

The Role of Creative Media in Shaping Public Opinion: The Influence of Digital Content, Advertising, and Social Platforms

Student Name: Avvni Dalmia

Abstract

This study examined the role of creative media in shaping public opinion through digital content, advertising, and social platforms. A descriptive (qualitative) second methodology was employed; the analysis was done by looking at the themes within recent and peer-reviewed literature. Based on the results, it can be concluded that creative media have a significant effect in shaping public opinion, consumer attitudes and cultural narratives because it can make the participation of the viewers become even sweeter, which is characterized by trust, participation, and interaction. However, misinformation reduces the believability of communication, amplifies polarisation in society, and algorithmic bias issues can complicate the authenticity of the communication. Based on the research results, it can be concluded that media strategies in the form of creative media that are responsible, transparent, and authentic are very important to maintain balance in persuasive communication, chain of ethical engagement in the digital era, the informed chain of public discussion and maintaining the relationship with the audience.

1. Introduction

1.1 Background of the Study

Creative media combines all aspects of digital advertisement, social media, influencer marketing, communicating through visuals, and branded communication, with the sole aim of changing the dynamics of engaging an audience. For example, Nike takes advantage of the UGC channel in their digital communications, while in 2025, social media users throughout the world would provide more windows for persuasive communications (Seijin, 2025). At the same time, these platforms serve as a catalyst for the spread of misinformation, algorithmic bias, and concerns about authenticity in relation to greater consumer engagement (Santos, Santos, and Pires, 2026). Therefore, the influence of creative media has to be analysed in depth to understand the wide cultural influence on public opinion and public attitudes of the general public and understand the context of the cultural narrative at the time.

1.2 Research Aim and Objectives

1.2.1 Research Aim

The aim of the study is to examine how creative media, including advertising, influencer marketing, visual storytelling and digital communication, shape public opinion, consumer attitudes, and cultural narratives.

1.2.2 Research Objectives

- To examine how creative media influences public opinion through digital communication.
- To analyse how advertising, influencer marketing, and visual storytelling shape consumer attitudes.
- To evaluate how creative media influences cultural narratives across digital platforms.

1.3 Research Questions

- How does creative media influence public opinion within digital communication?
- How do advertising, influencer marketing and visual storytelling influence consumer attitudes?
- How does creative media contribute to shaping cultural narratives through social media platforms?

1.4 Problem Statement

Research on advertising, influencer marketing, social media, and digital communication takes place separately, further from a more comprehensive understanding of the role of the creative media. However, evidence linking all of these forms of communication together is either weak or spotty: For instance, the global spend on influencer marketing in 2024 was more than \$24 billion, but there is limited evidence that all of these forms of communication are linked (Niestadt, 2025). However, the disjointed results prevent organisations from pursuing unified communication and/or public relations approaches. This research, therefore, combines creative media aspects in critically making an analysis of its influence towards public opinion, consumer attitudes, and cultural narratives.

2. Literature Review

2.1 Creative Media and Public Opinion

Creative media includes ads, social media posts, visual communications, digital stories, and anything else that's not linear and engages audiences with messages that are persuasive and emotionally compelling (Gitner, 2022). McCombs and Valenzuela (2020) claim that media do not generate opinions, but they do get people to pay attention to issues; they influence public opinion in other ways. Media do not tell people how to think; they tell people what to think about. To this end, recent research suggests that digital platforms would serve to reinforce this function of agenda-setting by facilitating faster dissemination of information via user-generated content and algorithm-driven suggestions (Eşidir et al., 2025). Other academics argue that audiences are no longer passive receivers of messages in media, but can also be active creators, commenters, and creators of content for social networking media that can shape public discourse (Wanless and Berk, 2020). The transition in this instance showcases how creative media can inform and unite public opinion toward collective participation, concluding it is a potent tool for influencing society's attitudes, political agendas, and public discussions in today's digital landscape.

2.2 Influence of Creative Media on Consumer Attitudes

Effective advertising techniques, personalised marketing, by leveraging influencers and social media with interactive formats, can build emotional connections and develop brand awareness and trust (Rajput and Gandhi, 2024). Research shows that even though the attitude towards brands could be made more positive by making them more compelling and attractive to the eye, this is helpful to the brands' businesses (Bae, 2020). On the other hand, some researchers believe that too much advertising material, false promotional offers by influencers and sponsored information can lead to loss of confidence and scepticism regarding brands (Roberts, 2020).

2.3 Visual Storytelling and Influencer Marketing in Digital Media

In today's creative media landscape, companies heavily invest in communicating powerful brand messages to audiences through influencers and visual storytelling, which is inextricably linked (Feng *et al.* 2021). Videos,

photos, or animated content, and consumer-generated content can be used to create a feeling that will make the message more memorable and create a customer-brand connection (Razzaq et al. 2023). Likewise, influencers come with a level of credibility and seeming authenticity that produces consumer perception and can then influence consumer behaviour. Ao *et al.* (2023) suggest that when it comes to purchase intentions and brand engagement, trust and expertise are a good mix of traits that influencers need to have. However, some research suggests that hyper-commercialisation, undeniable commercial sponsorships, and consumer doubts about authenticity can also be a barrier to campaigns (Yang and Battocchio, 2021). Thus, trust and understanding, content that resonates, and meaningful engagement with the audience are key facets of effective visual storytelling and influencer marketing.

2.4 Creative Media and Cultural Narratives on Social Platforms

By conveying cultural messages that shape the way people respond to social values, identities, and the issues of today via social media sites, Media is a vital factor in dictating cultural narratives. Social media facilitates the spread of visuals, audiovisual material generated by users, and interactivity in discussions, empowering cultural narratives to be reshaped through collective involvement (Kianpour *et al.* 2026). Social media like Instagram, TikTok, YouTube, and X will not only be used to discuss social equality and differences, but also on sustainability and political topics, and can shape people's opinions beyond conventional media. Contributors also dispute whether algorithmic content distribution can serve to entrench misinformation and cultural polarisation (Putri *et al.* 2024). But content distribution via algorithms can also reinforce echo chambers and misinformation and cultural polarisation while giving the user like-minded information again and again, some scholars said. On the other hand, the use of creative media for cultural awareness, inclusion and social engagement brings challenges in terms of the quality of information in the media, ideological polarisation, and responsible dissemination of digital information in online communities.

2.5 Theoretical Framework

This study is supported by three theories of communication, namely theories of people and their behaviour, theories of public opinion, and theories of the media and the message. Media, according to **Agenda-Setting theory**, influence public opinion on a much larger scale and in a seemingly instinctive way while giving more air time to the ones they choose (Buturoiu *et al.* 2023). **Framing theory** posits that framing and interpretation of media messages will influence the perception of events, brands, and social issues (Daume *et al.* 2023). Furthermore, the **Elaboration Likelihood Model (ELM)** has been developed to understand that consumer attitudes are influenced by the central route and the peripheral route depending on the motivation and ability of the consumers to process information (Shahab *et al.* 2021). These theories are complementary and constitute a holistic approach to investigate the impact of creative media in the digital age.

2.6 Literature Gap

Existing research focuses on the issues of advertising, influencer marketing, social media, and digital communication individually, with very few studies combining those factors within the overall framework of creative media. Also, fewer studies examine both the interactions between them and their impact on public opinion and consumer attitudes as well as cultural narratives. This informs the importance of an integrated formulation of the various aspects of creative media on perception in the digital age.

3. Methodology

3.1 Research Philosophy

The interpretivist research philosophy is used in this study to gain insight into the effect of creative media on public opinion, consumer attitudes, and cultural stories. Interpretivism is appropriate, given that it involves interpreting social interactions, perceptions, and experiences of humans, as opposed to simply numerical data (Pervin and Mokhtar, 2022). This philosophy helps to critically assess how media is shaped by social and cultural contexts, so that there is a better understanding of existing literature and evidence from the industry. It also aids in discussing and analysing conflicting opinions around digital as part of the media mix, advertising and social media influencing audience attitudes.

3.2 Research Approach

The research approach adopted in the study is deductive, which assumes the use of existing theories in communication and media in order to study the influence of creative media on public opinion and consumer attitudes. The research first starts with theories that can be found, such as **Agenda-Setting Theory**, **Framing Theory** and **Elaboration Likelihood Model**, then evaluates them based on secondary source evidence. This approach is well-suited because it allows the researchers to examine whether existing theories are substantiated in the light of the results (Fife and Gossner, 2024). This is done by reference to recent academic research and industry information from the current digital media context.

3.3 Research Design

The design used is explanatory research aimed at investigating the relationship between creative media and its effect on public opinion and consumer attitudes, and public discourse. This is the right design since it intends to work out how different types of digital communication affect audience perception. The explanatory design is made up by analysing the relationship obtained from the previous study with a structured explanation of the mechanism of the relationship between creative media and opinions in the era of the internet and electronic media.

3.4 Data Collection Method

The research is conducted with secondary sources of data, which are journal articles published in satisfactory peer-reviewed journals, books, industry reports, government publications, and good quality online databases. Secondary data are suitable for providing an overview of the evidence of creative media, advertising, social media, and consumer behaviours that don't need to be collected. To guarantee the credibility, reliability and relevance of information analysed, in the course of this study, the academic databases of such established organisations as Scopus, Web of Science and Google Scholar are used. In addition to this, authentic websites and news articles have also been used to answer the research objectives.

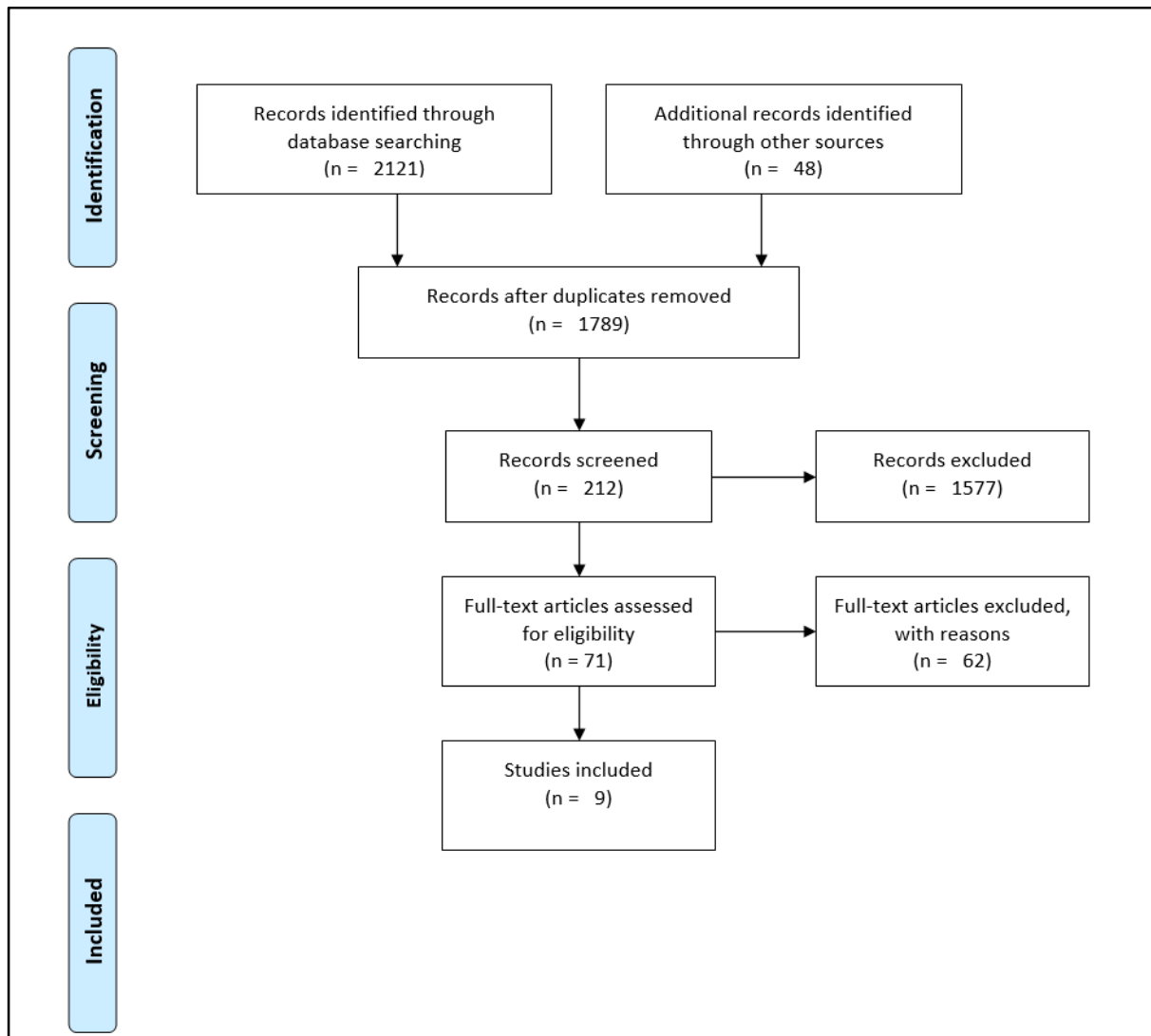


Figure 3.1: PRISMA documenting breakdown of article selection

(Source: Author)

3.5 Data Analysis Method

Thematic analysis aims to pinpoint, categorise, and explain elements that are common to the selected secondary literature. Academic articles and industry reports are systematically coded to reflect relevant information, which is then summarised into themes that are linked to the research goals and thus include public opinion, consumer attitudes, and culture. By using this thematic analysis method, comparison of elements of differing scholarly viewpoints and see trends, as well as similarities and differences. The method is suitable if the target is to synthesise qualitative evidence and to obtain a comprehensive understanding of the effect of creative media in the digital era.

3.6 Inclusion and Exclusion Criteria

Criteria	Description
Inclusion	• Peer-reviewed journal articles published between 2020 and 2026 • Studies focusing on creative media, digital content, advertising, influencer marketing, visual storytelling, and social media. • Research examining public opinion, consumer attitudes, and cultural narratives. • Government publications, industry reports, and reputable organisational reports. • English-language publications with full-text availability.
Exclusion	• Studies published before 2020. • Non-English publications. • Opinion articles, blogs, magazines, and unreliable websites. • Conference abstracts without full-text access. • Duplicate studies and research unrelated to creative media or digital communication.

Table 3.1: Inclusion and Exclusion Criteria

(Source: Author)

3.7 Boolean Search Strategy

Boolean Operator	Purpose and Example
AND	Narrows the search by combining concepts (e.g., "Creative media" AND "Public opinion").
OR	Broadens the search by including alternative keywords (e.g., "Influencer marketing" OR "Social media marketing").
NOT	Excludes irrelevant topics (e.g., "Creative media" NOT television).
Combined Search	("Creative media" OR "Digital content") AND ("Public opinion" OR "Consumer attitudes") AND ("Social media" OR "Influencer marketing")

Table 3.2: Boolean Search

(Source: Author)

3.8 Ethical Considerations

All the sources used in this study are credible, secondary sources and the sources are credited through Harvard standards for a proper research ethical approach. The research does not contain plagiarism, manipulation of the data, or misinterpretation. This is an opinion or report-inducing study; it is not a study involving primary data or human participants and therefore does not have informed consent, confidentiality, or anonymity issues.

4. Findings and Analysis

4.1 Findings

4.1.1 Theme 1: The Influence of Creative Media on Public Opinion through Digital Communication

Author	Methodology	Key Findings
Swastiningsih , Aziz and Dharta (2024)	Secondary Qualitative	The study found that social media shapes public opinion more rapidly than traditional media through interactivity, immediacy, and user-generated content. However, misinformation and echo chambers affect the quality of information and increase polarisation. Thus, it becomes crucial to strive for digital literacy to facilitate maximum participation in minimising risks in today's digital communication environment.
Suryawati et al. (2024)	Secondary Qualitative	The study found that social media narratives, visual storytelling, and cultural symbols actively shape public opinion by constructing identities and influencing collective perceptions. Digital platforms can generate echo chambers and information – which can be misinformation and information polarisation – and amplify the voices of excluded groups and make the public's voice heard. In turn, this requires ethical communication via digital media.
Abah et al. (2025)	Secondary Qualitative	The review found that social media accelerates opinion formation, political participation, and collective mobilisation through interactive digital communication. But all this undermines the pillars of deliberative democracy and of trust in government, as a result of algorithmic curation, misinformation, and ideological polarization. The authors propose researching this from an interdisciplinary perspective over a long term with a high degree of transparency and regulation, and improve digital literacy.

Table 4.1.1: Thematic Table 1

(Source: Author)

4.1.2 Theme 2: The Role of Advertising, Visual Storytelling, and Influencer Marketing in Shaping Consumer Attitudes

Author	Methodology	Key Findings
Zhang et al. (2026)	Primary Qualitative	The study found that visual storytelling significantly strengthens user persuasion through authenticity, aesthetics, utility, and richer visual narratives. Influencers' characteristics and content value influenced these relationships, as were greater with a larger following. Results indicate that strategic narratives from the start and end of the visual contribute to boosting consumers' reactions on social media platforms.
Chen et al. (2024)	Primary Quantitative	The study found that influencer credibility, professionalism, and satisfaction with live-stream marketing significantly increased consumers' purchase intentions. Users' confidence and active engagement were strengthened by the clarity of reporting and smoothness of the user journeys and a data-informed recommendation. Hence it can affect the attitudes and consumer choices on social media, therefore the leveraging of influencers can have a significant impact in this regard.
Atiq et al. (2022)	Primary Quantitative	The study found that influencer storytelling significantly enhanced audience engagement by increasing relatability and trust. Relatable narratives had a significant impact on followers' emotions, and trust created a sequence in predicting followers' responses in engagement. Results indicate that more persuasive content is found when it is in the form of authentic storytelling as opposed to just promotional material, enhancing an influencer's effectiveness and consumer interaction on Instagram.

Table 4.1.2: Thematic Table 2

(Source: Author)

4.1.3 Theme 3: Creative Media and the Construction of Cultural Narratives on Social Platforms

Author	Methodology	Key Findings
Deborah (2024)	Secondary Qualitative	The study found that digital storytelling on Facebook, Instagram, and TikTok strengthens cultural identity by promoting cultural preservation, representation, and collective participation. Yet social media also can be a medium of cultural appropriation, misrepresentation, and moral dilemma and complications, indicating the empowerment of community through digital narratives isn't without its complicating and ethical issues.
Kianpour et al. (2025)	Secondary Qualitative	The study found that social media narratives strengthen diasporic identity by facilitating collective memory, cultural continuity, and transnational community engagement. The algorithmic amplification, selection, and narratives of fragmentation, however, can continue to produce conflicting experiences of identity and misinformation that highlight the multi-layered character of digital space in the narratives of today's places of belonging and culture.
Roine and Piippo (2022)	Secondary Qualitative	The study found that social networking sites actively shape narrative creation, circulation, and interpretation through platform-specific affordances and user interactions. A digital platform does not store a story, or narrative, but it co-constructs an identity, co-constructs public discourse and co-constructs collective meaning and understanding, revealing a story or a narrative as an indication of the communicative processes created socially and technologically.

Table 4.1.3: Thematic Table 3

(Source: Author)

4.2 Discussion

4.2.1 The Influence of Creative Media on Public Opinion through Digital Communication

Public opinion is increasingly formed through "creative media", which greatly accelerates the process of digital communication and audience participation through interactive media. Likewise, research shows that in terms of agenda setting, social media facilitates the process of opinion formation by allowing for interactivity and the production of user-generated content in a short time span, the effect of which has gone beyond that of

traditional media (Swastiningsih, Aziz and Dharta, 2024). This lends credence to the literature on the increasing role of algorithm-driven communications in shaping public attention and public discourse (Eşidir et al., 2025). On the other hand, research has shown that high usage levels also lead to misinformation and echo-chambers and thus undermine the credibility of communication (Suryawati et al., 2024; Abah et al., 2025). Similarly, posts about COVID-19 vaccines on X show the simultaneous public engagement and misinformation amplification, similar to the previous work on participatory communication in the digital sphere (Wanless and Berk, 2020). Thus, in the use of creative media, it is necessary to have a balance to be able to evaluate the information in a balanced and neutral manner, since the interactive function of creative media also shapes both informed and distorted opinions.

4.2.2 The Role of Advertising, Visual Storytelling, and Influencer Marketing in Shaping Consumer Attitudes

Creative media is the media that creates an attitude in consumers through persuasive text, video images, and the credibility of a presenter through the promotion of the method through digital media. In the same way, visual storytelling in a story has a higher degree of authenticity, which strengthens consumer emotions and boosts persuasion (Zhang et al., 2026). The results align with previous research indicating that when there is “both trust and credibility in the message from one such person and appeal of their content, brand trust and purchase behaviour increase” (Ao et al., 2023). The high reach of an audience brings positive implications to campaigns, but problems in the process of too much commercialisation and unknotted sponsorships make it less authentic in terms of its effectiveness (Yang and Battocchio, 2021). A few campaigns highlighted here have gained and lost consumer trust; for instance, Dove's Real Beauty campaign gained consumer trust, while campaigns promoting Fyre Festival have failed in the credibility task with false endorsements (Chen et al., 2024; Atiq et al., 2022). Thus, these creative (real media) are still the key media for creating sustainable positive consumer attitudes and intentions to use.

4.2.3 Creative Media and the Construction of Cultural Narratives on Social Platforms

Media is creating cultural stories to build identity, collective memory, and social engagement on digital media, which is increasingly gaining importance. Similarly, digital storytelling also intensifies cultural heritage and representation and helps communities to express themselves outside geographical boundaries (Deborah, 2024). Results of the present study echo previous studies in the field showing how social media influences cultural narrative by engaging collective participation and communication interactions (Kianpour et al., 2026). However, algorithmic amplification and selective content distribution reinforce cultural polarisation and misinformation, limiting balanced representation (Putri et al., 2024). While the #MeToo movement contributed toward a greater awareness of the problem, for instance, misinforming conflict narratives on X deepened social divisions and increased tensions regarding identities (Roine and Piippo, 2022; Kianpour et al., 2025). Hence original media has also strengthened cultural expression and ended up questioning the credibility and inclusive nature of the existing digital narration.

5. Conclusion

5.1 Conclusion

Creative media has fundamentally transformed how organisations influence public opinion, consumer attitudes, and cultural narratives across digital platforms. In relation to storytelling, for example, Dove was able to score points for being more authentic and gain awareness of more consumers trusting them, while, in regard to their interactions with COVID-19 during the discussion on X, a high communication risk score was identified. As such, one opportunity and also the many difficulties that come with creative media of

engagement are doubts about authenticity and algorithmic bias, polarisation. Hence, appreciating such interrelated causalities is still vital when building accountable digital communication strategies for a lasting involvement with the audience and informed public opinion.

5.2 Recommendation

The principles of transparency, authenticity and evidence-based creative media strategies are crucial for the public to be trusting on digital platforms, and should form the priorities of organisations. For instance, the Real Beauty initiative has been a constant support of a campaign promoting the need to represent beauty as it really is, supporting the brand's credibility and sustained audience appeals in the longer-term (Unilever 2024). At the same time, businesses should need to focus on strengthening the validation of the provided content and partnerships with influencers from an ethical perspective to mitigate misinformation and reputational risks. Therefore, improving and embedding the elements of 'authenticity, transparency and responsible digital communication' can have a positive maximum effect on public and sustainable relationships with consumers and participatory cultural narratives.

5.3 Study Limitations and Future Scope

The study was limited by the desirable nature of secondary qualitative data, as it was not possible to observe the changes in the behaviour of the audience on digital platforms directly. But trends on TikTok and new generative AI may sway sentiment differently across different time periods. However, further studies are needed to be a longitudinal and mixed methods design study, to represent other changing communication patterns in other cultural contexts. Therefore, becoming more empirical might bring forth more knowledge regarding the shaping of public opinion, consumer perceptions, and cultural discourses, through creative media.

Reference List

Abah, M.A., Chubiyo, A.R., Oladosu, M.A. & Agida, O.D. (2025). The Impact of Social Media on Public Opinion and Social Movements: A Review of the Literature on Social Media's Role in Shaping Public Opinion, Political Engagement, and Electoral Outcomes, *Journal of Diversity Studies*, 4(2), 171–178.

Ao, L., Bansal, R., Pruthi, N. & Khaskheli, M.B., (2023). Impact of social media influencers on customer engagement and purchase intention: A meta-analysis. *Sustainability*, 15(3), 2744.

Atiq, M., Abid, G., Anwar, A. & Ijaz, M.F. (2022). Influencer Marketing on Instagram: A Sequential Mediation Model of Storytelling Content and Audience Engagement via Relatability and Trust, *Information*, 13(7), 345.

Bae, M., (2020). Role of skepticism and message elaboration in determining consumers' response to cause-related marketing claims on Facebook brand pages. *Journal of Current Issues & Research in Advertising*, 41(3), 301-331.

Buturoiu, R., Corbu, N. & Boțan, M., (2023). Agenda-setting: 50 years of research. *Patterns of News Consumption in a High-Choice Media Environment: A Romanian Perspective*, 11-30.

Chen, Y., Qin, Z., Yan, Y. & Huang, Y. (2024). The Power of Influencers: How Does Influencer Marketing Shape Consumers' Purchase Intentions?, *Sustainability*, 16(13), 5471.

Daume, S., Galaz, V. & Bjersér, P., (2023). Automated framing of climate change? The role of social bots in the Twitter climate change discourse during the 2019/2020 Australia bushfires. *Social Media + Society*, 9(2), 20563051231168370.

Deborah, B. (2024). Digital storytelling and cultural identity: The role of social media in contemporary narratives, *The Abuja Communicator*, 4(2), 89–101.

Eşidir, O.V., Bak, G. & Bak, A., (2025). From Agenda-Setting to Algorithmic Gatekeeping: Rethinking Media Power in the Digital Age. *Niksar Akademik Çalışmalar Dergisi*, 2(2).

Feng, Y., Chen, H. & Kong, Q., (2021). An expert with whom I can identify: The role of narratives in influencer marketing. *International Journal of Advertising*, 40(7), 972-993.

Fife, S.T. & Gossner, J.D., (2024). Deductive qualitative analysis: Evaluating, expanding, and refining theory. *International Journal of Qualitative Methods*, 23, 16094069241244856.

Gitner, S., (2022). *Multimedia storytelling for digital communicators in a multiplatform world*. Routledge.

Kianpour, M., Triandafyllidou, A., Allen, T., Mazrouei, S. & Shams, M., (2026) Social media narratives, diasporic identity and collective memory: A critical synthesis of the literature. *Ethnicities*, 26(1), pp.36-62.

McCombs, M. & Valenzuela, S., (2020). *Setting the agenda: Mass media and public opinion*. John Wiley & Sons.

Niestadt, M. (2025). *Regulating influencer marketing in the European Union*. [https://www.europarl.europa.eu/RegData/etudes/BRIE/2025/779254/EPRS_BRI\(2025\)779254_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2025/779254/EPRS_BRI(2025)779254_EN.pdf)

Pervin, N. & Mokhtar, M., (2022). The interpretivist research paradigm: A subjective notion of a social context. *International Journal of Academic Research in Progressive Education and Development*, 11(2), pp.419-428.

Putri, S.D.G., Purnomo, E.P. & Khairunissa, T., (2024) Echo chambers and algorithmic bias: The homogenization of online culture in a smart society. In *SHS Web of Conferences* (Vol. 202, p. 05001). EDP Sciences.

Rajput, A. & Gandhi, A., (2024) The branding power of social media influencers: an interactive marketing approach. *Cogent Business & Management*, 11(1), 2380807.

Razzaq, A., Shao, W. & Quach, S., (2023). Towards an understanding of meme marketing: conceptualisation and empirical evidence. *Journal of Marketing Management*, 39(7-8), 670-701.

Roberts, A.J., (2020). False influencing. *Geo. LJ*, 109, 81.

Roine, H.-R. & Piippo, L. (2022). Social Networking Sites as Contexts for Uses of Narrative: Toward a Story-Critical Approach to Digital Environments, *Poetics Today*, 43(2), 335–362.

Santos, S., Santos, J.D. & Pires, P.B. (2026). Social Media and Artificial Intelligence: Information, Bias, and Trust, *Encyclopedia of Artificial Intelligence in Marketing*, 1–8.

Seijin (2025). *Nike Social Media Strategy: Case Study*, Enrichlabs.ai. <https://www.enrichlabs.ai/case-study/nike-social-media-strategy>

Shahab, M.H., Ghazali, E. & Mohtar, M., (2021). The role of elaboration likelihood model in consumer behaviour research and its extension to new technologies: A review and future research agenda. *International Journal of Consumer Studies*, 45(4), 664-689.

Suryawati, A., Wahyuandari, W., Rahmayanti, N., Winarko, H.B. & Halmina, A. (2024). The Influence of Social Media on Public Opinion: An Analysis from Literary and Cultural Perspectives, *The journal of academic science.*, 1(8), 1171–1178.

Swastiningsih, S., Aziz, A. & Dharta, Y. (2024). The Role of Social Media in Shaping Public Opinion: A Comparative Analysis of Traditional vs. Digital Media Platforms, *The Role of Social Media in Shaping Public Opinion: A Comparative Analysis of Traditional vs. Digital Media Platforms*, 1(6), 620–626.

Unilever (2024) *20 Years on: Dove and the future of Real Beauty*, Unilever. <https://www.unilever.com/news/news-search/2024/20-years-on-dove-and-the-future-of-real-beauty/>

Wanless, A. & Berk, M., (2020). The audience is the amplifier: Participatory propaganda. *The SAGE handbook of propaganda*, 85-104.

Yang, J. & Battocchio, A.F., (2021). Effects of transparent brand communication on perceived brand authenticity and consumer responses. *Journal of Product & Brand Management*, 30(8), 1176-1193.

Zhang, X., Ji, X., Cao, P. & Xiao, Q. (2026). Storytelling through images: Understanding the persuasive effectiveness of social media influencers' visual narratives, *Journal of Business Research*, 207, 116003–116003.

Copyright & License:

© Authors retain the copyright of this article. This work is published under the Creative Commons Attribution 4.0 International License (CC BY 4.0), permitting unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.