

**T.C.  
ISTANBUL AYDIN UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES**



**THE EFFECT OF SOCIAL MEDIA BRANDED CONTENT EXPERIENCE,  
SPONSORED CONTENT & USER GENERATED CONTENT ON  
PURCHASE INTENTIONS IN THE TEXTILE SECTOR**

**MASTER'S THESIS**

**JIHANE BAYOU**

**Department of Business  
Business Administration Program**

**JANUARY, 2023**



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## ONAY FORMU

## **DECLARATION**

I hereby certify that all data used in this study was gathered and presented in accordance with ethical standards and academic values. I further attest that, in accordance with these codes of conduct, I have properly credited and referenced all sources and findings.

Jihane BAYOU.

## **FOREWORD**

I want to first and foremost show my gratitude to the almighty God for all of his blessings as well as for having given me the strength and determination to successfully complete my master's degree and thesis.

My sincere gratitude and respect to all my professors at Istanbul Aydin University and especially dear Assoc. Prof Dr. BURÇİN KAPLAN for being such a professional and encouraging Doctor, and being my thesis advisor, she was always available and understanding thanks to her guidance and perpetual help. Thank you for your valuable time and patience.

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**July 2022**

Jihane BAYOU.

**THE EFFECT OF SOCIAL MEDIA BRANDED CONTENT  
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**ABSTRACT**

In today's fast-growing business world, the development of social media networks affected the interaction between businesses and their communities, the presence of brands on social networks has drastically changed how consumers engage with products and services. Increased usage of these latter has spawned content marketing, a new approach to marketing. Digital marketing tactics are still evolving as a result of the significant changes which impacted the creation, distribution, and consumption of content.

Examining the effects of various content types, such as user-generated content, social media branded content experience and sponsored content on consumers' intents to make purchases, is the goal of this thesis. The major goal is to investigate if different content kinds provide distinct activation of attitudinal persuasion knowledge which is affected by conceptual persuasion knowledge, that ultimately results in a variation of purchasing intentions.

In an experimental study using a between-subjects design and several content forms in the context of the textile industry, the research model is put to the test. This study uses sampling in Turkey to undertake a survey analysis of 620 respondents. And then performing a quantitative methodology on the acquired data. The main findings show that sponsored content has negative purchase intents than user-generated content and social media branded content experience through the suggested serial mediation because it has a positive correlation of conceptual persuasion knowledge.

**Keywords:** Content Marketing, Social Media Branded Content Experience, User-Generated Content, Sponsored Content, Persuasion knowledge, Purchase intentions, Serial mediation



# **TEKSTİL SEKTÖRÜNDE SOSYAL MEDYA MARKALI İÇERİK DENEYİMİ, SPONSORLU İÇERİK VE KULLANICI TARAFINDAN OLUŞTURULAN İÇERİKLERİN SATIN ALMA NİYETİNE ETKİSİ**

## **ÖZET**

Günümüzün hızla büyüyen iş dünyasında, sosyal medya ağlarının gelişimi, işletmeler ve toplulukları arasındaki etkileşimi etkilemiş, markaların sosyal ağlardaki varlığı tüketicilerin ürün ve hizmetlerle etkileşim kurma şeklini büyük ölçüde değiştirmiştir. Bu yeni yaklaşımların artan kullanımı, pazarlamada yeni bir yaklaşım olan içerik pazarlamasını doğurmuştur. Dijital pazarlama taktikleri, içeriğin oluşturulmasını, dağıtımını ve tüketimini etkileyen önemli değişikliklerin bir sonucu olarak hala gelişmektedir.

Kullanıcı tarafından oluşturulan içerik, sosyal medya markalı içerik deneyimi ve sponsorlu içerik gibi çeşitli içerik türlerinin tüketicilerin satın alma niyetleri üzerindeki etkilerini incelemek bu tezin amacıdır. Tutumsal ikna bilgisinin etkinleştirilmesinde farklı farklı içerik türlerinin farklı etkiler sağlayıp sağlamadığının araştırılması planlanmaktadır. Bu tekstil sektörü bağlamında denekler arası bir tasarım ve çeşitli içerik formları kullanan deneysel bir çalışmada, araştırma modeli teste tabi tutulmuştur.

Bu çalışmada, 620 katılımcının anket analizini yapmak için Türkiye'deki kolayda örnekleme kullanılmış ve ardından elde edilen veriler üzerinde nicel bir metodoloji gerçekleştirilmiştir. Ana bulgular, sponsorlu içeriğin, kavramsal ikna bilgisi ile pozitif bir korelasyona sahip olması nedeniyle, önerilen seri arabuluculuk yoluyla, kullanıcı tarafından oluşturulan içerik ve sosyal medya markalı içerik deneyiminden daha olumsuz bir satın alma niyeti gösterdiğini göstermektedir.

**Anahtar Kelimeler:** İerik Pazarlaması, Sosyal Medya Markalı İerik Deneyimi, Kullanıcı Tarafından Oluřturulan İerik, Sponsorlu İerik, İkna bilgisi, Satın alma niyeti, Seri aracı etkisi

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## **ABBREVIATIONS**

<b>APK</b>	: Attitudinal Persuasion Knowledge
<b>BCE</b>	: Brand Content Experience
<b>CPK</b>	: Conceptual Persuasion Knowledge
<b>E-WOM</b>	: Electronic Word of Mouth
<b>IGTV</b>	: Instagram TV
<b>OOTD</b>	: Outfit of The Day
<b>PK</b>	: Persuasion Knowledge
<b>SMBCE</b>	: Social Media Branded Content Experience
<b>SNWs</b>	: Social Networking Websites
<b>UGC</b>	: User-Generated Content

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## **I. INTRODUCTION**

The impact of advent of social media networks and content marketing has affected most sectors, and the textile sector is no exception. Nowadays, content marketing occupies a preponderant place in the communication and marketing strategy of companies. It is not surprising to know that Bill Gates has predicted the power of content for many years by quoting “Content is king” (Gates, 1996), which is an expression that comes up regularly in the jargon of digital marketing and more particularly of social media marketing. This latter is an evolving trend in many sectors, where it is presented as the best brand activation. Obviously, the use of content marketing is the key to success for marketers.

Even if social media content marketing is becoming more and more popular among businesses, it is still a new area of study in academic literature. The majority of current knowledge is based on publications from research organizations like the Content Marketing Institute.

Therefore, the goal of this study is to better understand content marketing when it is used as sponsored content, user-generated content, or social media branded content experience. It also aims to ascertain how the relevance of content formats published by a company on its social media websites, like Instagram or the YouTube platform, influences consumers' purchase intentions, both online and offline.

This study investigates how different content formats can influence people's purchase intentions by serial mediation using knowledge of attitudinal and conceptual persuasion to address the impact of social media branded content experiences, user-generated content, and sponsored content on purchase intentions in the textile sector.

This research uses as methodology an experimental design within-subject with randomization of conditions on three conditions, three content types, and one brand. The study is inspired from the article of F. Christandl (2019). Data collection was based on self-administered questionnaires and consisted of a sample of 620

respondents. User-generated content condition has 224 participants, sponsored content condition has 216 participants, and social Media Branded Content Experience has 180 participants

The participants in the experiment are foreign people living in Turkey. The results obtained from the analysis of Exploratory factor analysis and Confirmatory factor analysis show that sponsored content is the main variable that activates persuasion knowledge.

In conclusion, the current study significantly raises the level of contribution to the content marketing literature. It shows how important it is for businesses to publish material on social media to activate their customers' purchasing intentions.

## **A. Background**

A new viewpoint on interpersonal and business relationships is emerging as a result of the rising usage of social networks in communication and marketing initiatives. In contrast, marketers' use of social media has had a tremendous impact on how consumers interact with products and services, especially in light of improved information availability and the beneficial proximity between businesses and their community. On the other hand, businesses profit from exclusive access to customer demands and a powerful mediator to spread the word about their promotional offerings (Sajid, 2016). Facebook and Instagram currently have 2.45 billion and 1 billion monthly active users, respectively, making them the most worldly known platforms. As a result, people are incorporating social networks more and more into their daily lives. Therefore, social media platforms and video platforms like YouTube are considered as effective tools for achieving corporate marketing goals and strategies, especially in connection to improving customer relationships and consumer behavior (Algharabat et al., 2017). Social media marketing is defined as "a dialogue started by customers or businesses to keep open communication about specific promotional information that will learn more about each other's usage and experiences, possibly to both parties involved" (Dwivedi et al., 2015).

Thus, when social networks are used to promote or simply present a product or service, it is social network marketing. When this strategy is used by the company,

it may have the objective of increasing the traffic on its Web page or the number of subscribers on its social networks, increasing its sales, reducing its promotional expenses by promoting word-of-mouth or developing new partnerships (Sajid, 2016). The creation, distribution, and consumption of content, as well as the evolution of digital marketing, have all been significantly altered by social media.

## **B. Problem Statement**

In light of the capacity for user and brand content on the social media platforms, as well as the expanding influence of YouTube and Instagram in the marketing field. The key focus of this research will be on how contents created by users, influencers, and businesses, particularly in the fashion textile industry, affects consumers' purchase intentions. Consequently, the following is the research's problem.

Brands today encounter numerous obstacles in their efforts to positively influence consumers' purchase intentions. Mostly because the majority of brands do not make the most of their social media presence. Believing that these latter are unable to persuade consumers. Additionally, fashion brands in particular are unable to choose the best content format for convincing customers to buy from them rather than from the brand's rivals in the marketplace.

## **C. Purpose the Research**

The goal of the study is to ascertain how different content categories, such as sponsored content, social media branded content experience, and user-generated content affect consumers' intentions to make purchases. The primary goal is to investigate whether various content kinds contribute to the activation of attitudinal persuasion knowledge that is affected by conceptual persuasion knowledge, which then effects different purchase intentions.

## **D. Research Questions**

The goal of the study will be achieved by showing how user-generated content, and social media branded content experience and sponsored content affect purchase intentions in the textile industry. Attitudinal persuasion knowledge and

Conceptual persuasion knowledge serve as major mediators of the persuasion knowledge model.

As a result, this study addresses the following research questions:

- Are the purchase intentions effected by the social media branded content experience?
- Are the purchase intentions effected by the user's generated content?
- Are the purchase intentions effected by the sponsored content?
- What is the effect of social media branded content experience on purchase intentions?
- What is the effect of user-generated content on purchase intentions?
- What is the effect of sponsored content on purchase intentions?
- How the social media branded content experience, user's generated content and sponsored content impact the purchase intentions?
- How the persuasion knowledge mediates the effect of the content type on the purchase intentions?
- How the conceptual persuasion knowledge effects the purchase intentions?
- How the attitudinal persuasion knowledge effects the purchase intentions?

#### **E. Nature of the Study**

The research is experimental study with between-subjects design. A self-administrated questionnaire was chosen that includes randomization of different conditions (Christandl and Müller, 2019).

Such that all participants completed the same questionnaire; but the experimental conditions were randomized, i.e.; participants actually saw one video representing one experimental condition.

#### **F. Hypotheses**

Hypothesis 1. Contrasting user-generated content with sponsored content, there is a positive correlation of conceptual persuasion knowledge.

Hypothesis 2. In contrast to user-generated content, there is a positive correlation between conceptual and attitudinal persuasion knowledge in the condition sponsored content.

Hypothesis 3. In contrast to user-generated content, there is a negative correlation between attitudinal persuasion knowledge and purchase intentions in the condition of sponsored content but a positive correlation between conceptual and attitudinal persuasion knowledge.

Hypothesis 4: In contrast to user-generated content, there is a negative correlation of conceptual persuasion knowledge in the sponsored content condition.

Hypothesis 5: Contrary to user-generated content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the condition Sponsored content.

Hypothesis 6: In contrast to user-generated content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the condition Sponsored content, as well as between these latter variables and purchase intentions.

Hypothesis 7: When contrasted to sponsored content, user-generated content has a positive correlation of conceptual persuasion knowledge.

Hypothesis 8: As opposed to sponsored content, there is a positive correlation between persuasive knowledge, both intellectual and attitudinal, in the framework of user-generated content.

Hypothesis 9: When contrasting user-generated content to sponsored content, there is a positive correlation between conceptual and attitudinal persuasion knowledge and a negative association between these two variables and purchase intentions.

Hypothesis 10: When contrasted to sponsored content, there is a negative correlation of conceptual persuasion knowledge in the framework of user-generated content.

Hypothesis 11: In contrast to sponsored content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the framework of user-generated content.

Hypothesis 12: Contrasting user-generated content to sponsored content, there

is a negative correlation between conceptual and attitudinal persuasion knowledge as well as between the latter two variables and purchase intentions.

Hypothesis 13: In contrast to sponsored content, there is a positive correlation of conceptual persuasion knowledge in the framework of the condition Social Media Branded Content Experience.

Hypothesis 14: In contrast to sponsored content, there is a positive correlation between conceptual and attitudinal persuasion knowledge in the framework of the condition Social Media Branded Content Experience.

Hypothesis 15: When contrasted to sponsored content, there is a positive correlation between attitudinal persuasion knowledge and conceptual persuasion knowledge, while there is a negative correlation between these two latter variables and purchase intentions, in the framework of Social Media Branded Content Experience condition

Hypothesis 16: When contrasted to sponsored content, there is a negative correlation of conceptual persuasion knowledge in the framework of Social Media Branded Content Experience condition.

Hypothesis 17: In contrast to sponsored content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the framework of condition Social Media Branded Content Experience.

Hypothesis 18: In contrast to sponsored content, there is a negative correlation between conceptual persuasion knowledge and attitudinal persuasion knowledge. As well as between these later variables and purchase intentions, in the framework of Social Media Branded Content Experience condition.

## **G. Significance of the Study**

This study will offer fresh perspectives on digital marketing tactics, particularly in the area of social media marketing. The textile companies will profit from it. In choosing which content marketing strategy to use and how to use content as a marketing tool, in order to influence favorably the purchase intentions of their present and potential customers.

Through the activation of attitudinal and conceptual persuasion knowledge, this study examined the impact of various content kinds on consumers' intentions to

make purchases. The current study presents the various content kinds that are present in the digital landscape, including content produced by users, influencers, and brands, particularly in the fashion textile industry.

For instance, social media branded content, user-generated content, and sponsored content are based on the most recent techniques of content marketing tactics and their unmistakable impact on the intentions of the customer to make a purchase.

Additionally, the analysis that is offered in this study will provide useful data for future studies that can investigate the numerous traditional content kinds that exist outside of the digital realm and their effects on various key marketing metrics. Additionally, as is currently the case in the literature on digital marketing, more research should be done on the psychological consequences associated to the consumers rather than the viewpoint of marketing specialists. The current study is a significant first step in that approach.

#### H. Conceptual framework

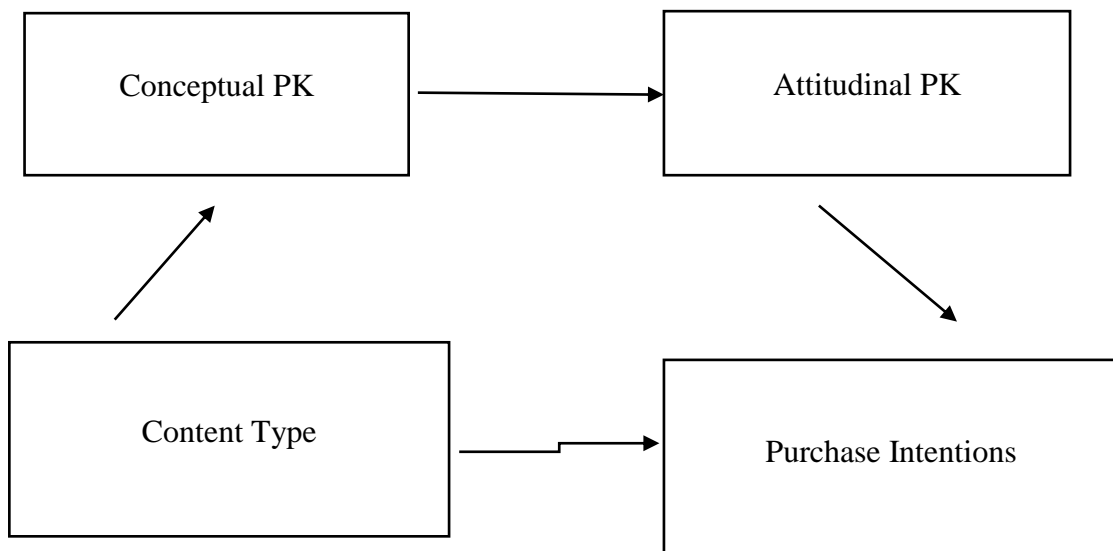


Figure1 Conceptual framework. Variable model with mediation variables and the effect of each content form on purchase intentions.



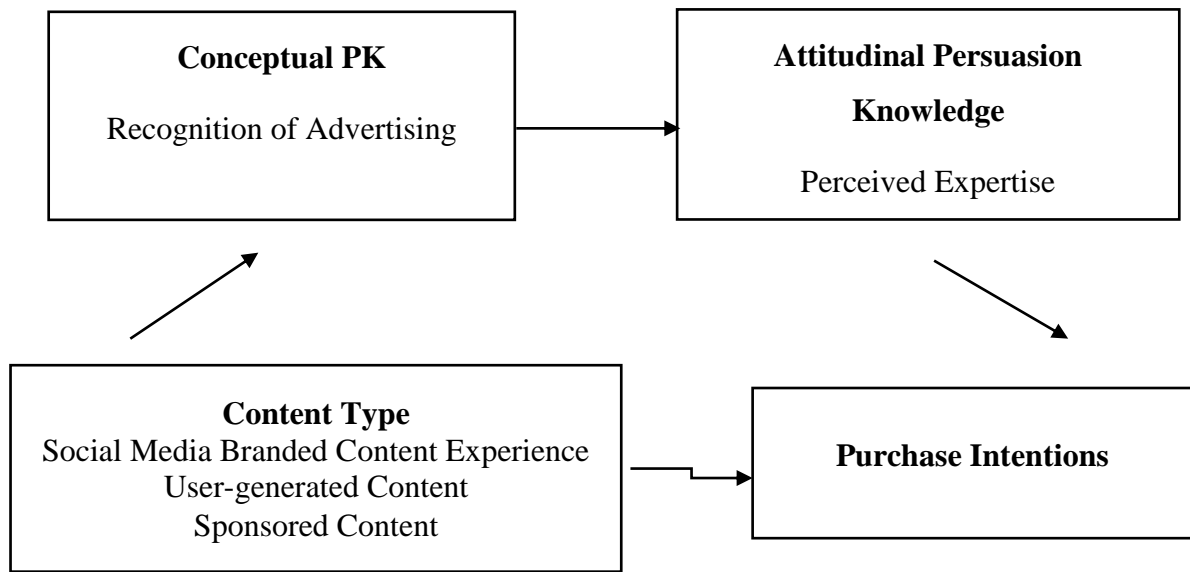


Figure 2 Conceptual framework. Variable model with mediation variables and the effect of each content type on purchase intentions and their sub-dimensions.

## **II. LITERATURE REVIEW**

The studies related to the following topics are summarized in the chapter that follows: Social Media Branded Content Experience, User-generated Content, Sponsored Content, Persuasion Knowledge, Conceptual Persuasion Knowledge, Attitudinal Persuasion Knowledge, Purchase intentions.

### **A. Social Media Branded Content Experience**

#### **1. Brand Content On Social Media**

As a result of the emergence of the Web 2.0 landscape, social media websites have become one of the most important components of digital media. Social media is the term used to describe all of them. They represent a group of technological and conceptual approaches motivated by Web 2.0 that facilitate the creation and exchange of user-generated content (Kaplan and Haenlein, 2010).

Social media also called social networking websites that go by the name SNW were initially thought of as university students' playgrounds. Today, one of an advertiser's marketing assets is a brand page or profile. It enables the brand to interact with existing and future customers, cultivate a relationship with consumers, and offer entertainment.

Communication and marketing strategies are evolving due to the increased use of social networks which has given rise to a new perspective on brand related content and its perception on consumers. In fact, the presence of brands on social networks has fundamentally altered how customers interact with goods and services, particularly because of improved availability to information through social media content and priceless closeness between brands and their local communities. However, brands gain from having exclusive access to customer demands and having a strong mediator to spread their promotional offerings (Sajid, 2016).

Recent studies have shown a rise in interest in social media searches for brand-related material (De Vries et al., 2017). Due to the fact that 50% of social

media users engage with sponsored material and follow businesses, experts and theorists have become more interested in this topic (De Vries et al., 2017).

Branded content includes postings, pictures, videos, music, media articles, reviews of products, online games, virtual gifts, and cards linked to certain brands (Muntinga et al., 2011). Brands use brand-related content to enhance customer engagement on social media. Higher purchasing intentions may result from interaction with this content (Carlson et al., 2019).

## **2. Brand content strategies on the social media in the context of textile sector**

The fast evolution of the internet and social media use pushed companies to opt for social media in order to advertise their goods and services and strengthen the brand's reputation. (Michopoulou & Moisa, 2019). As a result, social media content has become an effective instrument that contributes to the promotion of marketing, communication, and all the company's strategies, particularly the strategies pertaining to communication, relationship management, and consumer involvement (Ziyadin et al., 2019). Social media marketing's main purpose is to catch consumers' attention towards the brand-related content as well as to influence them to share the content with other people.

There are a ton of social media studies already published that concentrated on brand pages. Scholars highlighted the variables influencing brand and brand page utility in the context of these studies to better understand customer behavior (Zhang & Benyoucef, 2016).

For instance, Shi et al. (2016) studied the crucial elements that result in the ongoing desire to engage with brand sites on social media. Regarding Facebook pages of companies, Sabate, Berbegal-Mirabent et al. (2014) investigated the elements that influence the virality of brand-related material. According to Vries, et al. (2012), the brand page posts' popularity and virality are influenced by the posts' vividness, interaction, content location, placement of the content, and the valence of comments (Gerard J. Tellis et al., 2019).

Additionally, according to companies that prioritize profits, social media marketing content was grouped in a recent study (Gavilanes et al., 2018). They identified seven categories of social media advertising content as a result of their earlier research: current product promotion, new product disclosure, contests, sales,

consumer feedback, entertainment information, and company branding (Gavilanes et al., 2018). And the research's findings showed that the efficacy of social media marketing depends on the content elements (Gavilanes et al., 2018).

Category	Definition	Previous research
New Product Announcement (NPA)	New items or services are displayed or announced (in text or image).	Cvijikj and Michahelles(2011)
Current Product Display (CP)	Displays the current product lineup and/or product details (in text or image)	Cvijikj and Michahelles (2011); Men and Tsai (2011); Wallace, Wilson and Miloch (2011).
Sweepstakes (SW)	Advertises sweepstakes, encourages participation (users must take action in order to enter, with a probability ( $0 < p < 1$ ) of wining; contains details on the competition, rules, links to the competition, etc.	Cvijikj and Michahelles (2011); Zhang, Sung and Lee (2010).
Sales (SA)	Describes a recent or ongoing sale or campaign, which may contain information about a discount (percent off), unique giveaways, gift cards, etc.	Men and Tsai (2011)
Customer feedback (CF)	Describes a recent or ongoing sale or campaign, which may contain	Cvijikj and Michahelles (2011); Men and Tsai (2011);Smith, Fisher and

	information about a discount (percent off), unique giveaways, gift cards, etc.	Yongjian(2012);
Infotainment (IT)	Provides users with information and/or entertainment in the form of amusing videos or images, boulevard news, seasonal postings and wishes, etc.	Cvijikj and Michahelles (2011); de Vries, Gensler, and Leeflang (2012); Men and Tsai (2011); Smith, Fisher and Yongjian (2012); Zhang, Sung and Lee (2010).
Organization branding (OB)	Brings attention to a company or brand (logo, slogan, general company information, organization attributes, store network, employees, etc).	Men and Tsai (2011); Smith, Fisher and Yongjian (2012); Wallace, Wilson and Miloch (2011).

Figure 3 Social Network Advertising Content Categories from existing studies

Additionally, social media is being intensively utilized by fashion textile firms in their marketing and communication strategies to highlight their branded content to reach different marketing goals (Lamberton and Stephen, 2016). The purposes are multiples such as offering exclusive discounts, giveaways, enhancing brand awareness, sharing the introduction of new products or services in the market, adding entertainment value, and delivering special customer support to the social media audience (Hughes et al., 2016).

Over and above that, fashion textile brands are using social media to reach different potential customers beyond their geographical position, to bond with the consumers (Park and Kim, 2015), and they are using electronic word of mouth through working with influencers to obtain the attention of consumers (Lou., 2019; Boerman, 2020, Nishtha Kochhar, 2020).

For instance, one of the very successful social media campaigns is the one of a very well-known Turkish textile brand "Mavi". It was called "Which One is Kivanç's Mavi" because the brand's spokesperson "Kivanç Tatlitug" (a famous actor and model) was the main character of it. The Facebook campaign was presented in 2010, the brand created an application that would last for four weeks in 2011 (Cukul, 2012). The concept of the campaign was around a question that users should guess its answer which was what would Kivanç wear every week from a selection of jeans and shirts displayed in an online brand catalog. The brand gave an award to the one who guessed the right combination Kivanç would wear and gave this combination as a gift or a 150TL valued gift. This successful campaign was fruitful for the brand it significantly and instantly increased the number of followers on the Facebook page of "Mavi" (Cukul, 2012).

### **3. Social media Branded Content Experience Definition**

The term "brand content experience" (BCE) refers to "a rational and/or emotive attitude that results from representations assigned to the collection of interchange in social media." This term is used to describe a customer's interactions with a brand-related video, text or image on a social media platform (Waqas et al., 2021).

Actually, the cognitive and emotive aspects are the two primary parts that are regarded as the experience's aspects in social media branded content. According to published research and a few qualitative studies (Waqas et al., 2021), BCE has seven characteristics that are brought about by how customers interact with and use branded social media material. Specifically, self-identity experiences, social bonding experiences, utilitarian experiences, humorous experiences, aesthetic experiences, awe-inspiring experiences, and discerning experiences.

Additionally, by favorably affecting every step of the customer journey, marketing and communication managers, who are in charge of brand design and experience, hope to foster long-term trust and loyalty in their audience. As a result, each time a customer considers or discusses the brand, they feel or experience a particular emotion. Brands of energy drinks, for instance, aim to motivate and thrill consumers, while cybersecurity firms want customers to believe they are safe and secure. The luxurious brand Hermès also by using exclusivity and scarcity

experience through the customer's long waiting list and limited edition products, induces the feeling of happiness and specialness felt by customers once they get the hard to get Hermès products such as the "Kelly bag".

In addition, The Social Media Branded Content Experience has seven different aspects, as described by Waqas et al. (2021). The first aspect, dubbed "self-identity experience," refers to how individuals in social networks interact with content created by brands to feel a particular sense of self, particular identity, and personality.

The second factor, "social bonding experience," is the capacity of users of social media to involve with sponsored content in order to foster social relationships and a sense of community.

The capacity to which individuals in social networks contact with brand related material helps these latter to have understanding and discernment about functional/physical features as well as advantages of a product is described as the third element, "utilitarian experience."

The ability of individuals who use social networks to connect with material created by brands to induce amusement which enable these latter to invoke their own hilarious personality trait is described in the fourth element, "humor experience."

The term "aesthetic experience," which is the fifth dimension, describes "the degree to which users of social networks involve with material related to brands, which permits them to be joyful due to its creative, beautiful and/or pleasant image."

The "awe-inspiring experience" component of the sixth BCE is described as "the degree to which users of social networks encounter with content created by brands which causes sensations of astonishment, marvel, and adoration toward a marvelous or vivid brand related content."

The likelihood that users of social networks get involved with content related to brands induces their excellent opinion to have an understanding of the brand related content's story is described as the seventh BCE dimension, "discerning experience," in its definition.

#### **4. Effect of Social Media Branded Content Experience on Purchase Intentions**

The brand content experience is the collective response that an individual or

group has with a brand. It can be emotions, interactions, sensations, thoughts, or any other type of reaction. Creating a great brand content experience is essential because it helps brands make positive connections between the brands and their audience on social media networks. A good experience strengthens brand recognition, brand awareness and demonstrates that the company and customers share common values and beliefs. This results in influencing the intention of consumers to buy from the brand because of the cognitive and affective bond created by the brand content experience on social media.

In fact, recent studies place more attention on the purchase and after purchase stage of the journey of customers on the web. (Zhang & Benyoucef, 2016). Social networks as privileged sources of information. The majority of consumers do research on the net before making a purchase and especially when it comes to large purchases.

Social networks have a very important but also strategic role because we use them on a daily basis, whether in the personal or professional context. The web has greatly changed our purchasing behavior and in this evolution, the trend of social selling has emerged. This consists of making use of social networks to generate business opportunities.

A lot of people (mostly millennials) make purchases after reading evaluations or suggestions on social media from influencers. They "act like word of mouth" on these various social media platforms. A simple "like" or "response" can alter the rating of a product. By adding the "Tap to view product" option, which enables users to see the item before buying it, Instagram decided to take things a step further.

Indeed, consumer reviews on social media networks are contributing in marketing and purchasing decisions. They ensure a certain degree of confidence for the consumer but also for the e-reputation and brand image of a brand. They also reflect the level of satisfaction with the products or services distributed. With social media, more consumers are sharing their opinions. Over 80% of people read reviews before buying. This high percentage demonstrates the level of influence that consumer feedback can have. It is therefore strongly recommended to include this aspect in a company's strategy in order to impact the purchase intentions of the targeted consumers.



## **5. Instagram and YouTube Advent**

Social media websites are categorized into two categories, either contact or content social media (Ellison et al., 2007). Social media of contacts permit users to extend their contacts in different networks such as their social network (Facebook) or their professional network (ex.: LinkedIn). Whereas Social media of content enable the users to share different types of content for instance photos (ex.: Instagram), and videos (ex.: YouTube) as well as other social content networks (Mangold and Faulds, 2009).

With 1.074 billion monthly active users, Instagram is currently the second-most popular social network platform, behind Facebook, which has 2.45 billion active users.

Instagram is the consumers' preferred social media platform for sharing happy moments. Kevin Systrom and Mike Krieger founded this app, which allows users to post photographs and videos with the option of adding filters provided by the app itself, in October 2010 in San Francisco. In addition to being excellent computer scientists, Systrom and Krieger have a passion for photography. For them, a high-end camera was necessary to take a quality picture. But as smartphone cameras advanced, they realized there was a market for mobile photography.

Initially known as Burbn, the program they created was much more intricate than the one we use today. Burbn began as a FourSquare-like location-based and check-in software before realizing the actual value lay in user-uploaded images of specific locales. They abruptly altered course and made the decision to focus solely on publishing and picture retouching after that. They did this to produce a new version of the program that they branded Instagram. The phrases "cliché" and "telegram," which the creators associate with Polaroid photos from their youth, were combined to create this name.

Early in October 2010, Instagram was released exclusively for Apple devices. The social network had 200,000 users during the first week of existence, and three months after introduction, there were already one million users. Images on early versions of Instagram were square in shape to pay homage to Polaroid and Kodak Instamatic cameras. This is one of their defining characteristics.

When Instagram eventually launched for Android in April 2012, it received

over a million downloads in less than 24 hours. Following this release, the app attracts Mark Zuckerberg's notice, who purchases it for \$1 billion just six days later (Mangold and Faulds, 2009).

Furthermore, YouTube, is considered the second most popular search engine that comes after Google, is a social media website (Kaplan, 2015). Every month, more than 2 billion people utilize the video-sharing website. Three individuals, J. Karim C. Hurley, and S. Chen, established YouTube in 2005. They had first connected at PayPal, another company where the three of them were employed. They struggled to share their own videos and locate ones to watch online.

The combination of two English words would result in the name YouTube. The first word is "You," which means "you," as everyone is aware. It alludes to the idea that users are what give the platform life through the stuff they post there.

Tube is the second word. It would be referring to television rather than the Internet. The so-called cathode ray tube was present in earlier models. He was the one who made it feasible to display images on screens before LCD technology. The website achieved 100 million views just a few months after going live with its test edition. At the time, 65,000 films were posted every day. Google purchased YouTube in 2006. The giant's largest acquisition to yet is this. YouTube is currently one of the top 3 most frequented websites in the world, with 2 billion monthly visitors (Kaplan, 2015).

As a result, people are incorporating social networks into their daily lives more and more, and they are more likely to continue having interactions on these platforms. As a result, social networks are viewed as a powerful tool for achieving business goals and marketing plans, especially when it comes to managing customer relationships and enhancing consumer behavior (Algharabat et al., 2017).

## **a. YouTube content strategies in fashion textile sector**

### **i. Importance of YouTube content strategies in fashion textile sector**

Fashion textile is a unique industry because it combines three elements that make its understanding particularly complex. It is first and foremost a creative industry, which puts novelty and originality at the heart of its product. It is also an industry geared towards a multi-faceted trade, from the world of luxury to fast fashion and household linen. Finally, its pace is frantic: the fashion brands present

from 12 to 24 collections per year, depending on their positioning (McKinsey,2016).

In fact, to face the industry challenges the textile brands opt for the platform YouTube to develop a content marketing strategy dedicated to it. Video is the second most favored type of content used across content marketing strategies. The most successful videos created by those brands not only fulfill the brand objectives but also attract and interest the target.

However, according to Zenith Optimedia Advertising Expenditure Forecasts 2016, the change in consumer behavior is transferring an increasingly large part of the budgets of the textile brands to digital (Zenithmedia, 2016).

Video is particularly relevant for this very large image-producing industry, both static and animated. With YouTube, Textile brands find a new way to reach their targets.

With an annual growth of fashion queries on YouTube of 21%, consumers now have the reflex to go there to seek information on brands and products. The video also has a strong impact on consumers of fashion products: in particular, it encourages 34% of women aged 16 to 34 to do more research on a product and 50% to visit the brand's website (YouTube Audience Report, 2015/2016).

Furthermore, when brands start to use videos in their digital content marketing strategies many retailers have noticed an increase of 35% in conversion when using videos strategies to introduce their products (Content Marketing Institute, 2013).

## **ii. Types of YouTube content strategies in fashion textile sector**

It was reported in the literature that videos can be for either entertainment or educational purpose, concentrating on a precise topic concerning a product or a service (Milhinhos, 2015). The content types of videos can vary from testimonials, hauls, tutorials, vlogs, case studies, presentations, campaigns, etc. (Jefferson & Tanton, 2013).

In fact, Branded fashion content on YouTube have different types (Launchmetrics youtube, 2021):

- Content related to the brands themselves their history, their values, or their know-how. For example; the H&M film Close the Loop on

recycling clothes.

- Content related to products from collections and new launches. Example with the sophisticated look book of Louis Vuitton Six Girls Six Minutes, both beautiful and editorialized, or the collection film like those dedicated to the Cameron Street bag by Kate Spade New York.
- Service content such as style advice and tutorials make the consumers learn step by step about something new in a practical and easy way (Milhinhos, 2015) as ASOS' "Learn How to".
- Live and online replay of Fashion shows of textile and designer brands that cover a myriad of sub-categories, from the show itself, backstage, to the cast and front row celebrities. Example with the Christian Dior Spring/Summer Haute Couture shows.
- Collaboration of the brands with well-known YouTubers through videos about campaigns, hauls, product reviews, and tutorials.
- Hauls (videos where a YouTuber unpack the products of the shopping session in front of the camera or the gifts received by brands), look books, #ootd (outfit of the day), or what's in my bag: it's a whole lexicon of very rich content that brands can use to master the YouTube world and embark on the production of more authentic and lively content, but also more engaging for their audiences.

According to a study by “Adelie Studios” in 2015, consumers choose videos to watch before taking the decision to purchase a product. It has been shown that after watching a video of product review or demonstrations about a product 64% of consumers are willing to buy it. Adeliestudioscom, 2015).

Indeed, Textile brands, whatever their marketing objectives (awareness, drive to store, service, purchase intentions or loyalty) should have an interest in seizing the YouTube opportunity to speak to their targets because the video is an impactful, rich and engaging format. The challenge lies in defining a sustainable and well-orchestrated strategy throughout the year to respond to the strong seasonality of the sector, between commercial highlights and presentations of new collections.

## b. Instagram Content Strategies In Fashion Textile Sector

### i. Importance of Instagram content strategies in fashion textile sector

In a difficult economic context, the textile industry, and even the fashion sector in general, however long reluctant, have turned to digital. Textile firms' social media presence and image increasingly play a significant part in their communication and marketing efforts.

The fashion world was a forerunner with, on the one hand, content creators in Instagram with strong power of influence and, on the other hand, brands that actively collaborate with YouTubers through campaigns and tutorials. The photo-sharing social network Instagram, in particular, is becoming a medium, even a must sales channel. Undeniably, Instagram revolutionized the way the fashion brands connect and interact with the consumers and potential customers.

According to a study conducted by Facebook IQ, people using Instagram perceive the brands present on this social network as being popular (78%), creative (77%), entertaining (76%), and applicable (74%). It can be understood that having an Instagram account is decisive in the purchasing process of consumers: At each level of the shopping process, Instagram is crucial. Each of these times presents a touchpoint on Instagram where marketers may act, as people use the site to find trends, investigate trends before buying, and make purchasing decisions (Facebook IQ).



Figure 4 Facebook IQ (Gnitekram, 2021).

Instagram is a popular platform for textile brands to deploy their content initiatives. Notably, Zara is a leader in fast fashion and releases a new collection every month. The Spanish textile giant uses social media to spread the word about its new lines and spur growth.

For all fashion enthusiasts, Zara's Instagram page serves as a virtual style book and a source of inspiration. By creating material that is solely about its products, Zara is solidifying its position as a market leader and establishing itself as the standard brand for emerging fashion trends.

By enabling direct shopping on Instagram, Zara is once again succeeding in the Millennial generation's desire for fast gratification. You can access the product's Internet page with just two clicks. Order placement is the only thing left to do.

Streamlining the purchasing process is the prescription for success that Zara has followed. Additionally, the business is quick to reply to client feedback about the collections, items, and availability. should continue to encourage brand loyalty.

The company does not use paid channels to sell its products online. Zara's Instagram presence continues to grow and is now viewed as a look book, an online retailer, and an adviser. Although Zara only spends about 0.3 percent of its revenue on advertising, the brand currently has a community of more than 36 million followers (Gnitekram, 2021).

Whether Instagram is used as a sales or expression platform, not having a pertinent Instagram strategy might be a big advantage. Instagram users find inspiration, converse, and make purchases on social media in a world where smartphones have replaced the personal assistant role. Nowadays, especially among Millennials, producing content for Instagram has become a way of life. Zara and other textile companies have the chance to be involved in the entire purchasing process, from inspiration to final purchase (Gnitekram, 2021).

## **ii. Types of Instagram content strategies in fashion textile sector**

Furthermore, according to Instagram for business platform there are main content type on Instagram that provide feedback and interactivity namely; Posts on feed, IGTV videos, Stories, Reels, Live, shop icon and guides (Instagram for business, 2021).

**(a) -Posts on the grid**

Brands create post that appear on the newsfeed of the platform (Instagram for business 2021), indeed textile brands create on a daily basis attention-grabbing posts that are related to new collections, discount campaigns, styles tips, collaboration with bloggers and influencers. Notably, LC Waikiki, Koton, Zara, Mango, ... etc.

According to Instagram for business, International Textile brands should take into consideration the time zone where their potential customers live when planning their posts, in order to promote their products accordingly.

**(b) -IGTV**

IGTV are videos considered long term content, offering users the ability to share longer videos, up to 1 hour (Instagram for business, 2021). Textile brands are using this Instagram feature in order to introduce new collections in an interactive way. Additionally, they create how-to and style tips.

**(c) -Stories**

Textile brands use stories which are short instant videos that last for about 24 hours then get automatically deleted. But they can be saved as well permanently in the highlights section of the brand profile page.

Stories can include a glimpse of the Behind the scenes of the textile brand, the office of this latter, the design process of the clothes created by the its designers, the goal is to inspire and make the customers get familiar with brands.

Asking questions Q/A sessions enable the brand to create a convenient content compatible to the preferences of their customers and potential one as well (Instagram for business, 2021).

Moreover, Textile brands gets creative by using the filters, stickers and widgets for stories offered by the platform Instagram

**(d) -Reels**

Instagram is an all-in platform that has different videos formats, Reels is a recent feature that includes both short timing video and audio content that can be remixed.

Textile brands use reels in order to go viral on Instagram because the platform algorithm favor Reels content. It allows the brands to increase their reach and as a result increase the number of their followers (Instagram for business, 2021).

**(e) Live**

Textile brands use Live streaming as informal way to interact with the customers to announce a new collection, a new campaign, to make the followers learn something new about the brand itself, to a give some styling and fashion advices. It increases the brand visibility and make the brand bond with its customers. As well as expand their reach and target new potential customers (Instagram for business, 2021).

**(f) Shop icon**

Instagram created a shop icon for shoppable posts, through this recent feature the platform become an e-commerce portal as well. Users can find the products shared by the brands they already follow. And they have the option to scroll through content and discover new products and brands (Instagram for business, 2021).

**(g) Guides**

To organize all the important posts that include permanent interesting content, many textile brands opt for guides option in Instagram that is easy to access to and enable the brands to engage with customers. (Instagram for business, 2021).

**(h) Hashtags**

Can be included in all content types above. In fact, Hashtags can be placed in three ways- In the comment section directly after the post, the second is at the center of the caption of the post. And finally, they can be integrated into the caption copy (Instagram for business, 2021).

**6. Opinion leaders/ influencers, fashion bloggers, and vloggers in the fashion textile industry**

**a. Definition of Opinion leaders or Influencers**

Studies on this concept in marketing resumed at the end of the 90s, beginning of the 2000s thanks to the internet. Web 2.0 has contributed in the rise of virtual communities that have given rise to online opinion leaders thanks to its numerous



technologies, including blogs, wikis, and social networks. Thus, Casalo et al. (2018) specify that these different technologies have increased the role of opinion leaders and pushed researchers to work on this concept. Several studies have been conducted on the online thought leader and this on social networks, blogs, forums, etc. (Yoganarasimhan, 2012). The majority of studies on opinion leaders online or offline concerned the identification of leaders, their characteristics, their role, their ability to promote new products, and their impact on decision-making and consumer attitudes (Casalo et al. 2018).

Nowadays, Web 2.0 and its various tools have given rise to a new phenomenon called “influencers”. Since their appearance, several researchers have been interested in studying their profile and their impact on consumer behavior (Kapitan et al, 2015; Bahtar et al, 2016). It is crucial to note that these new web stars can be classified using several words. Indeed, Hosseini Bamakan et al. (2019) identify a wide range such as “opinion leader, opinion leader, influential users, influencer, influential node, dominant node, power of influence”. It is also possible to speak of e-influencer, digital influencer, e-opinion leader, or digital opinion leader. Some influencers can be recognized according to the social network where they are most influential. In this case, it can be "Youtuber", "Instagramer", "Snapchater".

#### **b. The Four Ms of influencer marketing**

The four Ms of influencer marketing has joined the well-known four "Ps" of marketing: product, place (distribution), promotion (communication) and price. This four Ms method takes into consideration old and new marketing methods for success on social media ((Brown & Fiorella, 2013). Here are the four Ms:

##### **i. Make influencers**

To develop "personas" of their audience, marketers must now put the customer at the center of their strategies (Brown & Fiorella, 2013). These personas can include details on a person's demographics, geographic location, purchasing patterns, internet access methods, and other factors that can be used to select the ideal influencer for a certain audience (Brown & Fiorella, 2013). The ability to "train" influencers who will lead customers to the next phase of their purchasing decisions is made feasible by this. Direct consumer targeting through the use of the appropriate person and timing is the aim (Brown & Fiorella, 2013).

## **ii. Manage influencers**

Influencer marketing programs are managed just like any other marketing strategy, from the moment they begin until the moment they are over (Danny Brown & Fiorella, 2013, p 162). This phase involves confirming that the influencer's effect on consumers is favorable. It's also feasible that this effect won't exist or perhaps be harmful (Panno, 2017). Its primary objective is to highlight the value the influencer may add to the product or the brand (Brown & Fiorella, 2013). An influencer's primary responsibility is to spread the brand's message to his community, although he may very well do so just for financial gain (Brown & Fiorella, 2013). Because of this, it is preferable to make them "brand ambassadors" (Panno, 2017). In this case, the influencer does not limit himself to promoting the brand, but also stirs curiosity, makes the brand known spontaneously, and recommends it without expecting a financial reward in return (Brown & Fiorella, 2013). In this instance, the influencer goes beyond merely promoting the brand to pique interest, introduce the brand in an organic way, and give recommendations without anticipating payment in return (Brown & Fiorella, 2013).

## **iii. Monitor influencer campaigns**

Relationship monitoring measures what is said about a brand and how the influencer talks to customers about the brand (Panno, 2017). It merely entails overseeing the interaction and communication between the influencer and the consumers as well as their follow-up (Brown & Fiorella, 2013). Marketers can now understand who can offer a high return on investment and how, as well as who can influence the decision-making process at any moment, on social networks because it is simple to regulate these things (Brown & Fiorella, 2013).

## **iv. Measure influencer marketing campaign**

This step's goal is to evaluate outcomes so that future marketing campaigns can be improved (Panno, 2017). One of the many important benefits of social media over traditional marketing is measurement. Flyers, billboards, posters, radio and television are the tools employed in this sort of marketing, as previously mentioned. Unfortunately, unlike social networks, these do not let you know what is efficient. Knowing why, how, and through whom a campaign generates buzz is crucial for being able to duplicate it (Brown & Fiorella, 2013).

## **7. Fashion bloggers/ influencers and fashion YouTubers in the Fashion sector**

### **a. Fashion bloggers/ influencers in the Fashion sector**

Many mostly millennials buy after learning about recommendations or comments from influencers on social networks. These various social media channels function as "word of mouth." A single "like" or "response" can change how highly someone rates a product. Instagram had the idea to go further by integrating the "Tap to view product" functionality which allows you to view the product before making the purchase (Instagram for business, 2021).

Social media usage is on the increase in the textile industry. Instagram - the photography-centered social network - has a high number of users generating content, branded content and sponsored content, and this appears to be advantageous for textile companies. Collaborating with Fashion bloggers or influencers on social media networks (e.g. Facebook, Instagram, among others) allows the textile brands to gain a lot of notoriety, create unique content, expand their reach, promote in advance, and test new products before releasing them in the market (Kochhar, 2020).

Therefore, social media marketing strategies that integrate fashion influencers as the basis of communication are preponderant in speeding up the fashion product distribution process because it impacts positively the product and the brand recognition (Jin and Ryu, 2020).

### **b. Fashion YouTubers in the textile sector**

YouTube is a resource that online users use for both entertainment and education. Because of this, "YouTubers are eradicating the barriers between ordinary people and media professionals and are sought after as brand ambassadors or endorsers, in the same way as celebrities" (Tolson, 2010). The most influential platform is YouTube compared to user-generated content because of its culture of self-promotion (Smith et al. 2012).

One example of electronic WOM is YouTuber brand endorsements (Chapple and Cownie, 2017). Due to their dependability and accessibility, these YouTubers may be more relatable to youngsters and be seen as more trustworthy than more established superstars (Verbunt, 2018).

With the popularity of YouTubers and vlogs, textile manufacturers now have a marketing tool to interact with, connect with, and engage with consumers (Watkins et al, 2016).

## **B. User-Generated Content**

### **1. UGC Definition:**

UGC, or Consumer-Generated Content and also called Consumer Created Content denotes to media produced by unpaid consumers who have used the product, as opposed to paid professionals, and is typically distributed online (Daugherty et al., 2008). It is specifically related to any type of content posted by users on social media about a brand or company. Photos, videos, or blog articles, the formats vary and many companies today are interested in this specific content.

In fact, consumer content is valuable because it is independent of sales and profit motives. It is a clue for consumers in the crowd of advertising content. Therefore, UGC is a real lever for success for content marketing strategies.

User-Generated Content allows the brand to better understand its audience. When users post content on social media, they are giving the brand the keys to understanding their behavior on the internet. By monitoring what content they share among the publications, or what they publish about the brand, can determine which formats or themes are of most interest to them. Through this monitoring, the brand can notice for example if YouTube videos are particularly popular. If yes, therefore it is absolutely necessary for the brand to develop a video marketing strategy worthy of the name.

If the hashtag of the brand on Instagram is reused a lot. In this case, the brand can continue to spread this keyword to promote itself. And by analyzing which themes most animate Internet users in its content, content creation can be prioritized, increase the impact of the social media publications.

In addition to feeding the marketing strategy with new ideas, the UGC also allows identifying, among those who publish about the brand, the influencers and unconditional fans of the company. Thanks to a system that collects data from social networks, it enables to keep an eye on users who will increase the brand visibility.

The UGC feeds the brand's website and its social networks with original content. Social media publications from internet users about the brand are a source of content that can be reused. It makes the brand focus its efforts on more strategic thinking, upstream of content creation, to address its targets with more relevance.

An example of that is the brand Go Pro. Its cameras have become essential. They film the sporting exploits as well as the escapades in the heart of nature and the daily lives. To enhance the best moments captured with a Go Pro, the brand has created an Instagram page where users can share their best content. A boon for the brand, which benefits from excellent visibility and very solid sales arguments.

## **2. UGC types**

User-generated content has different formats such as texts, pictures and multimedia. Whereas UGC types are multiples, among others there are reviews and testimonials, social media content, blog posts, video content, Q&A forums, and Case studies.

### **a. Social Media Content**

The most used medium for generating content is Social media platforms, their accessibility, instantaneity, and timelessness make it the right tool to share visuals, comments, and reviews of a brand's product and services.

According to a 2012 Pew Research Center study, 71% of American women and 62% of American men respectively contribute original content for Facebook (Duggan and Brenner 2012). Around the world, a large number of customers are now producing their own UGC and sharing it with their following or the businesses they are interested in.

### **b. Reviews and Testimonials**

For instance, Ghose & Ipeirotis (2011) investigated the relationship between product sales and different types of reviews that include more information and content that is appealing. They discovered that reviews that combine subjective and objective judgments have less of an effect on product sales than reviews alone.

Customers can leave reviews on the brand's official website in a specific section or on other websites like Yelp, TripAdvisor, G2Crowd, Google, and others. UGC also refers to this kind of review.

As illustrative example, TripAdvisor makes excellent use of UGC. There are several reviews of hotels, restaurants, and other locations on the website. There is a ranking of the top eateries, activities, and other attractions for each location. Because of the millions of users who have stepped up to share their experiences. They are able to exchange images, rate them, and leave comments. Before reserving a hotel room, a trip, or even a table at a restaurant, these same users take the time to read previous reviews. Booking and Hotels.com have the same concept as well (Redacteur, 2020).

### **c. Blog Posts**

UGC is when a brand, such as a designer of new, trendy clothing, doesn't pay a fashion blogger to utilize their goods in a fashion instructional or review, whether it be in a blog post or a video. User-generated content can also be defined as a company's product or brand being used as an illustration in a round-up or blog article (Kahleb, 2013).

### **d. Video Content**

As long as the business is not paying someone to produce the material, YouTube videos, Instagram Stories, and natively recorded video all qualify as UGC. Live video streaming on Facebook, Instagram, and other websites are also included (Kahleb (2013).

### **e. Q&A Forums**

Forums are discussion group. Service allows exchange and discussion on a given topic via electronic messages; each participant can read the speeches of others at any time and make their own contribution (Kahleb, 2013).

### **f. Case Studies**

A case study is the analysis of a campaign, or company that identifies a given problem with a customer, recommends solutions and actions implemented with the customer, separates the elements that have led to a specific action's success or failure. (Kahleb, 2013).

Scholars have proposed other types of UGC related to the purpose of the user from generating content.

### **3. UGC effect on Purchase Intentions**

The emergence of social media has significantly altered how we communicate and how we make daily purchasing decisions. Customers today rely more on user-generated content (UGC) than product marketing, despite the fact that advertisers put more effort into engaging with consumers through online social networking (Chi, 2011). (Mir & Rehman, 2013).

According to recent research by MacKinnon (2012), 66.3% of consumers heavily rely on user-generated content (UGC) when trying to make purchasing decisions and trust it more than advertising-generated content. This study highlighted the favorable relationship between purchase intention for the rated products and perceived credibility of UGC.

Consumers typically regard UGC as informative and helpful in terms of credibility, according to Bae and Lee's (2011) research on UGC's credibility. Young people may find UGC to be more credible than company produced content (CPC), according to a study by Jonas (2010) that assessed the source credibility of CPC and UGC.

The majority of consumers first research information on the web before making a purchase, many of them claim that the opinions of other consumers influence their purchase intentions. The latter mix the User Generated Content and the information given by the brand to form their own opinion and decide whether or not to buy. Therefore, the negative or positive UGC have a huge impact on purchase intentions than sponsored or advertised content does. Generally, the feedback can either increase or decrease the expected quality of the products and services perceived by the users (Karunanayake, 2018).

### **4. UGC in Fashion Textile Sector**

User-generated content is a means of collaboration, interaction, engagement, and co-creation between the brand and its customers. Through UGC customers make active contributions to different brand interactions. Fashion textile brands use UGC in diverse ways, for instance; Burberry founded a platform called “the art of trench”, where the consumers uploaded their photos wearing the emblematic trench coat (Natascha, 2018).

In the textile sector, fashion brands face a lot of challenges. Among them, negative UGC; negative reviews or feedback that profoundly impact the brand reputation as well as its image.

In fact, if the brand managed to fix quickly the customers complaints, it can also increase its brand credibility and thus its expertise. As we know, that brand credibility has two major dimensions' trustworthiness and expertise. Bougoure et al. (2016) stated that customer satisfaction appeared from effective complaints management by a brand is supposedly to result in an increased perception of the trustworthiness of the brand. Which also results to the development of customer loyalty (Ranfagni, 2021).

## **C. Sponsored Content**

### **1. Sponsored Content Definition**

In order to reach customers, advertisers are progressively integrating their brands, products, or persuading messages into historically noncommercial contexts including television programs, publications, and video games (Cain, 2011; Van Reijmersdal, Neijens, et al., 2007). The researchers refer to this phenomenon as sponsored content.

Nowadays Sponsored content is mostly used as a specific ad format offered to advertisers by search engines or social networks. Unlike traditional content, whose visibility is not guaranteed, sponsored content has a guaranteed audience based on the budget chosen by the advertiser when creating a campaign. The goal is to reach as many people as possible and achieve goals (communication, purchase, email retrieval, etc.). The advertisers are required by law to mark whether their content is sponsored or not. This practice is present on all social networks and on all search engines such as Google or Bing.

Sponsored content is not randomly displayed on the news feed. They are personalized according to the last visited sites, the search history, cookies, or the personal data entered on social networks. If a person visits sports-related sites, he will have a good chance of finding sponsored content related to brands or sporting events on the next pages he visits. (Branco,2020)

Sponsored content is determined based on: The personal information of the



targeted audience (age, gender, email address, geolocation); their points of interest; their research and purchase history; their cookies; and the last pages they liked or interacted with on social media.

## **2. Types of Sponsored Content:**

### **a. Sponsorship by influencers**

Another relevant type of sponsored content is sponsorship by influencers. The latter is harder to detect. Endorsement is one of the new strategies of brands to reach a maximum audience on social networks. Brands canvass influencer accounts directly and offer to promote their products in a post that will be considered classic by the social network but which, in reality, will be a commercial post. If this was not the case at the beginning of the practice of post sponsorship, the media or influencers now have an obligation to inform their audience that content is sponsored, that a brand is behind its production.

As a matter of fact, digital influencers, also referred to as opinion leaders, are "multi-platform high-profile Internet micro-celebrities who have a high following number on social media and/or blogs through the textual and visual narration of their personal lives and lifestyles and monetize their following by endorsing brands for a fee (i.e., paid e-WOM)". Digital influencers are considered credible and spontaneous, they have more the capacity to convince and influence than celebrities do because of the fact that they are normal people as their audience and more accessible. This is one of the reasons that nowadays the brands invest more in paid sponsored content created by digital influencers (Branco,2020).

### **b. Sponsorship by celebrities**

Celebrities are also considered as an influential source in promoting effectively the brand's products and services on social media. A lot of celebrities now direct their attention on social media, post and share their life routine on a daily basis, their opinions about different matters while at the same time interacting regularly with their followers on those platforms.

Celebrities are admired by the public, they are considered as a role model for some and inspiration for others. Consumers desire to become like them. The products and services promoted by the celebrities are the most chosen ones among consumers'

purchases, because of the fact that they enhance their self-image. Especially, cosmetics, perfume... (Choi and Rifon, 2012; Kamins, 1990). As well as fashion clothes.

The difference between digital influencers and celebrities is the fact that this latter their public cannot access personally to them. Celebrities can impact negatively the brand image because their lifestyle, habits, and actions have a heavy effect on the brand associations and its image. It is preponderant for the brand to choose wisely the right celebrity and influencer these latter can either rise the brand or destroy it (Kim,2017).

### **3. Sponsorship of Influencers on YouTube platform**

#### **a. Comparison between Celebrity and Influencer Endorsement**

Influencer marketing can be seen as a contemporary kind of celebrity sponsorship and influencer endorsement as a new form of celebrity endorsement (Weinswig, 2016, Ewers, 2017). Whether or not these two groups of influencers have the same impact on consumer reactions is the question at hand. According to a 2009 study by Mangold and Faulds, people trust social media more than traditional media for the transmission of brand information. Djafarova and Rushworth's (2017) research also revealed that bloggers were regarded as having greater credibility than renowned people. They discovered that while celebrity endorsements on Instagram continue to appear to be effective, micro-celebrities, or "non-traditional celebrities," are even more successful because online users are more inclined to engage with them and view them as more reliable. According to Camahort (2016), information offered by influencers (Bloggers) is more reliable than that of a celebrity. According to Nouri (2018), customers find it easier to relate to a social media star who is just like them and is passionate about fashion or beauty than they do to a high-profile celebrity. In order to avoid issues of congruence, the company must determine personality attributes that the influencer and it share before choosing to work together (Dhanesh and Duthler, 2019).

The ties influencers develop with their followers are the key factor in determining their success. These relationships are based on carefully constructed trust foundations, which are essential for influencers to develop their own brands (Abidin and Ots, 2015). A special middle ground exists between customers and the

influencers they trust on social media: "Influencers are midway between aloof acquaintances and traditional celebrities" (Chae, 2017).

Influencers frequently create content like advertorials for social media networks in exchange for cash-paid goods and services, producing or shooting personal stories to express their own opinions. In fact, there are different types of brand's sponsored content with Influencers namely;

1) The brand prepares the content to be broadcast, the influencer's mission is to put it on its own networks and is remunerated in return.

2) The influencer presents the brand and its products either in the form of reviews or feedback

of experience. This is product placement. It is also possible that the influencer creates content at the request of the brand with a well-detailed brief. This is often asked influencers as part of a "Lead Nurturing" campaign. This technique consists of convincing and strengthening the relationship with potential leads.

3) The influencer creates content for the brand and the latter will use it by sharing on its various paid media. The "curation" practice of influencer content is often associated with native advertising.

#### **b. Partnerships between brands and YouTubers**

A website for content creators is YouTube, just like Facebook, Instagram, or Twitter, and it attracts marketers who want YouTubers to support their goods or services. Partnerships are the official term for brand and YouTuber partnerships. According to YouTube, this is "a contract that unites a brand with a content creator. A sponsorship deal is another name for it.

Similar to this, agreements between a brand and a YouTuber to promote a service, product, cause, or brand are referred to as Brand-YouTuber partnerships.

There are various types of YouTube "Product placement," including "Sponsored let's play" videos (in which a YouTuber plays a game sent by a brand while filming it), Then there are "thematic sponsored videos," which are videos produced at a particular area to promote it. Sponsored vlog videos can also be videos of a brand event (Weinlich, 2022). The process of creating and distributing video to Internet users has changed because YouTube now gives YouTubers a variety of

partnership options in addition to ad revenue sharing. Since their revenue from YouTube advertising and business partnerships is sufficient to meet their expenses, many YouTubers no longer need to work traditional jobs. The significant rise in advertising revenue is to blame for this. It should be highlighted that there is a dearth of information about the operation and appeal of Brand-YouTuber partnerships in the body of literature, especially globally. Most research on YouTube often focus on the sociological side of this phenomena (Semerádová, 2022).

The issue of transparency in this kind of YouTube endorsement has been the focus of the majority of marketing study (Wu, 2016; Mathur et al., 2018). The relationship that businesses have developed with social media influencers through sponsored endorsements and the consequent blending of earned and purchased media have made the ethical framework of public relations more difficult. respect for privacy Paid endorsements by social media influencers, particularly those on YouTube, bring into doubt the principles of openness and transparency since they entangle corporate sponsors in matters of justice, truth, transparency, and disclosure (Dhanesh and Duthler, 2019).

Businesses, managers, and public relations professionals must comprehend the impact of disclosure—or lack thereof—on subscriber relationships with paid influencers and, ultimately, on the results behaviors desired by businesses as legal and regulatory bodies around the world struggle to address these ever-evolving issues (word-of-mouth, purchase intention, etc.). Collini, L., et al., and Michaelsen (2012).

#### **i. 0.2 Product Placement**

Since the advent of web 2.0 and all of its technologies, including social media networks, marketers have become increasingly interested in using these new platforms to sell their products through product placement. In fact, this strategy belongs to one of the subcategories of influencer-brand alliances that were covered in the section before.

While traditional product placement on social media involves incorporating the product orally, aesthetically, or both, this tactic can also be used in various ways. Today, some writers refer to "Branded Entertainment," sometimes known as "Content of branded entertainment," when addressing the placement of items (Choi et al. 2018). The definition of branded entertainment is "the incorporation of an

advertisement into the content of entertainment, the products being merged into the stories of a film, a television program, or any other sorts of entertainment." Media, entertainment, and brands must collaborate and interact to create (Hudson and Hudson, 2006). Unlike traditional product placement, which involves including goods or brand identifiers in already-produced media material, including movies or TV series, branded entertainment's content is created specifically for marketing purposes (Balasubramanian, 1994).

Famous social media websites like Instagram, Facebook, YouTube, and Snapchat have been replaced with traditional advertising placement and/or "Branded Entertainment." There are several options, including stories, sponsored videos with comical content, influencer photographs, and vlogs with integration of products (Semerádová, 2022).

According to the definition of product placement, "Brand placements are a type of sponsored content in which a blogger or/and Influencer surreptitiously incorporates a product or service" on the popular video-sharing website YouTube. The objective is to create a video that appeals to and merges with the viewers of the channel where the product is advertised (YouTube, 2019).

Product placement research on YouTube has taken many different forms (Schwemmer et al., 2018; Gerhards, 2017). Previously, on this platform, product placements were used by content producers by placing products in their videos, typically in settings that weren't meant to be commercial. Inquisitive companies have researched influencers in an effort to find reliable people to promote awareness about their brand (Ziewiecki et al., 2018).

According to the many categories of YouTube channels, various variations of paid product placement can be seen there. For instance, "Haul" or "Look book" videos, which frequently feature product placement, are available in the fashion and cosmetics industries. Look books are described as "fashion videos in which the YouTuber showcases whole looks to serve as inspiration for viewers. This short, musically-adjusted video format is very successful video format. Some videos change the setting while mentioning fashion brands either inside the video or in the description section below it (Schwemmer et al., 2018). Hauls focus on "showcasing last buying of apparel, makeup, or accessories every now and then by simply exhibiting goods" (Weinlich, 2022, Jeffries, 2011).

#### **4. Sponsorship disclosure on YouTube and Instagram**

Although customers typically value native advertising's less intrusive character, they can respond unfavorably if made aware of his subtle persuasion purpose (Lee, Kim, et al., 2016).

In fact, by alerting the consumer to a particular example of sponsored content, this can affect how much attention the latter gives to it (Boerman et al. 2016).

Sponsorship disclosure enables consumers to discern a message's persuasive intent and to use their persuasion skills (Boerman et al., 2017). Simple disclosure and "honest opinion" disclosure are the two primary types of sponsorship disclosure that Boerman et al. (2017) have highlighted in previous studies.

In fact, the simplest form of disclosure is indicated by the words "this posting is sponsored" or by the hashtags #sponsored, #advertisement, or others with a similar meaning. This practice is typically proven to have a negative effect on consumer responses when compared to not including sponsorship disclosure at all. Specifically, in their intents for behavior or attitudes (Hwang & Joeng, 2016). The second kind of sponsorship disclosure is made in a straightforward format but includes additional effects such "but it is my personal point of view."

To help users detect these forms of advertising, rules were put in place that compel marketers and influencers to declare sponsored content on social media platforms, such as Instagram (FTC, 2015).

As specified by the Federal Trade Commission in the USA (2019), When an endorsement is made in a video, i.e. the YouTube platform videos, the sponsorship disclosure should not only be in the description of the shared video but also included clearly in the video. The users are more expected that they will notice disclosures that are both stated in the audio and the video itself. Taking into consideration that so many viewers watch videos without sound therefore they may not pay attention to the inserted words.

The European Advertising Standards Alliance (EASA) and the US Federal Trade Commission (FTC) have established guidelines that compel influencers and businesses to clearly disclose any business relationships in order to promote transparency (FTC 2019; EASA 2018).

Previous studies have shown that disclaimers inside the influencer marketing framework, such as #paidad, #sponsored, and the label "Paid partnership," can unquestionably boost advertisement recognition. Evans et al. 2017; Cauberghe et al. 2018; De Veirman and Hudders 2020; Boerman 2020; Lou, Ma, and Feng 2021).

Furthermore, a research comparing different hashtags on Instagram and their impact on the advertisement recognition have shown that #paidad has an increased the recognition pf the ad. However, #SP and #sponsored did have the effect on ad recognition. Moreover, hashtags that are clear (i.e. #ad, #sponsored) do not make users engage with posts that embedded them. Whereas ambiguous hashtags do (i.e. #sp, #partner) (Boerman 2021; Lou, Tan, et al., 2019).

## **5. Sponsored Content effect on purchase intentions**

Several studies in which purchase intention has been studied have shown an important relationship between the intention to acquire a good or service, as well as the actual purchase of a good or service (Morwitz et al, 2007). Specifically, the intention to purchase promotional products endorsed by the influencer and celebrities. Thus, the online purchase rate is generally higher among consumers who declare positive intentions to buy a product. This is a crucial factor that allows predicting the effectiveness of the selected stimuli and a very relevant indicator to measure the effectiveness of the marketing strategies of the brands.

Through the influence the digital influencers exert on their audience, they have the ability to modify consumer behavior and perceptions regarding a brand, a product, or a service. In fact, through their social media platforms content, digital influencers are expected to significantly contribute to rising purchase intentions and endorsement approval. When they immediately share content concerning their experiences about a certain product/ services and their advantages. By that means the consumer starts to hold perceptions and innovative mean with the brand (Keller, 1993). The content shared by celebrities and influencers in a spontaneous and dynamic way seems as trustworthy, convincing and effective as well as enable to change consumer behavior leading to a probability of higher purchase intention or engagement. (Dodds and Grewal, 1991; Branco, 2020).

Indeed, according to previous studies have emphasized the fact that product or service information from sponsored paid sources such as celebrities or influencers

doesn't lead to a higher source credibility (Sparkman, 1982). Which means does not induce a higher purchase intention for the brand and not a positive attitude toward the source. They give a prominence to the fact that consumers would be more convinced if the source of information comes from unpaid sources and independent from marketing as well as sponsorship (Kim, 2017).

## **6. Sponsored content in fashion textile sector**

Prior to beauty and sports, fashion textiles are the industry most concerned with sponsored content. Due to its inherent social media presence, this industry is particularly suited for collaborations between businesses and influencers or famous people. These same brands must therefore overcome the difficulty of successfully standing out through sponsored advertising with unique and pertinent content. Instagram has a lot of favor, and it must be acknowledged that the social media platform's capabilities are ideal for problems facing textile firms.

Much latest scholarly research expressed concerns in the literature concerning the impact of sponsorship disclosure by influencers on consumer behavioral intentions (EstebanSantos et al., 2018; Boerman, 2020; Lou et al., 2019; Audrezet et al., 2020).

Some authors stated that sponsored branded posts on the platform of fashion influencers have an impact on the credibility of the bloggers and on the behavioral intentions of the consumers (Esteban-Santos et al., 2018), in contrast, other authors like Lou et al (2019) and Boerman (2020) proposed that allowing detailed disclosure of sponsorship can increase consumer's engagement with influencer Instagram posts such as likes, comments, share, views...etc. And that because of persuasion knowledge, as well as increases positive perceptiveness of transparency and feelings towards the influencer (Lou et al., 2019).

Furthermore, in the textile fashion sector, the most prominent Content sponsorship strategy used by brands is Product placement, this latter is a must for Content sponsorship strategies. Product placement continues to be a necessary tool for clothing and accessory manufacturers who wish to engage with consumers outside of social media. By gifting clothes to a fashion influencer to help them photograph new looks and outfits. Fashion Bloggers and influencers constantly need to update their wardrobes to offer new content. Even if product placement remains



the first lever of Influence Marketing activated, fashion brands must stand out by diversifying the conditions of collaboration with influencers. (Kochhar, 2020).

Moreover, another strategy adopted by textile and fashion brands is organizing special trips or events where well-known fashion bloggers and influencers attend so that the brand presents the launch of new products or services or just a way to promote the brand image. In this manner, the brand builds a lasting relationship of trust with influencers.

By organizing VIP events the brand enables the influencers to easily and naturally publish all types of content (posts, stories, lives, etc.) and brands gain visibility, it becomes a win-win situation for both parties. For instance, the online fashion brand Revolve very regularly invites influencers to stay where each participant shares their experience using the hashtag #RevolveAroundTheWorld. These fairly informal stays on the theme of relaxation create a certain closeness among the brand and its customers. Additionally, it will increase the brand's sales.

## **D. Persuasion Knowledge**

### **1. Persuasion Knowledge Definition**

The Persuasion Knowledge Model's first definition by Friestad and Wright (1994) describes how individuals react when being the target of persuasion. Many ideas contend that prior research focused on the conceptual persuasion knowledge with advertising category of the persuasion knowledge model (Rozendaal, Lapierre, et al., 2011).

Others highlighted this issue in an effective way. The persuasive model, according to Boerman et al. (2012), consists of two essential dimensions — attitudinal and conceptual—persuasion knowledge. Cognitive/ Conceptual knowledge of persuasion entails being able to spot an attempt at persuasion and comprehend that it originates from a particular source and employs particular strategies to appeal to a target audience.

The term "attitudinal persuasion knowledge" refers to the understanding of how individuals respond to persuasion attempts, ranging from criticism or suspicion of the message to other unfavorable attitudes including believing the message's topic to be less honest and accurate (Boerman et al., 2012). Subsequent to this outline, the

current research focuses on the distinction between attitudinal and conceptual persuasion knowledge and their mediating roles in the relationship between the effect of content format on purchase intentions.

Furthermore, some authors have driven the further development of the persuasion knowledge model Van Reijmersdal et al., (2011) by claiming that this latter must be divided into an attitudinal and a conceptual dimension. Since most research about advertising theories emphasize in their studies the cognitive aspects of persuasion knowledge and marginalize its attitudinal aspects.

The persuasion knowledge Model is far wider than its two dimensions. This latter was developed with the ultimate objective of creating a comprehensive theory of the interaction between agents' and targets' PK, or what marketers believe and what customers believe (Friestad & Wright, 1994). Therefore, persuasion knowledge model embodies two actors, the agents and the targets. In fact, the “**Agents**” who are responsible of generating and building and the persuasion attempt itself (Friestad & Wright, 1994). E.g. Advertising agency professionals who are responsible of creating advertising campaigns for companies.

The persons that are being targeted for the persuasion operation are referred to as the “**Target**” (Friestad et al., 1994). Consider customers.

According to Friestad and Wright, both agents and targets have their own knowledge of persuasion. These authors established terms like “agent (and target) knowledge,” “subject knowledge,” and “persuasion knowledge” to describe these multiple types of knowledge. These many types of knowledge can interact with one another to produce persuasive effects, such as accepting or rejecting marketing messages (Shelly Rodgers et al., 2019).

Target beliefs regarding the objectives and characteristics of the persuasion agent are related to agent knowledge. It includes information about the advertiser (such as “McDonald's is a trustworthy, affordable fast food business”), add to that the expertise regarding the agents. This general agent knowledge has been learned by targets through their life experiences plus additional resources like the media, one's own learning, social interactions, education, or unintended experiences (Shelly Rodgers et al., 2019).

Target knowledge embodies general information and beliefs regarding the

customer or target for persuasion that the agent seeks to persuade, it could comprise the profile data of target audiences, their buying habits analysis, or information related to the agent's brands (Friestad & Wright, 1994).

- **Topic knowledge**

Describes the target's or the agent's understanding on the attributes of the product, the state of the market, the company's reputation, and other topics related to the persuasion statement (Friestad & Wright, 1994).

For instance, the McDonald's social media director (agent) provided topic knowledge regarding the product in a piece of news article about the Twitter campaign (e.g., "What I can tell you is that it is a fantastic sandwich"; Heine, 2010). The target reacted in a comment made after reading the news story; "It's not really a "excellent" sandwich, as the McDonald's indicated, check out the other ingredients and nutritional details on the business's own website at <http://mcd.to/dlAWxK>". In this illustration, the target and agent teams interrelate in the marketplace as they discuss and share knowledge about the product (Shelly Rodgers et al., 2019).

Boerman et al. 2012 have shown that Persuasion knowledge includes two categories conceptual and attitudinal components. Whereas other studies (Rozendaal et al., 2013; 2016) have also demonstrated that each of these two categories has subcategories. For instance, Attitudinal persuasion knowledge; skepticism or dislike of advertising, source credibility. Conceptual or Cognitive persuasion knowledge; recognition of advertising, understanding of persuasion attempt, etc (Ohanian, 1990).

Researchers can quantify which elements of persuasion knowledge play a direct or indirect function in responding to persuasion attempts thanks to this theory, which offers a more conventional comprehension and potential power of persuasion knowledge (Shelly Rodgers et al., 2019).

## **2. Conceptual Persuasion Knowledge**

Recognition of advertising, its source, and target audience, as well as comprehension of its persuasive intent, selling intent, and practices, are all regarded to be parts of conceptual persuasion knowledge, which is a cognitive dimension (Rozendaal et al., 2011).

It demonstrates how persuasion's intended target (consumers) identifies the

persuasion agents (advertisers) unseen intent of persuasion. Consequently, if a customer notices that a brand was featured in a television program as an example, they considered that is paid which is called “product placement”. This is named activated conceptual persuasion knowledge (Shelly Rodgers et al., 2019).

### **3. Attitudinal Persuasion Knowledge**

According to the literature, attitudinal persuasion knowledge is managed after conceptual persuasion knowledge. The attitude of consumers towards a persuasion message can trigger a feeling of trust, skepticism, or credibility. For instance, when recognition of a product placement occurs (conceptual persuasion knowledge), it leads the consumer to be skeptical regarding the brand (Shelly Rodgers et al., 2019).

The attitudinal dimension includes different attitudes regarding a certain persuasive attempt, skepticism and dislike. In particular, it brings up significant emotions like sincerity, trust, and credibility. For instance, the activation of conceptual persuasion knowledge by sponsorship disclosure can affect attitudinal persuasion knowledge. According to Boerman 2012, when recognition of persuasion attempts occurs, the viewers may consider the brand and the program have the intention of persuasion.

Furthermore, the source-credibility model is one of the major components of attitudinal persuasion knowledge. This model came out from a revolutionary and ground-breaking research by Hovland et al. (1953).

These latter explored the aspects that induce the perceived credibility of the communicator, which led to the discovery of two factors that are the components of source credibility, for instance; trustworthiness and expertise. Hovland et al. (1953) describes expertise as "the degree to which a communicator is regarded as a source of truthful claims".

The dimension Expertise has different connotations; "competency" (Whitehead, R. W., 1968), or "qualification" (Berlo et al., 1969), or “expertness” (Appelbaum et al., 1972). A large number of existing studies in the broader literature (Mills et al.1972; Horai et al. 1974; Maddux et al. 1980; Ross 1973) have examined the expertise dimension of source credibility in the framework of persuasion and discovered that the perceived expertise had a favorable impact on the alteration of attitude (Ohanian, 1990).

Likewise, Crano (1970) discovered that subjects exposed to an expert displayed more agreement with the supported perspective than did those exposed to a low-expertise source in an experiment developed by changing the dimensions of expertise. For instance, in a sales situation, a salesperson who is an expert generated a considerably greater number of customers to buy a good or service than did the non-expert salesperson (Bateman et al., 2015).

## **E. Purchase Intentions**

### **1. Purchase Intentions Definition**

The intention to purchase corresponds to different contexts or uses in the field of marketing. It can first of all be a detected or inferred purchase intention that will be used in the context of advertising, direct marketing targeting, and social media brand content strategies.

According to (Spears, Singh, et al., 2012) “Purchase intentions are a person's deliberate decision to try to buy a particular brand.”.

Additionally, purchase intentions are a commonly used indicator of advertising effectiveness in advertising post-testing and campaign performance analysis.

Regardless of the situation, purchasing intentions should always be considered with particular caution because they are expressed intentions that occasionally only partially reflect observed purchasing behavior.

Previous studies have shown that purchase intentions can be impacted by social media (Iacop 2021). Other research has shown that this latter can also be effected by digital content such as UGC and brand-related content (Poturak, Softic, 2019). However, when it comes to the effect of sponsored content, cognitive persuasion knowledge or emotive persuasion knowledge on purchase intentions no previous research has investigated this effect. This effect will be further developed in the research analysis part of my study.

### **III. RESEARCH METHODOLOGY**

On the basis of the experimental study's conclusions, this chapter used a survey method, in order to describe the procedures utilized to conduct experimental research, through the empirical data and analyses.

Starting with the research design. Then, exposing the structure of the questionnaire, the population of the study, justifying the choice of scales, the measures, as well as sampling will be explained while indicating data collection.

#### **A. Research Methodology and Design**

The current study's objective is to explicate how knowledge of conceptual and attitudinal persuasion as a mediator influences purchase intentions in the textile industry via social media branded experience, sponsored, and user-generated material. As a result, an experimental investigation using a between-subjects design was carried out. It was decided to use a self-administered online survey with conditional randomization. Sponsored Content, Social Media Branded Content Experience, and User-Generated Content are the three basic types of content. The experimental conditions were randomized, meaning that participants only saw one video that represented each experimental condition while completing the same questionnaire. In order to gather more quantitative insights, an online questionnaire with the provided variables and stimulation material was created. The study is developed based on the original study of Christandl and Müller (2019).

#### **B. Overview of the Population**

The study's participants were foreign people residing in Turkey, who have an interest in fashion, and are familiar with the well-known Turkish brand that was employed in the survey.

Prior to participating, participants were informed about the study, how long it would take, and that they needed audio enabled because the study involved watching

a video. Participants were also informed that their responses would be kept private and used solely for research. They were also questioned regarding their email address in order to be entered to win a 200 TL gift card from the Turkish clothing retailer.

In fact, 620 people answered the survey. The majority of participants in the experiment are females, they represent 70% of the total respondents in the user-generated condition, 66% in sponsored content condition, and 63% of the total participants in the social media brand content experience. While the percentage of male participation is 30.4% in user-generated condition, 33.8% in sponsored content condition, and 36.7% in the social media brand content experience.

The participants in the three conditions are 25 years old on average, with a standard deviation between 2.77 and 2.98. The participants are foreigners people living in Turkey.

### **C. Procedure**

The study is grounded in a quantitative research methodology. A video served as the stimulation material's presentation. However, each participant is assigned one of the study's three primary conditions at random (User-Generated Content, Sponsored Content, and Social Media Branded Content Experience).

The YouTube video, "3 stylish looks ideas for winter season," features a blogger reviewing several items of clothing from the Turkish Brand X and includes reasons in favor of the products. The chosen blogger's channel and Instagram page weren't popular enough, while being professional, so the video wasn't well-known and satisfied all the criteria for persuading the participants of the modified stimulus material. The blogger authorized the usage of the video (Christandl and Müller, 2019).

The brand name was introduced as an additional criterion. Given that the study's primary audience is foreign people who reside in Turkey, it was picked with that intention in mind.

In addition, participants in the online survey for the study were informed that the video they would view was a YouTube review of fashion. Participants in the social media branded content experience condition saw the following statement, which also included the blogger and brand names: "The following video is about a

fashion review of brand X clothes. It was recorded by the blogger of Walk in success who is an employee of brand X. The video can be found on the Instagram page of the Blogger called "Walkinsuccess " as shown in the picture below.

A screenshot of the blogger's Instagram feed was displayed below this statement. In this context, the Blogger was unmistakably identified as the video's author. The YouTube video snippet appeared after this section for respondents in the Social Media Branded Content Experience condition, with no alterations made to the quotation.



Respondents in the condition of sponsored content saw the next phrase, which once more included the names of the Blogger and the company: The following video is about a fashion review of brand X clothes. It was recorded by the blogger of Walk in success who got sponsored for the video. The video can be found on the Instagram page of the Blogger called "Walkinsuccess" as seen in the picture below.

In this condition, a screenshot of the Blogger page was displayed beneath this claim. This manipulation made the blogger appear to be an independent blogger with a personal Instagram account who had received brand sponsorship for the video. The video exhibited in the Social Media Branded Content Experience condition was slightly different for participants in the sponsored content condition. For the sponsored content requirement, only one component was different: a declaration of sponsorship was shown at the beginning of the video (Christandl and Müller, 2019).



In accordance with the law, all sponsored content, including YouTube videos, must include a disclosure statement (Boerman et al., 2014). Consequently, a spoken or written disclosure is often included at the beginning of sponsored fashion reviews videos on YouTube. In the video there was a disclaimer clause in order to give the sponsored content situation a realistic appearance. In keeping with Wojdyski et al. (2016) study, which demonstrated that this word increases consumer recognition of advertisements, the word "sponsored" was employed to keep the manipulation as strong as feasible.

The same screenshot that was displayed in the sponsored content and social media branded content experience condition once more revealed the blogger's Instagram page. As a result, the Blogger was revealed to be an independent, self-driven fan of the brand X. The video that appeared in the social media branded content experience condition was the identical video that showed in the user-generated content condition.; however, in the latter, there was no disclosure of sponsorship at the beginning of the video. All viewers of the video were then given a series of questions assessing their knowledge of attitudinal and conceptual persuasion and their intent to purchase. Only the social media branded content experience condition has additional questions that were tailored exclusively for this condition; these questions weren't added in the other conditions.

At the conclusion of the survey, social demographic questions were added to the conditions. To ensure that respondents responses were not inclined by their prior knowledge of the blogger, respondents were questioned regarding their prior knowledge of the blogger and viewing of the video. They were not included in the analysis if they responded "yes" to any of these questions (Christandl and Müller, 2019).

#### **D. Measures**

The study's entire survey was prompted by Christandl et al (2019). Two scales that were related to the attitudinal and conceptual dimensions of persuasion knowledge were used to measure it. Asking participants, a question regarding recognition of advertising allowed to gauge the understanding of conceptual persuasion. As a result, we modified the method of Reijmersdal et al. (2012) by requesting respondents to rate whether they thought the video they watched was

advertising on a scale from 1 (strongly disagree) to 7 (strongly agree). With only a slight variation from the approach taken by Christandl et al. (2019).

The Perceived Expertise scale from Ohanian (1990) was modified to test the participants' knowledge of attitudinal persuasion. Participants were asked to rate their opinions on the video they had just watched using a total of five items from the scale created and validated by Ohanian (1990), which included pairs like "Expert- Not expert" and "Qualified- Unqualified." Participants must rate their agreement with each pole (e.g., knowledgeable) on a scale of 1–7. (e.g. unknowledgeable). Using a validated measure developed by Spears and Singh (2004), participants were asked to provide all their thoughts about Brand X that was highlighted inside the video, purchase intentions were assessed. By categorizing their emotions on a scale from 1 to 7 by using a semantic distinct.

The impact of social media branded content experience was evaluated using a validated scale from Waqas (2020). Participants were asked six separate questions on a scale from 1 to 7 on their overall reactions to brand-related social media posts. E.g. They were questioned if they consider themselves to be an up-to-date person when they see a brand-related post.

## **E. Sampling Method**

The study's sample size is 620. Without using any probability methods in order to pick the sample in a subjective manner. Using a purposive sampling strategy, to choose the target participants were from the population. This entails recognizing and selecting people or groups of people who have a particular understanding of or familiarity with an intriguing topic (Cresswell & Plano Clark, 2011).

Bernard (2002) and Spradley (1979) emphasize the importance of accessibility, openness to involvement, and the ability to articulate ideas and opinions in a clear and concise manner in addition to expertise and knowledge. Purposive sampling, on the other hand, ensures that the chance of selection bias is minimized.

## **F. Data Collection Instrument**

In this quantitative research, self-administrated questionnaires were selected and modified from several papers in order to gather the necessary data for the study and examine the research model. The study mostly used Christandl and Müller article as a source (2019).

The authors of the studies on which the scales of the questionnaire were based gave their consent for their scales to be included in the survey instrument.

- Regarding purchase intentions scale, it was assessed by using an approved measure, responders express their general emotions of the brand represented in the video, as per Spears and Singh's (2004) research. They could then rank semantically and differentially their emotions on a scale from 1 to 7 using Likert scale.
- Conceptual Persuasion Knowledge has a scale of recognition of advertising derived from the other of the two scales for the mediation variables of Persuasion knowledge. By asking respondents to rate whether they believed the video they watched was advertising on a scale from 1 (strongly disagree) to 7 (strongly agree), adapting this method from Boerman et al. (2012).
- Attitudinal persuasion knowledge dimension contain a scale of perceived expertise derived from (Ohanian, 2013). The survey's participants will rate the blogger's perceived levels of expertise on a scale of 1 to 7.
- By modifying a scale from a recent study (Waqas, Salleh et al., 2021), the independent variable Social Media Branded Content Experience will be measured. The scale measures the general emotions participants will feel after viewing a brand-related social media post.

Additionally, primary and secondary data collection are two distinct methodologies used in social science research. Responses to the self-administrated questionnaire are used to gather primary data. The secondary data, on the other hand, is taken from the literature of earlier studies, including books, articles, and journals.

## **G. Statistical Techniques**

The following statistical methods were chosen for this study: exploratory

factor analysis and Skewness, Kurtosis. Results of the Confirmatory Factor Analysis CFA, Simple Percentage Analysis, SEM Hypotheses Testing, and Path Analysis.

When describing the fundamental characteristics of a sample of data, descriptive statistics are used. They provide concise explanations of both the steps and the sample. Nearly all quantitative analyses of findings are built on their foundation.

- Skewness and kurtosis are components of the normality test, which assesses the suitability of a regular distribution to describe a piece of data and the likelihood that a random variable underlies the data set would inevitably spread (Baghban, et al., 2013).
- Confirmatory Component Analysis (CFA): CFA determines the number of factors, the associated groups of them, and the observed variables that measure each factor in order to determine the significance of a proposed factor model and whether the sample data support it or not (Schumacker & Lomax, 2010).
- Structural Equation Modeling (SEM): SEM is a method for analyzing structural relationships using multivariate statistical analysis. It is a combination of component analysis and multiple regression analysis and is used to evaluate the structural link between measured variables and latent constructs (Byrne, 2016).

Lastly, Versions 23 of IBM SPSS and AMOS were used for the research's statistical analysis.

## IV. ANALYSIS AND DISCUSSIONS

### A. Introduction

This chapter covers the analysis performed for the data obtained, including Simple Percentage Analysis, Factor Analysis, and SEM Hypothesis Testing with an explanation of the results, depending on each experimental condition.

The collected data in each condition was as the following:

- Condition 1: User-generated content condition has 224 participants.
- Condition 2: Sponsored content condition 216 participants.
- Condition 3: Social Media Branded Content Experience 180 participants.

### B. Simple Percentage Analysis

Simple percentage analysis was conducted to know about the targeted respondents' characteristics. Such analysis provides a summary of the respondents' responses based on the frequency distribution of the collected data, based on the formula:  $\text{Number of Respondents} * 100$  divided by the total number of respondents is the percentage.

Demographic questions include questions about the characteristics of the research survey respondents:

Table 1 Gender

	User-generated content		Sponsored content		Social Media Branded Content Experience	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Male	68	30.4%	73	33.8%	66	36.7%
Female	156	69.6%	143	66.2%	114	63.3%
Total	224	100.0%	216	100.0%	99	100.0%

The majority of participants in the experiment are females, the represent 70% of the total respondents in the user-generated condition, 66% in sponsored content condition, and 63% of the total participants in the social media brand content.

Table 2 Age

User-generated content		Sponsored content		Social Media Branded Content Experience	
Mean	Standard Deviation	Mean	Standard Deviation	Mean	Standard Deviation
25.34	2.707	25.64	2.772	25.48	2.981

The average age of the participants in the three conditions is 25 years old with a standard deviation between 2.77 and 2.98 which indicates that outliers are in the accepted rang.

The following questions represents basic knowledge of the participants about the brand X and the blogger who represents one of the conditions of the experiment:

Table 3 Did you know the brand X before this study?

	User-generated content		Sponsored content		Social Media Branded Content Experience	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Yes	221	94.2%	207	95.8%	167	92.8%
No	13	5.8%	9	4.2%	13	7.2%
Total	224	100.0%	216	100.0%	99	100.0%

The majority of the participants in each condition knows the brand X before the study they represent over 92% of the total participants.

Table 4 Did you know the blogger Walk in success before watching this video?

	User-generated content		Sponsored content		Social Media Branded Content Experience	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Yes	6	2.7%	1	0.5%	7	3.9%
No	218	97.3%	215	99.5%	173	96.1%
Total	224	100.0%	216	100.0%	99	100.0%

The majority of the participants in each condition does not know the blogger Walk in success before the study they represent over 96% of the total participants.

Table 5 Have you watched the video shown in this study before?

	User-generated content		Sponsored content		Social Media Branded Content Experience	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Yes	4	1.8%	0	0%	3	1.7%
No	220	98.2%	216	100.0%	177	98.3%
Total	224	100.0%	216	100.0%	99	100.0%

The majority of the participants in each condition did not watched the video shown in this study before the study they represent over 98% of the total participants.

After watching the video and filling the related survey questions a final question was added to ask about the participants' opinion about the video included in the study as the following:

Table 6 Why was this video created by the blogger Walk in success?

	User-generated content		Sponsored content		Social Media Branded Content Experience	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
She is an independent blogger and created the video as content for her Instagram page	109	48.7%	85	39.4%	8	4.4%
She is an employee of the brand X, and recorded the video for their Instagram Account	5	2.2%	8	3.7%	169	93.9%
She is a Blogger and got paid for the video by the brand X	108	48.2%	121	56%	0	0%
I don't know	2	0.9%	2	0.9%	3	1.7%
Total	224	100.0%	216	100.0%	99	100.0%

In the first condition the user-generated content 49% of the participants thinks that the success of the video is because the blogger is independent blogger and created the video as content for her Instagram page, also 39% of the participants in the second condition sponsored content think the same.

In the second condition of sponsored content 56% of the participants thinks that the success of the video is because the blogger has received a payment for the video by the brand X, also 48% of the respondents in user-generated content condition think identically.

In the third condition Social Media Branded Content 93% of the participants thinks that the success of the video is because the blogger is an employee of the brand X, and recorded the video for their Instagram Account.

### C. Descriptive statistics, Skewness, and Kurtosis:

When describing the fundamental characteristics of the data collected for research, descriptive statistics are used. They provide brief explanations of targeted sample responses. Almost all quantitative assessments of findings are built on their foundation.

Skewness and Kurtosis are part of the normality assessment which shows whether a data set is presented by a regular distribution (Baghban, et al., 2013).

Skewness, happen when the data distribution is either below or above the mean presenting a non-asymmetrical distribution around the mean, for not having a Skew the Skew analysis results must be between 3 and -3. On the other hand, kurtosis happens when the distribution of the data has a higher or lower peak compared to the normal distribution, the results of the analysis must be between 8 and -8 to indicate that there is no kurtosis (Kline, 2011).

The table below shows the descriptive mean and standard deviation results, and also presents the skewness and kurtosis results which indicate that the survey questions' responses are not skewed and don't have kurtosis.

Table 7 Descriptive statistics, Skewness and Kurtosis – User-generated content condition

User-generated content condition	Mean	Std. Deviation	3>Sk>-3 Skewness	8>Ku>-8 Kurtosis
Purchase Intentions - Q1 Overall feelings	4.18	2.512	-.120	-1.709
Purchase Intentions - Q2 Overall feelings	4.15	2.516	-.090	-1.714
Purchase Intentions - Q3 Overall feelings	4.11	2.502	-.062	-1.701
Purchase Intentions - Q4 Overall feelings	4.13	2.519	-.068	-1.720
Purchase Intentions - Q5 Overall feelings	4.15	2.520	-.091	-1.719
Purchase Intentions - Q6 If you were going to buy clothes; how likely would you be to try X? [How likely would you be to try X?]	4.11	2.494	-.053	-1.704
Conceptual Persuasion Knowledge - Q1 The video about X was advertising	3.72	2.847	.184	-1.902
Attitudinal Persuasion Knowledge - Q1 blogger	3.68	2.252	.332	-1.388
Attitudinal Persuasion Knowledge - Q2 Blogger	3.68	2.205	.322	-1.334
Attitudinal Persuasion Knowledge - Q3 Blogger	3.47	2.296	.463	-1.341
Attitudinal Persuasion Knowledge - Q4 Blogger	3.43	2.305	.488	-1.316
Attitudinal Persuasion Knowledge - Q5 Blogger	3.49	2.298	.461	-1.348



Table 8 Descriptive statistics, Skewness, and Kurtosis – Sponsored content condition.

Sponsored content	Mean	Std. Deviation	Skewness	Kurtosis
Purchase Intentions - Q1 Overall feelings	4.39	2.468	-.279	-1.612
Purchase Intentions - Q2 Overall feelings	4.38	2.466	-.290	-1.616
Purchase Intentions - Q3 Overall feelings	4.37	2.461	-.279	-1.602
Purchase Intentions - Q4 Overall feelings	4.39	2.459	-.291	-1.595
Purchase Intentions - Q5 Overall feelings	4.39	2.462	-.288	-1.602
Purchase Intentions - Q6 If you were going to buy clothes; how likely would you be to try X? [How likely would you be to try X?]	4.27	2.386	-.235	-1.574
Conceptual Persuasion Knowledge - Q1 The video about X was advertising	4.12	2.837	-.084	-1.911
Attitudinal Persuasion Knowledge - Q1 blogger	3.69	2.225	.297	-1.404
Attitudinal Persuasion Knowledge - Q2 Blogger	3.65	2.207	.311	-1.386
Attitudinal Persuasion Knowledge - Q3 Blogger	3.37	2.258	.526	-1.247
Attitudinal Persuasion Knowledge - Q4 Blogger	3.31	2.265	0.579	-1.212
Attitudinal Persuasion Knowledge - Q5 Blogger	3.36	2.249	.551	-1.230

Table 9 Descriptive statistics, Skewness and Kurtosis – Social Media Branded Content Experience.

Social Media Branded Content	Mean	Std. Deviation	Skewness	Kurtosis
Purchase Intentions - Q1 Overall feelings	5.19	1.187	-.586	.233
Purchase Intentions - Q2 Overall feelings	5.15	1.257	-.577	.053
Purchase Intentions - Q3 Overall feelings	5.18	1.233	-.543	-.040
Purchase Intentions - Q4 Overall feelings	5.16	1.241	-.530	-0.119
Purchase Intentions - Q5 Overall feelings	5.17	1.236	-.530	-.074
Purchase Intentions - Q6 If you were going to buy clothes; how likely would you be to try X? [How likely would you be to try X?]	5.06	1.242	-.647	.005
Conceptual Persuasion Knowledge - Q1 The video about X was advertising	5.61	1.712	-1.329	.836
Attitudinal Persuasion Knowledge - Q1 blogger	3.44	1.407	.011	-.238
Attitudinal Persuasion Knowledge - Q2 Blogger	3.37	1.362	-.110	-.582
Attitudinal Persuasion Knowledge - Q3 Blogger	3.03	1.414	.132	-.710
Attitudinal Persuasion Knowledge - Q4 Blogger	3.02	1.436	.062	-.889
Attitudinal Persuasion Knowledge - Q5 Blogger	3.16	1.414	-.111	-.989
Social Media Branded Content Experience - Q1 I think of myself as an up-to-date person because of the information in the brand-related post.	2.29	1.523	1.287	1.012
Social Media Branded Content Experience - Q2 The brand-related post made me feel more connected to others by watching the same post as they do.	2.36	1.429	.992	.318
Social Media Branded Content Experience - Q3 The brand-related post provides useful information about how safe it is to use the brand.	3.47	1.622	.319	-0.765
Social Media Branded Content Experience - Q4 I find the brand-related post funny as it makes me smile.	4.27	1.732	-.340	-0.723
Social Media Branded Content Experience - Q5 The scenery in the brand-related post makes it look attractive.	4.01	1.683	-.158	-0.895
Social Media Branded Content Experience - Q6 I feel astonished at what I see in the brand-related post.	4.21	1.694	-.236	-0.965
Social Media Branded Content Experience - Q7 I use my intelligence to make sense of the brand-related post.	4.73	1.749	-.621	-.459

#### D. Reliability Assessment (Cronbach alpha test)

When determining the quality of a measuring scale, reliability is used. It is defined as the extent to which results are free from measurement error that occurs when testing anything (Muijs, 2004). The Cronbach alpha test is an internal consistency measurement. It shows how closely related the data is distributed as a group around its mean (Muijs, 2004). When the test findings are more than 0.70, the measurement is considered to be accurate (Muijs, 2004).

The reliability test results of each variable of this study are shown below:

Table 10 Reliability Assessment (Cronbach alpha test)

	Cronbach's Alpha	Results
User-generated content condition		
Purchase Intentions	0.99	Accepted reliability
Attitudinal Persuasion Knowledge	0.99	Accepted reliability
Sponsored content		
Purchase Intentions	0.99	Accepted reliability
Attitudinal Persuasion Knowledge	0.98	Accepted reliability
Social Media Branded Content		
Purchase Intentions	0.98	Accepted reliability
Attitudinal Persuasion Knowledge	0.96	Accepted reliability
Social Media Branded Content Experience	0.87	Accepted reliability

The results above which are more than 0.85 shows a perfectly accepted reliably. No reliability test was done for the variable Conceptual Persuasion Knowledge since it has one question directly related to the video and should be answered after watching the video.

#### **E. Exploratory factor analysis EFA:**

EFA is used to find the minimum number of factors that account for the covariation among the observed variables and to evaluate the extent to which the observed variables are related to their underlying factors. (Byrne, 2010).

No EFA test was done for the variable Conceptual Persuasion Knowledge since it has one question directly related to the video and should be answered after watching the video.

As indicated in the table below, the (KMO) factor measure and Bartlett's Test of Sphericity provided a positive indication of an appropriate factor loading:

Table 11 (KMO) and Bartlett's Test of Sphericity:

	KMO	Bartlett's Test of Sphericity
User-generated content condition		
Purchase Intentions	0.89	.00
Attitudinal Persuasion Knowledge	0.86	.00
Sponsored content		
Purchase Intentions	0.92	.00
Attitudinal Persuasion Knowledge	0.85	.00
Social Media Branded Content		
Purchase Intentions	0.94	.00
Attitudinal Persuasion Knowledge	0.84	.00
Social Media Branded Content Experience	0.78	.00

The results presented above shows that the collected data for each condition is appropriate for conducting factor analysis because the KMO values are between 0.80 and 0.92 which is more than 0.70, and the Bartlett's Test of Sphericity is less than 0.05.

The factor loading of the survey questions is presented in table below:

Table 12 Exploratory factor analysis EFA

	User-generated content condition	Sponsored content	Social Media Branded Content Experience
Purchase Intentions - Q1 Overall feelings	.988	.995	.972
Purchase Intentions - Q2 Overall feelings	.996	.993	.968
Purchase Intentions - Q3 Overall feelings	.997	.994	.966
Purchase Intentions - Q4 Overall feelings	.996	.999	.970
Purchase Intentions - Q5 Overall feelings	.995	.996	.970
Purchase Intentions - Q6 If you were going to buy clothes; how likely would you be to try X? [How likely would you be to try X?]	.992	.964	.864
Attitudinal Persuasion Knowledge - Q1 blogger	.975	.949	.876
Attitudinal Persuasion Knowledge - Q2 Blogger	.978	.952	.890
Attitudinal Persuasion Knowledge - Q3 Blogger	.986	.979	.958
Attitudinal Persuasion Knowledge - Q4 Blogger	.984	.976	.926
Attitudinal Persuasion Knowledge - Q5 Blogger	.983	.970	.946
Social Media Branded Content Experience - Q1 I think of myself as an up-to-date person because of the information in the brand-related post.	-	-	.501
Social Media Branded Content Experience - Q2 The brand-related post made me feel more connected to others by watching the same post as they do.	-	-	.527
Social Media Branded Content Experience - Q3 The brand-related post provides useful information about how safe it is to use the brand.	-	-	.713
Social Media Branded Content Experience - Q4 I find the brand-related post funny as it makes me smile.	-	-	.846
Social Media Branded Content Experience - Q5 The scenery in the brand-related post makes it look attractive.	-	-	.774
Social Media Branded Content Experience - Q6 I feel astonished at what I see in the brand-related post.	-	-	.756
Social Media Branded Content Experience - Q7 I use my intelligence to make sense of the brand-related post.	-	-	.804

According to EFA results shown in the above table all the question has an accepted loading more than 0.50.

## **F. Confirmatory factor analysis CFA:**

Confirmatory Factor Analysis (CFA) "tests the significance of a hypothesized factor model. It shows whether the sample data support that model or not, for a prior specified theoretical model. (Schumacker & Lomax, 2010). In addition to checking and evaluating the regression routes that link the variables, CFA works to validate the relationship between the observable factors and their latent factor.

Creating a CAF model using SPSS AMOS is the first step in the CFA process. All of the research survey's questions were included in the analysis to get the needed model fit, analysis includes crating covariance between questions to get a fit model for each condition as shown in figure 5, 6, 7.

No CFA test was done for the variable Conceptual Persuasion Knowledge since it has one question directly related to the video and should be answered after watching the video.

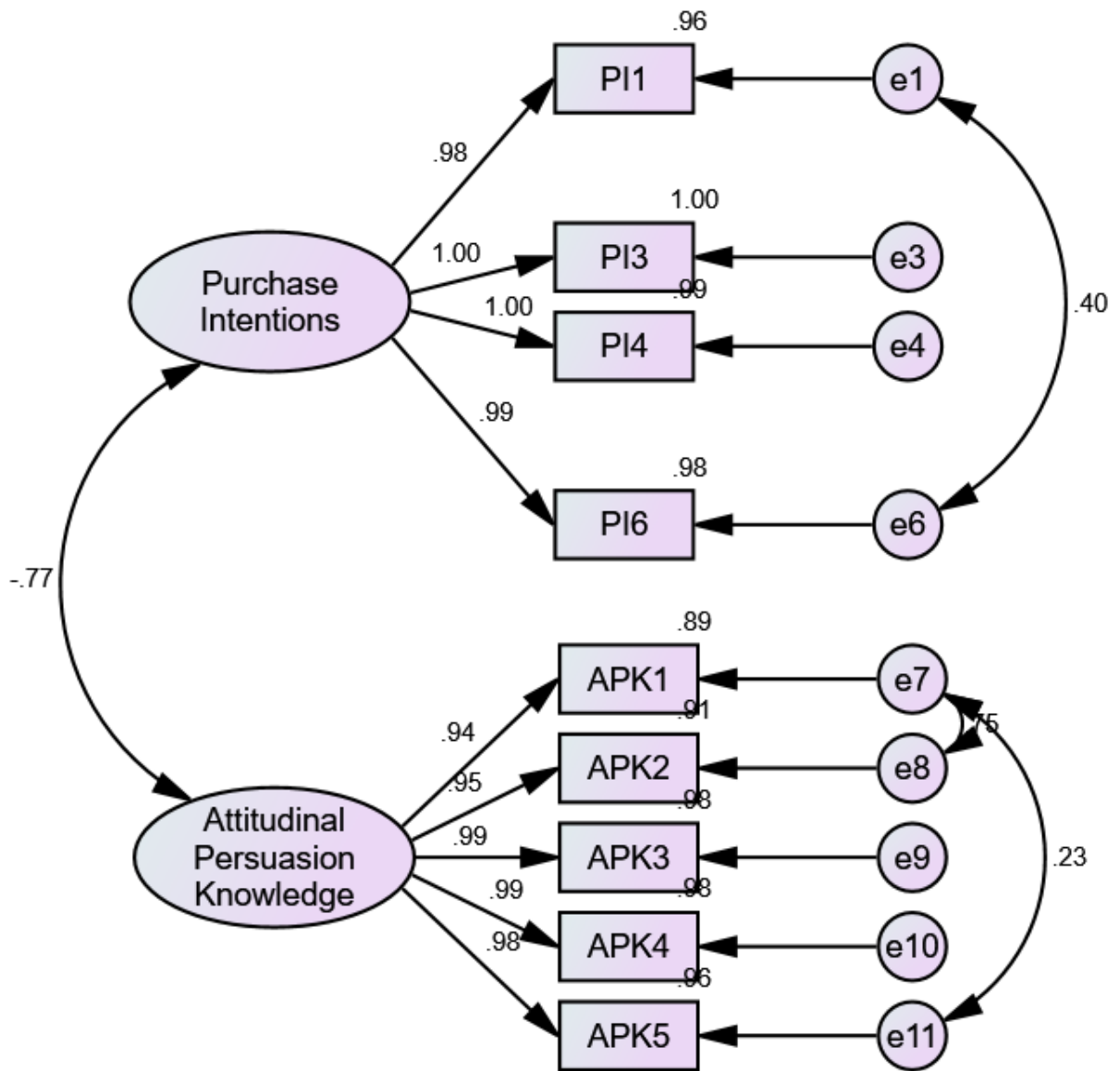


Figure 5 CFA model - User-generated content condition

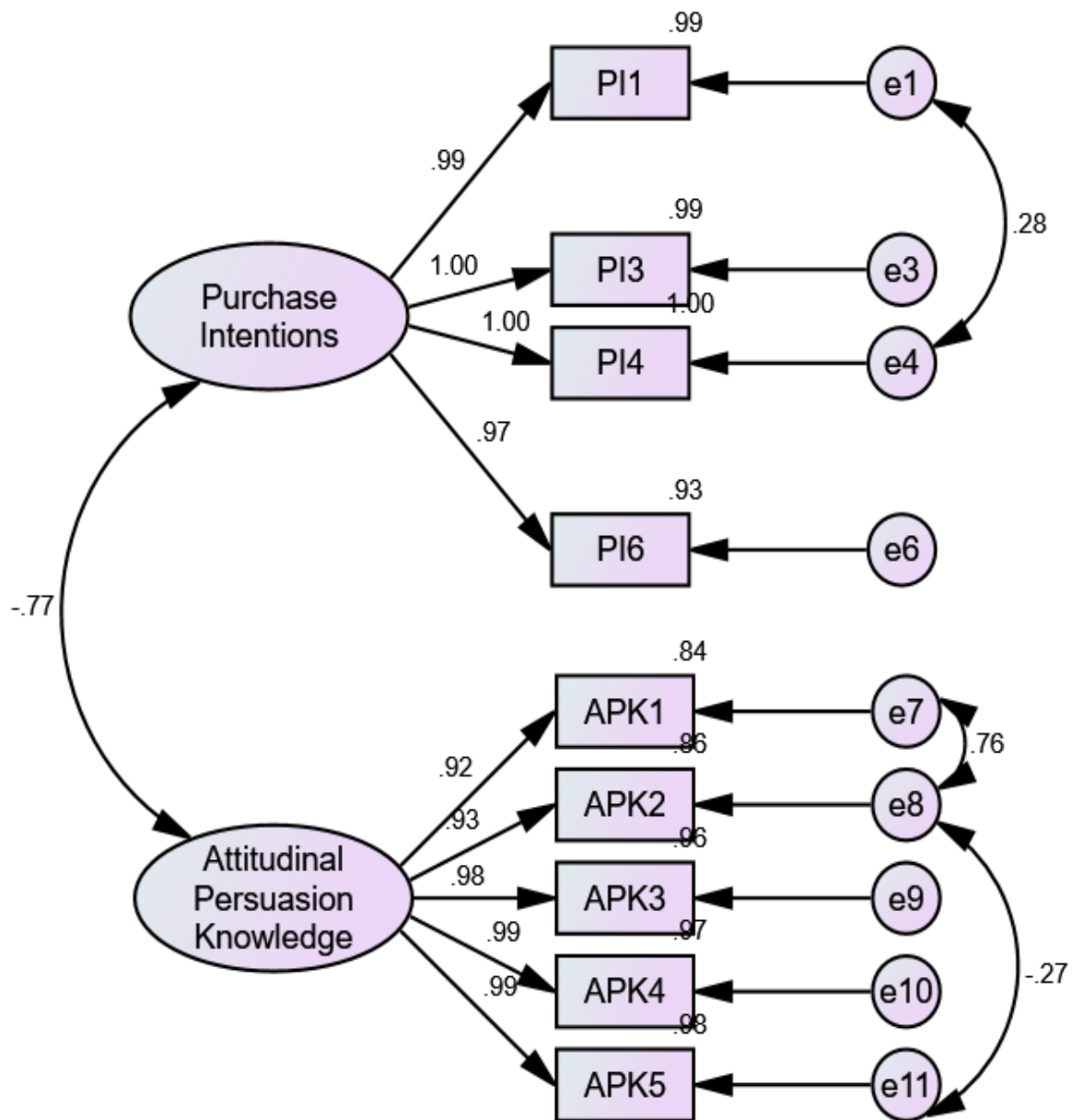


Figure 6 CFA model - Sponsored content condition

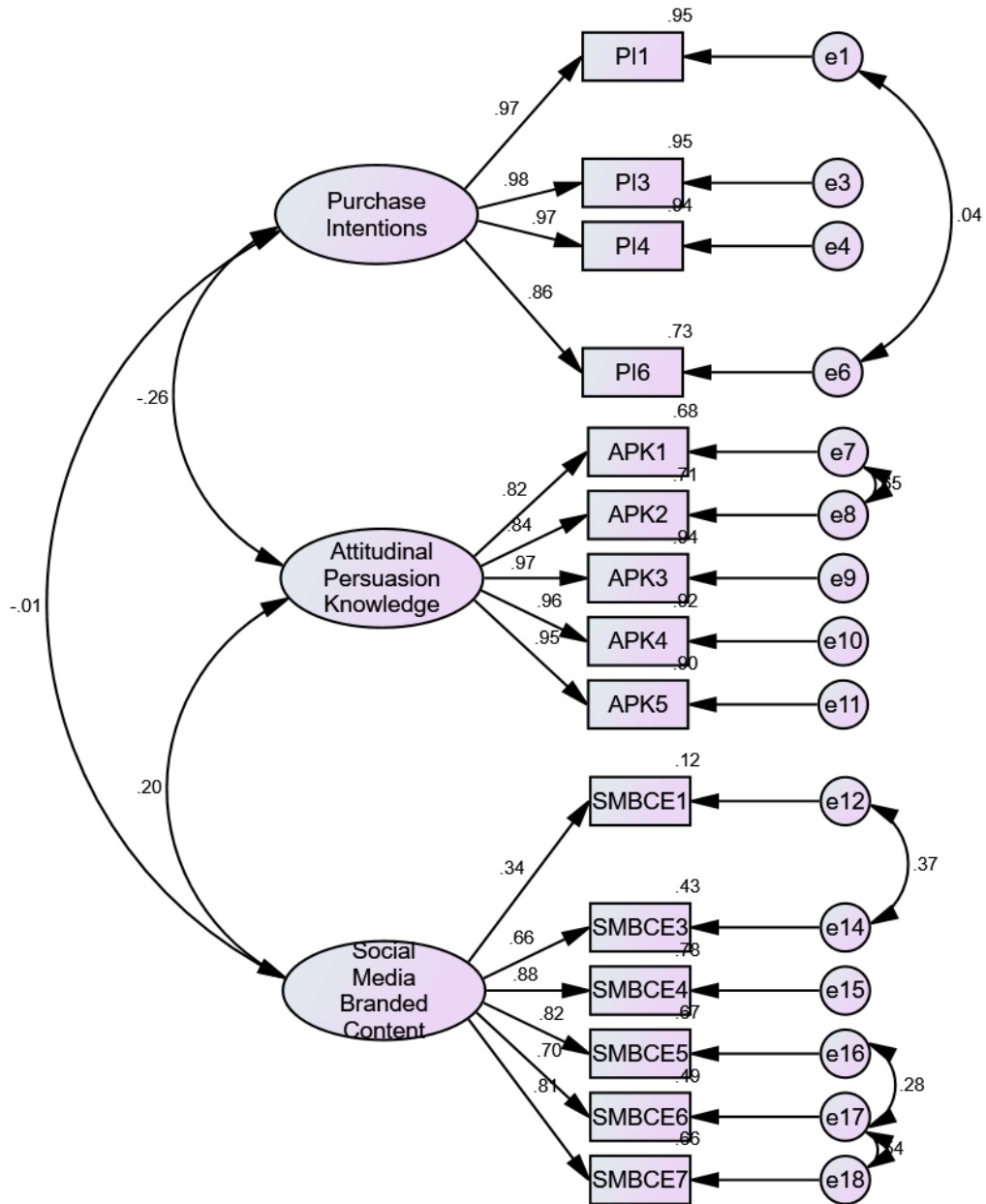


Figure 7 CFA model - Social Media Branded Content Experience Condition

CFA model fit is determined by these measures:

- CMIN/DF: which has to be between 3 and 1 (Hooper, et al., 2008).
- CFI: which has to be greater than or equal to 0.95 (Hooper, et al., 2008)
- RMSEA: which has to be 0.06 or less (Hooper, et al., 2008) citing from (Hu & Bentler, 1999).
- PCLOSE: which has to be 0.05 (value  $\geq 0.05$ ) or more (Hu & Bentler, 1999)



Below is an explanation of the CFA model fit analysis's final findings for this study:

Table.13 CFA model fit results and interpretation

Measure	Standard fit	Result	Interpretation
User-generated content condition			
CMIN/DF	(3 ≥ value ≥ 1)	2.472	Good Fit
CFI	(value ≥ 0.95)	0.994	Good Fit
RMSEA	(0.06 ≥ value)	0.059	Good Fit
PCLOSE	(value ≥ 0.05)	0.06	Good Fit
Sponsored content condition			
CMIN/DF	(3 ≥ value ≥ 1)	2.650	Good Fit
CFI	(value ≥ 0.95)	0.992	Good Fit
RMSEA	(0.06 ≥ value)	0.06	Good Fit
PCLOSE	(value ≥ 0.05)	0.052	Good Fit
Social media branded content experience condition			
CMIN/DF	(3 ≥ value ≥ 1)	2.750	Good Fit
CFI	(value ≥ 0.95)	0.953	Good Fit
RMSEA	(0.06 ≥ value)	0.061	Good Fit
PCLOSE	(value ≥ 0.05)	0.05	Good Fit

### G. Reliability and Validity Assessment

Reliability: “is the level that the test scores are free from measurement error or the elements of errors that occur when testing something” (Muijs, 2004), it tests the consistency of analysis results over groups of people or over the same person at different times (Smith & Albaum, 2010). It has to be above 0.70 for the measurement to be reliable.

Validity: “lead to answer the question, are we measuring what we are willing to measure? So it works on confirming if the variables are being measured accurately or not, especially the variables that can’t be measured directly (latent variables)” (Muijs, 2004).

Validity can be divided into Convergent Validity which indicates “to what level two measures of the same variable are correlated”, and Discriminant Validity which indicates “to what level two conceptually similar concepts are separated” (Hair Jr, et al., 2014).

To get an accepted validity you have to get an Average Variance Extracted higher than or equal to 0.5 and a Maximum Shared Variance that is less than the Average Variance (Gefen & Straub , 2005).

The results of the reliability and validity assessment shown in table show that there is accepted reliability and validity for the research variables in each condition.

Table 14 Reliability and validity

User-generated content condition	CR	AVE	MSV	MaxR(H)	PI	APK	SMBC
Purchase Intentions (PI)	0.995	0.981	0.588	0.999	0.991		
Attitudinal Persuasion Knowledge (APK)	0.988	0.945	0.588	0.993	-0.767	0.972	
Sponsored content condition							
Purchase Intentions (PI)	0.994	0.977	0.591	0.998	0.988		
Attitudinal Persuasion Knowledge (APK)	0.984	0.924	0.591	0.991	-0.769	0.961	
Social media branded content Experience condition							
Purchase Intentions (PI)	0.970	0.892	0.066	0.982	0.944		
Attitudinal Persuasion Knowledge (APK)	0.961	0.830	0.066	0.977	-0.256	0.911	
Social Media Branded Content (SMBC)	0.862	0.526	0.038	0.904	-0.014	0.196	0.725

## H. SEM Hypotheses Testing

Structural Equation Modeling analyzes and evaluates the relations between hypothesized latent variables. It is “a multivariate statistical analysis technique that is used to analyze structural relationships that are considered as a combination of factor analysis and multiple regression analysis, and it is used to analyze the structural relationship between measured variables and latent constructs” (Byrne, 2016). “It is a powerful technique that can combine complex path models with latent variables and help to specify confirmatory factor analysis models, regression models, and complex path models” (Hox & Bechger , 1999).

Using SPSS AMOS, the hypothesis structural model was created, this model shows the relation between the research latent variables where several regression equations take place. The model shows the direct effect between independent and dependent variables and the indirect relation between independent and dependent variables with mediator variables.

The hypothesis structural model which shows the independent and dependent variables with their factors loading is shown in figure 5.3. and 5.4.

There are three steps to be done before testing the hypothesis, and it is not

acceptable to go forward to the next step before getting accepted results in the first step, these steps are:

- Model fit
- R-squared
- P-value

It is important to get an accepted model fit for the hypothesis structural model, then to get an accepted R-squared value, after that the P-value can be evaluated to test the hypothesis.

As same as CFA analysis the hypothesis structural model must be fitted, same rules of CMIN/DF, CFI, RMSEA, and PCLOSE in the CFA analysis will be implemented in SEM Hypotheses Testing as shown below:

Table 15 SEM model fit results and interpretation

Measure	Standard fit	Result	Interpretation
User-generated content condition			
CMIN/DF	(3 ≥ value ≥ 1)	2.362	Good Fit
CFI	(value ≥ 0.95)	0.995	Good Fit
RMSEA	(0.06 ≥ value)	0.056	Good Fit
PCLOSE	(value ≥ 0.05)	0.248	Good Fit
Sponsored content condition			
CMIN/DF	(3 ≥ value ≥ 1)	2.507	Good Fit
CFI	(value ≥ 0.95)	0.995	Good Fit
RMSEA	(0.06 ≥ value)	0.059	Good Fit
PCLOSE	(value ≥ 0.05)	0.158	Good Fit
Social media branded content experience condition			
CMIN/DF	(3 ≥ value ≥ 1)	2.948	Good Fit
CFI	(value ≥ 0.95)	0.941	Good Fit
RMSEA	(0.06 ≥ value)	0.060	Good Fit
PCLOSE	(value ≥ 0.05)	0.054	Good Fit

This will lead to concluding that fitted SEM is available and the first testing criteria are fulfilled, and the evaluation of the R<sup>2</sup> results can be done.

The second step is to see the R<sup>2</sup>, which is ranges from 0% to 100%. The greater the value, the better, it shows the level that the dependent variable is explained by the independent one (Byrne, 2010). As shown in table 5.17 accepted R<sup>2</sup> results were obtained:

Table 16 R<sup>2</sup> results:

Variable	User-generated content condition	Sponsored content condition	Social media branded content Experience condition
Conceptual Persuasion Knowledge	0.01	0.01	0.01
Attitudinal Persuasion Knowledge	0.37	0.37	0.02
Purchase Intentions	0.50	0.50	0.07

The table above shows the R<sup>2</sup> results which are quite low but above than 0%, so it is applicable to test the P-value for hypothesis testing.

### 1. Path Analysis Results

P-value can be calculated once the acceptable model fit and R-square have been obtained. According to Carvalho and Chima (2014), it serves as a metric for determining whether to accept or reject the null hypothesis H<sub>0</sub>. If it is less than 0.05, the null hypothesis will be rejected (Hair Jr, et al., 2014).

The path analysis results of each condition are shown in the below tables and figures:

First: User-generated content condition:

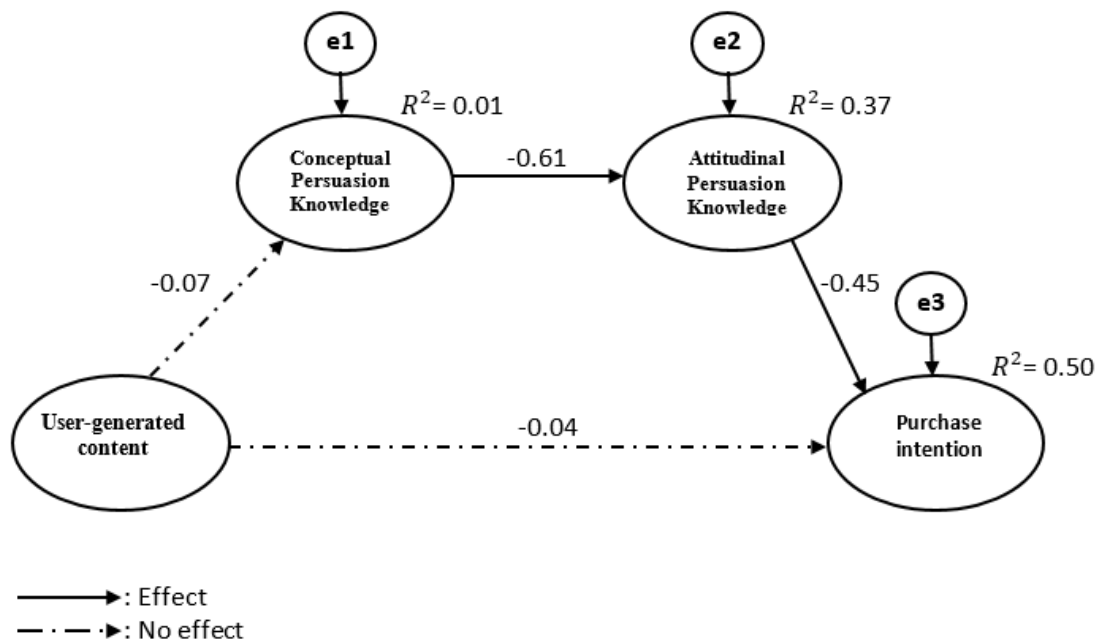


Figure 8 Path model - User-generated content condition

Table 17 Path analysis results - User-generated content condition:

		Estimate	P-value	Explanation
1	User-generated content ---> Conceptual Persuasion Knowledge	-0.397	0.142	Not Significant
2	Conceptual Persuasion Knowledge ---> Attitudinal Persuasion Knowledge	-0.448	0.000	Significant
3	Attitudinal Persuasion Knowledge ---> Purchase intention	-0.534	0.000	Significant
4	User-generated content ---> Purchase intention	-0.196	0.239	Not Significant

From the path analysis results of the user-generated content condition it is found out that there is:

1. Negative impact form User-generated content to Conceptual Persuasion Knowledge but it is not significant.
2. Significant negative impact form Conceptual Persuasion Knowledge to Attitudinal Persuasion Knowledge.
3. Significant negative impact from Attitudinal Persuasion Knowledge to Purchase intention.
4. Negative impact form User-generated content to Purchase intention but it is not significant.

Second: Sponsored content condition:

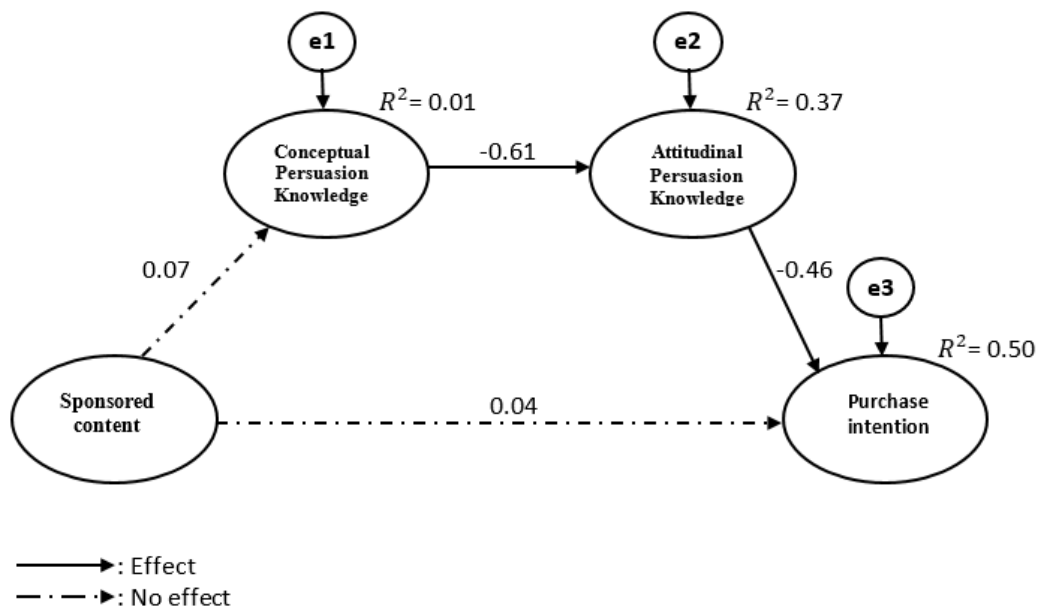


Figure 9 Path model - Sponsored content condition

Table 18 Path analysis results – Sponsored content condition:

		Estimate	P-value	Explanation
1	Sponsored content ---> Conceptual Persuasion Knowledge	0.397	0.142	Not Significant
2	Conceptual Persuasion Knowledge ---> Attitudinal Persuasion Knowledge	-0.448	0.000	Significant
3	Attitudinal Persuasion Knowledge ---> Purchase intention	-0.535	0.000	Significant
4	Sponsored content ---> Purchase intention	0.195	0.243	Not Significant

From the path analysis results of the user-generated content condition it is found out that there is:

1. Positive impact form Sponsored content to Conceptual Persuasion Knowledge but it is not significant.
2. Significant negative impact form Conceptual Persuasion Knowledge to Attitudinal Persuasion Knowledge.
3. Significant negative impact from Attitudinal Persuasion Knowledge to Purchase intention.
4. Positive impact form Sponsored content to Purchase intention but it is not significant.

Third: Social Media Branded Content Experience condition:

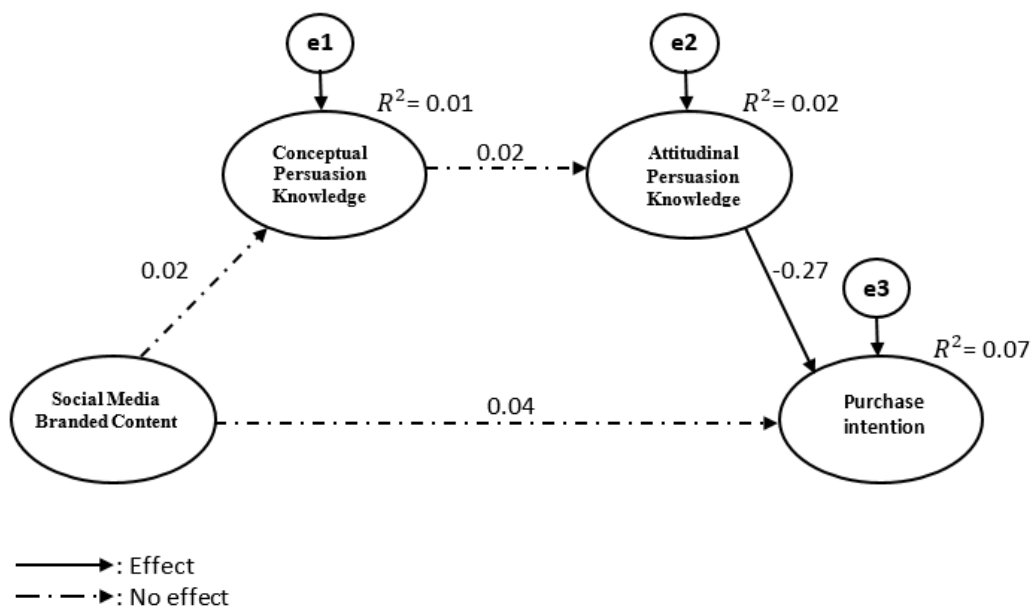


Figure 10 Path model - Social Media Branded Content Experience condition

Table 19 Path analysis results - Social Media Branded Content Experience condition:

		Estimate	P-value	Explanation
1	Social Media Branded Content Experience ---> Conceptual Persuasion Knowledge	0.073	0.782	Not Significant
2	Conceptual Persuasion Knowledge ---> Attitudinal Persuasion Knowledge	0.015	0.765	Not Significant
3	Attitudinal Persuasion Knowledge ---> Purchase intention	-0.267	0.000	Significant
4	Social Media Branded Content ---> Purchase intention	0.085	0.627	Not Significant

From the path analysis results of the user-generated content condition it is found out that there is:

1. Positive impact form Social Media Branded Content to Conceptual Persuasion Knowledge but it is not significant.
2. Positive impact form Conceptual Persuasion Knowledge to Attitudinal Persuasion Knowledge but it is not significant.
3. Significant negative impact from Attitudinal Persuasion Knowledge to Purchase intention.
4. Positive impact form Social Media Branded Content to Purchase intention but it is not significant.

## 2. Hypothesis Results

Hypothesis 1. Contrasting user-generated content with sponsored content, there is a positive correlation of conceptual persuasion knowledge.

Accepted.

Hypothesis 2. In contrast to user-generated content, there is a positive correlation between conceptual and attitudinal persuasion knowledge in the condition sponsored content.

Rejected.

Hypothesis 3. In contrast to user-generated content, there is a negative correlation between attitudinal persuasion knowledge and purchase intentions in the condition of sponsored content but a positive correlation between conceptual and attitudinal persuasion knowledge.

Rejected.

Hypothesis 4: In contrast to user-generated content, there is a negative correlation of conceptual persuasion knowledge in the sponsored content condition.

Rejected.

Hypothesis 5: Contrasting to user-generated content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the condition Sponsored content.

Rejected.

Hypothesis 6: In contrast to user-generated content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the condition Sponsored content, as well as between these latter variables and purchase intentions.

Accepted

Hypothesis 7: When contrasted to sponsored content, user-generated content has a positive correlation of conceptual persuasion knowledge.

Rejected.

Hypothesis 8: As opposed to sponsored content, there is a positive correlation between conceptual and attitudinal persuasion knowledge in the context of user-generated content.

Rejected.

Hypothesis 9: When contrasting user-generated content to sponsored content, there is a positive correlation between conceptual and attitudinal persuasion knowledge and a negative association between these two variables and purchase intentions.

Rejected.

Hypothesis 10: When contrasted to sponsored content, there is a negative correlation of conceptual persuasion knowledge in the context of user-generated content.

Accepted.



Hypothesis 11: In contrast to sponsored content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the situation of user-generated content.

Accepted.

Hypothesis 12: Contrasting user-generated content to sponsored content, there is a negative correlation between conceptual and attitudinal persuasion knowledge as well as between the latter two variables and purchase intentions.

Accepted.

Hypothesis 13: In contrast to sponsored content, there is a positive correlation of conceptual persuasion knowledge in the context of the condition Social Media Branded Content Experience.

Accepted

Hypothesis 14: In contrast to sponsored content, there is a positive correlation between conceptual and attitudinal persuasion knowledge in the context of the condition Social Media Branded Content Experience.

Accepted

Hypothesis 15: When contrasted to sponsored content, there is a positive correlation between attitudinal persuasion knowledge and conceptual persuasion knowledge, while there is a negative correlation between these two latter variables and purchase intentions, in the context of Social Media Branded Content Experience condition

Accepted

Hypothesis 16: When contrasted to sponsored content, there is a negative correlation of conceptual persuasion knowledge in the context of Social Media Branded Content Experience condition.

Rejected

Hypothesis 17: In contrast to sponsored content, there is a negative correlation between conceptual and attitudinal persuasion knowledge in the context of condition Social Media Branded Content Experience.

Rejected

Hypothesis 18: In contrast to sponsored content, there is a negative correlation between conceptual persuasion knowledge and attitudinal persuasion knowledge. As well as between these later variables and purchase intentions, in the context of Social Media Branded Content Experience condition.

Rejected.

## **V. CONCLUSION AND RECOMMENDATION**

### **A. Findings and Conclusions**

The main goal of this research was to examine the effect of Social Media Branded Content Experience, User-Generated Content, and Sponsored Content on the Purchase Intentions in the Textile sector through serial mediators namely Conceptual Persuasion Knowledge and Attitudinal Persuasion Knowledge. After reviewing the related literature, eighteen hypotheses were chosen while taking into consideration the fact that some main variables are dummy variables namely the UGC and Sponsored Content; which means that it is not possible to speak about one without comparing it to the other dummy variable. UGC and Sponsored content are connected to each other because they are categorical variables as well. However, Social Media Branded Content Experience is considered a scale variable.

The participant's background information as seen in tables 1, 2, and 3 exposed the following;

- The majority of participants were female.
- The greatest number of participants was 25 years old.
- Most of the participants didn't know the Blogger in the Survey's video but have known easily the brand X.

In general, the results' design was consistent with hypotheses 1, 6, 10, 11, 12, 13, 14, and 15. Compared to respondents in the user-generated content condition, respondents in the sponsored content condition demonstrated better conceptual persuasion knowledge, which led to a negative correlation between attitudinal persuasion knowledge and, ultimately, a negative correlation of purchase intentions. Additionally, there was a slight distinction between the results of sponsored condition and the social media branded content experience condition, even though both of these conditions have a positive correlation with Conceptual Persuasion. Social media branded content experience has a positive correlation with attitudinal

persuasion knowledge in comparison with sponsored content. Despite these variations, the results are consistent with a serial mediation model that uses conceptual and attitudinal persuasion knowledge as mediators to explain how individuals react to persuasion experiments.

The study's findings diverge slightly from those in the existing studies. which discovered that consumer perceptions of products, buying patterns, and brand attitudes can all be favorably influenced by user-generated content (for instance Christandl et al., Ye et al., 2011). Our findings, on the other hand, are in light of the findings of earlier studies that consistently stressed the notion that sponsored content is not seen favorably namely (van Reijmersdal et al., 2016, Boerman et al., 2012; 2014).

In the Sponsored content condition, the attitude towards the persuasion attempt of the Blogger showed in the self-administrated questionnaire is negative, even though there is a positive correlation of conceptual persuasion knowledge, but it leads to negative correlation of attitudinal persuasion knowledge “Perceived Expertise”. The reason behind these results is that the chosen Blogger is not well-known which made the participants not consider her an Expert or Qualified. Usually, Consumers can trust and decide a Blogger or a YouTuber is an Expert when the latter is very-known such as Influencers and Celebrities (Ohanian 1990). In the context of social media and Bloggers or YouTubers, recent studies examined the effect of social media influencers' perceived expertise on consumer behavior (Chetioui et al. 2020, Zahid Ali et al. 2021).

Sponsored content had led to a positive correlation of conceptual persuasion knowledge because the Brand X is a very well-known Turkish Brand.

Whereas Social media branded content leads to a positive correlation of conceptual persuasion knowledge, which then leads to a higher activation of attitudinal persuasion knowledge which then leads to lower purchase intentions. The reason behind this result, is the fact that participants think that the blogger in the video of the experiment created the video content on the social media platforms because she was an employee of Koton and was paid to make favorable reviews about the fashion clothing retailer so it is considered as advertising and as an attempt of persuading consumers to buy its products. While high activation of attitudinal persuasion means the participants find the blogger as an expert, knowledgeable,

experienced, skilled and qualified. And that because of the fact that the content was branded and of a well-known fashion retailer brand.

Furthermore, this study has additional advances in the field of Marketing. Especially Digital Marketing. Because, it differs from prior studies which focused only on sponsorship disclosure, this study is distinctive because it compares several content forms that do not require disclosure (such as user-generated content and social media branded content experience) with a form of content that does (Sponsored Content).

## **B. Limitations and Recommendations for the Future Research**

Just like any other academic study, this one has specific restrictions. That gave an overview of the study's findings. Future studies in the area of digital marketing will benefit from the findings of this study.

- This study mostly focused on social media marketing as a subfield of digital marketing. by focusing on the two primary digital social media platforms. YouTube and Instagram, for instance. Therefore, it is advised that future scholars investigate and analyze different forms of marketing that are particularly connected to the field of digital marketing. They can decide to concentrate on Facebook, a traditional social networking website, the up-and-coming platform TikTok, which caters to millennial users, or LinkedIn, if the study is related to B to B rather than B to C.

- Secondly, this study applied the research to a limited sample size of 620 and only targeted foreign people living in Turkey who can speak English, so future researchers are recommended to apply the same idea with a larger sampling size in other countries to generate other results.

- Because the textile industry was the focus of this study, its conclusions might not be applicable to other sectors. Future research on the gaming industry is highly requested because there isn't nearly as much literature on it as there is on the fashion and textile industries.

- The research design of this study is inspired by Christandl and Müller (2019), the base article was focusing and limited the study to three conditions namely: Content Marketing which is replaced in the study by; (Social Media Branded Content Experience), User-Generated Content and Sponsored content as

well as their effect on Brand Attitude that is replaced by (Purchase intentions). The sub-dimension of the mediation variable Attitudinal Persuasion Knowledge was represented by Trustworthiness, in the current research it is replaced by Perceived Expertise. It is greatly suggested that future researchers conduct a study with different dependent variables related precisely to the trending Buzzwords or strategies of Digital Marketing such as Brand Engagement, Customer acquisition, ROI, and CPM...to name a few.

### **C. Managerial Implications**

Which content kind is the most important? is indeed the question that this study has gained the most attention for. This study gives a possible solution that plays a central role for a brand's digital marketing strategy. In contrast to UGC, studies revealed that Sponsored Content contributed to better conceptual persuasive knowledge. This means that a company like X brand should make an effort to produce engaging Sponsored Content on popular social media sites like Instagram and YouTube with the assistance of the largest influencers, YouTubers, and fashion industry very-known personalities.

Sponsored Content is regarded as more reliable and knowledgeable even though it may be mistaken for advertising because the source has a higher level of customer trust. In contrast, UGC is barely under the brand's control and can occasionally be exploited to harm its reputation through unfavorable E-WOM.

The video used in this study was fairly complimentary of the brand X. As indicated above, not all UGC is positive, and if there is an excessive amount of unfavorable UGC on the web, a business may find it difficult to maintain control over the public perception of its name. Sponsored Content and Social Media Branded Content Experience appear to be respectable and safe alternatives as a result.

Currently, UGC is one of the most effective organic and original forms of content marketing for a company because of its real-time component. Many digital marketing experts are expecting it to be the next powerful content format for the next coming years.

Directors and marketing specialists must take into account these pertinent results while developing effective digital marketing plans that will generate a lot of

purchase intentions.

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## **RESUME**

Name Surname: Jihane BAYOU

Personal profile:

Ambitious, hard-working, inquisitive, creative thinker, polymath, and solution-oriented.

Skillful MBA student with a strong work ethic, interpersonal skills, ability to multitask and to work in different types of industries and environments

### **EDUCATIONS AND QUALIFICATIONS**

September 2019 – July 2022: Master of Business Administration student, Istanbul Aydin University

2013-2017: - Mohammed V University of economic, juridical and political sciences: Bachelor of Business Administration and Management.

2012-2013: - Technical high school: Baccalaureate in Economics and management sciences, Mention Good.

### **CERTIFICATES:**

November 2021-March 2022: International relations certificate - YTB academy of international students.

November 2021-March 2022: Watercolor painting certificate - YTB academy of international students.

March – July 2020: Social Media and Digital Marketing Expertise - YTB academy of international students, media and communication.

February 2020: Moderating and presenting the International Symposium on Behavioral Research in Social Sciences- Organized by Neuroscience

Limited UK and IAU.

August 2019: HP life e-learning certificate in Social Media Marketing

January 2019: Yunus emre institute B1 turkish language certificate.

December 2019: Entrepreneurship - Mustafa Açıkgöz- Joven Academia.

December 2019: Body Language and Diction- Tijen Karaş- Joven Academia.

December 2019: Leadership -Ataman Obzbay- Joven Academia.

December 2019: The art of public speaking and oratory - Erdoğan Arıkan- Joven academia

October 2018: Community management certificate by Openclassroom France

15 July- 12 August 2018: Turkish summer school 2018 program certificate, by Yunus Emre institute, Sakarya University.

January 2018: A2 Turkish language certificate, Yunus Emre institute

December 2017: - Digital Marketing fundamentals certificate by Google France.

August 2016: - Emotional intelligence certificate, TO JOY Center.

March 2013: - First prize won through an academic Economics competition, IIHEM Souissi.

## **WORK EXPERIENCES**

August- May 2020, PROGRAMMATIC ACCOUNT SPECIALIST– Belogic Agency

- Programmatic advertising account specialist for several Turkish and international brands. As well as MENA region Programmatic account specialist.
- Responsible for native advertising campaigns content creation for ads in different programmatic advertisement tools such as Zemanta.
- Liable for the DSP platform's campaigns for different clients.
- Liable for advertising campaigns in Display& video 360.
- Translation of ads content from Turkish to Arabic and English.

LinkedIn community manager for the agency's corporate page.

August 2020- February 2022, Freelance Global social media manager & Translator–  
Pangram Agency

Translation of the website, social media content, packaging... to Arabic language of  
the brand Kaanlar and Danet as well as managing social media accounts.

March-August 2019, Social media manager – Global gaming organization

Implementation of Digital Communication and marketing strategies

June 2019, Translator ISTANBUL CHAMBER OF INDUSTRY (İSO),

Translation from Arabic and French to Turkish, during the “Automotive and land  
vehicles spare parts sector company mission to Morocco”.

April 2019, Translator FOR Turkish airlines (THY)

Translation from Arabic to The Turkish and vice versa, during the opening of the  
new flight between Istanbul and Marrakech

July 2017- January 2018, Digital marketing and communication Trainee: Moroccan  
gaming evolution (MGE)

Setting up the B to B and the B to C marketing and communication actions plan

Establishing and implementing the communication plan

CRM, Market research and competitive intelligence...

Digital marketing planning

Following-up the Social Media marketing strategies plan

Content branding and marketing, ensuring the respect of the digital editorial line.

June 2016- June 2017, Digital Marketing and Communication Trainee:  
Wildtechnologie.

Creating a digital marketing and communication plan

E-mailing, Copywriting, and animating the e-commerce website and the social media  
networks

Executing the SEO plan

Market Research and competitive intelligence

September 2016- November 2016, Account Manager: Groupon France, Sitel morocco

Customer management data

E-mailing, after sales service assistance, responding to the customer's questions related to their act of purchase, to the availability of the products and services, promotions...)

February 2018 – August 2018 team leader of the outgoing global volunteering program, South, AIESEC RABAT

Leading an Aisecers team

March 2017- January 2018 Outgoing global entrepreneur and talent team member, AIESEC RABAT

Liabe for the international Professional internships (abroad).

October 2017, Member of the organizing committee of the Rbat co'17 conference, aiesec rabat

September 2017-October 2017, Liabe for the Recruitment and member of the jury of selection, Yallah team 17/18, AIESEC RABAT

Conducting and organizing collective and group interviews

Verifying the eligibility and evaluating the candidates according to the chosen themes and assessments.

Respecting and ranking according to the pre-established criteria by the local committee president

Aligning the local HR strategy and actions with the national strategy of the talent management department

September 2017- OCTOBER 2017, Liabe for the HR marketing and communication, AIESEC RABAT

Preparation of the recruitment campaign 17/18 via the social media networks for the promotion

Creation of e-mail's content and their design

Making contact with the accepted and non-accepted candidates before and after the

interviews by e-mail

Preparing an inviting and interesting content in order to accustom the new members with the culture of the organization on our Facebook groups and pages

#### KEY SKILLS

Office and IT Skills: including MS Word, Excel, and PowerPoint, Blogger, WordPress, Native advertising, Display and video 360, Programmatic advertising, native advertising, DSP, Facebook ads, SEO, CRM, Marketing E-mail marketing, ...

Leadership, Teamwork, Coaching, Mentoring, Public Speaking, Networking and interpersonal skills, gained from my experiences inside AIESEC Rabat.

Decision-making and emotional intelligence gained through the workshop of TO JOY NLP Center.

Adaptability, resistance to stress, Research, Planning, Reporting, Customer Service, Work ethic, Problem-Solving, Corporate communication, Time management and sense of responsibility as demonstrated by the professional internships experiences that I have done before.

Creativity, dynamism, organization, critical thinking, advanced writing and artistic skills gained from my passions and interests.

#### LANGUAGES

French: Fluent, Advanced level, Completed Professional competence

English: Fluent, Advanced level, Completed

Professional competence

Turkish: Fluent, Advanced level, Professional competence

Arabic: Mother Tongue

Spanish: Absolutely beginner