 and Word programs were used; in them it was possible to capture the graphs and tables that allowed determining the consumer's perception of in-game advertising.

Variable	Definition Conceptual	Dimensions	Indicators	Table 1
in-game advertising	Marí (2012) defines in-game advertising as the insertion of advertising in different video game scenarios, being an option, as well as interesting and novel for advertisers, little exploited so far. Likewise, this kind of advertising, as long as it is in the same context and is coherent, will provide greater realism to the video game.	Congruence	The advertising matches the game.	<i>Operationalization of variables</i>
			Advertising is integrated into the video game naturally.	
			The advertising image agrees with the game.	
		Integration	Advertising has been a big part of the gaming scene.	
			Advertising symbolizes the game.	
			The game will not be attractive if the advertising disappears	
		Prominence	The location in which the advertisement appears is appropriate.	

The size of the ad is appropriate.

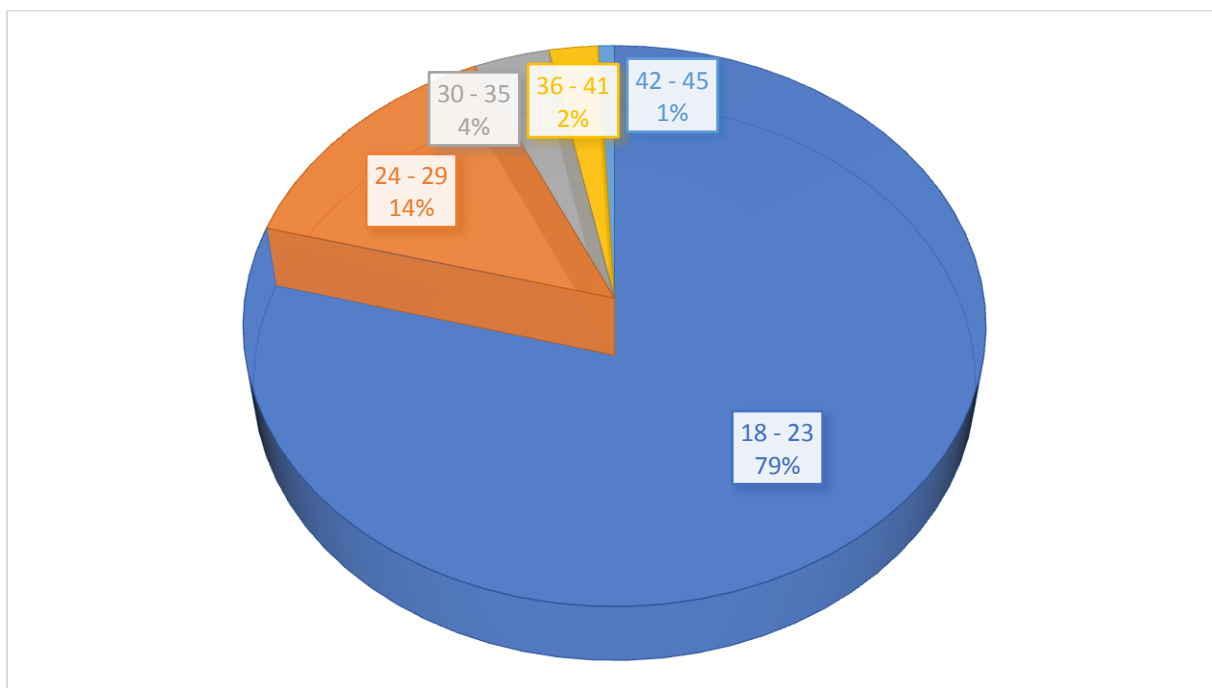
Advertising appears frequently.

Note. Own elaboration based on the model of Chang, Yan, Zhang and Luo.

Results and discusión

Figure 1

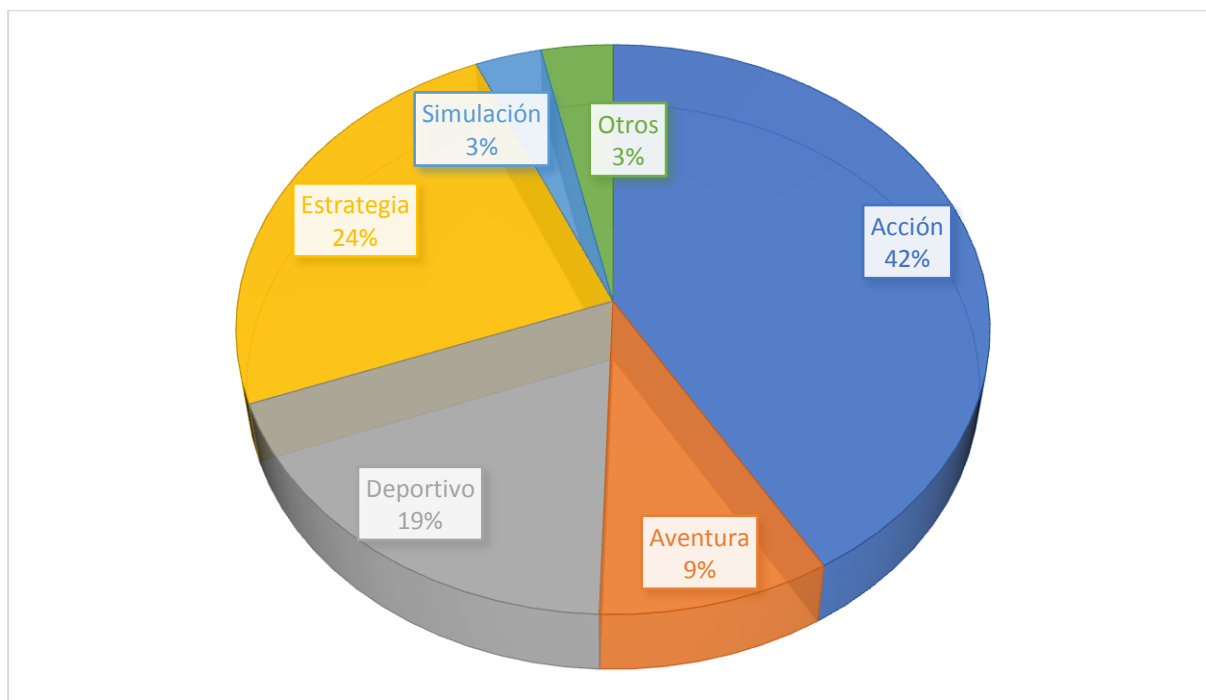
Age



Note: Own elaboration

For the present study, a sample of 384 people who play video games between the ages of 18 and 45 from the city of Chiclayo was used, with the largest number of respondents with 84% being those with an age range between 18 and 29. years. Likewise, the male and female population studied was 81% and 19% respectively, which shows that young men are the ones who have the greatest interest in video games, since women prefer to devote their free time to other leisure activities.

For the study, three questions focused on gamer characteristics were also considered, such as: the average number of times you play weekly, the type of video game and the platform you usually play on.

Figure 2*Video game type**Note:* Own elaboration

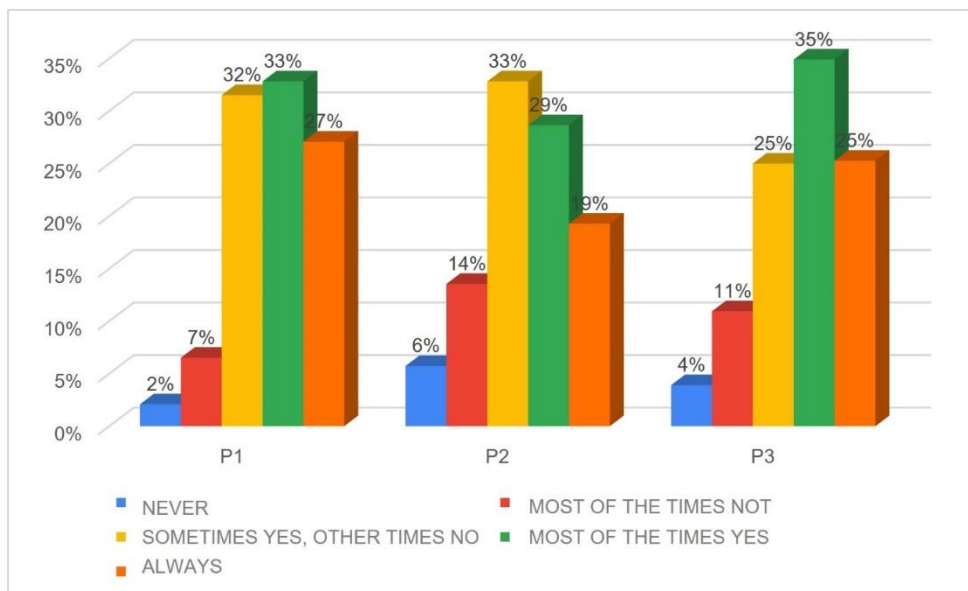
Regarding the average number of times they play weekly, it was found that 45% of those surveyed do so five or more times a week. Also, it was extracted that the population usually plays action and strategy video games with 42% and 24%, respectively; And, to finish in this section, it was possible to observe that 46% of gamers use the PC or Laptop to play video games and 31% do so through their smartphone.

Therefore, in relation to what was expressed in the previous paragraph, it can be inferred that the gamer from Chiclayo can easily perceive in-game advertising, not only for the simple fact of playing many times weekly, but also for They often do so through video games and platforms where matches are relatively short in duration, allowing advertisements to repeat in proportion to the number of games the consumer plays.

On the other hand, the questionnaire also contained questions related to the three dimensions of in-game advertising, which are: congruence, integration and prominence. This is how responses were obtained that allowed us to determine the in-game advertising perceived by consumers between the ages of 18 and 45 in the city of Chiclayo.

Figure 3

Objective 1: Determine the gamer's perception of congruence in-game advertising.



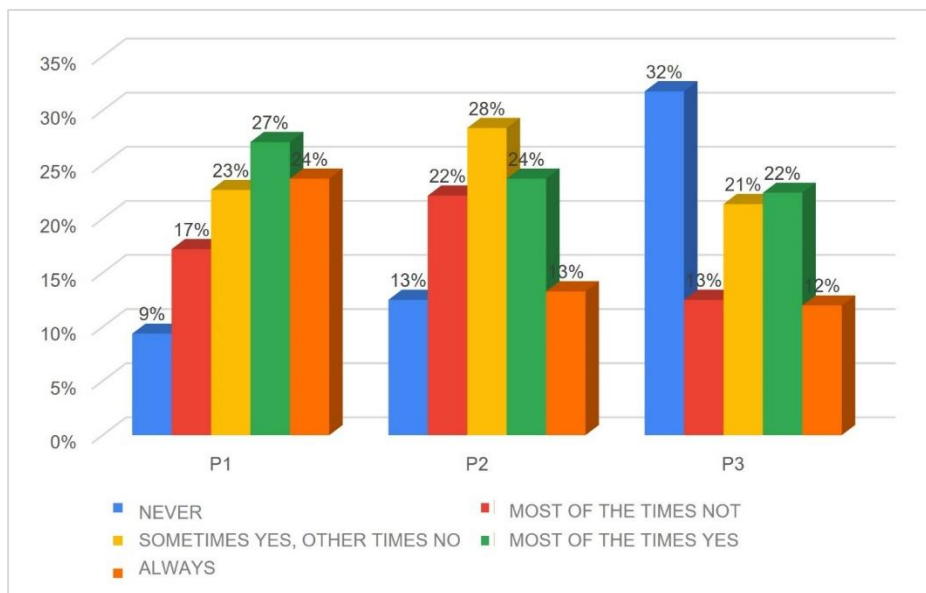
Note: Own elaboration

Figure 3 represents the perception that the gamer has in relation to the congruence dimension, where it was obtained as a result that the gamer usually perceives coherence between advertising and the video game. This means that the consumer was able to notice, in most cases, that advertising and the context of the game are highly related, which is very important since advertising improves both the experience and the context of the game, making it more realistic.

In the same way, it is appreciated that the gamer usually notices that sometimes it is not possible to integrate advertising naturally, however, it is an aspect that the advertiser must refine so that the ads become part of the scene without becoming intrusive. or invasive. Despite this, consumers believe that the advertising image is in accordance with the game, this means that the brands found statically within video games are related to it, since it is very unlikely to see, for example, a brand of Current drinks in a setting set in the fifteenth century. Nowadays, the new generations of gamers take into consideration the smallest details and advertising congruence is one of them, therefore, a high degree of congruence turns out to be more effective for the brand. In addition to what was mentioned above, Alabau (2021) carried out an experimental study with business repercussions for the entertainment industry, where he found that the consistency of the brand in relation to the context of the game is influential, because if advertising has a high degree of congruence produces better effects. In addition, Ríos and Almeida (2019), in the results of their research focused on measuring the effect of in-game advertising on video game consumers in the city of Cochabamba, Bolivia; indicate that factors such as consistency and prominence are positive in relation to interest and purchase intention. With these results, it can be stated that consistency is crucial for in-game advertising, that is, the latter can be carried out when there is a relationship between the context of the game and the product category (Lee and Faber, 2007).

Figure 4

Objective 2: Define the gamer's perception of integration in in-game advertising.



Note: Own elaboration

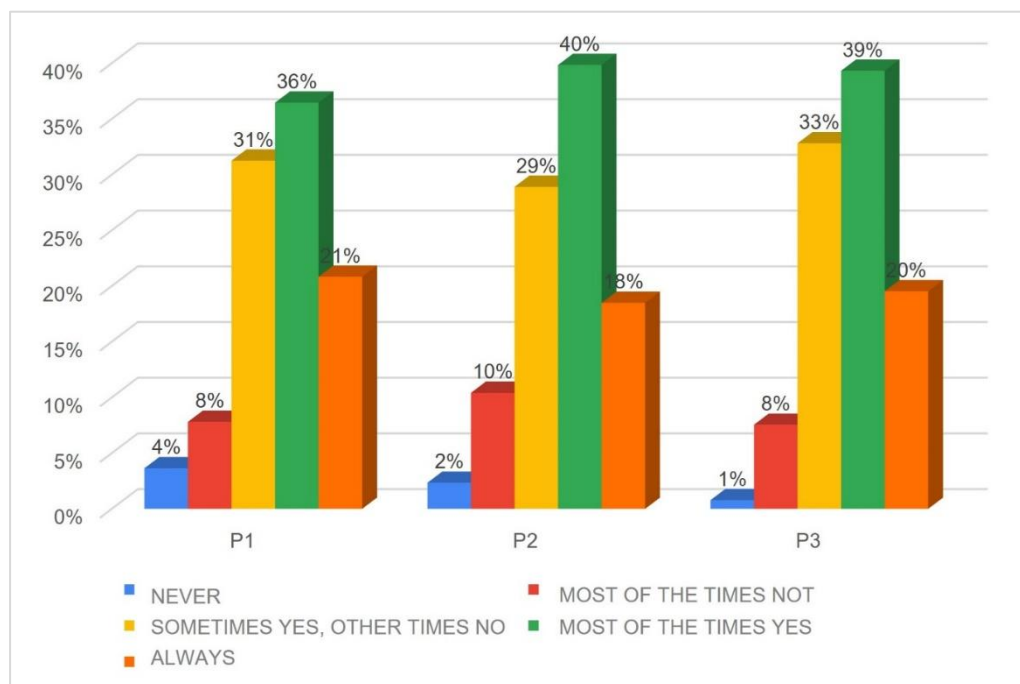
The integration dimension expressed through figure 4 shows that most gamers consider that in-game advertising is important in the game scene, this happens because on many occasions the advertiser tries to transmit in the video game what it has been seen in reality as it happens with sports video games such as FIFA, Pro Evolution Soccer, NBA 2K, Moto GP, Formula 1, among others.

On the other hand, it should be mentioned that if static in-game advertising is considered important, interactive advertising is even more so, since the experience can be seriously affected if the integration is not the best. A clear example of dynamic in-game advertising is the almost seamless integration of the Mercedes Benz car brand into the Mario Kart video game. However, if the advertising is removed from the video game, the gamer continues to consider it attractive, since the ads usually belong to a secondary level in the game experience and context, this aspect must be taken into account by the advertiser to make a decision. adequate advertising strategy, otherwise you could make an excessive and unnecessary investment and not obtain the expected results. Despite this, this factor is important when placing advertisements in video games, although in this study both positive and negative results have been obtained. Similarly, Ríos and Almeida (2019), through their research focused on measuring the effect of in-game advertising, found negative results in relation to integration, which may be due to the fact that advertising has not been too integrated into the game. the video games used or also that the gamer has not been able to experience a change in the game experience due to the level of integration, due to being too focused on the game. Additionally, De Pelsmacker et al. (2019) agrees with the present investigation, since they mention that the way to make the consumer consider in-game advertising appropriate is that the advertised product is not static, but rather that it interacts with the fantasy character, which can make it in an entertaining experience. These results confirm that in order to achieve acceptable in-game advertising, it is essential to apply a perfect integration between advertisements and the video game environment

(Lewis & Porter, 2010). Given that, said publicity can be a key factor for the video game, which causes the degree of brand recall to be greater (Nelson, 2002).

Figure 5

Objective 3: Specify the gamer's perception of prominence in in-game advertising.



Note: Own elaboration

Regarding the prominence dimension, which is represented by figure 5, the video game consumer considers that both the location, the size and the frequency with which the advertising appears is usually appropriate, which means that it usually has a large size, be located in convenient spaces and be repeated repeatedly. This is how advertising will attract the attention of the consumer, which will be reflected in a greater recall of the brand, as well as in a possible increase in interest or purchase intention in a certain product. In this way, the importance of the prominence dimension is evident, since the ease with which people notice the advertisements within the video game depends on it.

The prominence dimension is largely related to the type of video game and the platform on which it is played. Regarding the type of video game, sports, action and strategy games, they usually have a greater chance of perceiving the ads because they are repetitive games that last between 30 minutes and 2 hours, this allows the ads to be appreciated on repeated occasions, while, in relation to the platform, the most used are the PC or Laptop, PlayStation and Smartphone, the latter has had a boom in recent years with action games, where the ads are repeated in multiple cases being easy to visualize by gamers. In parallel with what was mentioned in the previous paragraphs, Chaney et al. (2018) found that billboards in racing video games generate greater profitability than forms of advertising such as AdWords and the order of placement of the advertising is not as important as the size of the advertising in the video game, since the latter improves the memory of the user. user. On the other hand, Niño et. to the. (2019), obtained in their research that if the video game action is too fast or fast, in-game advertising does not have much impact on the consumer. In addition, they were able to determine that the memory is correlated with the location

where the stimulus is located, which is also confirmed by Alabau (2021), who shows that in-game advertising close to the vision of the players favors the improvement of variables such as brand recall and recognition, attitude toward the brand, and attitude toward brand placement. With these results, it is not only affirmed that the size, frequency and location are very important when carrying out in-game advertising, but also confirms what was stated by Hendon (1973), who states that the way to be more effective in capturing attention and To improve memory, is the placement of larger ads, since they have a higher level of effectiveness than smaller ones. Likewise, Broussard (2000) ensures that consumers must watch the same advertisement at least 7 times, since the improvement of attributes and awareness will increase. Lastly, with regard to location, the ideal would be that, by placing the advertising in the right place, it attracts the attention of those who observe it, without influencing the state of the game (Acar, 2007).

3.0 Conclusions

The gamer usually perceives consistency between advertising and the context of the game in which it is applied, which reveals the existence of consistency between these two elements. On the other hand, it was possible to specify that on some occasions a natural integration has not been achieved, which may be due to factors related to the video game itself or to failures of the advertiser. Despite this, it was possible to know that the advertising image is in accordance with the context of the game.

It is also concluded that the integration dimension is not perceived in the best way, because although it is true, the video game consumer considers that advertising is an important part of the video game scene, if said advertising is withdrawn, the video game continues to be attractive.

Regarding the prominence dimension, it was possible to specify that the location, size and frequency with which advertising appears is usually appropriate, which allows the gamer to easily observe the messages, brands or products that the advertiser wants to give to know.

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