

# Add to Cart: A Critical Discourse Analysis on the Persuasion of Skit-Based Influencer Marketing in the Philippines

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*Abstract- Influencer Marketing became a staple in Business advertisement campaigns to reach more audiences. Thanks to their brand of content creation that affords them growing following, Influencers can promote products or make brand testimonies that their viewers trust in. This has led to the increase of paid partnerships and product sponsorships between a content creator and a brand. The study aims to explain this phenomenon, sighting the importance of parasocial figures and their narrative styles in securing a connection between the product and its market. Using Norman Fairclough's 3-Core concepts of Critical Discourse Analysis, the study focuses on dissecting the narrative skit marketing by Filipino Influencers, Justine Luzares, Davao Conyo, and Esnyr. With their recurring characters, local humor, and consistent narrative, they can capture audience sympathy more than the usual form of advertisements. Brand consistency plays a crucial role in traditional advertisement campaigns and because of this, it fosters a disconnect with its target audience because of impersonal elements, such as unknown faces, unrelatable scenarios, and forced scripts as compared to the established online presence of Influencers and their own brand of content, who creates based on trend, social realities, and relatability. With the incorporation of natural marketing spiels and the influencer's persona, it is able address the issue of lack of engagement, adding a layer of persuasion for consumers who seek verification from a trusted or familiar figure.*

*Indexed Terms- Influencer Marketing, Skits, Relatability, Filipino Influencers*

## I. INTRODUCTION

While the rest of the world has acclimated to a social reality online, so have the services they seek.

Businesses established an online presence, creating websites to know them, social media accounts to reach them, and online advertisements to notice them. Marketing has transformed drastically since it started to create campaigns that drew importance on a social media presence (Singco et al., 2023). Among its most popular forms has been Influencer Marketing which uses content creators from platforms like TikTok to make self-produced advertisements (Barta et al., 2023). These influencer ads have become a norm as brands actively seek out partnerships with content creators, acting as endorsers who create their own commercials.

This is especially prominent in the Philippines as 86% of Filipino social media users follow at least one influencer and 70% from these users have bought from influencer recommendations (Taslaud, 2025). Filipino content creators is a diverse set in itself, their ability to follow trends and social milestones allow them to retain their relevance despite the competition not just among themselves but against those abroad. In the country thrive as they earn viewers from across the country. This makes for great opportunities for local brands who seek influencer marketing to advertise their product.

Chopra et al. (2021) stated that while celebrity endorsement does motivate brand awareness, influencers are able to generate product engagement which resorts to brand loyalty. This means that Influencer marketing can persuade purchase intentions from consumers. Yet, there seems to be a gap on how this type of endorsements are able to accomplish this. This study aims to understand how despite Traditional Advertisements being vastly different in quality, the self-produced content made by online creators generate more consumer attention.

To investigate this phenomenon, this study will conduct a Critical Discourse Analysis (CDA), a theory that views language as a social practice, focusing on social cues and signifiers and their relationships (Janks, n.d.). The theory will analyze how Influencer Marketing uses and affects social realities and those who share it. Normann Fairclough used a structure made from three core concepts of CDA; Text Analysis, Discursive Practice, and Social Practice (Xing, 2024). The concepts explain the message, construction, and impact of a chosen medium. Furthermore, the structure can aid in the examination of Influencer Marketing Videos.

At a cultural standpoint, a study by Hakami (2024) made on the identity construction of Saudi Arabian influencers made use of a multimodal form of Critical Discourse Analysis that assessed their contents' intertextual elements and language that dictated their process and narrative. Findings elect factors such as iconography, attributes, and settings as drivers for influencer identity building while salience, social distance, and intimacy cater to audience connection. Its focus, while cultural, reiterated branding identity as the primary discussion of study. It did not expand further into relatability as another factor, as the study mainly enumerated the content of cultural attire with global fashion trends.

Going forward, this study will focus on the content created by three active influencers, who specializes on skit-based content, from the Philippines. Skit video content was chosen as Ugbededjo (2024) stated that this style of video format attracts users because of the relatability and humor it offers. Also, influencer marketing on TikTok proves to be lucrative as informal short form videos that capitalize on humor and the entertainment of their users are suggested to be a persuasive method (Barta et al., 2023)

The reason for this choice in sample is that the Philippines' consumer behavior shifted significantly as social media marketing grew in the country. As locals take to social media platforms for brand discovery, strategies like Influencer Marketing became trusted mediums that increase the chances of purchase intent (Marie, 2024). With that, the study seeks to answer the following questions on Influencer Marketing in the Philippine Context:

1. How do influencers show persuasiveness in their marketing skits?
2. What thematic elements do skit-based Filipino Influencers use to show authenticity and relatability in their sponsored product?

## II. METHODOLOGY

### *A. Research Design*

This study will use Critical Discourse Analysis in examining Skit-based Influencer Marketing videos produced by Filipino content creators. With the help of Fairclough's use of his three core concepts of CDA, the analysis of the videos will be divided between Textual Analysis, Discursive Practice, and Social Practice. Xing (2024) expounded that some use approaches that tend to lean on social theories and linguistic features. With Fairclough's model, it is able to surpass those limits by connecting these three elements in discourse, from micro-level breakdowns to macro-level discussions.

The deconstruction of the videos will be analyzed in this manner to learn if there is congruence amongst the chosen video samples.

### *B. Data Collection*

There will be a total of three video samples, one product video from each of the chosen creators. The selected video samples were taken from Filipino Influencers known for their skit-based content. They have established a large following in their respective platforms, especially TikTok. This classification is necessary as the process of analysis will need to establish a trend amongst experienced and well-received influencers.

Upon selecting the video samples, the list was narrowed down to the following influencers and their sponsored videos: Justin Luzares' BDO Pay, Davao Conyo's Lucky Pancit Canton, and Esnyr's Ariel Twin Jumbo Pack.

The criteria used for choosing these videos are as follows:

1. The videos are either paid partnerships or brand sponsored
2. The videos are Filipino-made and are advertised for Filipinos

3. The videos show the current style of short form video skits
4. The videos are posted on a social media platform, especially on TikTok

After confirming the chosen samples, they will be analyzed using Normann Fairclough's 3-core concepts of Critical Discourse Analysis.

#### Text Analysis

Text Analysis serves to examine textual information presented in the video samples. It will list down languages, jargons, and narratives employed. Following this, the congruence of the data is assessed to determine patterns and trends in the forms of communication used.

#### Discursive Practice

With discursive practice, the videos will be studied based on their production, distribution, and consumption. The production will discuss the general process in which the content creators make their videos. The distribution will show which social media platforms the videos are posted in, and the consumption will solely show the statistics on the official posts from TikTok, Facebook, and Instagram.

#### Social Practice

III.

To analyze the social practices depicted, particular attention will be given to their use of culture, identity, and branding. Power Dynamics was interpreted slightly differently in this discussion because the creators made use of role-playing skits which are typically one-man performances, with the characters being divided into the protagonist and the secondary or opposing characters. Cultural references will be studied, relating them to possible local sources while their branding will be dissected based on their parasocial ability to connect with their viewers.

#### *B. Limitations and Ethical Considerations*

The samples used in the research were described with utmost respect for the materials and their creators. The study avoided the use of any partial illustrations, regardless of their content or purpose. This is to ensure that the analysis presented is not biased or misunderstood in such a way. The research will proceed without external influences that could tarnish the study's purpose. All samples and their

corresponding elements for discourse will be accompanied by sources that state their context and relevance.

To limit the discourse on the three core elements on the chosen short-form videos, only the official posts from the creators themselves; their contents, statistics, and comments will be analyzed. This is to keep reposting from fans and other communities separate as they are not covered by the endorsement deal between the influencers and the brands.

Under the Republic Act No. 10372 or the amend Intellectual Property Code of the Philippines, anyone is allowed to use copyrighted materials if they are "criticism, comment, news reporting, teaching including limited number of copies for classroom use, scholarship, research, and similar purposes is not an infringement of copyright," (AMENDED INTELLECTUAL PROPERTY CODE OF THE PHILIPPINES, 2012). With that in mind, the copyrighted materials used would be limited to this research only. The use of media materials is strictly for analysis and will not go beyond it. There is no distortion or revision, just description and analysis of their content.

### III. RESULTS AND ANALYSIS

This portion of the study will depict the results and explain the analysis of the chosen skits.

*Justine Luzares: BDO Pay* Luzares uses his most notable persona, the British-speaking Chismosang Marites. His video shows the character as an Overseas Filipino Worker, in a video call with the godchild she raised, inquiring on bills which she has already paid through the advertised bank's payment feature in their app. Marites engages in playful banter with her godchild using colloquial terms and a familiar engagement.



Figure 1 DavaoConyo: Lucky Me! Pancit Canton Extra Hot Chilly



Figure 3



Figure 2 Esnyr: Ariel Twin Jumbo Pack

#### A. Textual Analysis

Luzares is known for his different personas who have contrasting linguistic scopes. Marites, the main character for his video mainly uses British English tone and register, even pronouncing local terms in the in the accent to add comedic value. Along with her sarcastic quips, Marites also throws in Filipino slang words like paminta, a term used for a closeted gay man, to refer to her godchild who doubles down with a counter, using the phrase putok blush-on on himself to emphasize his sexuality. While Marites is biased to her Bridgerton-inspired speech, the godchild uses a mix of English and Filipino, using metaphors and similes to show off a colorful personality. Marites' marketing spiel came naturally in the conversation. The shift's main indicator was the appearance of graphics about the brand and Marites breaking the fourth wall by engaging the camera directly to address the viewers.

Davao Conyo's video made use of a friend group setting that had one member stir the conversation. While not as precise in code-switching as the former,

Davao Conyo's characters differ in tone based on their sexuality. He focused on the narrative direction of the skit, exploring the group dynamics and social values. A focal point in his video is the comedic direction of dramatic portions of the story such as the friend group simultaneously finishing the protagonist's sentence as they begin to understand her revelation. The first half of the skit showed the characters speaking in quick succession, comfortably using Taglish as their main language. Davao Conyo incorporated colloquial expressions like "Huli ka balbon," "pinagpapawisan, halatang guilty," and "fake news ka, 'te", that is naturally used in local group settings with an open line of conversation. The transition to product promotion is less subtle as it breaks right into the climax of the group confrontation scene. From the character's tone of disbelief and hurt gaze towards her friend, the sequence shifts drastically to a brighter, more commercial tone as she looks straight at the audience and begins to market the new noodle product.

For Esnyr, his video caters to a younger crowd, given his use of a high school setting which establishes the comedic point of video, due to the classroom clichés the creator uses. His personas' use of English is more liberal as compared to the two previous content creators as Filipino Gen Z tend to lean towards English and Taglish (Lamorinas et al., 2025). Though, as a show of Penelope's being "feeling main character" (a person feeling like they are the protagonist in a situation), she stands out by having a humbler disposition by being well-versed in speaking Filipino and flawlessly code switching to English. Background characters play into the skit to generate the quintessential high school drama found in coming-of-age media. Like Davao Conyo, Esnyr's characters can be told apart through tone and gender assignment. During Penelope's marketing spiel, she addresses Troy and the audience separately. Like Luzares' Marites, she breaks the fourth wall but keeps the other characters and the viewers independent from each other. Shifting her tone and mood to who she is speaking to.

Despite Luzares and Davao Conyo originally based in the Visayan Region, they, along with Esnyr, seamlessly incorporate Tagalog and English in their videos. They also use Taglish, as it is a definitive norm for Filipinos being inherently bilingual, sometimes

even multilingual because of dialects they grew up with (Manglicmot, 2021). Ocampo's (2024) study confirmed 55% of her participants over 18 can speak English on top of their native language which is mainly Filipino. Slang, in informal conversations, more even in close relationships, is a common occurrence in the Philippines. With social media, it has developed further as slang and phrases are born out of social events or cultural polyphony (Lape et al., 2024).

The comedic factor of all skits falls into the Filipino Humor category. Filipinos use humor to reinforce optimism (Lara et al., 2025). This reflects the cultural identity for locals who use humor as a means of coping. As each video depicted a dip in the plot, it is picked back up by comedic timing with witty jokes to lighten the situation or sarcastic comebacks to break the tension. This is also applied in a comedic break through the transition to their product marketing script.

#### *A. Discursive Practice*

Generally, content creators tend to produce their content; being hands on from planning, filming, to editing with either just themselves or a small group. Creators like Davao Conyo are confirmed to produce their own content as they draw inspiration from local trends and social cues (Daniel, 2022). Their production process differs from traditional advertisements who employ professionals to create campaigns fully dedicated to selling a product. For this style of influencer marketing, it is the product being incorporated into the creator's usual content format. In the video samples, the marketing spiel is written in rather than being the focal point of the whole plot. The creators do not adhere to branding standards in the samples as they uphold their own. This adds to the appeal to the audience because of the authenticity the influencers provide as they use the familiarity of their personal brand as the foreground of the video (Marie, 2024).

Their reach is most prominent on TikTok as this type of videos are popular in the app. Videos that makes use of humor from experience in TikTok provide a high level of entertainment that usually creates a following or viewing behavior from the app's users (Barta, et.al., 2023). Yet, each has secondary platforms like Facebook and Instagram, where they share their

content. Although Esnyr and Davao Conyo also have YouTube Channels, the prior uses it to post his long form skits that have bigger production value compared to his short forms while the latter does not post in his channel consistently. It does not come as a surprise that their chosen platforms (Facebook, Instagram, and TikTok) happen to be the most used by locals in 2024 (Balita, 2025). As social media is the norm for Filipinos, the likeliness of them engaging with content from these influencers are high, especially with their coverage and presence in the Filipino algorithm.

Justine Luzares, Davao Conyo, and Esnyr have amassed millions of followers in each of their TikTok accounts while their Facebook and Instagram profiles closely follow behind. Below shows each of their videos' engagement in all three platforms as of August 01, 2025:

Justine Luzares: BDO Pay (Posted July 11, 2025)

	TikTok	Facebook	Instagram
Views	713.6k	1.4M	1.8M
Likes	70.7k	60.3k	79.9k
Comments	355	615	787

Table 1. Luzares' video statistics on social media

Davao Conyo: Lucky Me! (Posted March 27, 2025)

	TikTok	Facebook	Instagram
Views	55.3M	1M	1.7M
Likes	408.2k	45.3k	73.9k
Comments	1844	664	1111

Table 2. Davao Conyo's video statistics on social media

Esnyr: Ariel (Posted September 25, 2024)

	TikTok	Facebook	Instagram
Views	11.7M	8.2M	3.1M
Likes	737.7k	437.6k	42k
Comments	4322	2119	189

Table 3. Esnyr's video statistics on social media

The numbers on Luzares' video, which is the most recently posted among the three samples, show how his popularity as a content creator might have started on TikTok, his views on this particular video was able

to reach a bigger audience on Instagram while Davao Conyo and Esnyr show a larger coverage on TikTok. It is important to note that the presence of these numbers, especially those on the likes and comments, explain audience engagement. The influencers also reply and react to comments made by audiences, interacting and acknowledging them to foster a consistent relationship of viewer and creator. Continues streaming or commenting on content from viewers allows content creators to weigh their relevance (Vahey et al., 2023). This in turn motivates brands to seek out influencers with high engagement as it is more likely to aid in promotional marketing of their product. Instances like Davao Conyo's Lucky Me! Skit, as seen on Table 2, show that Influencer Marketing, when done right, is able to attract viewers and may translate to purchase intent.

*C. Social Practice*

Justine Luzares' highlighted the value of close family ties in the Philippines. Despite the heavy banter between Marites and her godchild, there was no show of discontent as they both lightly teased each other, showcasing a deeply rooted familial relationship. Filipino families are not defined by singular units; it goes beyond parent and children as they value bonds created with those, they have grown take care about. The video (Figure 1) exhibits this between a godparent and godchild. It may not be an ordinary family dynamic, it still carries the same weight of attachment with an immediate family member (Capuno et al., 2013). Luzares' portrayal of the characters' dynamics reflects this.

Davao Conyo's video (Figure 2), on the other hand, is set in using a common theme amongst a group of friends, chismis or gossip. The video depicted the start as a dramatic confrontation about a rumored detail about her break-up but turned lighthearted as they equally expressed their thoughts on the misunderstanding. He normally plays with friend dynamics, using personalities that Filipinos would recognize in their own group of friends. The country's found chismis or gossiping as a norm in social relationships. Whatever the intent in the action is, it routes to the practice of communicating amongst Filipinos (Araña & Mabulay, 2023). Like Justine, he developed specific personas and fit them into skits

based on everyday life of a normal Filipino working-class Millennial/Gen Z.

Esnyr's main content is a school setting where he uses typical classroom storylines, formatted to look like Sunday afternoon sitcoms in local TV stations. In this video, he used a common trope for a transfer student, Penelope, who meet the "campus crush playboy", a well-off male character who seems to be an authoritative figure amongst the other students. Instead of cowering like the others, she resists his arrogance and tells him to clean up for himself, literally (as per the product ad) and figuratively. This type of character resonates well with Gen Z as they prefer authentic personalities, that can genuinely express themselves (Tirocchi, 2024)

These formats all have an element of relatability because of the familiarity they bring. For Filipinos, these videos remind them of actual events in their lives or portrayals in shows they have watched on TV. While the product promotions only take up a portion of their videos, they made it a valuable part of the narrative by rationalizing its importance in that scenario.

#### IV. DISCUSSION

1. How do influencers show persuasiveness in their marketing skits?

Through the use of shared reality elements used on characters; their use of relatable wit and comedy, local trendy slang, current events, and recognizable characteristics, Filipino consumers can resonate with their narrative, creating a persuasive opening for their product endorsement. The connection they build with the starting narrative allows them to retain the attention of consumers. As they follow up the skit with their spiel, it is easier for viewers to digest the material as a witty transition and realistic solution to skit's relatable plot.

Furthermore, the combination of content creators' usual content and paid partnership suggests an acknowledgement of the product from the creator's end which transcends to consumers. Endorsements from celebrities has always been an effective medium for brands but Influencers create a layer of trust

because their personas' parasocial relationship with their viewers.

2. What thematic elements do skit-based Filipino Influencers use to show authenticity and relatability in their sponsored product?

In the videos analyzed, the content creators opted to use local references in their narratives and delivery of their skits, from using Chismosa characters, mundane real-life events, and Filipino sarcasm. These contribute greatly to how local social media users perceive and receive their message. Reliability in this sense stems from viewers and creators sharing these experiences. Viewers are able to resonate better as they know those narratives well, themselves.

Influencers thrive on their ability to socially connect with users. They foster parasocial relationships through the screen equipped with storylines customized to their intended audience. Having a shared reality reinforces relatability on a deeper level as growing in the same cultural background suggests a knowledge that others outside will not understand. Tying a recognizable scenario and a knowing character to product promotion makes users susceptible to the idea of purchasing as they see the value through experience.

#### CONCLUSION

The use of Influencer Marketing in the Philippines has aided companies and businesses to advertise their product to a wide scope of audiences provided by the following each influencer has. This is also thanks in part to the creativity content creators pour into their sponsored skits. The incorporation of product marketing in influencer content revolutionized advertising in the country as this medium is able to create a personal or intimate touch that traditional ads cannot compare to. Social media users develop parasocial relationships with influencers as they feel a sense of familiarity and relatability in them while the content focuses on real-life situations. Users are prone to follow or just view their clips regularly which businesses capitalize on as this connection allows them to bridge the gap between them as a service and the generation of product interest amongst consumers.

RECOMMENDATIONS

For future researchers, it is recommended that they explore more of the consumer’s perspective in the study of persuasive Influencer Marketing. It is also suggested that further study on Influencer Marketing be done as it is still a growing concept that is still being developed by current content creators.

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