

Conceptual Study of Selfie As a New Tool for Brand Marketing

Endang Hariningsih¹⁾ and Budhi Haryanto²⁾

¹⁾ Sekolah Tinggi Ilmu Bisnis Kumala Nusa, Indonesia

²⁾ Faculty of Economics and Business, Universitas Sebelas Maret, Indonesia

Email: endang.hariningsih@stibsa.ac.id¹⁾, budhiharyanto04@gmail.com²⁾

Abstract

This paper aims to propose a proposition of *selfie* effectiveness from *influencers* that impact the attitude and buying intentions. The method is to review of several articles reveals the phenomenon of *selfie marketing* and the science of exercise to develop a proposition about the effectiveness of *selfies* concerning forming positive attitudes and purchasing intentions of a brand. The study produced a conceptual framework based on Stimuli-Organism-Response (SOR) as the basis for the development of propositions that explain the relationship between *selfie* charm and *self-congruence*, attitudes toward *influencers*, and attitudes toward brands and purchasing intentions with social interaction as moderation variables of the relationship between those variables. This paper describes *selfies* taken by non-celebrities as influencers. The implication of this study is an alternative model that conceptualizes *selfie* charm and social interaction as two variables that influence the process of forming a brand's buying attitudes and intentions, which marketers need to consider in creating marketing strategies. The phenomenon of *selfies* that occur today has given rise to a new stimulus, namely the charm of *selfies* and netizen comments that affect consumer activity in the purchase of a brand.

Keywords: selfie, self-congruent, selfie charm, attitude towards influencers, attitude towards the brand

1. Introduction

Selfies have become part of a modern cultural phenomenon that is popular all over the world. The popularity of *selfies* is growing, even until it was absorbed as a word by the Oxford Dictionary in 2013. *Selfies* are defined as photography activities that can be done by oneself, usually using technology (e.g., a *smartphone*, camera, or *webcam*) and shared through social media (Oxford Dictionaries, 2013). (Gilbert, 2014) He revealed the beginning of the emergence of several selfies in the world using a camera, one of which is the oldest photograph of Robert Cornelius in 1839. In addition, the first *selfie* was shown, the moon landing in the contents of Gemini 12 in 1966 by Buzz Aldrin. Furthermore, *contemporary selfies* were taken with *smartphones* and uploaded to social media *platforms* such as Facebook, Instagram, Snapchat and many others, emerging from a shift to the visual economy (Hackley, Hackley, and Bassiouni, 2018). *Selfie* first appeared in a *selfie* by Ellen DeGeneres at the Academy Award show that appeared on Twitter in 2014.

Individuals take and post selfies usually to fulfill the desire to interact with others (Lee *et al.*, 2015). Consumers who take *selfies* by wearing a preferred product and then upload it on social media will attract thousands of likes, shares, or comments so that they can get recognition and look luxurious like celebrities (Cheah *et al.*, 2019). The commercial potential of *selfies* is becoming increasingly popular, with more and more of its appearance on social media or increasingly virtualized by the medium thus forming a particular value of a self-proclaimed brand (Hackley *et al.*, 2018). Therefore, when someone takes a *selfie* and talks about a product, the post is ultimately intentional or not, it can be a personal product

endorsement. (V. Barger et al., 2016). This can be a form of *direct marketing* because *selfies* can reach thousands of people in their social network of friends (Cheah et al., 2019).

Previous studies have indicated that subsequent developments in *selfies* are considered examples of *non-advertising* promotion in the media convergence era revealing individual subjects taking *selfies* using the same *visual platforms* and technologies as established celebrities (Jenkins (2008) dan Meikle & Young (2012). In addition, *selfies* displayed on social media mean inserting ordinary people into the glamorous world of entertainment (Hackley et al., 2018). When taking a *selfie*, individuals can see how they look in the picture and decide what they want to show in the picture (Qiu et al., 2015). (Dinhopl & Gretzel, 2016) *Selfies* are not limited to one particular type of technology or a particular *genre* of photos or videos but as a feature of a desire to frame themselves in images taken to be shared with an *audience* online. The potential for a commercial selfie becomes more pronounced when it becomes a new story on social media or goes *viral*, and the *image* becomes not only viewed but shared, commented on, combined with other *stories* that reflect consumer participation.

Some researchers examine the phenomenon of *selfies* from various aspects, including socio-historical, technological, social media, marketing, ethical perspectives (Lim, 2016) and scientific, social studies. (Hackley et al., 2018). Uzunboylu et al., (2019) Adding *selfies* is associated with *narcissism*, self-expression, and individual personality traits in a psychological perspective. This provides a thorough understanding of *selfies* from marketing interests and social, technological, historical, and other aspects.

In the context of marketing, *selfies* become an integral part in understanding the process of consumer activity in the media both through physical which in this case is expressed in the form of brochures, billboards, TV, and other physical media, as well as non-physical media in this case Facebook, Instagram which is often known as social media and Shopee, Tokopedia, OLX which is often called the electronic *marketplace* (Ahuvia, 2005). Furthermore, the selfie concept is used to describe marketing activities that are usually expressed in advertising strategies, product development, branding, and other marketing activities that are essentially to build a positive attitude and consumer attitude towards a marketed brand. (Buchanan-Oliver et al., 2010). *Selfies* can reflect a broader shift in *marketing* and communication entering the era of *media convergence* (Jenkins, 2008). In this era, a *selfie* is assumed to be a new symbol of consumer culture that is changing from the promotion paradigm (Wernick, 1991) become *participatory* (Powell, 2013), dominance by visuals (Schroeder, 2004), change of explicit advertising features to implicit non-advertising promotions such as *public relations* (Jenkins, 2008), totality (Davis, 2013), consumer participation and attachment through social media (Hackley et al., 2018).

Previous studies on the *phenomenon* of *selfies* in the field of *marketing* are mostly qualitative research with a diverse focus and estuary (see Gunarathne et al., 2018; Mangold & Faulds, 2009; Pounders et al., 2016; Sandhya, 2016). Similarly, the theme of the *selfie* phenomenon in quantitative research (Sung et al., 2018; Fox et al., 2018; Cheah et al., 2019). This diversity indicates that *selfie* is still a central theme in *marketing*, so many researchers are focusing their research on the theme.

Kedzior, et al., (2016) Revealed that there are many possibilities for using *selfies* for the field of *marketing* that causes research themes to be diverse. Pounders, et al., (2016) Testing motivation for selfie posts among female millennials in the United States has implications for

marketers and advertisers to understand better how to bind consumers to post content in the form of selfies with certain branded products. Furthermore, (Iqani & Schroeder, 2016) provides a cross-disciplinary overview of *selfies* as objects and practices and offers a theoretical reflection on how selfies can be seen as a necessary form of consumer and commodity behavior. Further, (Presi et al., 2016) Explore the phenomenon of selfie brands in the UK and Norway by producing findings of two levels of hybrid space: consumer-based experience and brand image. Another study by (Rokka & Canniford, 2016). A study of 400,000 social media users on selfie practices presents new challenges in *designing* and managing brands. The three studies used qualitative approaches with visual and textual analysis methods. This is because this theme is still *exploratory*, which aims to offer an *initial insight into* contemporary consumer activities and *consumer-brand relationships* in the *social marketplace*. Furthermore, Gunarathne, et al., (2018) Some airline service owners in the United States prefer to respond to *selfies* of consumers who have more online *followers*, so it can be used as a promotional media company through online social media. Furthermore, the study conducted by Uzunboylu et al., (2019) Explores the *netnography* method to find out how ordinary Facebook users in Europe interact with brands and *followers* by posting *brand selfies*.

Experimental studies of Fox et al., (2018) with student participants in the United States offer insights for marketers to plan and implement selfie *marketing* by testing narcissism and *self-concept*. While (Cheah et al., 2019) The Malaysian study adapted *selfie* as an innovative promotional strategy to encourage consumers to participate in *selfie* promotion using an experimental approach, which tested the impact of two promotional methods: *celebrity-endorsed advertisement* and *selfie promotion* on the consumer decision-making process with the AISAS method. The results showed the benefits of sharing *selfie promotion* through social media that was able to reach many people.

Based on studies from previous studies on selfies, this theme still raises gaps in two aspects. *First*, the focus of previous *selfie* research themes is still varied, and there is still no conclusive model. Each study is still partial depending on the problem that the researchers are conserving. There is no universal model that can be applied in all settings. Lim (2016) Research is still needed to measure marketing performance using selfies in marketing campaigns through marketing indicators, such as brand awareness, engagement, and sales related to other forms of marketing communication, such as advertising and sales promotion in cross-industry types such as physical retailers, electronics, and service providers and by target audience type (such as business-to-consumer and business-to-business). *Second*, the *positive sufficiency of celebrity endorsers* has been well documented in the literature that celebrity *endorsers* can produce the attitude and behavior responses consumers want (Choi & Rifon, 2012; Ohanian, 1991).

Nevertheless, since the success of traditional *advertising* began to be questioned (Keller, 2009), Companies are starting to turn to online advertising, including using bloggers as brand ambassadors and influencers (Uzunoğlu & Misci Kip, 2014). (Kaikati, 1987) testing about the effectiveness of *endorsers* is an essential theme for practitioners and academics. Social media influencers are significantly more trusted by consumers when compared to traditional celebrities (Shan et al., 2019).

The study aimed to propose propositions and raw models to test the effectiveness of selfies against consumer purchase intentions. To this end, the study contextualized the "Stimulus-

Organism-Response" (SOR) framework (Mehrabian & Russell, 1974). This framework was chosen because it has a simple model but can be used to explain the complexity of phenomena. This model can explain the affective side of behavior and the addition of affective variables has been recommended as a useful form of theoretical development (Nejad *et al.*, 2004). Based on the framework, the study tested the relationship between selfie charm and self-congruence to attitudes to influencers, brand attitudes, and purchase intentions by adding netizen comment variables as variables of moderation of relationships between those variables.

Here is an explanation of these variables. *First*, the independent variables in this study in the form of variables classified as Stimuli are selfie charm and *self-congruence*. Selfie charm is developed from the variable physical attractiveness which is one of the dimensions of credibility according to (Ohanian, 1991). While according to (Ohanian, 1990), Attractiveness sources are mostly concerned with physical attributes such as *familiarity, similarity* and *likeability* where it is important to give an initial judgment to others. According (Miller, 1970), Physical attractiveness is the initial stimulus input in assessing individuals in addition to other aspects that follow are assessed. Likewise (Baker & Churchill, 1977) "don't judge a book by its cover" does not seem to apply to interpersonal relationships because a large number of social science studies show that a person's initial perceptions and reactions to other individuals are influenced by physical attractiveness. Therefore, (Kahle & Homer, 1985) It is revealed that physical attractiveness is utilized as a common characteristic qualification required in the selection of *marketing endorsers*. (Erdogan, 1999) Attractiveness includes a number of attributes such as intellectual skills, personality traits, lifestyle, or athletic prowess that consumers may see on a celebrity *endorser*. The next independent variable that is used as stimuli is *self-congruent*. Consumer behavior literature supports the proposition that self-congruence is capable of predicting diverse patterns of consumer behavior. (He & Mukherjee, 2007; Onkvisit & Shaw, 1987).

Second, the variables that belong to the Organism are attitudes towards influencers and attitudes towards brands. Attitudes can be defined as a person's judgment or opinion of an object, advertisement, or person issue. According to (Phelps & Hoy, 1996), Attitudes are a tendency to respond in a favorable or unfavorable way to a particular brand after an advertising stimulus has been shown to individuals. Individuals are more likely to adopt behaviors for the attitudes they want. (Armitage & Conner, 2001). (Al-Debei *et al.*, 2013) Attitude refers to the extent to which a person approves or does not approve of a behavior before doing so. This means attitudes reflect the evaluation of favorable or unfavorable people to engage in certain behaviors. *Third*, the purchase intent variable as a dependent variable that is part of the Response in the S-O-R framework. According to (Sherman *et al.*, 1997), Responses represent the end result and user decisions based on cognitive and affective responses that are consistent with the S-O-R framework.

The study also developed a model by adding *netizen comment* variables that *moderated antecedent* variables and *processes* with consequent variables in testing *selfie* effectiveness models by *influencers*. According to the survey results, 97.7 percent of consumers refer to relevant *reviews* before online purchases (Zhang *et al.*, 2020). The purpose of adding this moderation is to find out the impact of observing netizen comments on selfie photo uploads by *influencer endorsers*.

According to (Mangold & Faulds, 2009), Many researchers emphasize the positive aspects of

using social media for a wider reach and increase persuasive power through *audience* participation in two-way conversations. Study of (Munnukka et al., 2019), Incorporate *audience* participation into the endorsement effectiveness model and test how audience members participate in *liking, sharing* and *commenting*, thereby creating a sense of belonging to influencer content and supporting the effectiveness of *influencer endorsements*. However, there are still few studies that test the role of *audience* in the effectiveness of influencer endorsements (Reinikainen et al., 2020).

Based on the explanations that have been put forward, the originality of this study is: *first*, the paper proposes a conceptual model of research as one of the alternative research framework guidelines related to the effectiveness of *selfies* from *influencers* as a new form of *non-advertising* promotion. The framework can then be tested in empirical studies to find out if *followers' attitudes* and purchase intentions can be influenced by the *selfie* charm and self-congruence of *influencers*. *Social media influencers* refer to individuals who have built sizable social networks of people who follow them and are seen as homemade micro-celebrities (Evans et al., 2017; De Veirman et al., 2017). The use of *influencers* for *branding* has become a defining element of marketing campaigns through social media (De Veirman et al., 2017). Social perception is a powerful determinant that explains why people prefer social media *influencers* over traditional celebrities in the context of digital marketing (Jin et al., 2019). Although they are not celebrities, their popularity is called micro celebrities, which appear based on a person's performance using new media technology (Senft, 2008). *Second*, this study provides an alternative model and performs proposition development by introducing new stimuli in the form of *selfie* charm developed from Self Presentation Theory (Goffman, 1956), *Halo Effect* (Thorndike, 1920) and the endorser's credibility model in particular *the attractiveness* (Ohanian, 1990). Research evaluating attractiveness it produces diverse conclusions, so it emphasizes the need for further investigation (Taillon et al., 2020). *Third*, the addition of moderation in the form of netizen comment variables is the second originality in this study. These three things became original in this study because they have not been conceptualized in previous empirical studies about the impact of selfie behavior by endorsers in increasing the purchase intentions of a brand.

The organization of the paper is structured as *follows*. The paper begins with the study of literature relevant to the development of propositions. The next session in the form of the development of propositions and research models continued with discussions and research suggestions to come.

2. Literature Review

2.1 Traditional Celebrity VS Social Media Influencer

Initially, *celebrity endorsements* according to traditional concepts were limited to celebrities who created value for themselves through sports, music or film, before participating in advertising activities (Kamins et al., 1989). Posts from traditional celebrities will feature brands simply because they are sponsored or entirely scenario-based content, so they will be less effective at driving favorable persuasive results (Russell, 2002). Marketers are aware of the opportunity for consumers to admire celebrities so as to take advantage of them to their advantage (Tran & Strutton, 2014). Nevertheless, *post* photos on Instagram by traditional celebrities can be thought of as robotic or lack a real human touch (Jin et al., 2019). Therefore there is a growing need among social media users to learn from the original experience of ordinary people in the area of *interest*, rather than from artificial illustrations

from celebrities (Cotter, K., 2019).

Furthermore, there are alternative celebrities who fall outside the traditional category, which is a phenomenon that began with the rise of *reality* TV stars (Tran & Strutton, 2014) and perceived more original (Stefanone et al., 2010). According to (Khamis et al., 2016), Non-traditional celebrities refer to individuals who become famous through their social media, compared to traditional celebrities who are famous for appearing in movies, music and TV shows, etc. Some researchers argue that information is more credible when delivered by product reviewers/bloggers than established celebrities (Wiley, 2014). Online *blogger* products are much more influential because they are considered more authentic and accessible. The deep connectedness of non-traditional celebrities results in higher purchase intentions than the products they support, as consumers personally identify them and try to mimic their behavior (Tran & Strutton, 2014). In recent years there has been an increase in new types of digital celebrity groups such as bloggers, *vloggers* and "Instafamous" (Chahal, 2016). This is because *bloggers*, *vloggers* and *YouTubers* are able to attract more *audiences* than *prime time* TV shows.

The traditional non-celebrity designation as a new style of *non-advertising* promotion engages people to increase their popularity over the *web* by using technologies such as videos, blogs, and social media sites (Senft, 2008). Micro celebrities have different characteristics that are not the same as celebrities in the *mainstream* entertainment industry who can become public *icons* by having large-scale *followers*. According to (Marwick, 2010), a micro celebrity as an individual who becomes famous by a small group of people. The uniqueness of micro celebrities is embodied by the way they connect with *audiences* and deeper interpersonal intimacy than traditional celebrities who appear in mainstream TV shows or movies (Kowalczyk & Pounders, 2016).

In its development micro celebrities came to be known as *influencers* (Abidin, 2016a). *Influencers* are regular internet users who amass relatively large *followers* on blogs and social media through textual and visual narratives of their personal lives and lifestyles and monetize their *followers* by integrating "advertorials" into *blogs* or social media to display personal experiences as a form of *endorsement* to pay (Abidin, 2015). The positive side of *using influencer marketing* is low risk and smaller *rewards* than traditional celebrities but able to make the company's brand become more popular with the target market and help reach a specific target *audience*, although it has not been able to reach a larger *follower* scale as celebrities can (Camenos, 2018). To get a complete *review* of the diverse notions of social media *influencers* (Kay et al., 2020).

Based on several previous studies it can be concluded that there are various terminology related to social media celebrities. Hackley *et al.*, (2018) added that latent celebrity can be as beneficial to marketers as it is for actual celebrities. While (Jin et al., 2019) address it as micro celebrities, influencers, Instafamous, opinion leaders, and fashion bloggers. Furthermore, (Jin et al., 2019) conclude that as long as individuals have influence over their *followers* and are popular, they should be considered social media celebrities in certain terminology, without neglecting their unique characteristics. Some of these terms are almost conceptually identical and the main characteristics of them are having a large number of *followers*, active engagement, and promotion of products or brands (Jin *et al.*, 2019). The study used *selfie* objects from social media endorsers from non-traditional celebrities or micro-celebrities. The social media celebrity terminology used in this paper is *influencers*.

2.2 The Charm of Selfies as Stimuli

According to *Halo Effect Theory* (Thorndike, 1920), *Source Credibility Theory* (Hovland & Weiss, 1951), and *Self-presentation Theory* (Goffman, 1956), Conceptual models in this study used the selfie charm variable as stimuli of attitude and purchase intentions towards a brand through selfies. *Halo Effect Theory* (Thorndike, 1920) They conclude that a person's perceptions can create a positive or negative "halo" around him/herself which can result in the blurring of their individual characteristics. If the observer likes one characteristic of an entity, then it will have a positive perception of another characteristic. While observer does not like one of the characteristics of an entity, then he will have a negative perception of other characteristics (Thorndike, 1920). This effect has been extensively researched in the marketing literature with respect to consumer behavior (Klein & Dawar, 2004). (Ohanian, 1990) They conclude that an individual's personal qualities, physical appearance, and overall attractiveness can influence how others judge their character. *Halo Effect Theory* can have a powerful influence to get impressions from others (N. C. Smith et al., 2012). *The Halo Effect* refers to a cognitive bias in which an observer's overall impression of a person, company, brand or product influences his or her perception of the characteristics of an entity (Chang et al., 2018).

Based on the *Source Credibility Theory* developed by Hovland & Weiss (1951), *Source credibility* is expressed as a term commonly used to imply positive characteristics of communicators that affect the receiver's acceptance of a message. Even (Giffin, 1967) Since the time of Aristotle or earlier, politicians, orators, and public speakers have sought to identify the determinants of effective speakers. Based on this model, (Ohanian, 1990), It states that the measurement of advertising effectiveness is seen from the dimensions of celebrity credibility, namely *trustworthiness*, *expertise*, and *attractiveness*.

The study uses one dimension of credibility: *attractiveness* which refers to the recipient's perception of the endorser's display that generates traction. (Joseph, 1982). According to (Chao et al., 2005; Till & Busler, 2000). *Attractiveness Model assumes that the effectiveness* of a message depends on the physical characteristics of the source that makes it attractive. This dimension was chosen because it is relevant to the stimuli selected in this study, namely influencer selfies. *Attractiveness* is a common characteristic identified in pilot studies and marketing endorser selection literature (Kahle & Homer, 1985). A lot of marketing literature pays attention to *attractiveness endorsers* (Amos et al., 2015; Baker & Churchill, 1977; Kahle, Lynn R. & Homer, 1985). (Berscheid & Elaine Walster, 1974) It has been revealed that *physical attractiveness* is an important topic in the social sciences. *Physical attractiveness* is a variable that is not easy to define because it depends on the point of view of the person who sees it. (Joseph, 1982). Therefore *physical attractiveness* is subjective, especially with the presence of a variety of software that can do filters and adjustments to be able to make people more physically attractive in their digital image. This is because the desired Response of *selfie-er* is to be viewed and desired by others through physical attractiveness (Eagar & Dann, 2016).

(Kelman & Hovland, 1953) have tested the effectiveness of using a credible *spokesperson* to improve persuasive messages. Although all studies are designed to measure the same construct, there is still no consistency among authors about the number and type of dimensions that comprise the credibility of the source. (Ohanian, 1990). Several previous studies have revealed diverse indicators related to *physical attractiveness* associated with sex

appeal. (Peterson & Kerin, 1977; Barnier & Vallete-Florence, 2006; Grazer & Keesling, 2011) and *elegancy* (Haryanto et al., 2015). For the context of the importance of impression making for political leaders, also compiled *social attractive* attributes that are included in the *charisma* label that belongs to *affective-expressive*, namely *appearance*, *likeability*, *charm*, *charisma*, *warm*, *good looking*, *not boring*. (Pancer et al., 1999). (Ingenhoff & Klein, 2018) also adds variables such as *warm*, *charismatic personality*, dan *humorous personality*. Other studies have also combined it with other credibility components like *expert*, *specialist*, *proficient*, *knowledgeable*, *skilled*, *professional*, *experienced*, *trustworthy*, *dependable*, *ethical*, *honest*, *positive*, *committed*, *emphatic*, *elegant*, *assertive*, *vigorous*, *attractive*, *charming*, *delightful*, *charismatic and classy* (Gupta & Mahajan, 2020). Based on these considerations, the *charm of selfies* in this study provides an alternative measurement of selfie charm in multi-dimensional terms, namely *sex appeal*, *elegancy*, and *charisma*.

2.3 Self-Congruence as Stimuli

In addition to the charm of selfies, other stimuli that are positioned to affect the attitude and intention of buying a brand is self-congruence. According to *the Self-Concept Theory* of (Lazzari and Fioravanti, 1978), a person has two parts of himself: the *actual self* that reflects who and how one is in reality, and the *ideal self* reflects how one aspires to the future. "*Self-image congruence*", "*self-congruence*", "*self-congruity*", and "*image congruence*" are used interchangeably in the consumer behavior literature (Kressmann et al., 2006).

Sirgy (1982) *Self-congruence* is a conformity between the *self-concept* of followers and certain *influencers* obtained by following the *actual* or *ideal self* of *the influencer* (Aaker, 1999). *Actual self-congruence* can be achieved by finding a match between the *actual self* of one's actual self and the *influencer*, while the *ideal of self-congruence* can be achieved by finding a match between one's self ideal and that of an influencer (Aaker, 1999). So that the *actual self-congruent influencer* is an *influencer* image that is similar to the actual person, while the *ideal self-congruent influencer* is an *influencer* image similar to what someone wants. (Aron et al., 2005) also fit out that close emotional connection is formed when a person is thought to be able to fulfill a larger part of one's self. Engagement with *influencers* depends on how a person sees *the influencer* as a part of him and thus shows who he is (Park et al., 2010). (Malär et al., 2011) also adds that the more a brand shows itself, the more a person feels connected to that brand, the greater the emotional attachment. When a person or brand is close to one's *actual self*, it is more likely to form relationships with this person or brand because they are viewed as more authentic (Erickson, 1995).

Another form of *self-congruence* is the *ideal of self-congruence* that reflects someone who wants to be what they want to be (Rhee & Johnson, 2012). (Sirgy, 1982) *Self-concept ideals* are important because people want to improve their qualities. Consumers act in a way that maintains and enhances their *self-congruence* (Graeff, 1996) and motivated to achieve conditions where their *actual self* conforms to their relevant *self ideals* (Higgins, 1987). The concept of *self-ideals* is also in line with the *Self-Expansion Theory* which states that a person integrates others into his life for the purpose of improving one's own qualities (Aron et al., 2005). Thus, following people or using brands that are in line with the *ideal self* can give a boost in confidence and thus can improve relationships with people or brands (Malär et al., 2011).

2.4 Netizen Comments

According to (Bagozzi & Dholakia, 2006), comments are a new form of *consumer*

engagement through social media. The new form could open up many opportunities for marketers to leverage existing consumer resources as well as potential consumers through their comments. (Kabadayi & Price, 2014). This is what according to (Pagani et al., 2011), *Curative behavior* on social media sites to access content uploaded by others rather than creating content. This passive behavior includes activities such as reading comments and viewing photos, videos, and content created by others (Alhabash et al., 2015; Bailey et al., 2021).

This new form of consumer engagement is *measured by user generated content* activity in the form of product reviews or posting photos and videos; and reacting to content on social media (Barger et al., 2016). *Consumer engagement* is displayed in four dimensions: reactions to content, comments, sharing content, and uploading user-generated content (Schivinski & Dabrowski, 2014). Reactions to content can be measured from: reactions to content (such as: likes, click heart icons or star ratings from 1 to 5), comment on other users' content, or also *share* (V. Barger et al., 2016; Brodie et al., 2011; Rossmann & Sugathan, 2016).

According to (Malthouse et al., 2013), likes typically require less information processing and effort, whereas comments tend to allow the sender to express a wide variety of content – utilitarian, rational, and emotional, including positive or negative emotions. (Kabadayi & Price, 2014) Consumers' comments on their feelings, opinions, and emotions about a brand are accessible to the public and accessible to everyone. In line with that opinion, (Rossmann et al., 2016) add that *likes* show *positive affect* about *e-content* posts, while comments are text messages that are independent or a response to posts made by others. This is what is considered as an affective component that represents the emotions or feelings of a person towards an object or activity (Wiles & Cornwell, 1991). Therefore, the study selected netizen comment variables to modernize the relationship between stimuli variables in the form of selfie photos and ideal self-congruence towards relevant purchasing attitudes and intentions used in this study.

3. Proposisi

3.1 Selfie charm and Attitudes Towards Brands

One of the motives is *influencer* who posted selfies on social media as a form of self-presentation to show his appeal. *Selfies* are an expression of the traditions and visual practices of snapshot photography and self-portraiture (Iqani & Schroeder, 2016). It is used as a new form of communicating the brand (Rokka & Canniford, 2016). Next, (Pittman & Reich, 2016) revealed that visual content shared between individuals is essential in developing interactions. Thus, *selfies* can also create substantial social influence for recipients of messages on social media.

Although *attitudes* toward influencers are not a well-defined construct, it is important to understand consumers' opinions of social media *influencers* (Taillon et al., 2020). Previous studies have shown that attractive celebrity can result in attitudes toward positive brands. (Hung, 2014; Till & Busler, 2000). In addition, the results of the study (Haryanto et al., 2015), there were several stimuli related to the theme of *sex appeal* that had a positive impact on the evaluation of the brand. Consumer attitudes play an important role in buying any product or brand. Consumers see a variety of product ads, which helps them in developing attitudes towards advertising ultimately helping to shape attitudes towards brands. (Paul & Bhakar, 2018). Marketers hope that the positive feelings of the target market towards celebrity endorsers will be transferred to the brand, thus making the brand more attractive to

consumers. (Min et al., 2019a). Therefore, it can be structured the proposition of *the* impact of selfie charm from influencer selfies on brands as follows:

P1: The higher the appeal of *selfie* charm, the more it will increase attitudes towards the brand.

3.2 Selfie Charm and Attitudes Toward Influencers

Photography is one of the media choices to express emotions and feelings easily (Goh, D. H.-L., Ang, R. P., Chua, A. Y., & Lee, 2009). This becomes logical so that this trend will continue with social media platforms specifically for *image sharing* such as Instagram (Quan-Haase & Young, 2010), conclude that *messaging* helps develop and maintain *relationships*, then *visual content* shared between individuals is vital in the development of interactions (Pittman & Reich, 2016). To maintain a large number of *followers*, *influencers* also create visually appealing *content* in a limited field according to their area of expertise. (Lueck, 2015), for example, about health, special food and cooking, beauty like *fashion* dan *make up*, fitness such as *workout* dan *body image*, and *video games* (Abidin, 2016b; Park, J. & Ferrara, 2016). Furthermore, (Taillon et al., 2020) add that attractiveness can predict positive attitudes toward influencers and purchase *intentions*.

According to Sundar (2008), the human brain implicitly trusts visual modalities such as images and videos more than text because it hints at "heuristic realism". Heuristic means revealing that photos are inherently more real than text written about the something, so most humans tend to believe more in the things seen than read. Heuristics also underlie people's common belief that images cannot lie although in the age of digital manipulation and the belief of its consequences on images rather than textual descriptions. Therefore, it is therefore reasonable to expect when consumers see *selfies* from *influencers* who have charm can form a positive attitude towards *influencers*, so the following propositions are structured:

P2: The higher the selfie charm, the more it will increase the positive attitude towards influencer

3.3 The charm of Selfie and Purchase Intention

Traditionally, physical attractiveness is a *match-up factor* for the effectiveness of endorsers.(Kahle, Lynn R. & Homer, 1985); (Kamins, 1989). (Liu, M. T., Huang, Yu-Ying, & Minghua, 2007) suggested that celebrity attractiveness plays a significant role in product purchase intentions. Most studies show that *physical attractiveness* can facilitate change in attitudes (Baker & Churchill, 1977; Caballero & Pride, 1984; Chaiken, 1979; Horai et al., 1974; Joseph, 1982). Likewise according to (Amos et al., 2015; Kahle, Lynn R. & Homer, 1985) revealed that celebrity attractiveness can dramatically impact consumer buying attitudes and intentions due to the attractiveness of celebrity sources. In addition to posting brand *selfies*, consumers can connect with brands by using brand-related comments, such as #hashtags, so as to promote the brand name. (Kedzior & Allen, 2016). This can be a force of consumer perception and attitude towards the brand and influence purchasing decisions. (Gannon & Prothero, 2016). (Hwang & Zhang, 2018) also conveys that people are increasingly buying products promoted by *influencers*. (Kay et al., 2020) Social media *influencer* posts have two goals: to increase the purchase intentions of *followers* and increase product knowledge or product appeal. Therefore, based on previous research on *physical attractiveness* contextualized in the *selfie* charm of *influencers*, the following propositions are structured:

P3: The higher the *selfie* charm, the more it will increase the purchase intention

3.4 Self Congruence and Attitudes Toward Influencers

Social Influence Theory from (Kelman, 1961) presents a theoretical explanation of the process of social influence of celebrity endorsement consisting of three: *compliance*, identification, and internalization. Identification is a process that results in a person adopting the attitude advocated by the communicator. It occurs when individuals have attitudes or behave as advocated by others because these individuals derive satisfaction from the belief that they are like the person. This applies to situations where consumers imitate the attitudes or behaviors of celebrities because they aspire to be like celebrities. Consumers have the self-esteem motivation to act in a way that can build and enhance their *self-ideals*, as well as consider some celebrities as inspirational figures to activate their *self-ideals* (Choi & Rifon, 2012; P. J. Peter & Olson, 2012).

Influencers should not try to differentiate themselves in their efforts to attract more attention to their accounts, but should instead try to approach similarities to their *followers'* daily lives such as positioning themselves as *followers* themselves, friends or neighbors. Congruent motivation can facilitate *impression* creation and have an emotional impact on consumer response (Hosany & Martin, 2012). (Xu (Rinka) & Pratt, 2018) conclude that consumers tend to follow *influencers* because they have shared personality traits, a suitable lifestyle or similar preferences. Strengthening *influencer* congruence to potential customers can lead to higher purchase intentions and a better attitude toward *influencers* (Chetoui et al., 2020). Therefore, it is reasonable to expect that *self-congruent* can serve as a motivational framework for influencing consumer evaluation of *influencers* on social media. So that the proposition can be prepared:

P4: The higher the congruence level between *consumer self-image* and *influencer*, the more it will increase attitudes towards *influencers*.

3.5 Self-Congruence and Attitude Toward Brands

In modern society, brands provide psychological and social goals as a symbol for consumers for personal identity and facilitate social interaction with others. (Aaker, 1997; Sirgy, 1982). In the condition of advertising using non-celebrity, the audience focuses more on the brand and its features while in the condition of advertising with celebrities, the focus of attention is more on the celebrities in the advertising (Erdogan, 1999). Previous studies have shown that consumers of certain brands have a similar self-concept to other consumers with the same brand, and this self-concept differs significantly from other consumers who use competing brands. (Grubb & Hupp, 1968; Grubb & Stern, 1971; Sirgy, 1985). The results support the relationship between personal perception and consumption and indicate that consumers are looking for brands with a congruent image with *self-image* (Escalas & Bettman., 2003). (Choi & Rifon, 2012) adds that consumers build, maintain, and enhance their self-concept through the brands they buy and use.

Marketing and advertising practitioners share the belief that the communicator's character has a significant effect on persuasive messages. According to (Sirgy, 1982), consumers like to imitate the attitudes and behaviors of endorsers so that it can become like it and they use brands and products as a means of expressing and improving *self-concept*. For example, young consumers are impersonating celebrities they admire in identity building (Boon & Lomore, 2001). *Social media* influencers are considered an aspirational group for consumers

to find sources of information for brand evaluation (Escalas & Bettman., 2005). Consumers are constantly moving symbolic properties from brands into their lives to build aspects of themselves and their world. (Choi & Rifon, 2012). Therefore, consumers are willing to conform to the behaviors and attitudes supported by social media *influencers* when they find the influencer's image resonating with their ideal self (Basil, 1996; Choi & Rifon, 2012; Xu (Rinka) & Pratt, 2018). This is in line with *Congruity Theory* which suggests that consumers express positive attitudes and behaviors if they gain *congruent* beliefs with their events or experiences. (Lee & Jeong, 2014). The selection of brands and products supported by social media *influencers* that fit their *self-ideal* allows consumers to gain some of the important meaning and associations that *influencers* represent and include them in the process of building, nurturing, and enhancing self-concept. Based on the theoretical explanation, the propositions offered in this study is as follows:

P5: The higher the congruence level between *consumer self-image* and *influencer*, the more it will increase attitudes towards brands.

3.6 Self-Congruence and Purchase Intention

By buying and using products supported by celebrities, consumers can acquire some of those meanings and use them in building a satisfying self-concept (McCracken, 1989). This is because celebrities as endorsers have characteristics such as experience, confidence, attractiveness that have a positive impact on consumer purchase intentions (Lafferty et al., 2002; Y. Lee & Koo, 2015). In an effort to achieve an ideal self-image, consumers tend to conform to their attitudes and behaviors when *celebrity image endorsers* are perceived to be in line with their *self-image ideals* (Choi & Rifon, 2012). Thus, celebrity endorsers can activate *the ideal self-consumer* (J. P. Peter & Olson, 2010; Sirgy, 1982).

Previous studies have shown sufficient evidence to conclude that consumers buy products that are congruent with their self-concept, both actual and ideal (Sirgy, 1982, 1985). Consumers only buy and use products or *brands* when they have an *image* that matches their *self-image* (Sirgy, 1982). Other studies also confirms that consumers tend to have a favorable attitude and intend to buy towards brands that *congruent* with their *self-image* (Ekinci & Hosany, 2006; Richins, 1994). This shows that *the consumer's self concept* has an important influence on purchasing decisions (Graeff, 1996). This is in line with the opinion that *the ideal congruity* adds explanatory power to the *congruence* effect model of a celebrity endorser (Choi & Rifon, 2012). Other findings suggest that digital celebrities have a greater impact on buying intentions for women from the 18 to 30 age group than traditional celebrities, as the influence of digital celebrities was previously considered more trustworthy (Djafarova & Rushworth, 2017). The high *congruency* between social media *influencer* imagery and consumer ideal self-image leads to effective support results (Shan et al., 2019). When *the image of* a social media influencer is congruent with the ideal self-image of a prospective consumer, then the prospective consumer is more likely to develop a favorable brand attitude and influence purchasing decisions. Therefore, it is expected that *the congruent image* between consumers and influencers can affect purchasing *intentions*. So that the proposition can be prepared:

P6: The higher the congruence level between consumer self-image and influencer, the more it increases purchase *intentions*

3.7 Attitudes Toward Influencers and Attitudes Toward Brands

Previous literature revealed a positive relationship between attitudes towards celebrities and attitudes toward brands (Silvera & Austad, 2004; Amos et al., 2008; Chetioui et al., 2020). Marketers reveal that the target *audience* will get a positive feel from selected celebrities who will transfer to a supported brand so as to improve the brand position (Choi & Rifon, 2012). Typically, consumers have a previously defined attitude toward which celebrities they like and dislike based on the characteristics of credibility, expertise, trust, and attractiveness. If the celebrity is highly liked by the consumer, then the consumer will verify the celebrity as a credible source of information and in turn create support for a high level of certainty and positive attitude from the consumer (Min et al., 2019a).

Social media is a content *creator* with celebrity status, where the image can be transferred to the brand (De Veirman et al., 2017; Lou & Yuan, 2019). Another study said the supportive conclusion was that consumers were more likely to value brands recommended by popular *influencers* (Chetioui et al., 2020). Therefore, the following propositions are prepared:

P7: The higher the attitude towards *influencers*, the more it will increase attitudes towards brands.

3.8 Attitude towards Influencer and Purchasing Intention

Based on *the Theory of Planned Behavior*, attitudes are predictors of influencing consumers' actual intentions and behavior (I. Ajzen, 1975). This theory has been used extensively to explain the behavior of online consumers (Pavlou, P. A., & Fygenson, 2006). Consumer attitudes towards advertising on social media are an important determinant of the effectiveness of advertising (Chen, Y., Fay, S., & Wang, 2011). If a consumer has a positive attitude toward a celebrity who uses a particular product or service, then he or she is more likely to have a positive attitude toward the product or service. Other studies have also used attitudes toward influencers as a direct predictor of buying *intentions* (Bergkvist & Zhou, 2016). Research in the context of social media influencers also *argues* the importance of attitudes in shaping purchasing intentions (Chetioui et al., 2020; X. J. Lim et al., 2017; Min et al., 2019a). Therefore, based on previous research on attitudes towards celebrities contextualized into *influencers*, the following propositions are drawn up:

P8: The higher the attitude towards *influencers*, the more it will increase purchase intentions.

3.9 Attitudes towards brands and purchase intentions

Based on previous literature shows that consumer attitudes towards brands have a significant impact on purchasing intentions (Mackenzie & Spreng, 1992). Positives attitude on the brand not only in the continued preference of the brand but also the positive impact on purchasing intentions (Huang et al., 2011). In the same logic, *the Theory of Planned Behavior* regards purchasing intentions as a direct result of attitudes (Icek Ajzen, 2011).

Many previous research results have concluded that consumer buying intentions are influenced by attitudes toward brands (Johnson & Russo, 1984; Min et al., 2019a; Spears, N., & Singh, 2004). Other studies in the context of advertising effectiveness have also shown a link between these two variables (MacKenzie, et al., 1986; MacKenzie and Lutz, 1989). Thus, the following proposition is made:

P9: The higher the attitude towards the brand, the more it will increase the purchase intention.

3.10 Moderation of Netizen Comments

A message posted on social media will help develop and maintain *relationships* on social media, so *visual content* shared between individuals is vital in the development of interactions. (Pittman & Reich, 2016). Every visual content uploaded on social media can be responded to in the form of likes, comments, and shares. Therefore, the interaction between influencers and followers in content uploads on social media can be seen by wider netizens. Thus, interaction can also contribute importantly to increase credibility because comments made by other social media users present an important source of information to make a statement about people or *endorsement* activities carried out. (Reinikainen *et al.*, 2020). Comments provided by others can also reduce the uncertainty of the truth of information in social media content because there are other parties who comment can be seen by the public. This indicates that the more positive a comment that can be observed by other netizens, the more it can form a positive attitude towards influencers. Based on this explanation, a proposition can be prepared:

P10: The higher the positive comments netizens, the more strengthen the relationship between *selfie* charm and positive attitude towards *influencers*.

P11: The higher the positive comments netizens, the more strengthen the relationship between *self-congruence* and positive attitude towards *influencers*.

Relation in terms of brand *endorsement* between *audience* and *influencers* is still possible there is uncertainty of success. Therefore, instructions are still needed, one of them is needed through comments made by others. (Walther *et al.*, 2009). Due to the interaction and *co-creative* nature of social media, the antecedents and consequences of brand engagement can be seen using such as like, rating, comments, and share. (Barger & Labrecque, 2013).

Users attempt to pay attention to upload-related activities and observe a content such as reading comments by others for the purpose of seeking information from comments made by others. *User-generated content* has a significant impact on brand awareness, brand loyalty, brand quality perception, and emphasizes the importance of *consumer engagement* for *brand outcomes* (Schivinski & Dabrowski, 2014). Furthermore, the consequences of engagement can be directed at brands, products, and also content. Empirical findings conclude that the more positive or negative a comment will result in user *engagement*. (Lee & Dolen, 2015). Therefore, it can be indicated that the more positive netizen comments that can be seen by the public, it can strengthen attitudes towards brands. Based on this explanation, the study proposes a proposition:

P12: The more positive the netizen comments, it will strengthen the relationship between *selfie* charm and a positive attitude towards the brand.

P13: The more positive the netizen comments, it will strengthen the relationship between *self-congruence* and a positive attitude towards the brand.

P14: The more positive the netizen comments, it will strengthen the relationship of *attitudes* towards influencers and attitudes towards brands.

The relationship between consumer attitudes and intentions will be more consistent when consumers have high engagement (Cooke & Sheeran, 2004). The form of engagement can be in the form of consumer interaction in Response to advertising messages displayed by companies through influencers on social media. The Response can be in the form of giving likes, comments, and shares that can be observed openly by the public.

According to the *Message Framing Theory*, when a message is effectively loaded either positively or negatively framed, it evokes cognitive processing for the message recipient, such as giving more attention (S. M. Smith & Petty, 1996). This is because one of the factors that influence in human evaluation and decision-making process is how to frame information. So that the development of cognitive processes leads to a response to the behavioral response of the recipient of the message. Different message framing attachments can affect consumer behavior as much as buying behavior (Christodoulides et al., 2012). This finding is also supported by (Schivinski & Dabrowski, 2014), stating that a *credible review* may increase purchase intentions. The more positive netizen comments that can be observed by netizens, it can be indicated that it will strengthen purchasing intentions for prospective consumers who see it. Therefore, the proposition is structured:

P15: The more positive the netizen comments, the more it will strengthen the relationship between *selfie* charm and purchase intentions.

P16: The more positive the netizen's comments, the more it will strengthen the relationship between *self-congruence* and purchase intentions.

P17: The more positive the netizen comments, the more it will strengthen the relationship between attitudes towards influencers and purchasing intentions.

P18: The more positive the netizen's comments, the more it will strengthen the relationship between attitudes towards brands and purchasing intentions.

Figure 1 presents some interesting issues for future research. The proposed model presents the effectiveness of *selfies* to purchasing attitudes and intentions.

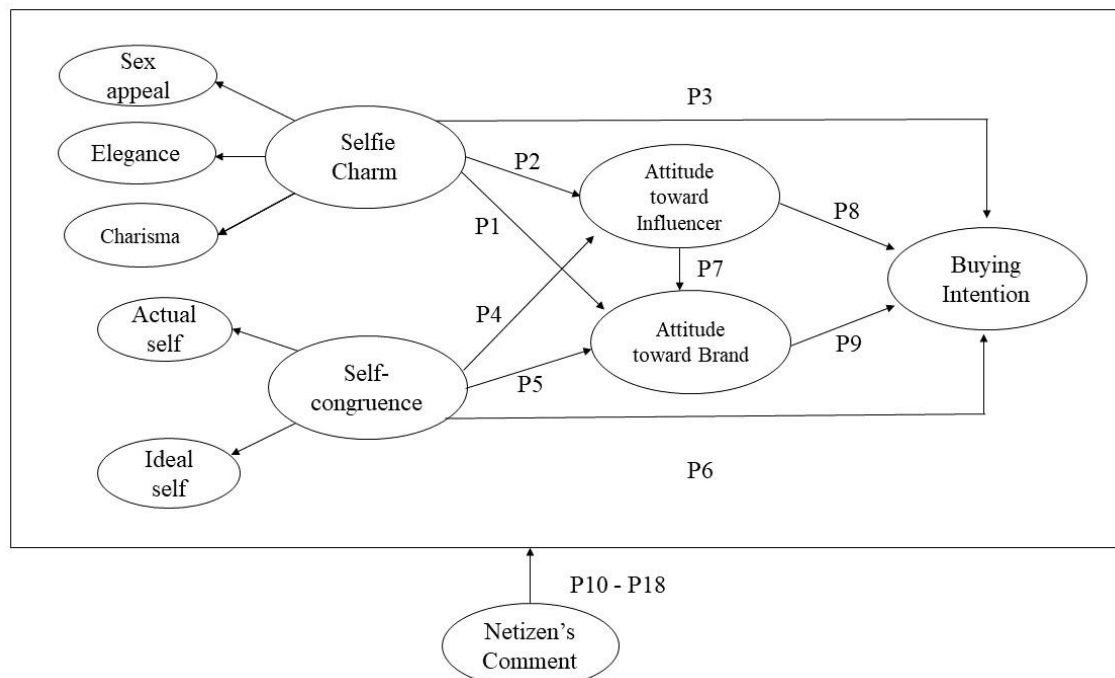


Figure 1. Conceptual Model

The conceptual model proposed in this study refers to the framework *Stimulus (S) - Organism (O) – Response (R)* (Mehrabian & Russell, 1974). The SOR method sequentially describes the stages in which stimuli triggered from the external environment can build an individual's

internal attitude so as to influence his or her behavior (Arora, 1982; Eroglu et al., 2003). *Stimulus* is an external factor that triggers the individual. *Organisms* are concerned with internal states that arise from external stimuli, while *responses* are behaviors that are the end result. SOR's work is similar to an information processing model that reveals how inputs from the environment are processed through the consumer's cognitive system and produce a final behavioral response (Wang & Chang, 2013).

The SOR framework in this study was used to test the effectiveness of using selfies to influence consumer attitudes and a brand's buying intentions. Conceptual models of *selfie* effectiveness by *influencers* in the study used a contextualized SOR framework from traditional celebrity research models. The model in this study framework was developed by placing various variables into appropriate sections. In this study, *selfie* charm variables and *self-congruence* were placed as variable stimuli that affect followers. In the *Organism* section, is the internal state of the individual or consumer attitude after receiving stimuli, namely in the form of testing attitudes towards influencers and *attitudes* towards brands. As for the *Response* section which is a form of behavior that is in the form of variables of purchasing intentions of a brand.

4. Conclusion and Implications

Selfies are one of the phenomena that attract attention in today's social media environment. Selfies are unique because the person taking the photo and the subject of the photo are the same person. (Sung et al., 2018). Although *selfies* are a phenomenon that is no longer new, it still sparks the interest of researchers in various fields of social sciences and humanities. So research on *selfies* tends to be fragmented. (W. M. Lim, 2016) marketers who successfully capitalize on *the selfie trend* tend to turn their customers into word of mouth marketers by having them share marketing messages socially, thereby ultimately improving marketing performance.

The theme of the effectiveness of the use of *selfies*, especially from non-celebrities with quantitative approaches is still rare, whereas this phenomenon needs to be traced to the process of theoretical content so that this phenomenon contributes to the body of knowledge in the field of *marketing* to increase the external validity of variables used in research models. This paper provides a conceptual framework for *selfie* behavior in terms of the effectiveness of selfie influencers in shaping attitudes toward *brands* and purchasing intentions that can be tested in quantitative research. This framework is based on studies for the effectiveness of advertising in the context of celebrities using consumer behavior frameworks (Jacoby, 2002; Min et al., 2019b) Known as SOR (Stimulus - Organism - Response) to connect between constructs. This conceptual paper leverages the SOR model framework in connecting *selfie* charm and *self-congruence* to shaping attitudes toward influencers, brands, and buying intentions. In particular, the paper also proposes moderation variables in the form of social interactions that can strengthen the relationship between stimuli and attitudes toward *influencers*, brands, and purchasing intentions.

The framework of the model is composed of various propositions supported by various theories. *Balance Theory* derived from the science of social psychology, revealed that celebrity imagery and consumer attitudes can explain the effectiveness of promotions (Heider, 1946). This is also supported by *Theory of Planned Behaviour* (I. Ajzen, 1975) reveal that attitudes are the correct predictors of consumer intentions and behaviour. *Congruity theory* (Osgood & Tannenbaum, 1955) to minimize the development of cognitive dissonance,

consumers will tend to express positive attitudes toward an object they consider consistent with their current beliefs. Identification occurs when individuals confirm the attitudes or behaviors advocated by influencers on social media. When consumers find the desired influencer photo and resonance, they may aspire to be like an influencer and enhance their ideal self-image through purchasing and using products supported by influencers. (Shan et al., 2019). Moreover, *Social-Cognitive Theory* (Bandura, 1989) reveals that initiates the process of identifying image-congruence perceptions between individuals and influencers. The theoretical framework of this research is also supported by *Self Presentation Theory* (Goffman, 1959), *Hallo Effect* (Thorndike, 1920) and the source credibility model, which is based on three main dimensions; trust, attractiveness, and expertise (Ohanian, 1990).

The proposition proposes that influencer appeal helps improve attitudes toward followers' brands if they see branded posts that influencers do. It is conceivable that influencers' expertise in a particular field makes them qualified to promote a particular brand or product effectively. Their physical attractiveness also helps attract and direct followers' attention toward recognizing or remembering the sponsored brand. The study is still conceptual and still requires testing the proposed testable model. Thus, this study provides opportunities to develop hypotheses and their testing in future studies.

References

- Aaker, J. L. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, XXXIV(August 1997), 347–356.
- Aaker, J. L. (1999). The malleable self: The role of self-expression in persuasion. *Journal of Marketing Research*, 36(1), 45–57. <https://doi.org/10.2307/3151914>
- Abidin, C. (2015). Communicative intimacies: Influencers and Perceived Interconnectedness. *Ada: A Journal of Gender, New Media, and Technology*, 8, 1–15. <http://adanewmedia.org/blog/2015/11/01/issue8-abidin/>
- Abidin, C. (2016a). “Aren’t These Just Young, Rich Women Doing Vain Things Online?”: Influencer Selfies as Subversive Frivolity. *Social Media and Society*, 2(2). <https://doi.org/10.1177/2056305116641342>
- Abidin, C. (2016b). Visibility labour: Engaging with Influencers’ fashion brands and #OOTD advertorial campaigns on Instagram. *Media International Australia*, 161(1), 86–100. <https://doi.org/10.1177/1329878X16665177>
- Ahuvia, A. C. (2005). Beyond the Extended Self: Loved Objects and Consumers’ Identity Narratives. *Journal of Consumer Research*, 32(1), 171–184. <https://doi.org/10.1086/429607>
- Ajzen, I. (1975). The theory of planned behavior. *Organizational Behavior and Human Decision Processes*, 50(2), 179–211.
- Ajzen, Icek. (2011). The theory of planned behaviour: Reactions and reflections. *Psychology and Health*, 26(9), 1113–1127. <https://doi.org/10.1080/08870446.2011.613995>
- Al-Debei, M. M., Al-Lozi, E., & Papazafeiropoulou, A. (2013). Why people keep coming back to Facebook: Explaining and predicting continuance participation from an extended theory of planned behaviour perspective. *Decision Support Systems*, 55(1), 43–54. <https://doi.org/10.1016/j.dss.2012.12.032>
- Alhabash, S., McAlister, A. R., Lou, C., & Hagerstrom, A. (2015). From Clicks to Behaviors:

The Mediating Effect of Intentions to Like, Share, and Comment on the Relationship Between Message Evaluations and Offline Behavioral Intentions. *Journal of Interactive Advertising*, 15(2), 82–96. <https://doi.org/10.1080/15252019.2015.1071677>

Amos, C., Holmes, G., & Strutton, D. (2015). Exploring the relationship between celebrity endorser effects and advertising effectiveness: A quantitative synthesis of effect size. *International Journal of Advertising*, 27(2), 209–234. <https://doi.org/10.1080/02650487.2008.11073052>

Armitage, C. J., & Conner, M. (2001). *Efficacy of the Theory of Planned Behaviour : A Meta-Analytic Review* *E Y acy of the Theory of Planned Behaviour : A meta-analytic review*. July 2017, 471–499.

Aron, A., Fisher, H., Mashek, D. J., Strong, G., Li, H., & Brown, L. L. (2005). Reward, motivation, and emotion systems associated with early-stage intense romantic love. *Journal of Neurophysiology*, 94(1), 327–337. <https://doi.org/10.1152/jn.00838.2004>

Arora, R. (1982). S-O-R Enduring , Involvement Response Components of. *Journal of Marketing Research*, 19(4), 505–516.

Bagozzi, R. P., & Dholakia, U. M. (2006). Antecedents and purchase consequences of customer participation in small group brand communities. *International Journal of Research in Marketing*, 23(1), 45–61. <https://doi.org/10.1016/j.ijresmar.2006.01.005>

Bailey, A. A., Bonifield, C. M., & Elhai, J. D. (2021). Modeling consumer engagement on social networking sites: Roles of attitudinal and motivational factors. *Journal of Retailing and Consumer Services*, 59(March 2020), 102348. <https://doi.org/10.1016/j.jretconser.2020.102348>

Baker, M. J., & Churchill, G. A. (1977). The Impact of Physically Attractive Models on Advertising Evaluations. *Journal of Marketing Research*, 14(4), 538–555. <https://doi.org/10.1177/002224377701400411>

Bandura, A. (1989). Human Agency in Social Cognitive Theory. *American Psychologist*, 44(9), 1175–1184. <https://doi.org/10.1037/0003-066X.44.9.1175>

Barger, V. A., & Labrecque, L. I. (2013). An Integrated Marketing Communications Perspective. *International Journal of Integrated Marketing Communications*, May 2013, 64–76.

Barger, V., Peltier, J. W., & Schultz, D. E. (2016). Social media and consumer engagement: a review and research agenda. *Journal of Research in Interactive Marketing*, 10(4), 268–287. <https://doi.org/10.1108/JRIM-06-2016-0065>

Barnier, V. De, & Vallete-Florence, P. (2006). Provocative Sexually Appealing Advertisements: The Influence of Embrassment on Attitude Towards the Ad. *Advances in Consumer Research*, 7, 215–222.

Basil, M. D. (1996). Identification as a mediator of celebrity effects. *Journal of Broadcasting & Electronic Media*, 40(4), 478–495. <https://doi.org/10.1080/08838159609364370>

Bergkvist, L., & Zhou, K. Q. (2016). Celebrity endorsements: A literature review and research agenda. *International Journal of Advertising*, 35(4), 642–663. <https://doi.org/10.1080/02650487.2015.1137537>

- Berscheid, E., & Elaine Walster. (1974). *Physical Attractiveness* (Leonard Berkowitz (ed.)). ACADEMIC PRESS, INC.
- Boon, S., & Lomore, C. (2001). Admirer-celebrity relationships among young adults.. *Human Communication Research*, 27(3), 432–465. <https://doi.org/10.1111/j.1468-2958.2001.tb00788.x>
- Brodie, R. J., Hollebeek, L. D., Jurić, B., & Ilić, A. (2011). Customer engagement: Conceptual domain, fundamental propositions, and implications for research. *Journal of Service Research*, 14(3), 252–271. <https://doi.org/10.1177/1094670511411703>
- Buchanan-Oliver, M., Cruz, A., & Schroeder, J. E. (2010). Shaping the body and technology: Discursive implications for the strategic communication of technological brands. *European Journal of Marketing*, 44(5), 635–652. <https://doi.org/10.1108/03090561011032306>
- Caballero, M. J., & Pride, W. M. (1984). Selected Effects of Salesperson Sex and Attractiveness in Direct Mail Advertisements. *Journal of Marketing*, 48(1), 94. <https://doi.org/10.2307/1251315>
- Camenos, J. (2018). *How to Determine if Your Brand Should Go With a Celebrity Endorser or Influencer*. www.adweek.com/brand-marketing/how-to-determine-if-your-brand-should-go-with-a-celebrity-endorser-or-influencer
- Chahal, Mi. (2016). *Four trends that will shape media in 2016*. <http://www.marketingweek.com/2016/01/08/four-trends-that-will-shape-media-in-2016>
- Chaiken, S. (1979). Communicator physical attractiveness and persuasion. *Journal of Personality and Social Psychology*, 37(8), 1387–1397. <https://doi.org/10.1037/0022-3514.37.8.1387>
- Chang, Y. W., Hsu, P. Y., & Yang, Q. M. (2018). Integration of online and offline channels: a view of O2O commerce. *Internet Research*, 28(4), 926–945. <https://doi.org/10.1108/IntR-01-2017-0023>
- Chao, P., Wührer, G., & Werani, T. (2005). Celebrity and foreign brand name as moderators of country-of-origin effects. *International Journal of Advertising*, 24(2), 173–192. <https://doi.org/10.1080/02650487.2005.11072913>
- Cheah, J. H., Ting, H., Cham, T. H., & Memon, M. A. (2019). The effect of selfie promotion and celebrity endorsed advertisement on decision-making processes: A model comparison. *Internet Research*, 29(3), 552–577. <https://doi.org/10.1108/IntR-12-2017-0530>
- Chen, Y., Fay, S., & Wang, Q. (2011). The role of marketing in social media: How online consumer reviews evolve. *Journal of Interactive Marketing*, 25(2), 85–94.
- Chetioui, Y., Benlafqih, H., & Lebdaoui, H. (2020). How fashion influencers contribute to consumers' purchase intention. *Journal of Fashion Marketing and Management*, 24(3), 361–380. <https://doi.org/10.1108/JFMM-08-2019-0157>
- Choi, S. M., & Rifon, N. J. (2012). It Is a Match: The Impact of Congruence between Celebrity Image and Consumer Ideal Self on Endorsement Effectiveness. *Psychology & Marketing*, 29 (9)(September), 639–650. <https://doi.org/10.1002/mar.20550>
- Christodoulides, G., Jevons, C., & Bonhomme, J. (2012). Memo to marketers: Quantitative

evidence for change - how user-generated content really affects brands. *Journal of Advertising Research*, 52(1), 53–64. <https://doi.org/10.2501/JAR-52-1-053-064>

Cooke, R., & Sheeran, P. (2004). Moderation of cognition-intention and cognition-behaviour relations: A meta-analysis of properties of variables from the theory of planned behaviour. *British Journal of Social Psychology*, 43(2), 159–186. <https://doi.org/10.1348/0144666041501688>

Cotter, K. (2019). Playing the visibility game: How digital influencers and algorithms negotiate influence on Instagram. *New Media and Society*, 21(4), 895–913.

Davis, A. (2013). Promotional Cultures: the Rise and Spread of Advertising, Public Relations, Marketing and Branding. In *Celebrity Studies*. Polity Press. <https://doi.org/10.1080/19392397.2015.1029807>

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

Dinhopl, A., & Gretzel, U. (2016). Selfie-taking as touristic looking. *Annals of Tourism Research*, 57, 126–139. <https://doi.org/10.1016/j.annals.2015.12.015>

Djafarova, E., & Rushworth, C. (2017). Exploring the credibility of online celebrities' Instagram profiles in influencing the purchase decisions of young female users. *Computers in Human Behavior*, 68, 1–7. <https://doi.org/10.1016/j.chb.2016.11.009>

Eagar, T., & Dann, S. (2016). Classifying the narrated #selfie: genre typing human-branding activity. *European Journal of Marketing*, 50(9–10), 1835–1857. <https://doi.org/10.1108/EJM-07-2015-0509>

Ekinci, Y., & Hosany, S. (2006). Destination personality: An application of brand personality to tourism destinations. *Journal of Travel Research*, 45(2), 127–139. <https://doi.org/10.1177/0047287506291603>

Erdogan, B. Z. (1999). Celebrity Endorsement : A Literature Review Celebrity Endorsement : A Literature Review. *Journal of Marketing Management*, 15, 291–314.

Erickson, R. J. (1995). The importance of authenticity for self and society. *Symbolic Interaction*, 18(2), 121–144.

Eroglu, S. A., Machleit, K. A., & Davis, L. M. (2003). Empirical Testing of a Model of Online Store Atmospherics and Shopper Responses. *Psychology and Marketing*, 20(2), 139–150. <https://doi.org/10.1002/mar.10064>

Escalas, J. E., & Bettman, J. R. (2003). You Are What They Eat: The Influence of Reference Groups on Consumers' Connections to Brands. *Journal of Consumer Psychology*, 13(3), 339–348. https://doi.org/10.1207/S15327663JCP1303_14

Escalas, J. E., & Bettman, J. R. (2005). Self-construal, reference groups, and Brand meaning. *Journal of Consumer Research*, 32, 378–389.

Evans, N. J., Phua, J., Lim, J., & Jun, H. (2017). Disclosing Instagram Influencer Advertising: The Effects of Disclosure Language on Advertising Recognition, Attitudes, and Behavioral Intent. *Journal of Interactive Advertising*, 17(2), 138–149.

<https://doi.org/10.1080/15252019.2017.1366885>

Fox, A. K., Bacile, T. J., Nakhata, C., & Weible, A. (2018). Selfie-marketing: exploring narcissism and self-concept in visual user-generated content on social media. *Journal of Consumer Marketing*, 35(1), 11–21. <https://doi.org/10.1108/JCM-03-2016-1752>

Gannon, V., & Prothero, A. (2016). Beauty blogger selfies as authenticating practices. *European Journal of Marketing*, 50(9–10), 1858–1878. <https://doi.org/10.1108/EJM-07-2015-0510>

Giffin, K. (1967). the Contribution of Studies of Source Credibility To a Theory of Interpersonal Trust in the Communication Process. *Psychological Bulletin*, 68(2), 104–120. <https://doi.org/10.1037/h0024833>

Gilbert, S. (2014). “The world’s earliest selfies – in pictures.” <https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-selfies-in-pictures-buzz-aldrin>

Goffman, E. (1956). The Presentation of Self in Everyday Life. In *Academy of Management Review*. University of Edinburgh Social Sciences Research Centre. <https://doi.org/10.5465/amr.1989.4279016>

Goh, D. H.-L., Ang, R. P., Chua, A. Y., & Lee, C. S. (2009). Why we share: A study of motivations for mobile media sharing. *Active Media Technology*, 195–206.

Graeff, T. R. (1996). Using promotional messages to manage the effects of brand and self-image on brand evaluations. *Journal of Consumer Marketing*, 13(3), 4–17. <https://doi.org/10.1108/07363769610118921>

Grazer, W. F., & Keesling, G. (2011). The Effect of Print Advertising’s Use of Sexual Themes on Brand Recall and Purchase Intention: A Product Specific Investigation of Male Responses. *Journal of Applied Business Research*, 11(3), 47–57.

Grubb, E. L., & Hupp, G. (1968). Perception of Self, Generalized Stereotypes, and Brand Selection. *Journal of Marketing Research*, 5(1), 58. <https://doi.org/10.2307/3149794>

Grubb, E. L., & Stern, B. L. (1971). Self-Concept and Significant Others. *Journal of Marketing Research*, 8(3), 382. <https://doi.org/10.2307/3149582>

Gunaratne, P., Rui, H., & Seidman, A. (2018). When social media delivers constomer service: differential consumer treatment in the airline industry. *MIS Quarterly*, 42(2), 489–520. <https://doi.org/10.25300/MISQ/2018/14290>

Gupta, S., & Mahajan, R. (2020). Role of Micro-Influencers in Affecting Behavioural Intentions. *International Journal of Recent Technology and Engineering*, 8(4S5), 189–192. <https://doi.org/10.35940/ijrte.d1045.1284s519>

Hackley, C., Hackley, R. A., & Bassiouni, D. H. (2018). Implications of the selfie for marketing management practice in the era of celebrity. *Marketing Intelligence and Planning*, 36(1), 49–62. <https://doi.org/10.1108/MIP-07-2017-0124>

Haryanto, B., Nusantara, A. C., & Budiman, S. (2015). How sexuality in elegance of advertising and congruency of product influence brand evaluation? (the study of consumer behavior using an experimental design approach). *Mediterranean Journal of Social Sciences*, 6(4), 118–129. <https://doi.org/10.5901/mjss.2015.v6n4p118>

- He, H., & Mukherjee, A. (2007). I am, ergo I shop: does store image congruity explain shopping behaviour of Chinese consumers? *Journal of Marketing Management*, 23(5–6), 443–460. <https://doi.org/10.1362/026725707x212766>
- Heider, F. (1946). ATTITUDES AND COGNITIVE ORGANIZATION Fritz Heider (1946). *The Journal of Psychology*, 21(1), 107–112.
- Higgins, E. T. (1987). Self-Discrepancy: A Theory Relating Self and Affect. *Psychological Review*, 94(3), 319–340. <https://doi.org/10.1037/0033-295X.94.3.319>
- Horai, J., Naccari, N., & Fatoullah, E. (1974). The Effects of Expertise and Physical Attractiveness Upon Opinion Agreement and Liking. *Sociometry*, 37(4), 601. <https://doi.org/10.2307/2786431>
- Hosany, S., & Martin, D. (2012). Self-image congruence in consumer behavior. *Journal of Business Research*, 65(5), 685–691. <https://doi.org/10.1016/j.jbusres.2011.03.015>
- Hovland, C. I., & Weiss, W. (1951). The Influence of Source Credibility on Communication Effectiveness. In *Public Opinion Quarterly: Vol. Winter* (pp. 635–649).
- Huang, Y. C., Wu, Y. C. J., Wang, Y. C., & Boulanger, N. C. (2011). Decision making in online auctions. *Management Decision*, 49(5), 784–800. <https://doi.org/10.1108/00251741111130850>
- Hung, K. (2014). Why celebrity sells: A dual entertainment path model of brand endorsement. *Journal of Advertising*, 43(2), 155–166. <https://doi.org/10.1080/00913367.2013.838720>
- Hwang, K., & Zhang, Q. (2018). Influence of parasocial relationship between digital celebrities and their followers on followers' purchase and electronic word-of-mouth intentions, and persuasion knowledge. *Computers in Human Behavior*, 87, 155–173. <https://doi.org/10.1016/j.chb.2018.05.029>
- Ingenhoff, D., & Klein, S. (2018). A Political Leader's Image in Public Diplomacy and Nation Branding: The Impact of Competence, Charisma, Integrity and Gender. *International Journal of Communication*, 12(0), 26.
- Iqani, M., & Schroeder, J. E. (2016). #Selfie: Digital Self-Portraits As Commodity Form and Consumption Practice. *Consumption Markets and Culture*, 19(5), 405–415. <https://doi.org/10.1080/10253866.2015.1116784>
- Jacoby, J. (2002). Reconsidered: An Evolutionary Behavior Step in Modeling (Consumer) Behavior. *Journal of Consumer Psychology*, 12(1), 51–57. <https://doi.org/10.1207/S15327663JCP1201>
- Jenkins, H. (2008). Convergence Culture: Where Old and New Media Collide. In *Social Science Computer Review* (Vol. 26, Issue 2). <https://doi.org/10.1177/0894439307306088>
- Jin, S. V., Muqaddam, A., & Ryu, E. (2019). Instafamous and social media influencer marketing. *Marketing Intelligence and Planning*, 37(5), 567–579. <https://doi.org/10.1108/MIP-09-2018-0375>
- Johnson, E. J., & Russo, J. E. (1984). Product Familiarity and Learning New Information. *Journal of Consumer Research*, 11(1), 542. <https://doi.org/10.1086/208990>
- Joseph, W. B. (1982). The credibility of physically attractive communicators : A Review. *Journal of Advertising*, 11(3), 15–24.

- Kabadayi, S., & Price, K. (2014). Consumer – Brand engagement on Facebook: liking and commenting behaviors. *Journal of Research in Interactive Marketing*, 8(3), 203–223. <https://doi.org/10.1108/JRIM-12-2013-0081>
- Kahle, Lynn R., & Homer, P. (1985). Physical Attractiveness of the Celebrity Endorser: A Social Adaptation Perspectiv. *Journal of Consumer Reaserch*, 11(March), 954–961.
- Kahle, L. R., & Homer, P. M. (1985). Physical Attractiveness of the Celebrity Endorser: A Social Adaptation Perspective. *Journal of Consumer Research*, 11(4), 954. <https://doi.org/10.1086/209029>
- Kaikati, J. G. (1987). Celebrity Advertising a Review and Synthesis. *International Journal of Advertising*, 6(2), 93–105. <https://doi.org/10.1080/02650487.1987.11107007>
- Kamins, M. A. (1989). Celebrity and Noncelebrity Advertising in a Two-Sided Context. *Journal of Advertising Research*, June/July, 24–42.
- Kamins, M. A., Brand, M. J., Hoeke, S. A., & Moe, J. C. (1989). Two-sided versus one-sided celebrity endorsements: The impact on advertising effectiveness and credibility. *Journal of Advertising*, 18(2), 4–10. <https://doi.org/10.1080/00913367.1989.10673146>
- Kay, S., Mulcahy, R., & Parkinson, J. (2020). When less is more: the impact of macro and micro social media influencers' disclosure. *Journal of Marketing Management*, 36(3–4), 248–278. <https://doi.org/10.1080/0267257X.2020.1718740>
- Kedzior, R., & Allen, D. E. (2016). From liberation to control: understanding the selfie experience. *European Journal of Marketing*, 50(9–10), 1893–1902. <https://doi.org/10.1108/EJM-07-2015-0512>
- Kedzior, R., Allen, D. E., & Schroeder, J. (2016). The selfie phenomenon – consumer identities in the social media marketplace. *European Journal of Marketing*, 50(9–10), 1767–1772. <https://doi.org/10.1108/EJM-06-2016-0363>
- Keller, K. L. (2009). Building strong brands in a modern marketing communications environment. *Journal of Marketing Communications*, 15(2–3), 139–155. <https://doi.org/10.1080/13527260902757530>
- Kelman, H. C. (1961). Processes of opinion change. In *Attitude Change: The Competing Views* (pp. 57–78). <https://doi.org/10.4324/9781351315364-8>
- Kelman, H. C., & Hovland, C. I. (1953). “Reinstatement” of the communicator in delayed measurement of opinion change. *Journal of Abnormal and Social Psychology*, 48(3), 327–335. <https://doi.org/10.1037/h0061861>
- Khamis, S., Ang, L., & Welling, R. (2016). Self-branding, ‘micro-celebrity’ and the rise of Social Media Influencers. *Celebrity Studies*, 8(2), 191–208. <https://doi.org/10.1080/19392397.2016.1218292>
- Klein, J., & Dawar, N. (2004). Corporate social responsibility and consumers' attributions and brand evaluations in a product-harm crisis. *International Journal of Research in Marketing*, 21(3), 203–217. <https://doi.org/10.1016/j.ijresmar.2003.12.003>
- Kowalczyk, C. M., & Pounders, K. R. (2016). Transforming celebrities through social media: the role of authenticity and emotional attachment. *Journal of Product and Brand Management*, 25(4), 345–356. <https://doi.org/10.1108/JPBM-09-2015-0969>

- Kressmann, F., Sirgy, M. J., Herrmann, A., Huber, F., Huber, S., & Lee, D. J. (2006). Direct and indirect effects of self-image congruence on brand loyalty. *Journal of Business Research*, 59(9), 955–964. <https://doi.org/10.1016/j.jbusres.2006.06.001>
- Lafferty, B. A., Goldsmith, R. E., & Newell, S. J. (2002). The Dual Credibility Model: The Influence of Corporate and Endorser Credibility on Attitudes and Purchase Intentions. *Journal of Marketing Theory and Practice*, 10(3), 1–11. <https://doi.org/10.1080/10696679.2002.11501916>
- Latour, M. S., & Henthorne, T. L. (1993). Female Nudity Attitude Toward the Ad and The Brand, And Implications for Advertising Strategy. *Journal of Consumer Marketing*, 10(3).
- Lazzari, R., & Fioravanti, M. (1978). A new scale for the adjective check list based on self vs. ideal-self discrepancies. *Journal of Clinical Psychology*, 34(2), 361–365.
- Lee, E., Lee, J. A., Moon, J. H., & Sung, Y. (2015). Pictures Speak Louder than Words: Motivations for Using Instagram. *Cyberpsychology, Behavior, and Social Networking*, 18(9), 552–556. <https://doi.org/10.1089/cyber.2015.0157>
- Lee, H.-H. M., & Dolen, W. van. (2015). Creative participation: Collective sentiment in online co-creation communities. *Information and Management*, 52(8), 951–964. <https://doi.org/10.1016/j.im.2015.07.002>
- Lee, S., & Jeong, M. (2014). Enhancing online brand experiences: An application of congruity theory. *International Journal of Hospitality Management*, 40, 49–58. <https://doi.org/10.1016/j.ijhm.2014.03.008>
- Lee, Y., & Koo, J. (2015). Athlete Endorsement, Attitudes, and Purchase Intention: The Interaction Effect between Athlete Endorser-Product Congruence and Endorser Credibility. *Journal of Sport Management*, 29(5), 523–538.
- Lim, W. M. (2016). Understanding the selfie phenomenon: current insights and future research directions. *European Journal of Marketing*, 50(9–10), 1773–1788. <https://doi.org/10.1108/EJM-07-2015-0484>
- Lim, X. J., Mohd Radzol, A. R. bt, Cheah, J.-H. (Jacky), & Wong, M. W. (2017). The Impact of Social Media Influencers on Purchase Intention and the Mediation Effect of Customer Attitude. *Asian Journal of Business Research*, 7(2), 18–36. <https://doi.org/10.14707/ajbr.170035>
- Liu, M. T., Huang, Yu-Ying, & Minghua, J. (2007). Relations among attractiveness of endorsers, match_up, and purchase intention in sport marketing in China. *Journal of Consumer Marketing*, 24(6), 358–365.
- Lou, C., & Yuan, S. (2019). Influencer Marketing: How Message Value and Credibility Affect Consumer Trust of Branded Content on Social Media. *Journal of Interactive Advertising*, 19(1), 58–73. <https://doi.org/10.1080/15252019.2018.1533501>
- Lueck, J. A. (2015). Friend-zone with benefits: The parasocial advertising of Kim Kardashian. *Journal of Marketing Communications*, 21(2), 91–109. <https://doi.org/10.1080/13527266.2012.726235>
- MacKenzie, S. B., & Lutz, R. J. (1989). An Empirical Examination of the Structural Antecedents of Attitude toward the Ad in an Advertising Pretesting Context. *Journal of Marketing*, 53(2), 48. <https://doi.org/10.2307/1251413>

- Mackenzie, S. B., & Spreng, R. A. (1992). How Does Motivation Moderate the Impact of Central and Peripheral Processing on Brand Attitudes and Intentions? *Journal of Consumer Research*, 18(4), 519. <https://doi.org/10.1086/209278>
- Malär, L., Krohmer, H., Hoyer, W. D., & Nyffenegger, B. (2011). Emotional brand attachment and brand personality: The relative importance of the actual and the ideal self. *Journal of Marketing*, 75(4), 35–52. <https://doi.org/10.1509/jmkg.75.4.35>
- Malthouse, E. C., Haenlein, M., Skiera, B., Wege, E., & Zhang, M. (2013). Managing customer relationships in the social media era: Introducing the social CRM house. *Journal of Interactive Marketing*, 27(4), 270–280. <https://doi.org/10.1016/j.intmar.2013.09.008>
- Mangold, W. G., & Faulds, D. J. (2009). Social media: The new hybrid element of the promotion mix. *Business Horizons*, 52(4), 357–365. <https://doi.org/10.1016/j.bushor.2009.03.002>
- Marwick, A. E. (2010). *Status Update: Celebrity, Publicity and Self-Branding in Web 2.0*. New Heaven.
- McCracken, G. (1989). Who is The Celebrity Endorser? Cultural Foundations of the Endorsement Process. *Journal of Consumer Research*, 16(December), 310–321. <https://doi.org/10.1016/b978-0-12-558702-0.50017-0>
- Mehrabian, A., & Russell, J. A. (1974). *An Approach to Environmental Psychology*. MIT Press.
- Meikle, G., & Young, S. (2012). *Media convergence networked digital media in everyday life*. Palgrave Macmillan UK.
- Miller, A. G. (1970). Role of physical attractiveness in impression formation. *Psychonomic Science*, 19(4), 241–243. <https://doi.org/10.3758/BF03328797>
- Min, J. H. J., Chang, H. J. J., Jai, T. C., & Ziegler, M. (2019a). The effects of celebrity-brand congruence and publicity on consumer attitudes and buying behavior. *Fashion and Textiles*, 6(10), 1–19. <https://doi.org/https://doi.org/10.1186/s40691-018-0159-8> RESEARCH
- Min, J. H. J., Chang, H. J. J., Jai, T. M. C., & Ziegler, M. (2019b). The effects of celebrity-brand congruence and publicity on consumer attitudes and buying behavior. In *Fashion and Textiles* (Vol. 6, Issue 1). <https://doi.org/10.1186/s40691-018-0159-8>
- Munnukka, J., Maity, D., Reinikainen, H., & Luoma-aho, V. (2019). “Thanks for watching”. The effectiveness of YouTube vlogendorsements. *Computers in Human Behavior*, 93(November 2018), 226–234. <https://doi.org/10.1016/j.chb.2018.12.014>
- Nejad, L. M., Wertheim, E. H., & Greenwood, K. M. (2004). Predicting dieting behavior by using, modifying, and extending the theory of planned behavior. *Journal of Applied Social Psychology*, 34(10), 2099–2131. <https://doi.org/10.1111/j.1559-1816.2004.tb02692.x>
- Ohanian, R. (1990). Construction and validation of a scale to measure celebrity endorsers’ perceived expertise, trustworthiness, and attractiveness. *Journal of Advertising*, 19(3), 39–52. <https://doi.org/10.1080/00913367.1990.10673191>
- Ohanian, R. (1991). The impact of celebrity spokespersons’ perceived image on consumers’ intention to purchase. *Journal of Advertising Research*, 31(1), 46–54.
- Onkvisit, S., & Shaw, J. (1987). Self-Concept and Image Congruence: Some Research and

Managerial Implications. *Journal of Consumer Mar*, 4(1), 13–23.

Osgood, C., & Tannenbaum, P. H. (1955). The Principle of Congruity in The Prediction of Attitude Change. *Psychological Review*, 62(1).

Oxford Dictionaries. (2013). *Oxford Dictionaries Word of the Year 2013*.

Pagani, M., Hofacker, C. F., & Goldsmith, R. e. (2011). The Influence of Personality on Active and Passive Use of Social Networking Sites. *Psychology & Marketing*, 28(5), 441–456. <https://doi.org/10.1002/mar>

Pancer, S. M., Brown, S. D., & Barr, C. W. (1999). Forming impressions of political leaders: A cross-national comparison. *Political Psychology*, 20(2), 345–368. <https://doi.org/10.1111/0162-895X.00148>

Park, J., C., & Ferrara, E. (2016). Style in the age of instagram: Predicting success within the fashion industry using social media. In *Proceedings of the 19th ACM Conference on Computer-Supported Cooperative Work & Social Compu*, 64–73.

Park, C. W., MacInnis, D. J., Priester, J., Eisingerich, A. B., & Lacobucci, D. (2010). Brand Attachment and Brand Attitude Strength: Conceptual and Brand Attachment and Brand Empirical Differentiation of Two Critical Brand Equity Drivers. *Journal of Marketing*, 74(November 2020), 1–17.

Paul, J., & Bhakar, S. (2018). Does celebrity image congruence influences brand attitude and purchase intention? *Journal of Promotion Management*, 24(2), 153–177. <https://doi.org/10.1080/10496491.2017.1360826>

Pavlou, P. A., & Fygenson, M. (2006). Understanding and predicting electronic commerce adoption: An extension of the theory of planned behavior. *MIS Quarterly*, 30(1), 115–143.

Peter, J. P., & Olson, J. C. (2010). *Consumer Behavior and Marketing Strategy*. McGraw Hill.

Peter, P. J., & Olson, J. C. (2012). *Consumer Behavior Marketing*.

Peterson, R. A., & Kerin, R. A. (1977). The Female Role in Advertisements: Some Experimental Evidence. *Journal of Marketing*, October, 59–63.

Phelps, J. E., & Hoy, M. G. (1996). The Aad-Ab-PI relationship in children: The impact of brand familiarity and measurement timing. *Psychology and Marketing*, 13(1), 77–105. [https://doi.org/10.1002/\(SICI\)1520-6793\(199601\)13:1<77::AID-MAR5>3.0.CO;2-M](https://doi.org/10.1002/(SICI)1520-6793(199601)13:1<77::AID-MAR5>3.0.CO;2-M)

Pittman, M., & Reich, B. (2016). Social media and loneliness: Why an Instagram picture may be worth more than a thousand Twitter words. *Computers in Human Behavior*, 62, 155–167. <https://doi.org/10.1016/j.chb.2016.03.084>

Pounders, K., Kowalczyk, C. M., & Stowers, K. (2016). Insight into the motivation of selfie postings: impression management and self-esteem. *European Journal of Marketing*, 50(9–10), 1879–1892. <https://doi.org/10.1108/EJM-07-2015-0502>

Powell, H. (2013). *Introduction: Promotion in an Era of Convergence*. Taylor & Francis.

Presi, C., Maehle, N., & Kleppe, I. A. (2016). Brand selfies: consumer experiences and marketplace conversations. *European Journal of Marketing*, 50(9–10), 1814–1834. <https://doi.org/10.1108/EJM-07-2015-0492>

Qiu, L., Lu, J., Yang, S., Qu, W., & Zhu, T. (2015). What does your selfie say about you?

Computers in Human Behavior, 52, 443–449. <https://doi.org/10.1016/j.chb.2015.06.032>

Quan-Haase, A., & Young, A. L. (2010). Uses and Gratifications of Social Media: A Comparison of Facebook and Instant Messaging. *Bulletin of Science, Technology & Society*, 30(5), 350–361. <https://doi.org/10.1177/0270467610380009>

Reinikainen, H., Munnukka, J., Maity, D., & Luoma-aho, V. (2020). ‘You really are a great big sister’—parasocial relationships, credibility, and the moderating role of audience comments in influencer marketing. *Journal of Marketing Management*, 36(3–4), 279–298. <https://doi.org/10.1080/0267257X.2019.1708781>

Rhee, J., & Johnson, K. K. P. (2012). Investigating relationships between adolescents’ liking for an apparel brand and brand self congruency. *Young Consumers*, 13(1), 74–85. <https://doi.org/10.1108/17473611211203957>

Richins, M. L. (1994). Valuing Things: The Public and Private Meanings of Possessions. *Journal of Consumer Research*, 21(3), 504. <https://doi.org/10.1086/209414>

Rokka, J., & Canniford, R. (2016). Heterotopian selfies: how social media destabilizes brand assemblages. *European Journal of Marketing*, 50(9–10), 1789–1813. <https://doi.org/10.1108/EJM-08-2015-0517>

Rossmann, A., Ranjan, K. R., & Sugathan, P. (2016). Drivers of user engagement in eWoM communication. *Journal of Services Marketing*, 30(5), 541–553. <https://doi.org/10.1108/JSM-01-2015-0013>

Rossmann, A., & Sugathan, K. R. R. P. (2016). Drivers of user engagement in eWoM communication Introduction. *Journal of Service Marketing*, 35(1), 1–5.

Russell, C. A. (2002). Investigating the effectiveness of product placements in television shows: the role of modality and plot connection congruence on brand memory and attitude. *Journal of Consumer Research*, 29(3).

Sandhya, A. S. (2016). *THE INTERNATIONAL JOURNAL OF BUSINESS & MANAGEMENT Clarifying the Influence of Management Abstract* : 4(12), 89–98.

Schivinski, B., & Dabrowski, D. (2014). The effect of social media communication on consumer perceptions of brands. *Journal of Marketing Communications*, 22(2), 189–214. <https://doi.org/10.1080/13527266.2013.871323>

Schroeder, J. E. (2004). *Elusive Consumption*. Oxford: Berg.

Scott B. MacKenzie, Richard J. Lutz, & George E. Belch. (1986). The Role of Attitude Toward the Ad as a Mediator of Advertising Effectiveness: A Test of Competing Explanations. *Journal of Marketing Research*, XXIII(May 1986), 130–143.

Senft, T. M. (2008). Camgirls: Celebrity and Community in the Age of Social Networks. In *Lang* (Issue 4). The University of California. <https://doi.org/10.3983/twc.v3i0.120>

Shan, Y., Chen, K. J., & Lin, J. S. (2019). When social media influencers endorse brands: the effects of self-influencer congruence, parasocial identification, and perceived endorser motive. *International Journal of Advertising*, 39(5), 590–610. <https://doi.org/10.1080/02650487.2019.1678322>

Sherman, E., Mathur, A., & Smith, R. B. (1997). Store environment and consumer purchase behavior: Mediating role of consumer emotions. *Psychology and Marketing*, 14(4), 361–378.

[https://doi.org/10.1002/\(SICI\)1520-6793\(199707\)14:4<361::AID-MAR4>3.0.CO;2-7](https://doi.org/10.1002/(SICI)1520-6793(199707)14:4<361::AID-MAR4>3.0.CO;2-7)

Silvera, D. H., & Austad, B. (2004). Factors predicting the effectiveness of celebrity endorsement advertisements. *European Journal of Marketing*, 38(11/12), 1509–1526. <https://doi.org/10.1108/03090560410560218>

Sirgy, M. J. (1982). Self-Concept in Consumer Behavior: Some Research and Managerial Implications. *Journal of Consumer Research*, 9(December), 287–300. <https://doi.org/10.1086/208924>

Sirgy, M. J. (1985). Using self-congruity and ideal congruity to predict purchase motivation. *Journal of Business Research*, 13(3), 195–206. [https://doi.org/10.1016/0148-2963\(85\)90026-8](https://doi.org/10.1016/0148-2963(85)90026-8)

Smith, N. C., Read, D., & López-Rodríguez, S. (2012). Consumer Perceptions of Corporate Social Responsibility: The CSR Halo Effect. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.1577000>

Smith, S. M., & Petty, R. E. (1996). Message framing and persuasion. *Society for Personality and Social Psychology*, 22(3), 257–268. <http://hjb.sagepub.com.proxy.lib.umich.edu/content/9/2/183.full.pdf+html>

Spears, N., & Singh, S. N. (. (2004). Measuring attitude toward the brand and purchase intentions. *Journal of Current Issues and Research in Advertising*, 26(2), 53–66.

Stefanone, M. A., Lackaff, D., & Rosen, D. (2010). The relationship between traditional mass media and “social media”: Reality television as a model for social network site behavior. *Journal of Broadcasting and Electronic Media*, 54(3), 508–525. <https://doi.org/10.1080/08838151.2010.498851>

Sundar, S. S. (2008). The MAIN model: A heuristic approach to understanding technology effects on credibility. *Digital Media, Youth, and Credibility*, 73–100. <https://doi.org/10.1162/dmal.9780262562324.073>

Sung, Y., Kim, E., & Choi, S. M. (2018). #Me and brands: understanding brand-selfie posters on social media. *International Journal of Advertising*, 37(1), 14–28. <https://doi.org/10.1080/02650487.2017.1368859>

Taillon, B. J., Mueller, S. M., Kowalczyk, C. M., & Jones, D. N. (2020). Understanding the relationships between social media influencers and their followers: the moderating role of closeness. *Journal of Product and Brand Management*, 29(6), 767–782. <https://doi.org/10.1108/JPBM-03-2019-2292>

Thorndike, E. L. (1920). A constant error in psychological ratings. *Journal of Applied Psychology*, 4(1), 25–29. <https://doi.org/10.1037/h0071663>

Till, B. D., & Busler, M. (2000). The match-up hypothesis: Physical attractiveness, expertise, and the role of fit on brand attitude, purchase intent and brand beliefs. *Journal of Advertising*, 29(3), X–13. <https://doi.org/10.1080/00913367.2000.10673613>

Tran, G. A., & Strutton, D. (2014). Understanding the Acceptance of Mobile SMS Advertising among Young Chinese Consumers. *Psychology & Marketing*, 31(4), 461–469. <https://doi.org/10.1002/mar.20695>

Uzunboylu, N., Melanthiou, Y., & Papasolomou, I. (2020). Hello Brand, let’s take a selfie. *Qualitative Market Research*, 23(1), 109–121. <https://doi.org/10.1108/QMR-12-2017-0183>

- Uzunoglu, E., & Misci Kip, S. (2014). Brand communication through digital influencers: Leveraging blogger engagement. *International Journal of Information Management*, 34(5), 592–602. <https://doi.org/10.1016/j.ijinfomgt.2014.04.007>
- Walther, J. B., Heide, B. Van Der, Hamel, L. M., & Shulman, H. C. (2009). Self-generated versus other-generated statements and impressions in computer-mediated communication: A test of warranting theory using facebook. *Communication Research*, 36(2), 229–253. <https://doi.org/10.1177/0093650208330251>
- Wang, J. C., & Chang, C. H. (2013). How online social ties and product-related risks influence purchase intentions: A Facebook experiment. *Electronic Commerce Research and Applications*, 12(5), 337–346. <https://doi.org/10.1016/j.elerap.2013.03.003>
- Wernick, A. (1991). *Promotional Culture: Advertising, Ideology and Symbolic Expression*. Sage Publication. <https://doi.org/10.2307/3341166>
- Wiles, J. A., & Cornwell, T. B. (1991). A review of methods utilized in measuring affect feelings and emotion in advertising. *Current Issues and Research in Advertising*, 13(1–2), 241–275. <https://doi.org/10.1080/01633392.1991.10504968>
- Wiley, D. (2014). *Why Brands Should Turn To Bloggers Instead Of Celebrity Spokespeople*. <https://marketingland.com/brands-turn-bloggers-instead-celebrity-spokespeople-75971>
- Xu (Rinka), X., & Pratt, S. (2018). Social media influencers as endorsers to promote travel destinations: an application of self-congruence theory to the Chinese Generation Y. *Journal of Travel and Tourism Marketing*, 35(7), 958–972. <https://doi.org/10.1080/10548408.2018.1468851>
- Zhang, J., Zheng, W., & Wang, S. (2020). The study of the effect of online review on purchase behavior. *International Journal of Crowd Science*, 4(1), 73–86. <https://doi.org/10.1108/ijcs-10-2019-0027>