

THE EVOLUTION OF THE INFLUENCER

**An exploration of influencer marketing and the
role of the influencer**



Figure 1: Pinterest, 2020

by Liberty Vaughan

Figure 2: Influencers attend NYFW, Emma Leger, Pinterest, 2019



CONTENTS

- EXECUTIVE SUMMARY 01**
- INTRODUCTION 03**
- METHODOLGY 04**
- CHAPTER 1: THE EMERGENCE OF THE INFLUENCER 05**
 - 1.1: INFLUENCER MARKETING 101 06
 - 1.2: THE RISE OF THE ‘INSTAGRAM MODEL’ 11
- CHAPTER 2: THE AWAKENING OF AUTHENTICITY 17**
 - 2.1: AUTHENTICITY VS. AESTHETICS 18
 - 2.2: SOCIAL MEDIA FOR A CAUSE 23
- CHAPTER 3: COVID-19 AND BEYOND 29**
 - 3.1: ARE INFLUENCERS AT RISK? 30
 - 3.2: A SHIFT IN CONTENT CREATION 35
 - 3.3: THE FUTURE OF INFLUENCER MARKETING 42
- CONCLUSION & RECOMMENDATIONS 48**
- REFERENCE LIST 49**
- BIBLIOGRAPHY 56**
- APPENDICES 58**

EXECUTIVE SUMMARY



Figure 3: Josefine H. J, Pinterest, 2020

This report provides an investigative analysis of influencer marketing and explores the role of the influencer within the fashion industry. Chapter 1 outlines the processes of influencer marketing, how it came about and how it has seemingly proved to be a successful marketing tool within the industry, supported by the AIDA and RACE model. Additionally, the origin of the influencer is uncovered, whilst analysing how they have evolved, including the rise of the 'instagram model' and exploring the notion of influencers becoming the new celebrity.

Chapter 2 of the report discusses the awakening of authenticity, in which the shift of consumers increasingly demanding authenticity is uncovered, whereby audiences are growing tired of the oversaturated influencer market and are wanting to receive more genuine content from influencers. The report also questions the value of aesthetics in comparison to authenticity on social media, in addition to exploring the ways in which brands and influencers utilise their platforms to raise

awareness and combat environmental and social issues, whereby generation z are increasingly holding brands and influencers accountable to highlight and discuss such topics. The brand purpose model is further incorporated to demonstrate the ways in which brands and influencers can communicate to the consumer with a purpose driven content in order to create value.

Chapter 3 of the report explores the repercussions and aftermath of the effects of the coronavirus pandemic on marketing within the fashion industry, whilst investigating how the digital space is shifting and adjusting accordingly. The role of the influencer during the Covid-19 crisis is investigated, in addition to analysing the shift in content creation from both brands and influencers across social media, whilst it is questioned whether the role of the influencer is at risk due to the current climate. Finally, the future of influencer marketing is explored, whereby the rise of user generated content and the micro influencer is highlighted, along with the creativity and activism that is predicted to be increasingly prevalent within influencer marketing, whilst influencers are seemingly holding greater responsibility within their role.

INTRODUCTION

As influencer culture becomes more prevalent, social media platforms become a marketplace saturated with advertisements. Whilst more and more brands utilise influencer marketing, with consumers increasingly taking on the role of an influencer, it is hard to escape the seemingly sponsored content that is plastered across social channels. With the rise of paid advertising, it is evident that consumers are growing distrustful of such content as it can be questioned whether the communications are genuine or not. Thus, consumers are increasingly demanding transparency and authenticity from brands, which also need to coincide with the influencer marketing strategies and messages that are created. Whilst some brands and influencers have utilised their platforms to discuss important issues and spread awareness for a cause, there is much still to be done, whereby audiences are wanting to consume content with value and a purpose. Influencers need to realise the power they can yield within their role and use their platform responsibly, whilst brands need to adjust their influencer marketing strategies accordingly in order to meet the needs of the consumer, particularly gen z, who are demanding authenticity and creativity.

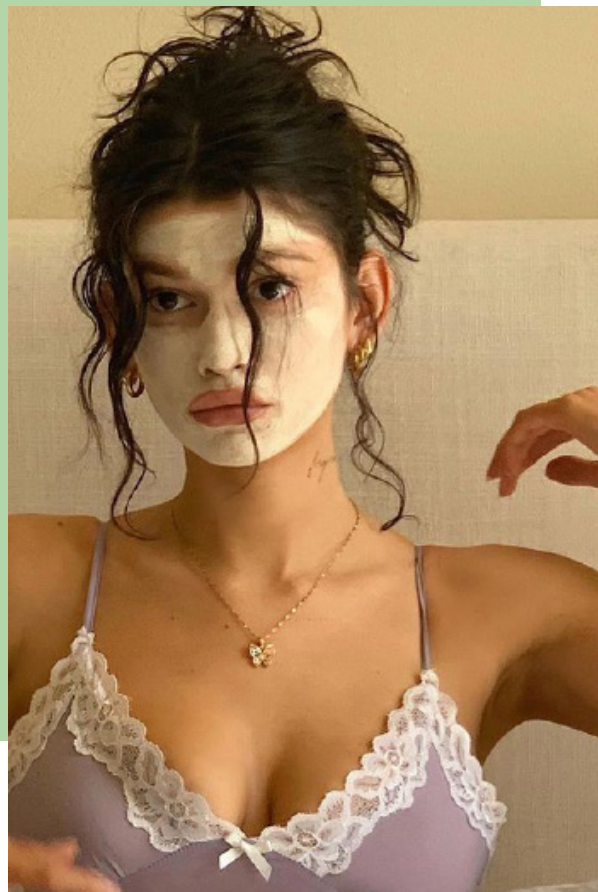


Figure 4: Pinterest, 2020

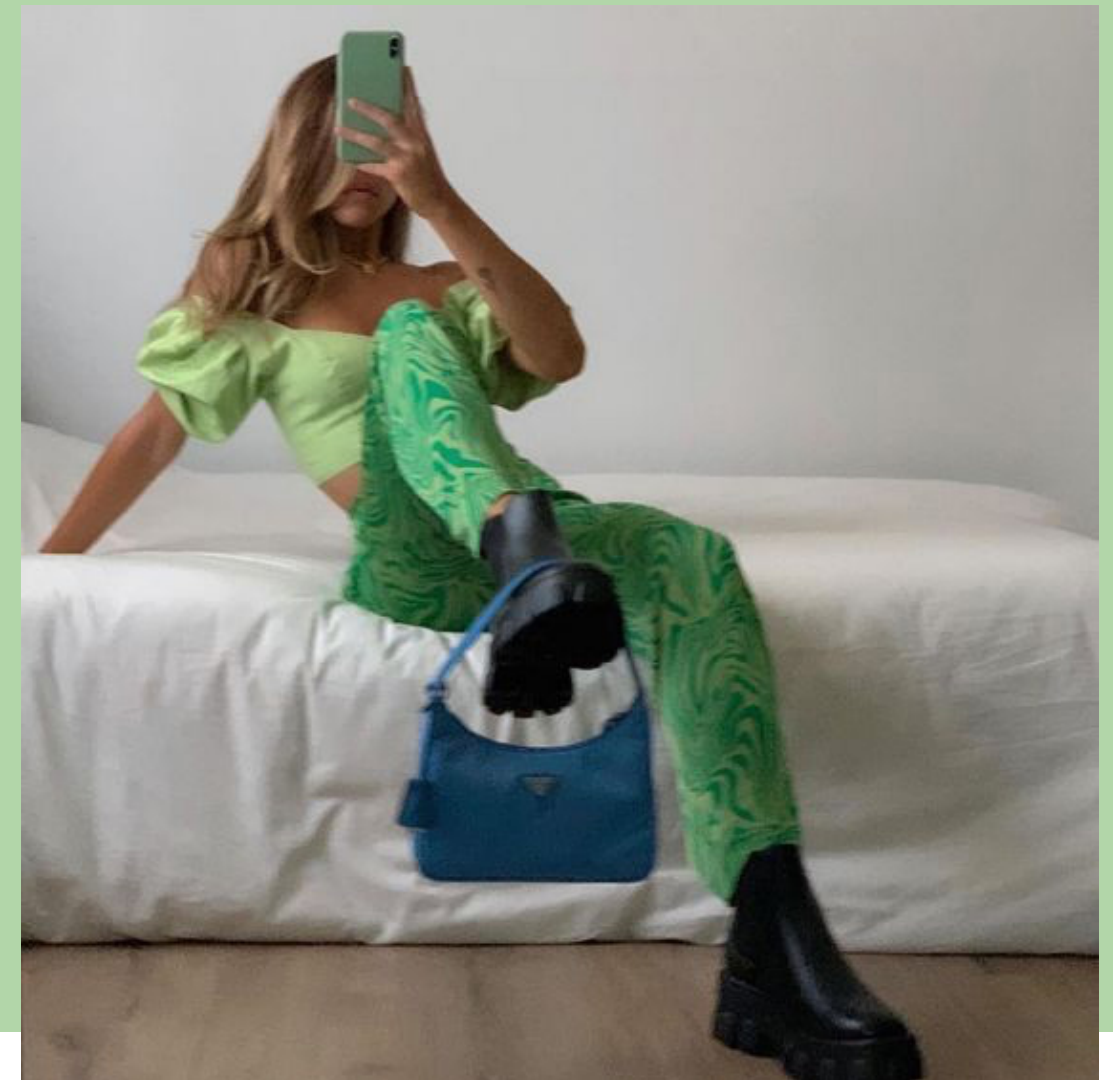


Figure 5: Pinterest, 2020

METHODOLOGY

Throughout the report I utilised a range of secondary data sources to support my ideas and conclude my findings. Both quantitative and qualitative data was implemented and analysed, in order to provide the statistics and numerical information needed, as well as qualitative, through looking at interviews with industry professionals, which allowed for the collection of data regarding the predictions and opinions from influencer marketing insiders. Industrial reports were a particularly prevalent source which led the bases of much

of my findings and ideas, including the McKinsey State of Fashion Coronavirus Update (2020), which provided for essential insights regarding the effects of the digital landscape amongst the current climate. Additionally, primary research was implemented through including findings from an Instagram poll I had previously conducted regarding gen z's attitudes and buying behaviours in regards to sustainability within the fashion industry, providing for useful data in terms of supporting the findings I had sourced from secondary research.

CHAPTER 1: THE EMERGENCE OF THE INFLUENCER

INFLUENCER MARKETING 101

As social media platforms expand and evolve, the advertising industry has to change and adapt to continue to reach consumers (Woods, 2016). With the number of social media users having sustained significant growth over the years with approximately 3.8 billion active users worldwide in 2020 (Smart Insights, 2020), brands have had to shift their marketing and advertising strategies in order to stay relevant and reach an audience digitally. Social media has disrupted the traditional marketing mix and in turn, new realms opportunities have emerged, providing new channels for advertisers to tell their brand stories in an authentic and distinctive voice, enabling brands to create new online content and to reach new consumers (Tabellion, 2019). Thus, influencer marketing was born.

Similar to word-of-mouth marketing, influencer marketing is a less explicit method of advertising products or services via credible individuals with an online presence (Forbes, 2020). The influencer marketing process is essentially when a brand collaborates

with an individual with a predominantly large and loyal social media following, known as an influencer or content creator, on a platform like Instagram, whereby the brand would pay the influencer to create a post about a product in order to promote the brand to their audience with the intention of creating brand awareness and ultimately increase sales for the brand, through influencing their audiences' purchasing decisions. It is a business transaction in which the brand receives exposure, increased engagement and new online content, whilst the influencer gains significant monetary rewards, which for most content creators is their primary source of income (Business of Fashion, 2020).

In terms of the value proposition of Influencers, consumers can often grow distrustful of companies and their marketing ploys when they're aware that a product is being advertised. However, people are more inclined to trust a product recommendation when it comes from a friend, family member or celebrity they admire. That's where an influencer can create significant value for advertisers (Forbes, 2020), whilst product recommendations from trusted, influential people can divert the doubt that marks the average consumer response to advertising, allowing consumers to be more receptive to product or service suggestions (Forbes, 2020).

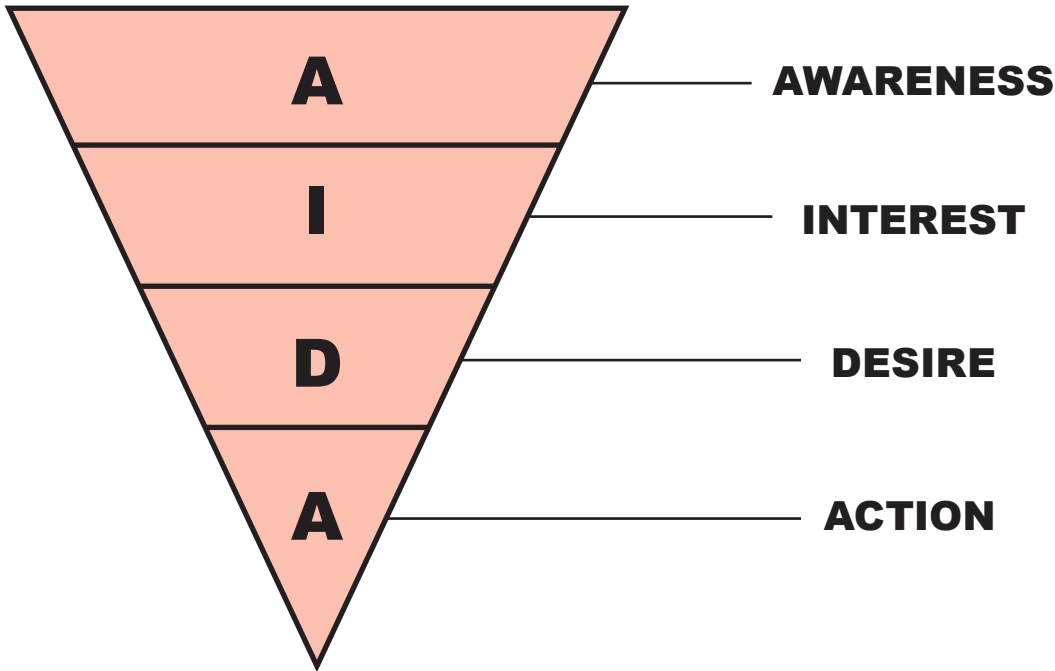
Influencer marketing can be applied to the AIDA model (Lewis, 1898), illustrated in figure 7, whereby influencers hold the responsibility to get the ‘Attention’ of the consumer, through posting brand and product imagery and information on social media, before gaining the ‘Interest’ of the prospective customer which is when the influencer really needs to sell (Doyle, 2011). This interest is achieved through serving the consumer useful and interesting information and highlighting why the product is relevant to them, making clear how the product is unique. These two steps conducted by influencers is essential within marketing in order for the consumer to then go through the ‘Desire’, and ultimately ‘Action’ stage, according to AIDA (Lewis, 1898).



Figure 6: Pinterest, 2020

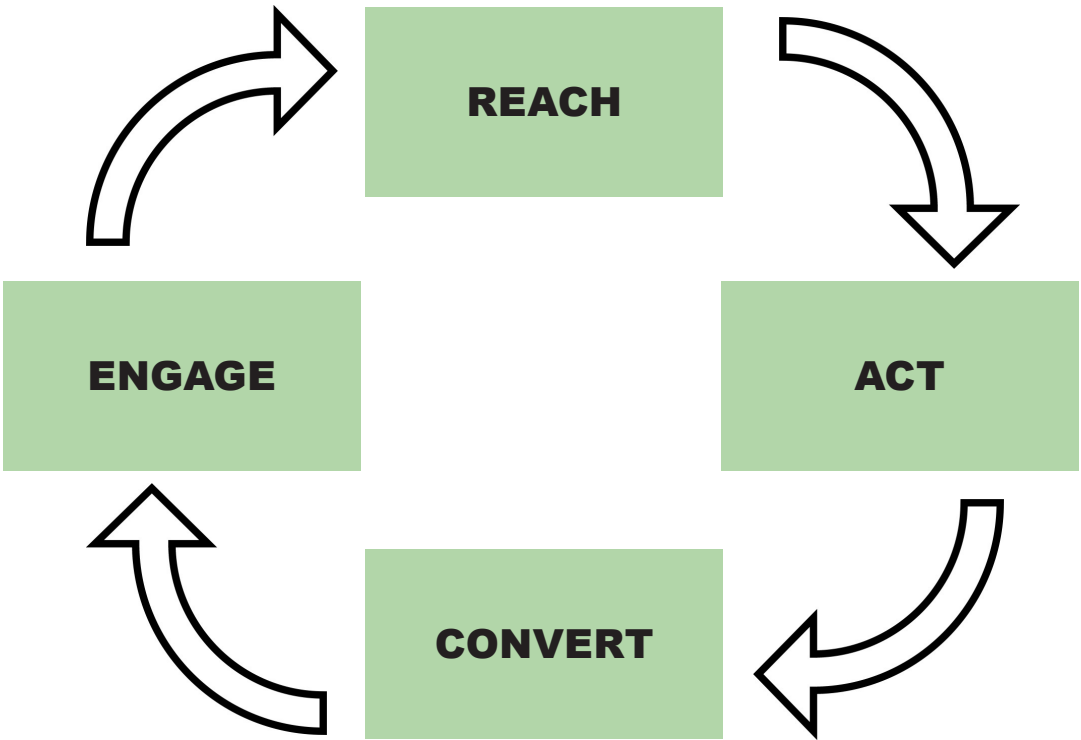
AIDA MODEL

Figure 7: AIDA model, Smart insights (2020)



RACE MODEL

Figure 8: RACE model, Smart Insights (2020)



Additionally, when utilising influencer marketing, the RACE framework (Smart Insights, 2020), illustrated in figure 8, can be implemented by brands to drive customer engagement within digital marketing (Oxford College of Marketing, 2020). Firstly, Reach is the initial stage in which influencers create brand awareness in order to drive the consumer to the brand website and social media platforms, through the use of paid, earned and shared media (Dietrich, 2014). Secondly, Act, short for Interact, is when the influencer needs to engage the consumer, whilst encouraging interaction and for the consumer to take action. The Convert stage means getting consumers to take

the final step which turns them into paying customers, which is the final goal in the conversion funnel that ultimately drives the online business model revenue structure (Oxford College of Marketing, 2020). Finally, the last step, Engage, is arguably the most important whereby the influencer has a particularly prominent role of developing long-term relationships with consumers in order to build customer loyalty for the brand, whilst the continued engagement and interaction can drive repeat purchases and potential advocacy. This can be measured through repeat actions such as repeat sales and sharing content through social media (Smart Insights, 2020).

Figure 9: The celebrity influencer, Instagram, 2020



Figure 10: the micro influencer, Instagram, 2020

The influencer marketing business model has proven to be successful, whilst it has completely revolutionised marketing within the fashion industry, with 86% of marketers and advertising agencies utilising influencer marketing as part of their overall outreach strategy and 92% finding the practice to be useful for effective brand reach (Liquia Research, 2018). In fact, over 380 new influencer marketing-focused agencies and platforms were established in 2019, whilst the influencer marketing industry is set to grow to approximately \$9.7 billion in 2020 (Influencer Marketing Hub, 2019). Brands evidently realise the capabilities of receiving high returns on investment when implementing influencer marketing within their advertising strategies, with influencers becoming increasingly vital intermediaries that help brands connect with consumers on social media in highly resonant, authentic ways that can deliver immediate returns (Business Insider, 2019).

When implementing influencer marketing, every brand must take time to source influencers who fit their brand's unique identity. There are two core categorisation metrics for deeming whether an influencer fits your brand: niche and reach (Forbes, 2020). An influencer's niche is the most important factor ascertaining the individual's brand fit. It refers to the specialised market segment that the individual appeals to, and to whom their messaging is communicated, such as sneaker enthusiasts, cosmetics shoppers, health and fitness fanatics. An influencer's reach is a secondary consideration that encapsulates the individual's capacity to engage the brand's target audience. The reach refers to the influencer's follower count, engagement levels and overall level of authenticity (Forbes, 2020). Marketers can therefore diversify their influencer lineup to ensure that they don't overcommit to a hyper-specialised segment of the market. Additionally, influencer types can be categorised into two segments based on reach: micro and macro. Micro, also known as nano-influencers, have less than 1000 to a few thousand followers, whereas macro, or mass, influencers have more than 100,000 followers. Macro influencers can be utilised by brands to create buzz and awareness, whilst micro influencers are being tapped as brand advocates to provide more genuine recommendations (Forbes, 2019).

THE RISE OF THE 'INSTAGRAM MODEL'

In terms of the origins of the influencer, celebrities were the original influencers (Schotland, 2019). As Instagram was beginning to take off, consumers loved the opportunity to follow their favourite celebrities and to communicate with them directly. Brands saw that widely known celebrities had the ability to attract a broad audience and wanted to bank in on this opportunity, hence they worked directly with celebrities to post their products (Schotland, 2019). Whilst influencer marketing and celebrity endorsement are often confused to be the same from an outsiders perspective, below the service there is a significant difference, whereby Influencer marketing creates more of word-of-mouth advertising by people who are trusted in the field in which they are viewed as experts, whereas celebrity endorsement marketing is solely focused on utilising the celebrity's reputation and fame to sell certain products (Geppert 2016). When it comes to celebrity endorsement, the celebrity doesn't actually take part in creating content, they are purely there to deliver the brand message and are used as a face of the brand. Whereas, in influencer marketing, the influencer is creating the whole message from beginning to end themselves, often given the opportunity of full creative freedom. The messages influencers are transmitting to their audience is considered to be theirs completely, whereas in celebrity endorsement, celebrities are viewed as messengers who are delivering brand's messages (Geppert 2016). Thus, influencers can be viewed as more trusting and genuine than the celebrities who endorse products.

After the celebrity came the niche bloggers, prominently fashion bloggers who created their own website, sharing to their small yet loyal following. Then with the rise of social media, these bloggers progressed onto the platforms of Facebook and Youtube, which is when 'beauty gurus' began to dominate the industry while gaining huge followings through posting makeup tutorials and reviews (Research gate, 2016). All before Instagram became the most dominant and prevalent platform for influencers, with 87% of marketers utilising Instagram for influencer marketing (Influencer Marketing Hub, 2019). This is when the 'instagram model' was born, the term coined by audiences to describe the girls who make a living off posing for Instagram pictures, in a modelesque manner. These girls soon became the new influencers, whilst many additionally created content on Youtube channels, therefore expanding their reach and attracting collaborations from brands who want to work with influencers that can reach audiences on multiple platforms. Through accumulating large followings and racking up brand deals, influencer culture was on the rise whereby these regular people, turned influencer, had become so successful that they began to quit their day jobs to pursue influencing and content creating full time.

Figure 11: the 'instagram model', Pinterest, 2020



Figure 12: the 'instagram model', Pinterest, 2020

Figure 13: Amanda Steele launches STEELE label, Pinterest, 2020



Influencers are increasingly so creating their own brands and products, where before they relied on paid posts and brand collaborations, they have now seemingly accumulated the funds and follower base which has led to further business ventures such as setting up their own podcasts and fashion labels (Elle, 2019). American fashion and beauty influencer Amanda Steele, who began posting fashion hauls and makeup tutorials at the early age of 10, has accumulated over 2.5 million instagram followers and 2.6 million youtube subscribers, which has enabled her to create her own clothing label, Steele (see figure 13), in which she is the CEO and designer, at the age of 20 (WWD, 2019).

Additionally, Amsterdam based influencer Negin Mirsalehi, with 5.9 million instagram followers, founded best-selling hair care brand Gisou Hair (see figure 14), before being featured in the Forbes 30 under 30 list (Forbes, 2019). Therefore it is apparent that influencers are no longer just creating sponsored content for brands but are increasingly becoming successful entrepreneurs and business owners, often at a very young age, which has been enabled through their role of social media content creators and the success that they have found on these platforms.



Figure 14: Gisou hair care, Pinterest, 2020

It can be argued that influencers are the new celebrity, as they are being sent on luxury trips by brands and creating their own beauty and fashion empires (Klarna, 2020), whilst many are living lavish lifestyles living in multi-million mansions (Business Insider, 2019). There has been a shift in the way that influencers are perceived, where now they are often viewed as big names in the fashion industry and taken more seriously.

Not only are they being selected to sit front row throughout fashion week but they are appearing on the cover of magazines (Media Week, 2018) and partnering with prestigious designer brands. For example, content creator Emma Chamberlain, who rapidly blew up on youtube, now with 8.99 million subscribers and 9.5 million instagram followers, recently appeared on the front cover of Allure magazine, whilst she has further secured a long-term partnership with Louis Vuitton (Vogue, 2019). The 19 year old 'youtuber' has created content for the luxury brand through her instagram and youtube, as well as appearing throughout the brand's social media platforms, where she created her own 'LV TV' series for the brand's YouTube channel (Tube Filter, 2019), whilst the brand also dresses her for all of her events and public appearances.

This is an example of how brands can utilise influencers to access new consumer groups and expand their reach, whereby in this case, Louis Vuitton wanted to tap into the digitally savvy gen z consumer, in which Emma provides for an effective intermediary for the brand, with her loyal and substantial following which has been built up through her relatable and infectious personality. Therefore, whilst influencers could be perceived as the new celebrity, they are seemingly a more trusted and relatable version. As they have already formed a close bond and relationship with their followers, whereby they have created their own online community, and so brands can use this to their advantage, as they have the reach of a celebrity, but with a sense of trust and authenticity.



Figure 15: Emma Chamberlain for Allure, Pinterest, 2020

CHAPTER 2: THE AWAKENING OF AUTHENTICITY

AUTHENTICITY VS AESTHETICS

Whilst influencer marketing has become more and more prevalent throughout social media, there has been a consumer shift in which audiences are increasingly demanding authenticity and transparency from brands (LSN, 2020). With audience's feeds quickly becoming saturated with ads, across all social platforms, there has been a shift in attitude towards influencers, along with the brands that consistently utilise them, as consumers no longer view this as trustworthy or reliable content, whilst the influencer no longer appears relatable. When an influencer posts a Youtube video or Instagram photo that they have disclosed is a paid advertisement, by using the hashtag #sponsored or #ad, it can automatically tarnish the consumers perception of the post as they know that the influencer has been paid to say or post certain things. Paid content can often be perceived by the consumer as disingenuous as it can be questioned whether the influencer is solely posting the content for monetary purposes, therefore diminishing the authenticity and reliability of the content being conveyed. Whilst consumers are increasingly aware of influencer culture, they are not responding well to sponsored content and could lose a sense of respect for the brand or influencer, whilst the brand or influencer risk losing their sense of integrity, whilst ultimately reducing their brand value and equity (Aaker, 1991).

Over the past decade, influencer culture has reshaped how brands reach consumers, with the influencer marketing industry being worth approximately \$6.5 billion in 2019, and almost half of marketers spending more than 20% of their budget on influencer posts (The Guardian, 2020). The combination of accessible celebrity and trusted endorsement allows for companies to target their consumer in a more tailored way, which is reflective of the level of payment for posts, whereby businesses can pay influencers with more than a million followers \$10,000 or more for a one-off post endorsing their product. However, despite creating an innovative new model that defined a digital era, the influencer is not without its issues. As a result of the saturation of social media marketing, the level of backlash is increasingly prevalent with many big names in the industry being forced to refocus their brand to appear more authentic after fears that they are alienating their fans with heavily posed and paid content (The Guardian, 2020). High-profile scandals have additionally caused controversy surrounding the industry, such as the Fyre festival which saw influencers, including Kendall Jenner and Bella Hadid, being paid thousands of dollars to promote an event that had barely been organised and left attendees stranded at an airport in the Bahamas (Business Insider, 2019). All of which has further contributed to the consumers need for transparency, in which brands and influencers are now expected to convey complete authenticity within the content they post, with a move away from the celebrity influencer, who is seemingly proving to be an untrustworthy source to the consumer.

As a result of the over saturation of paid advertisement across social media, consumers are no longer buying into the fad products and 'skinny teas' that have previously been plastered across Instagram feeds by celebrity influencers (Marketing insider group, 2019). Where instead they are now invested in the lives of the influencers that have gained a following through portraying their personality or have created aesthetically pleasing instagram feeds and fashion inspiration. Influencers have built up a loyal following whereby in many cases they have formed a trusting and close relationship where audiences often feel like their favourite influencers are like a friend to them (Forbes, 2019).

This sense of community is enabled through influencers showcasing their true personality and more personal elements to their lives including relationships and mental health struggles. By showing a more raw and authentic side to their life, it bridges the gap between audience and influencer, thus creating a more trusting relationship by which brands can take advantage of when partnering with an influencer.

And so, when followers are invested in the lives of influencers whilst they are essentially following them on their personal journey, they often want to mirror their lifestyles as they aspire to that of the influencer. Therefore, when a content creator posts sponsored content, consumers are essentially buying into the lifestyles of the influencer that they look up to, which has been enabled through creating a long term trusting relationship.

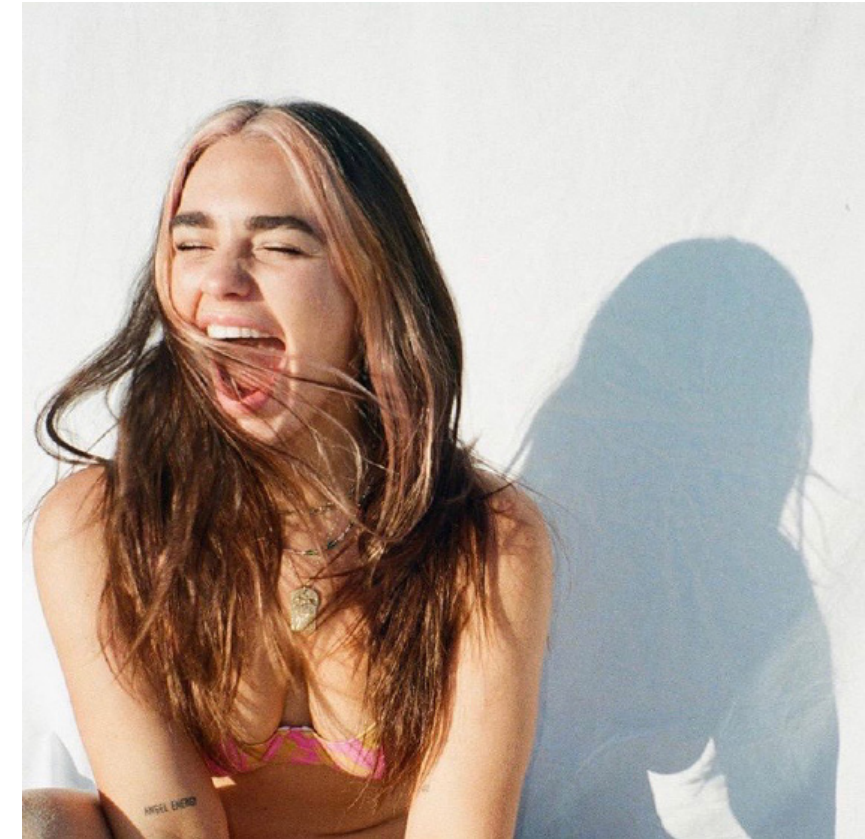


Figure 16: Cartia Millan, Instagram, 2020

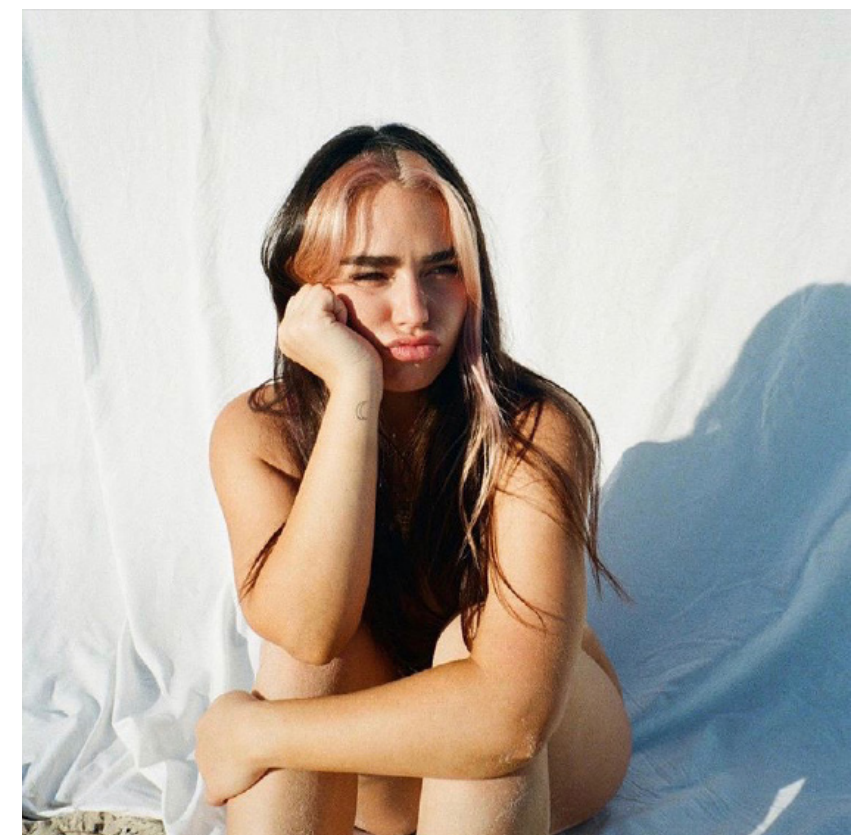


Figure 17: Cartia Millan, Instagram, 2020

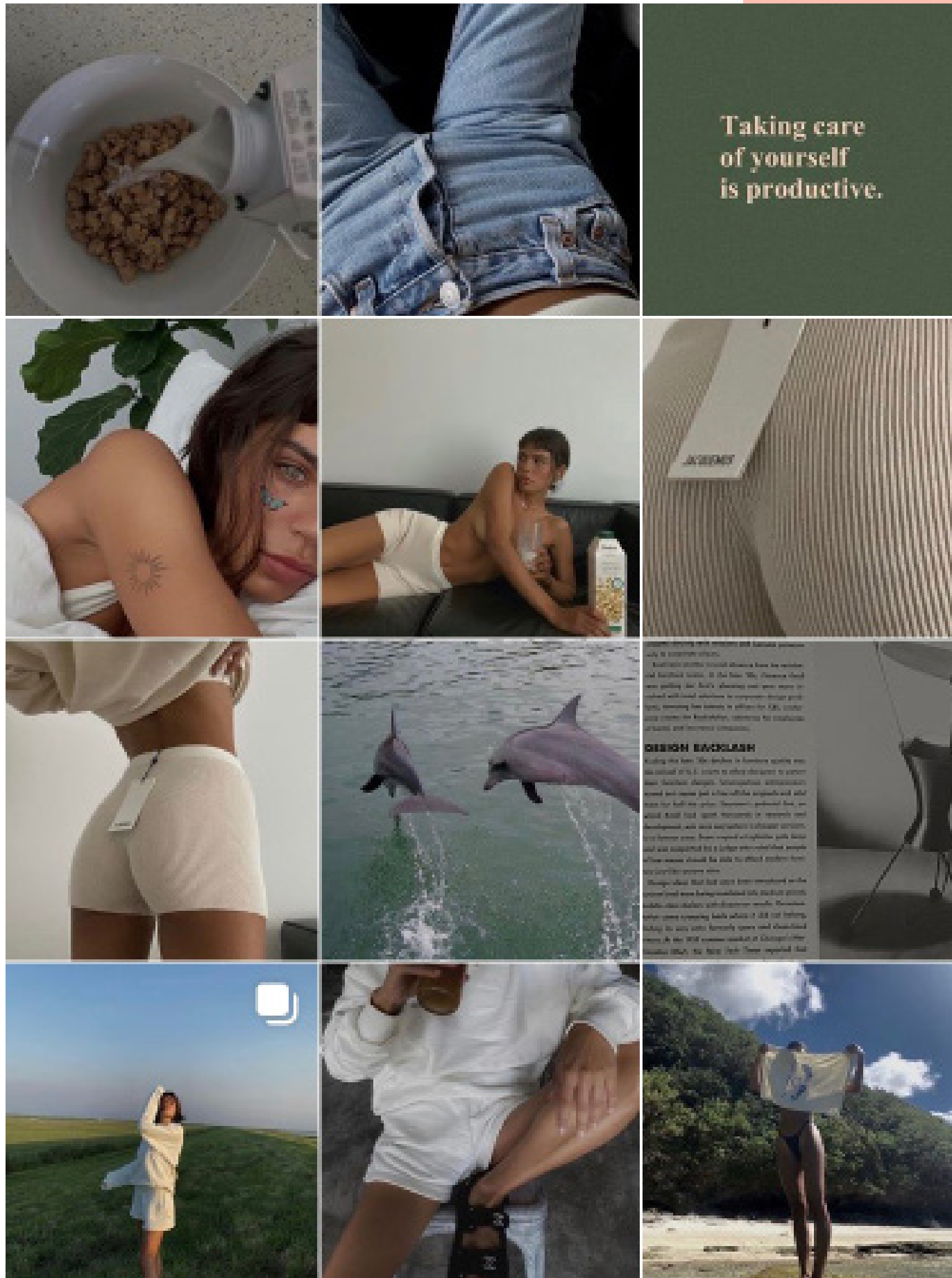


Figure 18: @endlesslyloveclub Instagram feed, 2020

Whilst authenticity and personality is an increasing factor that draws in consumers to follow an influencer, a beautifully curated Instagram feed is additionally a variable which significantly attracts a following. Content creators have significantly upped their game in terms of visually appealing content over more recent years, as posting Instagram photos becomes their full time job, they want it to look stylish and professional as many utilise their feed as a creative outlet in which a lot of thought goes into it. Although a seamless theme has evidently aided in racking up Instagram followers, it is apparent that many influencer's feeds are gradually morphing into one, running the risk of losing any sense of individuality.

Some front runners of the increasingly popular 'aesthetic' style of instagram theme include influencers Jen Ceballos, who goes by the handle @endlesslyloveclub, and Josefine Hanning Jensen, both of which began to post a particular modern and minimal style across their Instagram feeds which at the time was very unique and creative, before many then grew to get inspired by and often imitate them. Whilst an aesthetically pleasing instagram feed is desirable to brands from a professional point of view, it however does not showcase the often imperfect reality that goes on behind the scenes.

However, it can be argued that, whilst the influencer's main instagram feed remains carefully curated, the influencer subsequently utilises alternative platforms to showcase their personality and authentic content, such as through snapchat and instagram stories, as well as youtube videos which allows for a more face to face interaction in which personality can truly be portrayed. Audiences like to see authenticity and uniqueness through the content in which they consume, thus consumers will soon get tired of the influencers that are increasingly blurring into one. Brands need to work with influencers who express individuality and possess their own unique qualities which attracts their niche following, as ultimately individuality will shine through and come out on top, as this is the content that is often more relatable and therefore reliable.

SOCIAL MEDIA FOR A CAUSE

As consumers get tired of an oversaturated market place, they are increasingly seeking content with value and a purpose. Where audiences are beginning to be more cautious and aware about their personal screen time and spending less time on social media, which has emerged as a result of the rise of wellbeing and mental health awareness, in which it has been made apparent that time spent on social media can have a direct correlation to the negative effects on mental health (Independent, 2019), many people have even gone to the extent of downloading apps to monitor their screen time in efforts to minimise time spent on social media where possible (Forbes, 2019).

Thus, in the occasion where consumers do go onto social media platforms, they want to receive and consume content that holds value and is contributing something positive and helpful, such as raising awareness surrounding social and environmental issues.

It is evident that younger generations', particularly generation z's, passion for social and environmental causes has reached critical mass (McKinsey, 2019), with 79% of gen z consumers being aware of the environmental impact of the fast fashion industry (Vaughan, 2019), thus leading brands to become more

fundamentally purpose driven in order to attract both consumers and talent. Gen Z increasingly back their beliefs with their shopping habits, favouring brands that are aligned with their values and avoiding those that don't, with 90% of generation z consumers believing that companies have a responsibility to address environmental and social issues (Forbes, 2019).

“Consumers no longer buy the product that brands sell, they buy what the brand stands for.”

Thind, 2018, p.63

With generation z being the consumer group with the highest spending power, of \$44 billion (Forbes, 2019) and the most active on social media (Marketing Charts, 2019), brands need to adjust their content and messaging accordingly and cater to this increasing need and awareness.



Figure 19: Infleuncers raise awareness for black lives matter movement, Instagram, 2020

Figure 20: Grace Beverley launches TALA, Drapers, 2020



Influencer marketing has seemingly contributed to unsustainable practices within the fashion industry (Considered Life, 2019), whereby influencers are often sent large quantities of clothes for free, as well as continuous PR packages that influencers receive daily, coupled with the excessive and unnecessary plastic packing that comes along with it. In addition to the way in which many fashion influencers are often promoting and encouraging the consumption of fast fashion labels, often through providing exclusive discount codes in which the influencer receives commission through sales, thus encouraging fast fashion buying habits to a large impressionable consumer group.

However, whilst fast fashion consumption and 'throw away' culture could be perceived as a reflection of fashion influencers' excessive 'hauls' that are posted across social media, it can also be argued that the increasing consciousness and awareness surrounding sustainability and ethical fashion practices is a result of the increased content from influencers which have brought to light and promoted sustainable brands and methods (The Drum, 2020). Whilst consumers are increasingly concerned with where their clothes and products come from, many influencers have utilised their platform to support and encourage more environmentally conscious practices. Therefore, whilst influencer culture is not without its negative environmental impacts, it can be argued that on the other hand, social media, and the influencers on

“Consumers will reward players that take a strong stance on social and environmental issues beyond traditional CSR.”

McKinsey, 2019

the platforms, have contributed towards the education surrounding sustainability issues and essentially fuelled consumers awareness and beliefs regarding more ethical decision making and buying habits.

Sustainable and ethically produced sportswear brand Tala, created by influencer Grace Beverley, is an example of how influencers can utilise their platform for good, whereby she has created eco gym wear using recycled plastic and factory offcuts, in which the production process is significantly considered throughout the supply chain (Forbes, 2020). With over 1 million followers on Instagram, Grace has recognised a gap in the market and taken advantage of her large following to demonstrate how sustainability can also mean high performance and style (Drapers, 2019). The influencers that continue to promote and bring awareness to sustainable brands will most likely thrive as they align themselves with the relative values of the consumer, whilst influencers who ignore these increasing needs and beliefs and continue to work with brands who contribute to unsustainable practices will ultimately fall behind and lack longevity in their role as an influencer.

BRAND PURPOSE MODEL

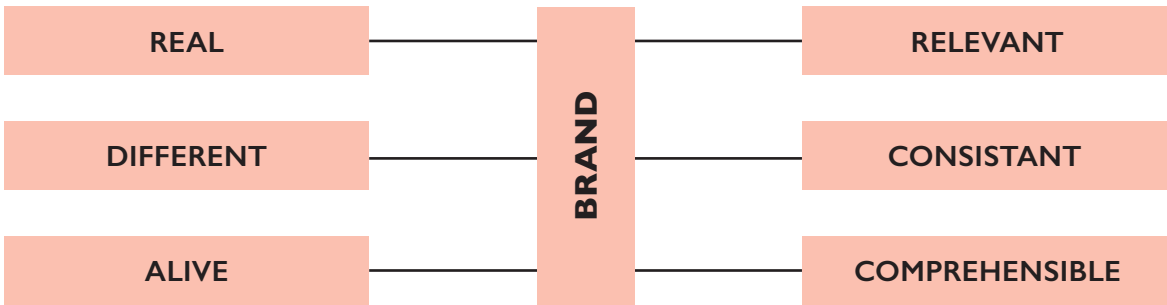


Figure 21: Brand purpose model, Thind adapted from Frampton (2009)

Consumers on social media are quick to call out both brands and influencers who message irresponsibly and ignorantly surrounding prevalent topics and issues, whilst often uncomfortable or controversial to discuss, brands and influencers can no longer be tone-deaf and remain ignorant to the important messages that need to be communicated and brought to light, whether that be regarding inequality, gender and race, or climate change (Sprout social, 2019). Any brand or individual that has a large following possesses a responsibility to utilise their platform for good, whilst many may underestimate the power they hold, they have the ability to influence and raise awareness about issues to the masses (Medium, 2019). Therefore brands and influencers are at risk of losing their audience if they do not begin to address and discuss critical issues and create content across social media with meaning and a purpose, which align with the increasingly ‘woke’ values and beliefs of consumers, particularly gen z.

The Brand Purpose model (Thind, adapted from Frampton, 2018, p.64), illustrated in figure 21, encourages brands to focus on their purpose in order to create additional

value. As demonstrated, a brand’s purpose must be real, different, relevant, alive, consistent and comprehensible, which is subsequently relative to the purpose of an influencer. In order to remain real and different, influencers must showcase authenticity and individuality in an intensely overcrowded market, whereby they will also have to maintain an awareness and cohesiveness across multiple social media platforms to stay relevant. To stay alive, consistent engagement and communications with their followers is essential (Thind, 2018, p.66), whilst influencers can gain comprehensibility through obtaining recognition and an understanding of critical issues whilst actively encouraging their followers to realise and act upon the critical issues of today (Thind, 2018, p.67). This model therefore highlights the importance of having a purpose when marketing across social media, thus ultimately strengthening value for both the brand and influencer involved within the marketing strategy.

Figure 22: Infleuncers raise awareness for Black Lives Matter movement (Maria, 2020)

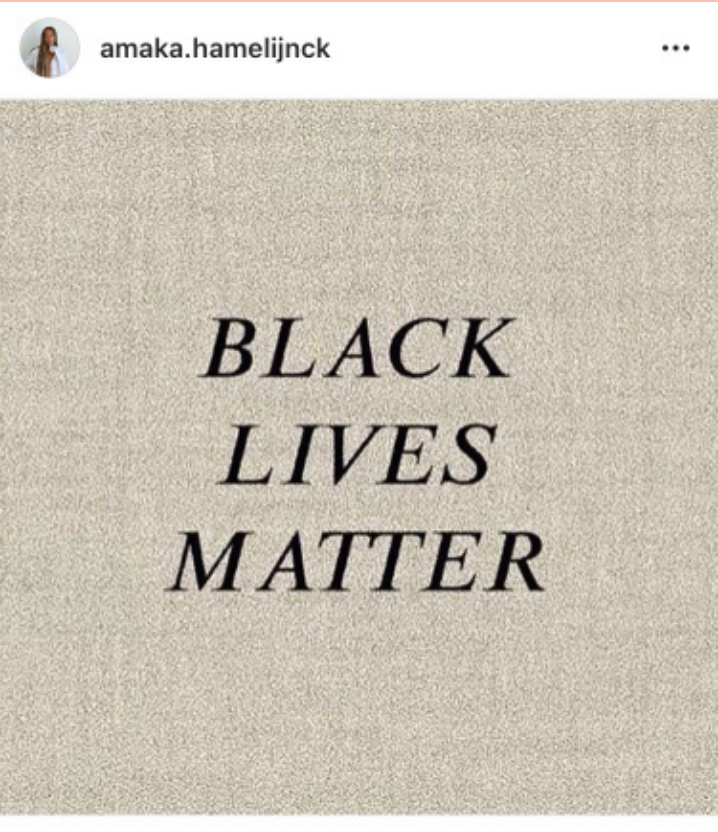
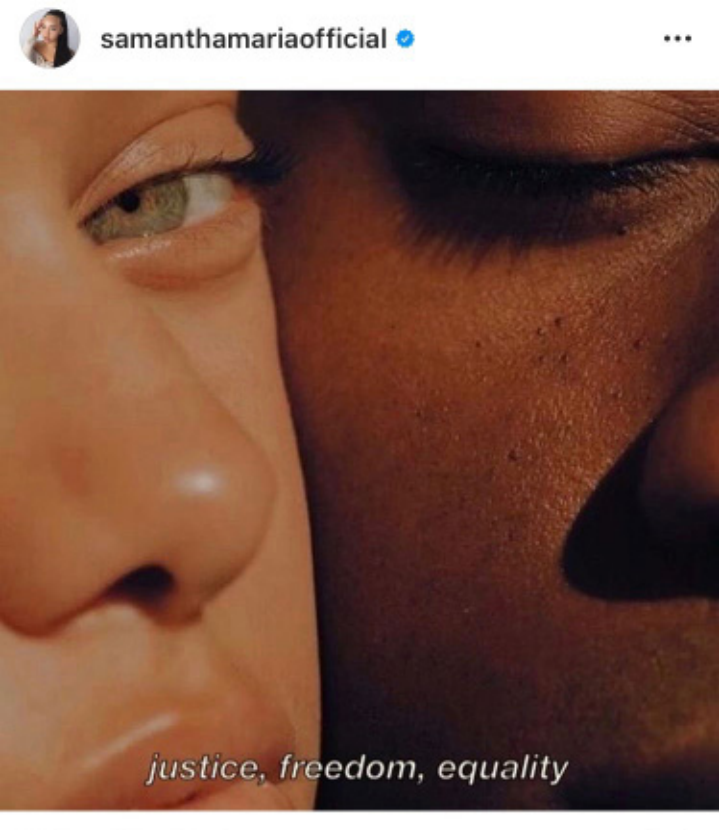


Figure 23: Infleuncers raise awareness for Black Lives Matter movement (Hamerlijnck, 2020)

CHAPTER 3: COVID-19 AND BEYOND

In the midst of the global pandemic which has quickly become the forefront of everyone's lives and provides increasingly uncertain times, this unpredictability does not exclude fashion brands and the influencers of social media. With the world going into lockdown and factories halting production, brands have been forced into the closure of stores, leaving many at risk in terms of profitability, as sales decrease, and therefore resulting in cutting budgets where at all possible, which in many cases means slashing marketing costs where influencers could be the first to go. Whilst finance teams understand the rationale behind investing in media during the coronavirus pandemic (Marketing Week, 2020), many simply don't have the money to do so, with just 7% of brands claiming to seize the opportunity to invest more in marketing during Covid-19, according to a survey of 447 UK brand marketers conducted by Marketing Week (Marketing Week, 2020). When looking at funding specific areas, the survey concluded that offline media is taking the biggest hit with 57% of marketers cutting their budgets in this area, 41% maintaining it and just 3% increasing. Whereas, in digital media, 32% are cutting budgets, 44% maintaining and 24% increasing spend (Marketing Week, 2020), thus indicating to how digital marketing is expected to be more prominent than offline media. However,

ARE INFLEUNCERS AT RISK?

several brands are pausing their affiliate marketing programs to save money during Covid-19, meaning for many influencers, affiliate revenue is next to disappear (Business of Fashion, 2020). Thus, this leads many influencers, who rely on sponsorships and brand campaigns and partnerships as their primary source of income, feeling very vulnerable and insecure regarding their future and how their role of being an influencer will have to change.

A successful influencer's schedule and events calendar will typically consist of brand trips abroad, launch events such as brunches, and cocktail parties, and some will even have their own campaign or collaboration with a brand that requires a substantial campaign shoot on location in order to create promotional content. Not to mention the much anticipated fashion week calendar in which influencers are increasingly prevalent attendees sitting front row throughout the year (Vogue Business, 2019). All of these events and shoots have had to come to a sudden halt due to current circumstances and social distancing measures, meaning many influencer's plans and jobs have been postponed, if not cancelled, therefore leaving their role as an influencer at risk (The Guardian, 2020). Not to mention leaving brands without this much needed content and exposure, as several brands often rely on influencer affiliates and collaborations for the majority of their sales, particularly fast fashion online retailers, such as I Saw it First and Nasty Gal (Drapers, 2017).

Whilst initially the role of the influencer was deemed at risk with the slash of influencer marketing budget from brands, due to Covid-19, however it is apparent that this notion has been challenged. With brands having to market fully online now it can be argued that the role of the influencer is more important and prominent than ever (Vogue Business, 2020). Despite some brands not being able to spend budgets on influencers, it may be the most effective, if not only way for brands to reach consumers at this time. Therefore brands may need to consider cutting budgets elsewhere and instead invest more into influencer marketing, with brands depending on digital and interactive experiences for their consumer. As a result of the lockdown measures and the additional free time that comes along with it, consumers are on their phones more than ever, resulting in a significant increase in engagement across all social channels for brands and influencers (Business Wire, 2020), thus brands are forced to rely on digital content in order to continue to reach their audience, which subsequently involves influencer marketing.

For strong players looking to accelerate demand online, staying ahead of fashion's digital step change will mean adopting these next-level modes of engagement, whilst consumers will acclimate to digital

content creation becoming their primary mode of interaction (McKinsey, 2020). According to a McKinsey survey, almost a quarter of US and European consumers expect to increase their spend via social channels in April 2020. Whilst the crisis additionally pushes 13% of European consumers to browse online e-tailers for the first time, brands should take the opportunity to become not just more digitally adept, but to become digital frontrunners, according to the State of Fashion Coronavirus Update (McKinsey, 2020). Thus, it is apparent that the role of the influencer could prove increasingly useful to brands in helping them stay relevant and maintain brand awareness and equity (Aaker, 1991) during this time, whilst they are unable to utilise more traditional and physical mediums of marketing.



Figure 24: Influencer Emma Leger, Instagram, 2020



Figure 25: Verge Girl influencer content, Instagram, 2020

With brands being restricted in terms of creating new content, companies who have traditionally depended on their own shoots for material will now have to fill that gap alternatively, and so influencers are a logical place to source that content. In many cases influencers have been asked to post content for free, as well as brands using influencer's imagery across their social channels, meaning brands who will succeed during this time will be the ones who leverage influencer partners with a deep connection to their audience which stems from years of interaction. Online womenswear retailer Verge Girl, based in Australia, is leaning on this approach, whereby the company has proactively opted to work more closely with influencers to deliver a broad range of creative content for its website and social media. According to the brand's managing

director, Daniella Dionyssiou, setting up locations shoots all around the world, in addition to photographers, makeup artists and catering, is an expensive exercise, which is why they've been working with influencers (Vogue Business, 2020). Dionyssiou says, "Not only do they [influencers] work as ambassadors for our brand to build exposure and trust, but they're also strong content creators and it's far less expensive than organising traditional photo shoots" (Dionyssiou, 2020). The hands-off approach of leveraging external influencer content is also paying off now that group gatherings, including photo shoots, are no longer a viable option, with Dionyssiou stating that aside from some slightly adjusted marketing spend and tweaks to its messaging, the brand has not seen the current crisis negatively impact its sales (Vogue Business, 2020).

According to influencer marketing expert Jordie Black, brands with existing influencer partnerships have a degree of leverage and a safety net compared to those that don't. She says, "As consumers look to influencers as a voice of authority, brands who leverage these relationships will win" (Black, 2020). Thus, smart brands will use these partners to reach customers with content that truly resonates (Vogue Business, 2020). Before the crisis, strong relationships with influencers has been at the core of evolving brand marketing strategies. Now, those who have invested in influencer marketing find themselves with a valuable asset as consumer communications have been forced to change in light of Covid-19 (Hyder, 2020).

Where brands are finding themselves at risk of tone deafness in marketing, they are turning to influencer partnerships to communicate to customers, indicating to influencer's currency having in fact increased during the Covid-19 crisis (Vogue Business, 2020). Although 69% of brands expect to decrease their advertising spend this year (The Guardian, 2020), the amount of time that consumers are spending on their devices also means that social media engagement has increased, whereby, in a time of crisis, people are also looking online to feel less alone. Thus, brands are leaning into influencer marketing to deliver relevant and consistent messages that keep their audiences engaged amid the coronavirus crisis. Additionally, working directly with influencers has paid off for brands that now have content banked from past trips and access to new creative content outside of photo shoots (Vogue Business, 2020).

Therefore it is evident that carefully managed, close relationships with influencers can help brands continue to deliver higher quality content during uncertain times, indicating to how influencers as a whole will not be at risk but have the potential to thrive during this period, through forming closer and more genuine connections with their followers which will pay off in the long run.

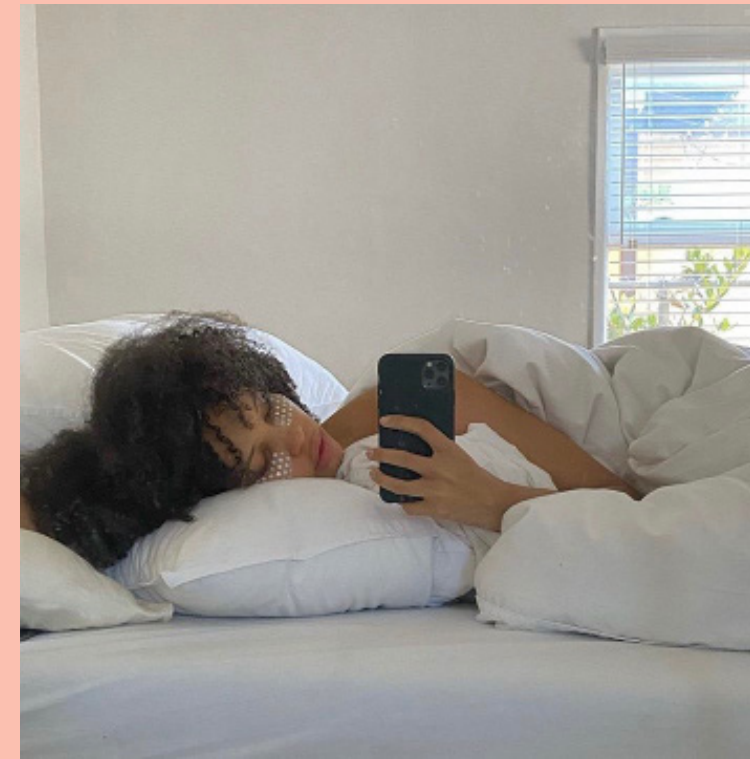
A SHIFT IN CONTENT CREATION

Despite these troubling times and the uncertainty that comes with it, in many cases, influencer content has accelerated and proven to be more successful than ever. With most people being confined to their homes, it has enabled for an increase in content creation, where influencers haven't stopped doing their jobs, but rather just introduced new ways to create content and communicate with their audience.

A study from UK based digital performance agency Attain, who analysed data from over 500 Instagram influencers, ranging from both micro and macro, found that 65% of influencers have posted less sponsored content within the past two months starting from March, in comparison to the eight weeks prior (Tietjen, 2020). However, whilst two-thirds of influencers posted less sponsored content in March and April than they did in 2019, nearly 25% claimed to post more content than before (Tietjen, 2020). Therefore, implying that despite the circumstances, content creation still remains very much consistent, if not increased, but with less sponsored posts which could ultimately work in their favour in the long run as their audience will appreciate the more genuine and un-paid content. It can be suggested that the results of covid-19 have in fact provided influencers with

the opportunity to get creative and connect with their followers like never before, not only through providing escapism and entertainment for those stuck at home, but also by showing a more vulnerable side to themselves. Influencers are portraying more raw and relatable content to their audience, where previously consumers would often aspire to have the picture-perfect lifestyles of the influencers they follow, content creators are demonstrating how they are in the same boat as their followers, in which both influencer and followers are seen as equals, through which a sense of community is increasingly prevalent, with the bond between the influencer and their audience being more prominent than ever. This enables consumers to feel a sense of belonging, in which their social needs are met, in accordance to Maslow's hierarchy of needs (1943) (see appendices 2).

Figure 26: Influencers post at-home content, Pinterest, 2020



Influencers continue to connect on a more personal level with their followers, with the significant increase in social media engagement, content across all social platforms have been on the rise including Instagram live-streams where followers are able to interact directly with the influencer, providing a more engaging experience which several brands and celebrities have also incorporated within their Instagram content, whereby audiences are able to communicate in real time with the influencer and brand, creating a more candid and genuine interaction and helping to bridge the gap between influencer and audience.

Daily VLOGS on youtube have additionally proven to be more prevalent, in which the authentic day-to-day lives of the influencer can be showcased, often allowing the follower to feel a closer connection to the influencer as it can portray a more genuine and relatable side to their life, in addition to more lighthearted and often educational content including fitness, baking and DIY videos, which have proven to be more apparent than ever on Youtube in particular (Paper magazine, 2020). Audiences are looking for ways to spend this new found free time and influencers are taking advantage of this opportunity to share and educate their followers on what they can do at home, with audiences seemingly appreciating this more 'homey' and stripped-back content (Vogue Business, 2020).



Figure 27: Influencers post at-home content, Pinterest, 2020

Figure 28: Bella Hadid for Vogue Italia over facetime, 2020



With influencers feeling the pressure to continue to post content daily, often 'outfit of the day' photos, particularly as brands are increasingly relying on them to produce content for their Instagram pages, they have implemented creative ways to continue to do so at home without having to leave their house, where several have created make-shift at home 'studios' consisting of a white bed sheet and props from around the house.

Face time photo shoots have additionally emerged as a result of the stay at home orders as a creative way for both brands and influencers to continue to collaborate with photographers in order to maintain content for their social media platforms (Business of Fashion, 2020). Not only have big name fashion publications utilised this medium of photography, including Vogue Italia, who enlisted model Bella Hadid to self-photograph herself for its upcoming issue (Vogue, 2020), in which she posed through FaceTime whilst photographer Pierre-Ange Carlotto captured screenshots from

half way across the world (see figure 28), but also smaller micro influencers have incorporated this content as a fun and creative way to keep up with their instagram content.

Whilst influencers have been forced to get creative and shift the ways in which they produce content, their lives haven't had to change too much in the sense that they essentially worked from home to begin with. During this time many consumers have been made aware of the ease and luxury of working from home and several people have utilised this time at home to begin creating their own content. Along with people taking up new found hobbies with the excess spare time on their hands, several consumers have contributed to the increase in user generated content which has been apparent across social media in more recent times (Social Media Today, 2020), with the notion of consumers becoming influencers.

People are embracing this time to do things they've always want to but haven't had the time for previously, including investing in their instagram feeds and creating youtube channels, for example. Apps like Tik Tok, which has quickly become one of the most used social media platforms throughout 2020, allows for this increase in user generated content in which 'regular' people are given this platform which enables them to often gain hundreds of followers overnight, in turn contributing to the rise of the MICRO influencer (WARC, 2019).

With influencers using this time to show a more vulnerable and authentic side to their followers, several content creators have taken this opportunity to open up about mental health struggles (Market Place, 2020), such as influencer Lauren Elizabeth who created the 'truth series' on her Instagram stories in which she posts her candid and unfiltered thoughts regarding how she is actually feeling at the time, in hopes of making her followers feel less alone whilst she further encourages and 'nominates' her fellow influencers and followers to the same. It is apparent that the effects of Covid-19 could in fact provide for a rebranding opportunity for influencers, whereby they can be more honest and helpful than ever, with less focus on superficial and sponsored content (WIRED, 2020). Therefore, it is apparent that the effect of the current climate could subsequently improve the relationship between influencers and their audience as they continue to share at-home content, showcasing their real lives, rather than a filtered fantasy life spent on luxury holidays, which is no longer relatable or genuine to the consumer.

Several influencers have also taken further measures to raise awareness for COVID-19 related causes (Influencer Intelligence, 2020), including raising money for the NHS, for example, along with brands such as ASOS who have created t-shirts with 'heroes' and 'choose our carers' printed on, in which 100% of proceeds from the sales are donated to local NHS trusts and communities (Asos, 2020). Thus, it is clear that both brands and influencers are utilising their platforms to spread messages of positivity whilst also trying to be educational and helpful during this time. Many brands have adjusted their typical PR packages filled with free clothes that are sent out to influencers to care packages instead, containing self care products including face masks and candles etc, along

with utilising email marketing to send supportive messages to their customers such as "We're still here for you". Hashtags have additionally been implemented by brands, such as Asos' #homewithasos Instagram campaign which aims to coincide with the 'stay home save lives' message. Therefore it is evident that brands are continuing to invest in influencer marketing (Elle, 2020) and taking measures to stay relevant and topical to their consumer, as well as keeping their cliental of influencers happy and on-side, whilst they demonstrate to their consumer that they care, they're supporting a cause and are 'doing their bit'. Whilst it can be questioned whether brands are simply 'woke washing' (The Drum, 2020) and claiming to support these causes, it is important that they maintain total transparency with their consumer and are demonstrating the ways in which they are legitimately making a difference, in order to maintain a sense of integrity and convey authenticity to the consumer throughout their communications.

Influencers have subsequently used their voice and utilised their platform throughout times of revolution and social injustice, such as the black lives matter movement, in which several Youtubers made the decision of donating all Adsense revenue made from select youtube videos towards organisations that help this issue (Business Insider, 2020), in addition to content creators posting links to sign petitions and ways to donate money towards the movement, across all social media platforms. Thus, demonstrating how influencers are realising the power they posses in creating awareness and encouraging their audiences to act upon the messages being communicated.



Figure 29: Asos shirts for NHS, Asos.com, 2020



Figure 30: Asos shirts for NHS, Asos.com, 2020

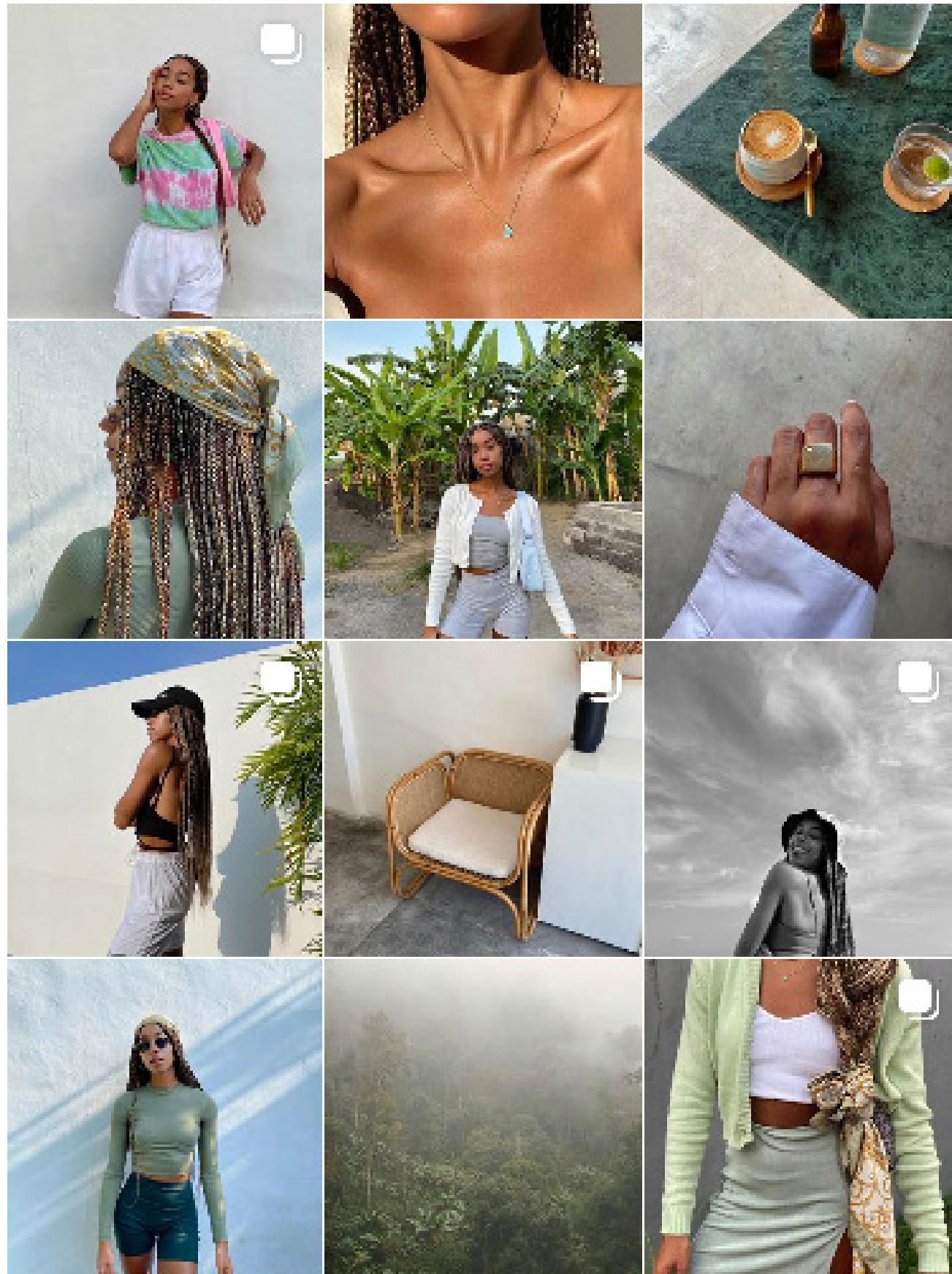


Figure 31: The new MICRO infleuncer, Instagram, 2020

THE FUTURE OF INFLUENCER MARKETING

The social media landscape is going through a lot of changes, as users' focus switches from celebrities to trusted influencer, whilst social media platforms are redefining themselves as places for meaningful interaction and social activism. Yet, it is evident that influencers are not going anywhere (The Drum, 2020), with market analysts predicting that influencer marketing will be worth over \$15 billion by 2022, an increase from \$8 billion in 2019 (Forbes, 2020). In fact, the scale at which influencer campaigns are conducted is greater than ever, in part due to the advent of micro-influencers (The Drum, 2020).

Regarding what to expect from social media marketing going forward, whilst until recently influencer campaign managers have been focused on acquiring the biggest names they could afford, it's becoming increasingly apparent that these strategies no longer work, whilst

social media habits change, celebrities are evidently not engaging on these platforms (The Drum, 2020). According to the State of Influencer Marketing 2020 report (Linqia, 2020), only 22% of marketers plan to use celebrity endorsements in 2020, while 77% plan to utilise micro-influencers (Schotland, 2019). Whilst all influencer marketing campaigns are built on trust reliability, with the recommendation becoming reliable if the brand is endorsed by a trustworthy person, the kind of trust consumers have for public figures can come and go unexpectedly. Having trust for celebrities can take a lot of effort to maintain, and even the slightest public wrongdoing can lead to its loss (The Drum, 2020).

The level of engagement celebrities offer is additionally questionable, where the average instagram engagement rate for those with over 100,000 followers is a mere 1.1%, compared to micro-influencers engagement rates being seven times higher at 7.2% (Forbes, 2019). Thus, indicating to how engagement trumps reach, suggesting that micro influencers hold the key to the future of social media marketing, whilst they build more solid relationships with their followers, compared to more prominent instagram users (The Drum, 2020).

As an increasing number of influencers build up a following in 2020, brands will need to be cautious of contracting influencers whose follower base overlap with those of influencers already in their clientele, otherwise they risk double-spending to advertise to an audience they've already reached. Brands will need to consider analytics more before pursuing a partnership, where brands and influencers alike should ensure brand fit, meaning they are aligned with the brand and product, as well as questioning whether the influencer will bring value to the brand. Going forward, successful brands will structure their influencer marketing strategy around a small core of diverse influencers who demonstrate higher levels of engagement and authenticity (Forbes, 2019). In a highly saturated market, these qualitative attributes override follower count alone, whilst brands should develop a streamlined network of high-quality influencers to diversify their bets, as brands are likely to prioritise longer-term partnerships with fewer, more authentic influencers (Business Insider, 2019).

Whilst people are wanting to get more out of their screen time, creativity matters more and content creators are evidently fulfilling this need. Tik Tok, arguably the most prominent platform to gain popularity in the past couple of years, with the fast-growing influencer app gaining over 1 billion active users in 2019 (Forbes, 2019), indicates to how this app will further be utilised within brand's influencer marketing strategies

to engage the gen z consumer. Where Instagram used to be the place to post pictures of food and relatively surface level content, it is evident that there has been a shift in content creation with its users increasingly writing longer, more elaborate captions in order to bring something more substantial to the table (The Drum, 2020). Even selfies have been taken to a new level thanks to new creative innovations such as augmented reality (see figure 32), in addition to the new digital influencers, such as robot influencer 'Miquela' (see figure 33), which have been created through the use of artificial intelligence, raising the bar for the kinds of content quality that social media users expect to see online (LSN, 2020). Taking these trends into account, it is apparent that the future of influencer marketing will see a further increase in content complexity, with a focus on creativity, which brands will need to reflect within their influencer marketing strategies.

Figure 32: Augmented Reality used for selfies, Millan (Instagram, 2020)

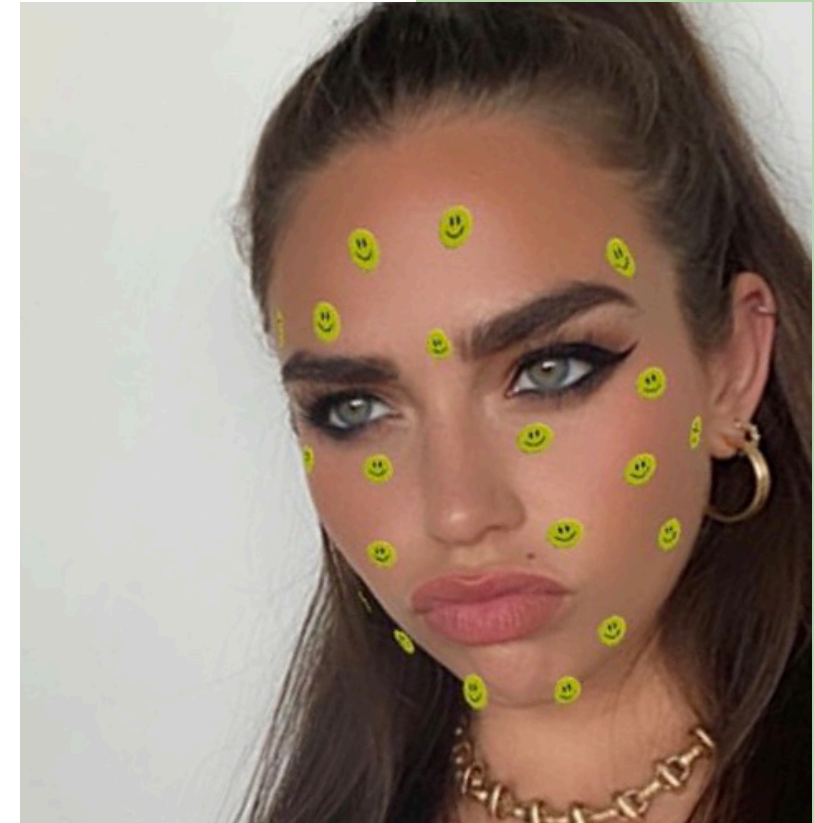


Figure 33: robot influencer, Miquela, Pinterest, 2020



Figure 34: the rise of user generated content, Pinterest, 2020

The future of influencer marketing consists of activism and accountability. It is almost impossible to be unaware of the injustices taking place around the world, whilst an ever-increasing number of young people, gen z-ers and millennials, are using the internet to combat issues like climate change, race and gender discrimination, as influencers take their social media presence, and the voice that comes with it, very seriously and will refuse to work with morally ambiguous brands and products (The Drum, 2020). Thus, brands that utilise influencer marketing can no longer ignore the prominent issues and topics of today, which will need to be addressed across their social media platforms.

All the micro trends discussed, including the demand for greater accountability and authenticity and the focus on user generated content, align simultaneously with the increased demand for micro influencers. Micro influencers will soon realise the power they yield and push for an even greater democratisation of the online media (The Drum, 2020). It is predicted that the niche blog space will face a steady decline in overall web traffic and engagement, with the influencer marketing space likely

to continue to trend towards social media influencers who capitalise on the growth of platforms such as Instagram, Tik Tok and Youtube (The Drum, 2020).

The outlook for influencer marketing for the coming decade is evidently positive (Forbes, 2020), however whether this trend will persist depends on whether social media platform growth trends hold up in the future. According to eMarketer, Instagram, the current leading platform for influencer marketing by gross revenue, is predicted to grow to 112.5 million U.S.-based users in 2020 and 117.2 million the following year (Forbes, 2020), thus testifying to how the leading social media platforms are here to stay. An increasing number of advertising agencies and brands are making space in their strategies for this practice of influencer marketing, therefore every indication is pointing toward the continued growth of this marketing sector.

“Influencers are definitely not going anywhere. But they are now facing growing expectations from consumers, and consequently brands, which are beginning to encourage authentic product recommendations versus just sponsored content.”

- Elizabeth Scherle, 2020



CONCLUSION & RECOMMENDATIONS

This report has highlighted the consumer shift in which audiences are increasingly demanding authenticity and transparency within the use of influencer marketing, whilst exploring the role of the influencer and how it has adapted accordingly to consumer trends and needs. Whilst consumers are seeking content with value and a purpose, in response to the over saturation of paid content on social media, it can be questioned whether brands need to move away from implementing influencers within their marketing strategies. However, it has been made evident that brands do not have to rule out the use of influencer marketing, but can do so in a purposeful and productive way of utilising their platform for good, with integrity. It is apparent that the brands who build partnerships with influencers will do well, whereby influencers can create value for brands through the relationships in which they have formed with their audience. Brands will however need to be more selective of the influencers they work with, with a focus on creating more meaningful long-term partnerships, whereby they work with influencers who have already formed a trusting relationship with their followers in which they post sponsored content very sparingly, and so when they do it is more meaningful and genuine.

Influencer marketing is no longer about using celebrities, but instead focusing on the micro influencers, as engagement trumps reach, and the celebrity influencer is no longer relatable or reliable, whilst micro influencers provide more genuine recommendations with a higher level of engagement. With the world slowing down, where the fashion industry has followed suit with the reduction of the fashion week season collections, influencer marketing will be reflective of this and adjust accordingly, with less sponsored content and more meaningful relationships between brand

and influencer, with a focus on individuality, creativity and authenticity. Whilst consumers begin to question which influencers are doing their job, the role of the influencer is holding greater responsibility, whereby the influencers who aren't tone-deaf and are using their platform to be helpful and post genuine content will stay and be successful. Whereas, consumers will lose interest in those that continue to post excessive advertisements and superficial content, which consumers can view as disingenuous and ignorant to the critical issues within the current climate, whilst their role as an influencer will lack longevity.

There are potential risks regarding the future of influencer marketing, whereby the sustainability of influencers can be questioned, as with the rise of the micro influencer, it could be suggested whether consumers will eventually take on the role of influencing, whereby brands will no longer have to utilise influencer marketing and instead solely depend on customers for word of mouth marketing. However, the findings from the report have in fact proved that influencer marketing is only going to accelerate more in the future, whilst the mediums and platforms of influencers are changing, it can be expected that this form of advertising will remain in the marketing mix (Scherle, 2020). It has been identified that influencer marketing can be an invaluable tool for brands if used correctly, with the correct individual, whilst the role of the influencer is no longer solely about shaping consumers purchasing decisions but they now hold a greater responsibility to use their platform for good. It can be concluded that social media influencers will continue to be a crucial trust-building mechanism that can be tapped by brands to establish brand identity, whilst it can be expected to see influencer marketing surge in the new decade, with an increasing share of marketing strategy budgets allocated to this effective outreach method (Forbes, 2020).

REFERENCE LIST

ACADEMIC JOURNALS:

Hermada, A., Sumarwan, U. and Tinaprillia, N., 2019. The effect of social media influencer on brand image, self-concept, and purchase intention Journal of Consumer Sciences, 4(2), pp.76-89.

Woods, S., 2016. #Sponsored: The Emergence Of Influencer Marketing.

ARTICLES:

Allaire, C., 2020. Watch Youtuber Emma Chamberlain Get Ready For The Louis Vuitton Show. [online] Vogue. Available at: <<https://www.vogue.com/article/emma-chamberlain-getting-ready-louis-vuitton-paris-fashion-week-video>>

Bishop, K., 2020. The Pandemic And The Influencer: Will The Lifestyle Survive Coronavirus?. [online] the Guardian. Available at: <<https://www.theguardian.com/media/2020/may/02/influencers-coronavirus-future-income-marketing-lifestyle>>

Bogliari, A., 2020. Council Post: Why Sustainability Is Becoming As Important As Influencers In Fashion. [online] Forbes. Available at: <<https://www.forbes.com/sites/forbesagencycouncil/2019/10/04/why-sustainability-is-becoming-as-important-as-influencers-in-fashion/#3858e994a826>>

Brooks, A., 2020. [Timeline] A Brief History Of Influencers. [online] Social Media Today. Available at: <<https://www.socialmediatoday.com/news/timeline-a-brief-history-of-influencers/554377/>>

Burns, W., 2020. Social Media Influencers Need To Turn The Table On Brands. [online] Forbes. Available at: <<https://www.forbes.com/sites/willburns/2019/10/21/social-media-influencers-need-to-turn-the-table-on-brands/#4e2256e839d1>>

Business Insider. 2020. Kendall Jenner, Bella Hadid, And Other Models Who Appeared In The Viral Fyre Festival Ad Could Be Forced To Reveal How Much They Got Paid To Promote It. [online] Available at: <<https://www.businessinsider.com/kendall-jenner-top-models-could-face-fyre-festival-subpoena-2019-1?r=US&IR=T>>

Business Insider. 2020. Houses Are The New Instagram Influencers — So It's A Shame Most Millennials In The US Will Likely Be Renters For Years. [online] Available at: <<https://www.businessinsider.com/home-decor-instagram-influencers-houses-2019-8?r=US&IR=T>>

Business Insider. 2020. Influencer Marketing: State Of The Social Media Influencer Market In 2020. [online] Available at: <<https://www.businessinsider.com/influencer-marketing-report?r=US&IR=T>>
Suciu, P., 2020. Brand ROI From Social Media. [online] Forbes. Available at: <<https://www.forbes.com/sites/peter-suciu/2020/03/06/brand-roi-from-social-media/#1ee2b8532f9c>>

Business Insider. 2020. Youtube Has Pledged \$1 Million In Solidarity With Black Lives Matter Protesters, But Critics Note The Site Has Allowed White Supremacist Videos For Years. [online] Available at: <<https://www.businessinsider.com/youtube-pledges-1-million-to-fight-racial-injustice-draws-criticism-2020-6?r=US&IR=T>>

Cassidy, P. 2020. Why User-Generated Content Should Be At The Heart Of Marketers' Post-COVID Playbooks. [online] Social Media Today. Available at: <<https://www.socialmediatoday.com/news/why-user-generated-content-should-be-at-the-heart-of-marketers-post-covid/577063/>>

Council, Y., 2020. Council Post: Is Influencer Marketing Worth It In 2020?. [online] Forbes. Available at: <<https://www.forbes.com/sites/theyec/2020/01/10/is-influencer-marketing-worth-it-in-2020/#6fb9eab531c5>>

DeGruttola, M. (2019). Why the Future of Influencer Marketing Will Be Organic Influencers. [online] Social Media Today. Available at: <https://www.socialmediatoday.com/news/why-the-future-of-influencer-marketing-will-be-organic-influencers/567463/>

Drapers. 2020. The Fitness Influencer Bringing Sustainability To Activewear. [online] Available at: <<https://www.drapersonline.com/product-and-trade-shows/the-fitness-influencer-bringing-sustainability-to-activewear/7038822.article>>

ELLE. 2020. 7 Influencers Who Run Their Own Fashion Brands. [online] Available at: <<https://www.elle.com/uk/fashion/trends/g26971793/influencer-fashion-brands-you-need-to-know/>>

ELLE. 2020. L'oreal Partners With The Professional Beauty Association To Aid Salon Professionals. [online] Available at: <<https://www.elle.com/beauty/a31477276/beauty-brands-respond-coronavirus/>>

Ferenstein, G., 2020. How I Reduced My Social Media Use With App Limits. [online] Forbes. Available at: <<https://www.forbes.com/sites/gregoryferenstein/2019/01/31/how-i-cut-my-social-media-use-with-app-limits/#5ccdde724c39>>

Forbes.com. (2020). Council Post: Why Sustainability Is Becoming As Important As Influencers In Fashion. [online] Available at: <https://www.forbes.com/sites/forbesagencycouncil/2019/10/04/why-sustainability-is-becoming-as-important-as-influencers-in-fashion/#3858e994a826>

Forbes.com. (2020). Social Media Influencers Need To Turn The Table On Brands. [online] Available at: <https://www.forbes.com/sites/willburns/2019/10/21/social-media-influencers-need-to-turn-the-table-on-brands/#4e2256e839d1>

Hausman, A. and Hausman, A. (2020). The Rise and Fall of the Social Media Influencer. [online] Marketing Insider Group. Available at: <https://marketinginsidergroup.com/influencer-marketing/the-rise-and-fall-of-the-social-media-influencer/>

Influencers, F., 2020. Fast Fashion And The Responsibility Of Influencers. [online] Aconsideredlife.co.uk. Available at: <<https://www.aconsideredlife.co.uk/2019/07/fast-fashion-responsibility-of-influencers.html>>

Influencerintelligence.com. 2020. [online] Available at: <<https://www.influencerintelligence.com/blog/nn/influencers-giving-back-during-the-pandemic>>

Join. (2020). Fashion influencers are transforming the fashion-industry. [online] Available at: <https://join.marketing/blog/fashion-influencers/#/>

Klarna.com. 2020. Influencers Are Building Their Own Brands. Threat Or Opportunity? | Klarna Knowledge. [online] Available at: <<https://www.klarna.com/knowledge/articles/influencers-building-brands/>>

Man, P., Sutherland, E. and Whelan, G., 2020. Nasty Gal Launches UK Affiliate Marketing Channel. [online] Drapers. Available at: <<https://www.drapersonline.com/news/nasty-gal-launches-uk-affiliate-marketing-channel/7024974.article>>

Marketplace. 2020. Can Instagram Save The Influencer Model During COVID-19?. [online] Available at: <<https://www.marketplace.org/2020/05/28/can-instagram-save-the-influencer-model-during-covid19/>>

Mason Rose. 2020. Influencer Marketing And The Luxury Travel Industry. [online] Available at: <<https://masonrose.com/insights/luxury-travel-influencer-marketing/>>

Mediaweek. 2020. Why Influencers And Magazines Are A Powerhouse Combination. [online] Available at: <<https://www.mediaweek.com.au/brooke-hemphill-influencers-magazines-combination/>>

Medium. (2020). The Downfall of the Instagram Influencer. [online] Available at: <https://medium.com/swlh/the-downfall-of-the-instagram-influencer-d69a9ea8ef09>

Medium. 2020. Where Does Influencer Responsibility Begin And End?. [online] Available at: <<https://medium.com/better-marketing/are-influencers-responsible-for-what-they-post-b7a3f4e07d51>>

Olivia Rudgard, Boland, B., Cogley, B., Field, B. and Murphy, B., 2020. Posting Through A Pandemic: Can The Social Media Influencer Survive Covid-19?. [online] The Telegraph. Available at: <<https://www.telegraph.co.uk/technology/2020/05/05/posting-pandemic-can-social-media-influencer-survive-covid-19/>>

PAPER. 2020. How Should Influencers Act During A Pandemic?. [online] Available at: <<https://www.papermag.com/influencers-coronavirus-backlash-2645630934.html?rebelltitem=22#rebelltitem22>>

Pavlova, V., 2020. Grace Beverley: Ethical Fitness Influencer On The Path From Founder To CEO. [online] Forbes. Available at: <<https://www.forbes.com/sites/victoriapavlova/2020/03/31/grace-beverley-ethical-fitness-influencer-on-the-path-from-founder-to-ceo/#3a560e27b995>>

ResearchGate. 2020. (PDF) The Digital Media Phenomenon Of Youtube Beauty Gurus: The Case Of Bubzbeauty. [online] Available at: <https://www.researchgate.net/publication/304776869_The_Digital_Media_Phenomenon_of_YouTube_Beauty_Gurus_The_Case_of_Bubzbeauty>

Robert, Y., 2020. Influencer Of The Year: Gisou Founder, Negin Mirsalehi, Launches A Capsule Collection With Express. [online] Forbes. Available at: <<https://www.forbes.com/sites/yolarobert1/2019/09/13/influencer-of-the-year-gisou-founder-negin-mirsalehi-launches-a-capsule-collection-with-express/#4381f18a4fe4>>

Scott, A., 2020. Stat: Gen Z Struggle To Find Beauty Influencers They Trust. [online] Stat: Gen Z struggle to find beauty influencers they trust | LS:N Global. Available at: <<https://www.lsnglobal.com/news/article/25340/stat-gen-z-struggle-to-find-beauty-influencers-they-trust>>

The Business of Fashion. (2020). The New Rules of Influencer Marketing. [online] Available at: <https://www.businessoffashion.com/articles/professional/the-new-rules-of-influencer-marketing>

The Drum. 2020. 20/20 Vision: Reimagining Influencer Marketing In The Year 2020. [online] Available at: <<https://www.thedrum.com/industryinsights/2019/12/17/2020-vision-reimagining-influencer-marketing-the-year-2020>>

The Drum. 2020. How Fashion Creators Are Using Social Media To Make A Positive Impact In The World Of Sustainability. [online] Available at: <<https://www.thedrum.com/profile/influencer/news/how-fashion-creators-are-making-a-positive-impact-on-social-media-in-the-world-of-sustainability>>

The Drum. 2020. Woke-Washing Or Social Purpose? Museum Of Brands Exhibition Spurs Debate On (In) Famous Ads. [online] Available at: <<https://www.thedrum.com/news/2020/03/11/woke-washing-or-social-purpose-museum-brands-exhibition-spurs-debate-infamous-ads>>

The Independent. 2020. Increasing Screen Time Linked To ‘Greater Risk Of Depression’ Among Young People. [online] Available at: <<https://www.independent.co.uk/life-style/health-and-families/screen-time-social-media-depression-phone-mental-health-teenagers-a9006181.html>>

The Business of Fashion. 2020. Will Covid-19 Change Fashion Photography?. [online] Available at: <<https://www.businessoffashion.com/articles/professional/will-covid-19-change-fashion-photography>>

The Business of Fashion. 2020. For Influencers, Affiliate Revenue Is Next To Disappear. [online] Available at: <<https://www.businessoffashion.com/articles/professional/exclusive-affiliate-links-cut-coronavirus-influencer-marketing>>

Tietjen, A., 2020. EXCLUSIVE: Influencer Amanda Steele Announces Fashion Label. [online] WWD. Available at: <<https://wwd.com/fashion-news/fashion-features/amanda-steele-influencer-launches-fashion-label-1202983284/>>

Tietjen, A., 2020. Report: Influencers Are Losing 33 Percent Of Their Income To COVID-19. [online] WWD. Available at: <<https://wwd.com/business-news/media/influencers-lose-income-coronavirus-1203633038/>>

Trial, S., 2020. #Brandsgetreal: What Consumers Want From Brands In A Divided Society. [online] Sprout Social. Available at: <<https://sproutsocial.com/insights/data/social-media-connection/>>

Tsapovsky, F., 2020. Could The Coronavirus Kill Influencer Culture?. [online] Wired. Available at: <<https://www.wired.com/story/coronavirus-covid-19-influencers/>>

TubeFilter. 2020. Louis Vuitton Launches ‘LV TV’ Youtube Series With Emma Chamberlain, Dolan Twins, More - TubeFilter. [online] Available at: <<https://www.tubefilter.com/2019/09/20/louis-vuitton-lv-tv-emma-chamberlain-dolans/>>

Vogue Business. 2020. Has Inclusivity Skipped Fashion’S Front Row?. [online] Available at: <<https://www.vogue-business.com/fashion/fashion-show-front-row-fashion-week-diversity-inclusion-influencers>>

Vogue Business. 2020. Influencers’ Currency Has Increased During Covid-19 Crisis. [online] Available at: <<https://www.voguebusiness.com/companies/influencers-currency-has-increased-during-covid-19-crisis-marketing>>

WIRE, B., 2020. Social Media Sees Increase In Engagement As Bans On Social Gatherings To Halt Spread Of COVID-19 Come Into Force - Researchandmarkets.Com. [online] Businesswire.com. Available at: <<https://www.businesswire.com/news/home/20200406005679/en/Social-Media-Sees-Increase-Engagement-Bans-Social>>

Vizard, S., 2020. Just 7% Of Brands ‘Seize The Opportunity’ To Invest More In Marketing During Covid-19 – Marketing Week. [online] Marketing Week. Available at: <<https://www.marketingweek.com/majority-marketers-cut-marketing-budgets-covid-19/>>

BOOKS:

Dietrich, G., 2014. Communication And Reputation Management In The Digital Age.

Doyle, C., n.d. A Dictionary Of Marketing.

Tabellion, J. and Esch, F., 2020. Influencer Marketing And Its Impact On The Advertised Brand.

Thind, R., 2009. Strategic Fashion Management.

FIGURES (images and illustrations):

Figure 1: Pinterest. 2020. Pin En Hi&He. [online] Available at: <<https://www.pinterest.co.uk/pin/745205069577647717/>>

Figure 2: Pinterest. 2019. C On | Fashion, Fashion Inspo, Cute Outfits. [online] Available at: <<https://www.pinterest.pt/pin/721701909020247764/>>

Figure 3: Pinterest. 2020. JOSEFINE H. J On Instagram: “I Love La But I Honestly Miss Europe” In 2020 (With Images) | Swedish Street Style, Wool Overcoat, I Love La. [online] Available at: <<https://www.pinterest.co.uk/pin/406872147589040138/>>

Figure 4: Pinterest. 2020. Pin On Insta Feed. [online] Available at: <<https://www.pinterest.co.uk/pin/428053139588743163/>> [Accessed 4 June 2020].

Figure 5: Pinterest. 2020. Pin On KD Skincare. [online] Available at: <<https://www.pinterest.co.uk/pin/641622278150123428/>> [Accessed 4 June 2020].

Figure 6: Pinterest. 2020. Pin On Inspo. [online] Available at: <<https://www.pinterest.co.uk/pin/816347869945271464/>> [Accessed 4 June 2020].

Figure 7: AIDA Model, author's own, adapted from Smart Insights (2020)

Figure 8: RACE Model, author's own, Smart Insights (2020)

Figure 9: Instagram.com. 2020. Login • Instagram. [online] Available at: <https://www.instagram.com/p/CAi5tdpAhD_/> [Accessed 4 June 2020].

Figure 10: Pinterest. 2020. Pin On Instagram Pictures. [online] Available at: <<https://www.pinterest.co.uk/pin/853995148082448389/>> [Accessed 4 June 2020].

Figure 11: nstagram.com. 2020. Login • Instagram. [online] Available at: <https://www.instagram.com/p/CAi5tdpAhD_/> [Accessed 4 June 2020].

Figure 12: nstagram.com. 2020. Login • Instagram. [online] Available at: <https://www.instagram.com/p/CAi5tdpAhD_/> [Accessed 4 June 2020].

Figure 13: Steele. 2020. About. [online] Available at: <<https://steeleofficial.com/pages/about>> [Accessed 4 June 2020].

Figure 14: Cosmeticsbusiness.com. 2020. Instagram-Famous Honey Hair Brand Gisou Gains Multi-Million Dollar Investment. [online] Available at: <https://cosmeticsbusiness.com/news/article_page/Instagram-famous_honey_hair_brand_Gisou_gains_multi-million_dollar_investment/162551> [Accessed 4 June 2020].

Figure 15: Crap Eyewear. 2020. Emma Chamberlain X Crap® Eyewear. [online] Available at: <<https://www.crapeyewear.com/pages/emma-chamberlain>> [Accessed 4 June 2020].

Figure 16: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/cartia-mallan/>> [Accessed 4 June 2020].

Figure 17: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/cartia-mallan/>> [Accessed 4 June 2020].

Figure 18: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/endlesslyloveclub/>> [Accessed 4 June 2020].

Figure 19: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/p/CA7MrfghXEQ/>> [Accessed 4 June 2020].

Figure 20: Drapers. 2020. The Fitness Influencer Bringing Sustainability To Activewear. [online] Available at: <<https://www.drapersonline.com/product-and-trade-shows/the-fitness-influencer-bringing-sustainability-to-activewear/7038822.article>>

Figure 21: Brand Purpose Model, author's own, adapted from Thind (2009)

Figure 22: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/p/CA7MrfghXEQ/>> [Accessed 4 June 2020].

Figure 23: Instagram.com. 2020. Login • Instagram. [online] Available at: <https://www.instagram.com/p/CA--M__p_zE/> [Accessed 4 June 2020].

Figure 24: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/emmaleger/>> [Accessed 4 June 2020].

Figure 25: Vogue Business. 2020. Influencers' Currency Has Increased During Covid-19 Crisis. [online] Available at: <<https://www.voguebusiness.com/companies/influencers-currency-has-increased-during-covid-19-crisis-marketing>>

Figure 26: Pinterest. 2020. Pin On TM. [online] Available at: <<https://www.pinterest.co.uk/pin/451415562653688331/>> [Accessed 4 June 2020].

Figure 27: Pinterest. 2020. Pin On TM. [online] Available at: <<https://www.pinterest.co.uk/pin/451415562653688331/>> [Accessed 4 June 2020].

Figure 28: Allaire, C., 2020. Bella Hadid Stars In The First Big Facetime Campaign. [online] Vogue. Available at: <<https://www.vogue.com/article/bella-hadid-jacquemus-facetime-campaign>> [Accessed 4 June 2020].

Figure 29: ASOS. 2020. ASOS DESIGN Unisex NHS Charity T-Shirt With Heroes Print | ASOS. [online] Available at: <<https://www.asos.com/asos-design/asos-design-unisex-nhs-charity-t-shirt-with-heroes-print/prd/20604464>> [Accessed 4 June 2020].

Figure 30: ASOS. 2020. ASOS DESIGN Unisex NHS Charity T-Shirt With Heroes Print | ASOS. [online] Available at: <<https://www.asos.com/asos-design/asos-design-unisex-nhs-charity-t-shirt-with-heroes-print/prd/20604464>> [Accessed 4 June 2020].

Figure 31: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/amaka.hameli-jnck/>> [Accessed 4 June 2020].

Figure 32: Instagram.com. 2020. Login • Instagram. [online] Available at: <<https://www.instagram.com/p/CA7MrfghXEQ/>> [Accessed 4 June 2020].

Figure 33: Walker, H., 2020. Meet Lil Miquela, The Instagram Star Created By CGI. [online] Thetimes.co.uk. Available at: <<https://www.thetimes.co.uk/article/meet-lil-miquela-the-instagram-star-created-by-cgi-9krqrrcp>> [Accessed 4 June 2020].

Figure 34: Pinterest. 2020. 64 Ideas 90S Aesthetic Wallpaper Quotes In 2020 | 90S Aesthetic, Aesthetic Wallpapers, Wallpaper Quotes. [online] Available at: <<https://www.pinterest.co.uk/pin/791718809481052090/>> [Accessed 4 June 2020].

Figure 35: Pinterest. 2020. Pin On Fashion. [online] Available at: <<https://www.pinterest.co.uk/pin/185210603414396603/>> [

INDUSTRIAL REPORTS:

Influencer Marketing Hub. 2020. The State Of Influencer Marketing 2020: Benchmark Report.

Linqia. 2020. The State Of Influencer Marketing 2020. [online] Available at: <<https://www.linqia.com/insights/the-state-of-influencer-marketing-2020/>>

McKinsey, The State of Fashion Report, 2019

McKinsey, The State of Fashion Coronavirus Update, 2020

Smart Insights. 2020. Global Social Media Research Summary 2020 | Smart Insights. [online] Available at: <<https://www.smartinsights.com/social-media-marketing/social-media-strategy/new-global-social-media-research/>>

WEBSITES:

GRIN - Influencer Marketing Software. 2020. The History Of Influencer Marketing - GRIN - Influencer Marketing Software. [online] Available at: <<https://grin.co/blog/the-history-of-influencer-marketing-how-it-has-evolved-over-the-years/>>

Hallam. 2020. How To Apply The AIDA Model To Digital Marketing | Hallam. [online] Available at: <<https://www.hallaminternet.com/apply-aida-model-digital-marketing/>> [

Oxford College of Marketing Blog. 2020. How To Use The RACE Framework For Digital Marketing Planning. [online] Available at: <<https://blog.oxfordcollegeofmarketing.com/2018/08/06/using-the-race-framework/>> [Accessed 4 June 2020].

Warc.com. 2020. The Rise Of Micro-Influencers And Why They Are Important | WARC. [online] Available at: <<https://www.warc.com/content/paywall/article/admap/the-rise-of-micro-influencers-and-why-they-are-important/124858>>

Smart Insights. 2020. Introducing RACE: A Practical Framework To Improve Your Digital Marketing | Smart Insights. [online] Available at: <<https://www.smartinsights.com/digital-marketing-strategy/race-a-practical-framework-to-improve-your-digital-marketing/>>

BIBLIOGRAPHY

ACADEMIC JOURNALS:

Dorenda-Zaborowicz, M., 2012. Marketing w social media. Nowe Media, 0(3), p.59.

Hracs, B., Jakob, D. and Hauge, A., 2013. Standing out in the Crowd: The Rise of Exclusivity-Based Strategies to Compete in the Contemporary Marketplace for Music and Fashion. Environment and Planning A: Economy and Space, 45(5), pp.1144-1161.

Marchand, A., Hennig-Thurau, T. and Flemming, J., 2018. Social Media Resources as Strategic Determinants of Social Media Marketing Effectiveness. SSRN Electronic Journal,.

Park, H., 2017. How Social Media is Transforming the Fashion Consumers: The Effects of “Social” Consumer Attributes on Brand Engagement in Social Networking Sites. Fashion, Industry and Education, 15(1), pp.1-11.

Purwar, S., 2019. Digital Marketing: An Effective Tool of Fashion Marketing. SSRN Electronic Journal,.

S., 2017. Social Media: The Future of Marketing. International Journal of Contemporary Research and Review,.

Tiautrakul, J. and Jindakul, J., 2019. Influencer Marketing Trends. SSRN Electronic Journal,.

ARTICLES:

Carmody, B., Hou, Z., Teague, L., Hrach, A. and Griffiths, J., 2020. How Influencer Marketing Has Changed 8 Years Later. [online] Content Marketing Consulting and Social Media Strategy. Available at: <<https://www.convinceandconvert.com/influencer-marketing/how-influencer-marketing-has-changed/>> [Accessed 4 June 2020].

Digiday. 2020. How Influencer Marketing Has Changed, In 5 Charts - Digiday. [online] Available at: <<https://digiday.com/marketing/influencer-marketing-changed-5-charts/>> [Accessed 4 June 2020].

ELLE. 2020. Zara Fans Queue Outside Re-Opened Stores In Paris Following Lifting Of Lockdown. [online] Available at: <<https://www.elle.com/uk/fashion/g32015646/coronavirus-fashion-brands/>> [Accessed 4 June 2020].

Forbes. 2020. How Is Influencer Marketing Changing?. [online] Available at: <<https://www.forbes.com/sites/quora/2019/08/08/how-is-influencer-marketing-changing/#3e82acdf4cec>> [Accessed 4 June 2020].

Henderson, G., 2020. Influencer Marketing Has Changed The Game. [online] Digitalmarketing.org. Available at: <<https://www.digitalmarketing.org/blog/influencer-marketing-has-changed-the-game>> [Accessed 4 June 2020].

Ingenuity Digital. 2020. Social Influencers - The Rise Of Mega And Micro. [online] Available at: <https://www.ingenuitydigital.com/social-influencers-the-rise-of-mega-and-micro/?gclid=EAlaIQobChMIq4PBzNfo6QIVz-bTtCh3HeAVXEAAAYASAAEgIqPD_BwE> [Accessed 4 June 2020].

Salfino, C., 2020. Why Being Transparent Is Vital—And Profitable—For Fashion. [online] Sourcing Journal. Available at: <<https://sourcingjournal.com/topics/lifestyle-monitor/why-being-transparent-is-vital-and-profitable-for-fashion-155114/>> [Accessed 4 June 2020].

Sutherland, E., 2020. Drapers | Fashion's Coronavirus Covid-19 Response. [online] Drapersonline.com. Available at: <<https://www.drapersonline.com/news/coronavirus>> [Accessed 4 June 2020].

TINT Blog. 2020. Why User Generated Content Marketing Is On The Rise. [online] Available at: <<https://www.tintup.com/blog/user-generated-content-marketing-rise-harness-power/>> [Accessed 4 June 2020].

BOOKS:

Jackson, T. and Shaw, D., 2010. Mastering Fashion Marketing. Basingstoke: Palgrave Macmillan.

Prussakov, E., 2016. Marketing Foundations: Influencer Marketing. [Carpinteria, Calif.]: lynda.com.

Tuten, T. and Solomon, M., n.d. Social Media Marketing

PODCASTS:

Cloris, K., 2020. How To Work The System For Authentic Influence And Freedom. Beyond Influencer Marketing.

Perlu, 2020. Relationships Over Transactions. Influencer Marketing Reimagined.

Perlu, 2020. The Influential Power Of Affiliate Marketing. Influencer Marketing Reimagined.

WEBSITES:

Fashion Revolution. 2020. FASHION TRANSPARENCY INDEX 2020 - Fashion Revolution. [online] Available at: <<https://www.fashionrevolution.org/about/transparency/>> [Accessed 4 June 2020].

Join. 2020. Fashion Influencers Are Transforming The Fashion-Industry. [online] Available at: <<https://join.marketing/blog/fashion-influencers/#/>>

Josephs, M., 2020. Digital Architects. [online] Digital Architects | LS:N Global. Available at: <<https://www.lsnglobal.com/tribes/article/25121/digital-architects>>

Mason Rose. 2020. Influencer Marketing And The Luxury Travel Industry. [online] Available at: <<https://masonrose.com/insights/luxury-travel-influencer-marketing/>>

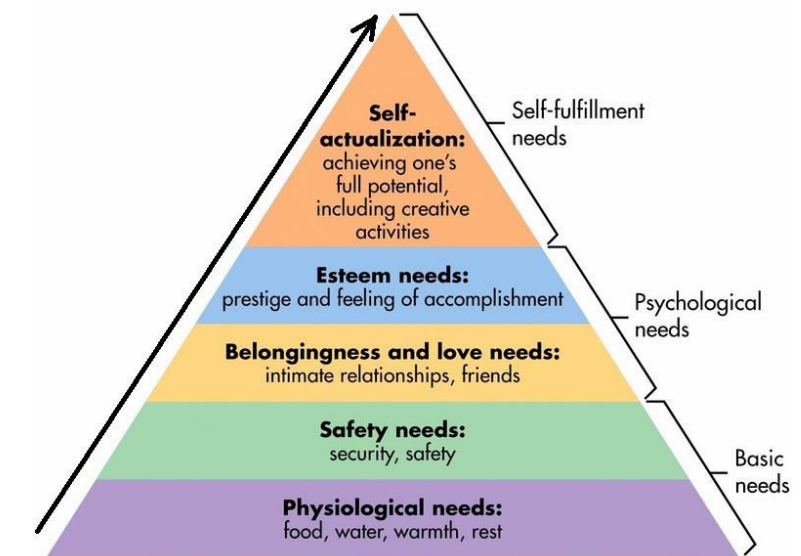
Newseu.cgtn.com. 2020. How Will COVID-19 Change The Fashion Industry?. [online] Available at: <<https://newseu.cgtn.com/news/2020-05-05/How-will-COVID-19-change-the-fashion-industry--QdWaZBwGCQ/index.html>> [Accessed 4 June 2020].

Stackla. 2020. 43 Statistics About User-Generated Content You Need To Know. [online] Available at: <<https://stackla.com/resources/blog/42-statistics-about-user-generated-content-you-need-to-know/>> [Accessed 4 June 2020].

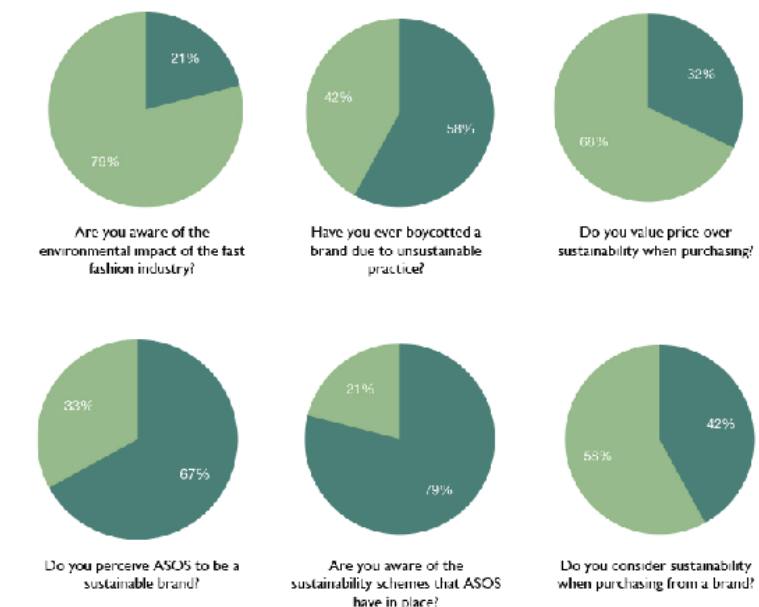
Taylor & Francis. 2020. Sustainable Marketing And Social Media. [online] Available at: <<https://www.tandfonline.com/doi/abs/10.1080/00913367.2012.10672458>>

Warc.com. 2020. The Rise Of Micro-Influencers And Why They Are Important | WARC. [online] Available at: <<https://www.warc.com/content/paywall/article/admap/the-rise-of-micro-influencers-and-why-they-are-important/124858>> [Accessed 4 June 2020].

APPENDICES



Maslow's Hierarchy of Needs (1943)



Instagram poll questionnaire, Author's own, 2019