ISSN: 3108-2211 World Journal of Interdisciplinary Innovation Sciences
Peer Reviewed Open Access Journal
Available online at: https://wjiis.com/

PREDICTIVE STATISTICAL ANALYSIS OF PEOPLES' PERCEPTION TO CONTENTS CREATION IN THE NIGERIA MEDIA INDUSTRY

[1]ABAM, AYENI OMINI & [2]AGBO IORFA KELVIN
[1,2]DEPARTMENT OF STATISTICS, FACULTY OF PHYSICAL SCIENCES
FEDERAL UNIVERSITY OF LAFIA, NASARAWA STATE
abamayeni@gmail.com; ayeni.abam@science.fulafia.edu.ng; +2347035489880

ARTICLEINFO

Article History:

Accepted: 08 Jan 2026
Published: 02 Feb 2026

Publication Issue:
Volume 1, Issue 7
February-2026

ABSTRACT

Abstract

Contents creation is very promising in modern technology, digital communication and marketing strategies. The 21st century and global world needs a fast-paced rapid digital environment of developing and creating contents. Contents Creation is producing information intended to engage and inform audiences. Secondary data consisting of variables such as number of views, likes, shares, good or bad comments, total reactions, and a categorized perception variable of 3 were got from existing dataset of media contents. The quantitative research design of descriptive and inferential approaches was applied. The ex-post facto and causal-comparative design aided the analyzes of existing data without manipulating variables. Correlational analysis, One-Way ANOVA, and Multinomial Logistic Regression were used to assess the differences, relationships, and predictions of the audience's perceptions. The "R" was 0.851 signifying a positively strong correlational coefficient between the observed and predicted values of the dependent variable (number of likes). R-

squared of 0.724 (coefficient of determination) revealed 72.4% of the variation in the number of likes as explained by the number of views of contents. P-value of 0.000 signified that the regression model was highly statistically significant meaning the regression coefficient fits the model. The intercept value of 2196.0458, means that when the number of views is zero, the predicted number of likes were about 2196 likes, while the B=0.4459 means that for each additional view, the model predicted an increase of about 44.59% of likes. The study established a clear statistical relationship between audience perception and engagement metrics.
Keywords: Contents Creation; Engagement Metrics; Media; Perceptions.

INTRODUCTION:

The concept of creating contents or creation of contents or contents creation is a very vital and promising tool in communication industry and day-to-day modern technology as well as marketing strategies (Nsien and Abam, 2019). This digital 21st century also called the global digital world is direly in need of a rapid and fast-paced digital and enabling environment whose key objective is to develop and create contents for its users. The works of Martin (2024) defined Contents Creation as the process of producing information and media intended to engage and inform audiences. Anika and Md (2024) opined that contents creation forms a self-branding but not only cosmetic also acting as an instrument of economic and developmental survival, often blurring the line between commodification and authenticity. That, it is the rapid evolving digital economy emerging as a cornerstone of economic growth, identity, construction, and professional sustainability for freelance digital creators (Anika and Md, 2024). Be that as it may, Contents Creation is now the order of the day and it is rapidly becoming the foundational or damp-proof course of the digital economy. Creation of content in production and project costing has become the intent of communication, relationship, marketing strategies and development of the global economy (Abam, Ogbonna, Nsien and Nzeako, 2017).

The usability, usefulness, importances of creation of contents are great in developing brand identities, engaging audiences, and driving traffic. The works of Martin (2024) also examined the evolution of contents creation, the role of audience engagement, and the impact of emerging technologies with emphasis on the importance of quality, consistency, and adaptability in successful content strategies. Similarly, the role of platform infrastructure and algorithmic governance is the determinant of income stability and audience reach (Anika and Md, 2024 & Abam, Oladejo and Emmanuel, 2020).

A good knowledge of the users and the usability as well as assessing the quality control handles the formatting, consistency, maintenance and proper utilization of emerging technologies there by enhancing effectiveness. The rebirth of the digital landscape results to many adaptations and innovations, occurrences in content creation

thereby aiding successful capturing of audience attention and fostering long-lasting connectivity. Martin (2024) opined that the usability of blogs and social media posts to videos and podcasts has become the best and most rewarding way of crafting information and sharing thereby imparting and impacting the audience engagement as well as brand perception (Knigge, Hardin, Middleton, McNulty, Oh, *et al*., 2022). It is in the light of the above, the study of predictive statistical analysis of people's perception to content creation in the media industry was considered using data got from archives (secondary data) related to contents creation, content production with performance metrics including the number of views, likes, good comments, bad comments, shares and reactions.

STATEMENT OF THE PROBLEM

With the rapid growth and increment of the contents creation in the media industry in Nigeria and the world at large, there still exist limited knowledge and understanding of how people, media users and audience perceptions sharpen the outcomes be it successes or failures of media contents. So many contents' creators centre on basically the increment of production without considering the evaluation of performances and if the production works yields positive or negative outcomes or leaving the audience with mixed feelings. Many researches' analyses statistically only the engagement metrics without taking into consideration the in-depth audience sentiments noted or observed in the media users' comments and reactions. In the light of the above, the work seeks improve the content quality and effectiveness by statistically analyzing the media users or people's perceptions about contents creation as well as the strategies of creating these contents for the masses.

AIM AND OBJECTIVES OF THE STUDY

The very essence of this study is to analyze statistically the perception and feelings of people (media users) for content creation in the media industry using the metrics as views, likes, comments, shares and reactions.

Objectively, the work seeks to:

1. Obtain the descriptive statistics of People's perception be it positive, negative or mixed reactions towards contents creation.
2. Study and examine the relationship between people's perception and media engagement metrics such as views, likes, comments, shares and reactions.
3. Assess if there exist a significant difference with the number of views, likes, comments, shares and/or reactions across different perception categories.
4. Predict the number of likes based on the number of views.

RESEARCH HYPOTHESES

H_{01}: There is no significant correlation between people's perception and number of views, likes, shares and reactions.

H_{02}: There is no significant difference in views, likes, shares and reactions across different categories of people's perceptions.

H_{03}: People's perception cannot be significantly predicted based on engagement metrics.

REVIEW OF LITERATURE

Social media platforms and social

networks

The Creation of Internet and World Wide Web (www) is to facilitate social relationships and interactions among the users of the social media, but Web 2.0 modified it by improving and evolving the step-up in using social media components (Amati, 2018). The great changes of the functionalities with reducing cost of data storage granted to the mighty and great internet users and consumers led to a user-focused virtual locations which could be occupied by user-friendly and user-generated content (UGC) leading to the knowledge of social networks (Amati, 2018; Farinar, Wang, Yaun, 2021). Constant ongoing evolution of social media platforms and the variety of their features created a challenge of definitions. The Merriam-Webster dictionary (2016) described social media as "forms of electronic communication through which people can create online communities in order to share information, personal messages, ideas and other content". Similarly, the Cambridge Dictionary stated that the social media are "websites and computer programs that allow people to communicate and share information on the internet using a computer or mobile phone".

Different Social Media Platforms

Social Media Platforms are categorized according to purposes and functions. These include:

(a) **Social Networking:** these social networking platforms used specifically in communicating with others informally, sharing similar interests and finding/locating other people. These networks include: Facebook, Google+ and LinkedIn 7.

(b) **Microblogging:** posting of short entries and updates. These allow users to subscribe to other users' content, send messages and reply publicly, as well as to use hashtags to share contents about related topics. These networks include: Twitter and Tumblr.

(c) **Blogging:** Blogging platforms are used for publishing stories, opinions, articles and links to other websites. These networks include: Blogger and WordPress.

(d) **Photo Sharing**: Designed to allow users to publish photos describing their life moments. They enable them to share them with other users either privately or publicly. These networks include: Instagram, Snapchat, Flickr and Pinterest.

(e) **Video Sharing**: These platforms are used for publishing users' and third parties' videos, enabling them to share them with others both publicly and privately. This kind of platforms normally offers video editing tools and allow embedding the contents in a blog, Facebook post or to link the media to a tweet. Examples are platform such as YouTube, Vimeo and Periscope.

(f) **Crowd Sourcing:** Help users to obtain ideas, services or contents by soliciting contributions from a larger group of people. Example of such platform are OpenIdeo, Micro-Workers and Crowd-Spring.

(g) **Facebook:** Is the commonest and widely used social media platform founded by Mark Zuckerberg in 2004 at Menlo Park, California. This platform makes users relate with friends and family and also links them to new acquaintances. It helps users to create

profiles, update information, send friend requests and accept requests, received chats and mails from others too. Users can publish various types of contents created like messages, images and videos. Facebook profile structure has a timeline, information about the user, photos of the users added by the user or by friends, the groups of which the user is a member and the pages the users' likes or follows (Amati, 2018). Users can create in addition to the profile, fan pages and groups related to entertainment, business, sport, culture, religion, organizations and numerous other categories. According to Digital (2018) the total number of monthly active Facebook users is 2.234 million and is constantly growing. Most of the users (89%) are accessing the platform via mobile several times per day. In 2017, India became Facebook's largest country audiences, overtaking the United State. According to Digital (2018) report the highest engagement rate on Facebook page is achieved by video content, which are gaining popularity. The second place belongs to posts with photos.

(g) **Twitter:** is a microblogging social media platform consisting of users posting and interacting with short messages commonly known as "tweets". It is limited to 140 characters from inception and as at 2017, tweets are restricted to 280 characters for most of the languages apart from the Chinese, Japanese and Korean. This microblogging was founded by Jack Dorsey, Noah Glass, Evan Williams and Biz Stone in 2006. The growth and development of this social media was popular and as at 2012, twitter had 340 million tweets per day posted by over 100 million users. In April 2018, we had 330 million monthly active twitter users increasing slightly to (+3%) as at April, 2017. Most of the twitter users making 90% uses mobile phones. Described as the "SMS of the Internet", tweets can be posted only by registered users, however, unregistered audience can read them. Twitters are visibly published though restricted to only followers by default. Personal tweets can also be "re-tweeted", which means to be forwarded by another user to its own feed. Twitter platform helps users to understand in real time what is happening around the world and what is the general sentiment about it, replicating in some way the functionalities of a news provider. Twitter is most popular in United States and Japan. The average Twitter user is older than Facebook one. The age of most users ranges from 35-49 years older. Twitter was its name from inception, but the name currently used for this platform is called 'X' currently owned by Elon Musk, He acquired Twitter through his company X corps in October 2022.

(h) **YouTube:** In 2005, with the technological advancement digitally, a Google subsidiary was created by Chad Hurley, Steve Chen and Jawed Karim. These three former PayPal employees bought Google in 2006 for US$1.65 billion. YouTube is a video-sharing platform that allow users to upload and watch video created contents. YouTube offers both user-generated and corporate media video, including music video, TV shows, documentaries, trailers, live streams and video blogging. Users who are registered can rate, share, comment, report or add to favorites the video content, as well as upload

their own ones. Over a billion users watch each day a billion hours of videos and in 2010, YouTube enabled the online streaming for certain type of contents created and in 2015 it announced the YouTube Red/Premium offering ad-free access to the contents on the platform. In 2016, the Wall Street Journal reported that Magna Global (which purchases ad time on behalf of clients as Coca-Cola, Johnson & Johnson and Fiat Christer) signed an upfront deal amounting in $250 million of YouTube advertising etcetera. The year 2017 experienced the YouTube TV that acquired the stream of several top networks, entertainment channels and cable news, including CNN, CNBC, AMC FX, NBC Sports, ESPN and the MLB Network. In 2017 Bloomberg reported that YouTube wants to produce a half-dozen series which will be available on the website for free (Bloomberg, 2017).

EMPIRICAL LITERATURE REVIEW

The research conducted by Bailey et al., (2020) argued that the contents created should be platform agnostic, meaning that the messages posted can translate across multiple platforms. Implying that posts could be moved by a creator from one place to another for their audiences.

The works of Chopra et al., (2021) suggested that the credibility of a post affects the ability to later build an audience, since followers chose to follow or not follow influencers based on their authenticity. But Brooks et al., (2021) revealed that attention labor is the entrepreneurial work tasks influencers utilize to build and monetize their audience's attention while influencers are valuable to marketers because they have connected with consumers by showing empathy and building relationships (Chopra et al., 2021). However, the choice of following or keeping up with an influencer's life by the audiences are motivated because of the authenticity perceived (Balaban et al., 2020). These motivations were identified by researchers as archiving personal memories, self-expression, social interaction, and escapism (Buf & Ștefăniță, 2020). Gomez (2019) found that use of social media provided users social interaction, information exchange and self-expression. Best et al., (2014) revealed that access to social media platforms provides adolescents with the opportunity to expand their social network meanwhile, increased mobile social interactions tends to positively or negatively affect users. Digital (2018) opined that none of the Big 5 personality types (neuroticism, extraversion, openness to experience, agreeableness, conscientiousness) were more or less likely to use TikTok. Out of the 4 motivations to use TikTok (archiving, self-expression, social interaction, and escapism), those who were motivated by the desire to express themselves were also more likely to create content on the platform (Bailey et al., 2020). Chopra et al (2021) provided an in-depth analysis of the relationship between influencers and their audience, with a focus on understanding from the audience perspective. The research conducted by Balaban et al., (2020); Boerman (2020) and Borchers & Enke (2021) revealed that creators of contents provide recommendations that help to impact their audiences' behavior relating to their

knowledges, skills, and personality revealed in their shared posts. Evaluating trust in the influencer from the followers is another consistent theme across multiple studies (Brooks et al., 2021; Chopra et al., 2021). Influencers inspire their followers using the nature of the content either as action or message. The perceived risks reported by followers of an influencer is relatively minimized as they can choose to unfollow at any time they like and at no cost to the user (Chopra et al., 2021).

THEORETICAL FRAMEWORK

The Theoretical Framework for this study is centred on the Social Cognitive theory (Bandura, 2001) which applies to the specific cases of social media. This theory helps in analyzing and interpreting how the actions of certain individuals are copied and replicated by others. The theory is helpful in networking contexts of social media, and also helps to reveal why certain contents are shared and published more than others.

The Assumptions based on this theory suggest that when we reached a minimum number of shares, the process tends to increase exponentially based on the Law of Multiplicity (Principle of Replication and Reward). The life of a content created is directly proportional to the number of performances of the visualizations and shares (Abam, Oladejo and Emmanuel, 2020). A content is "not alive" over the network if the users do not visualize and share it (Amati 2018; Leskovec et al., 2008).

RESEARCH DESIGN AND METHODOLOGY

The quantitative research design using a descriptive and inferential approach was applied. The research was based on ex-post facto and causal-comparative design that made it fit for analyzing existing data without manipulation of variables. The descriptive statistics, correlational analysis, One-Way ANOVA, and Multinomial Logistic Regression were used to assess the differences, relationships, and predictions of the audience's perceptions. Secondary data was obtained from existing media engagement dataset including variables like the number of views, likes, shares, good and bad comments, total reactions, and a categorized perception variable of 3 (Positive = 1, Negative = 2, Mixed = 3). The media content performance metrics were considered too from a precompiled database.

MODEL SPECIFICATION

PEARSON PRODUCT MOMENT CORRELATION

The Pearson Product Moment Correlation coefficient often denoted as 'r', is a statistical measure used to assess the strength of and direction of the linear relationship between the two continuous variables, its value ranges from -1 to +1. While the initial value signifies the strength of the relationship between the two variables, the sign (- or +) signifies the direction of the movement of the two variables. -1 indicates a perfect negative linear relationship (as one variable increases, the other decreases), 0 indicates no linear relationship while +1 indicates a perfect linear relationship (as one variable increases, the other also increases). It is mathematically written as

$$r =$$

$$\frac{n\sum xy-\sum x\sum y}{\sqrt{(n\sum x^2-(\sum x)^2)(n\sum y^2-(\sum y)^2)}} \quad (1)$$

Where:

r = is the coefficient of the correlation (value from -1 to +1)

x and y are the variables that have been compared to note their relationship. In the case of the study, it is food price index and inflation rate

n= is the number of observations of both variables; ∑= represent the summations

ONE-WAY ANOVA MODEL

Analysis of Variance (ANOVA) is a statistical test used to assess the difference between the means of more than two groups. ANOVA allows researchers or statisticians to simultaneously compare arithmetic means across groups.

The general linear model for One-Way ANOVA can be written as:

$$Y_{ij} = \mu + \alpha_i + \epsilon_{ij} \quad (2)$$

Y_{ij} The observed value (e.g. People's perceptions) for the j-th observation in the i-th group; μ: the overall mean of engagement metrics; α_i: The effect of engagement metrics (views, likes, reactions); ϵ_{ij}: The random error term, which represents the deviation of the j-th observation in the i-th group from the group mean. It is assumed to follow a normal distribution with mean 0 and constant variance ($\epsilon ij \sim N(0, \sigma 2)$).

Assumptions

To ensure the validity of the One-Way ANOVA results, the following assumptions were made:

1. Independence: Observations within and between groups are independent.
2. Normality: The dependent variable is normally distributed within each group.
3. Homogeneity of Variances: The variances of the dependent variable are equal across all groups (homoscedasticity).

REGRESSION MODEL

Regression is a statistical technique that models the relationship between one dependent variable (Y) and two or more independent variables. It displays how variation in the dependent variable is affected by changes in the independent variables. We applied a multiple linear regression model, mathematically written as,

$$\hat{Y} = \beta_0 + \beta_1 X_1 + \epsilon_0 \quad (3)$$

Where $\hat{Y}$ is the estimated No. of likes; β_0 is called the intercept or constant of the model; β_1 is called the gradient or slope for the number of views; X_1, is called the Number of Views; ϵ_0 is called the error term of the model.

DATA PRESENTATION, ANALYSES AND DISCUSION OF RESULTS

DATA PRESENTATION

The data used were secondary dataset obtained from online platforms, including metrics such as views, likes, good comments, bad comments, shares and total reactions. The perception variable was categorized as: Positive (1), Negative (2), Mixed (3). Descriptive statistics were used to summarize the data, while correlation, ANOVA, and regression analyses were performed to evaluate relationships and differences across categories.

ANALYSIS AND INTERPREATATION OF RESULT

DESCRIPTIVE STATISTICS

Fig 1: Visualization of People's Perception

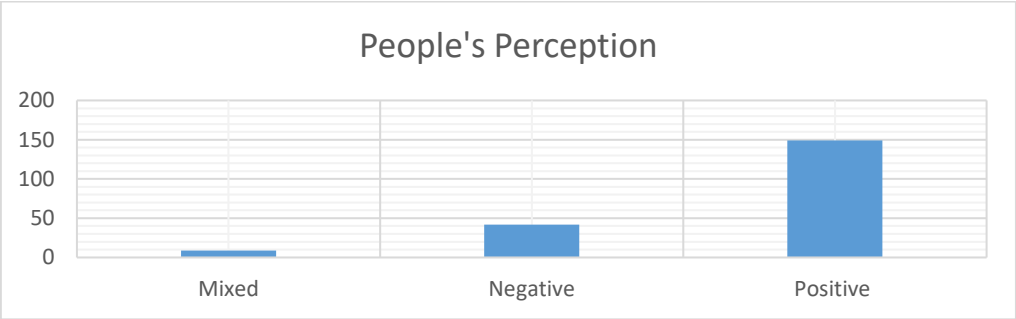

Figure 1 is the visual observation of people's perceptions. From figure 1 above, the overall perception of people towards the contents created on the platform from which this data is collected is positively high.

CORRELATION ANALYSIS

Table 1: Relationship between perception and key Engagement metrics

Correlations					
		Perception	No of Views	No of Likes	Number of Reactions
Perception	Pearson Correlation	1	-.223**	-.285**	-.322**
	Sig. (2-tailed)		.002	.000	.000
	N	200	200	200	200
No of Views	Pearson Correlation	-.223**	1	.851**	.844**
	Sig. (2-tailed)	.002		.000	.000
	N	200	200	200	200
No of Likes	Pearson Correlation	-.285**	.851**	1	.989**
	Sig. (2-tailed)	.000	.000		.000
	N	200	200	200	200
Number of Reaction	Pearson Correlation	-.322**	.844**	.989**	1
	Sig. (2-tailed)	.000	.000	.000	
	N	200	200	200	200
**. Correlation is significant at the 0.01 level (2-tailed).					

Table 1 represents the perception of people with respect to key engagement matrices. From table 1, the correlation coefficient of the relationship between perceptions and key engagement metrics such as number of likes, number of views and number of reactions reveals that, the perception and number of views have a correlation coefficient of -0.223 with a P-value of 0.002 which is less than 0.01 indicating that there is a low negative and statistically significant relationship between

people's perception and number of views, meaning as the number of views increases, perception values tends to decrease slightly. Similarly, perception and number of likes have a correlation coefficient of -0.285 with a P-value of 0.000 which is less than 0.01, indicating that there is a moderate negative and significant relationship between the people's perception and number of likes, meaning as likes increases, perception score becomes lower. Also, the coefficient between perception and number of reactions is -0.322 with a P-value of 0.000 less than 0.01, indicating that there is a moderate negative relationship between perception and number of reactions, meaning Higher reactions are associated with lower perception scores. The relationship between number of likes and number of views has a correlation coefficient of 0.851 with a P-value of 0.000 less than 0.01 showing a very strong positive and significant relationship between number of likes and number of views, meaning that posts with more views also tends to get more likes. The relationship between numbers of views and number of reactions has a correlation coefficient of 0.844 with a P-value of 0.000 less than 0.01 shows a very strong positive and significant relationship between number of views and number of reactions, meaning that more views are associated with more reactions. The relationship between number of likes and number of reactions has a correlation coefficient of 0.989 with a P-value of 0.000 less than 0.01 showing a very strong positive and significant relationship between number of like and number of reactions, meaning posts that are liked are almost always reacted to.

Table 2: DIFFERENCE BETWEEN ENGAGEMENT METRICS ACROSS PERCEPTIONS

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
No. of Views	Between Group	11895333693.86	2	5947666846.93	8.473	.000
	Within Group	138278313645.8	197	701920373.837		
	Total	150173647339.7	199			
No. of Likes	Between Group	5071170488.609	2	2535585244.305	13.046	.000
	Within Group	38288774905.77	197	194359263.481		
	Total	43359945394.38	199			
No. of Reactions	Between Group	7965836027.002	2	3982918013.50	13.902	.000
	Within Group	56442364022.51	197	286509462.043		
	Total	64408200049.52	199			

Table 2 deals with the engagement matrices and their respective perceptions. From the table 2, the P-values are all 0.000 less than 0.01 signifying that there is a statistically significant difference in the mean number of views, likes, reactions across the perception categories.

Table 3: MODEL SUMMARY OF REGRESSION OF NUMBER VIEWS AND NUMBERS OF LIKES

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.851[a]	.724	.722	7776.42804
a. Predictors: (Constant), No of Views				

Table 3 is the model summary of the regression model of number of views with respect to number of likes. From table 3, R= 0.851 signifies a positively high correlation coefficient between the observed and predicted values of the dependent variable (number of likes). The R-squared = 0.724 meaning the coefficient of determination signifies that 72.4% of the variation in the number of likes is explained by the number of views of contents created.

Table 4: PARAMETER ESTIMATION OF THE REGRESSION MODEL

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	2196.0458	1048.731		2.067	.040
	No of Views	.4459	.020	.851	22.782	.000
a. Dependent Variable: No of Likes						

From table 4, the regression coefficient fits the model. Below is the model fit.

Number of likes = 2196.0458 + 0.4459 X (Number of Views)

The intercept 2196.0458, means that when the number of views is zero, the predicted number of likes would be about 2196 likes, while the B=0.4459 means that for each additional view, the model predicts an increase of about 44.59% likes.

SUMMARY OF FINDINGS

A significant negative correlation exists between perception and metrics such as views, likes, and reactions, suggesting that lower engagement often corresponds with negative or mixed perceptions. ANOVA results show significant differences in engagement across different perception categories. The simple linear regression shows significant relationship between number of likes and numbers of views.

CONCLUSION

From the above analyses, the P-values are all 0.000 less than 0.01 signifying that there is a statistically significant difference in the mean number of views, likes, reactions across the perception categories. From table 3, R= 0.851 signifies a positively high correlation coefficient between the observed and predicted values of the dependent variable (number of likes). The R-squared = 0.724 meaning the coefficient of determination

signifies that 72.4% of the variation in the number of likes is explained by the number of views of content. From table 4, the regression coefficient fits the model. Below is the model fit.

Number of likes = 2196.0458 + 0.4459 X (Number of Views). The intercept 2196.0458, means that when the number of views is zero, the predicted number of likes would be about 2196 likes, while the B=0.4459 means that for each additional view, the model predicts an increase of about 44.59% likes. The research confirms a statistically significant relationship between audience perceptions and engagement metrics. That, content creators and digital marketers can improve on their audience satisfaction and reach by using analytical insights to guide their strategies. Creation of contents is examined as an important and excruciating tool in the present days technology and digital communication industry as well as marketing strategies. Its usefulness, usability, relevance are of great importance in developing product brands, branding identities, engaging audiences, and driving traffic. The evolvement of the digital landscape leads to different adaptations and innovations, occurrences in content creation thereby aiding successful capturing of audience attention and fostering long-lasting connectivity. It is in the light of the above, the study of predictive statistical analysis of people's perception to content creation in the media industry was considered.

RECOMMENDATIONS

The following recommendations were made based on the findings:

1. Creators of contents have to improve on tracking and replying all communication trends.
2. Users of contents created must dwell on formatted contents with feedback generated thereby modifying the products futuristic perception of users.
3. Managers and marketers of platforms have to modernize gadgets that enhances creators' evaluation of peoples' perception trends in real-time data.

REFERENCES

1. Abam, A. O., Ogbonna, E. N., Nsien, E. & Nzeako, G. (2017). Project Cost Overrun
    1. Management in Universities Using Partial Least Squares-Structural Equation Modelling.
    2. *American Journal of Applied Mathematics 5(4)*: 108-113.
2. Abam, A. O., Oladejo, M. O. & Emmanuel. A. Y. (2020). Modelling Fatigue and Performance
    1. Capabilities in Nigerian Security Agencies Workforce. *Journal of Physical*
    2. *Mathematics,11(3),*319. https://doi:10.37421/jpm.2020.11.319
3. Amati A. (2018). Social media and the popularity of video contents, a cross-platform analysis
    1. of YouTube video sharing over Facebook. A project submitted to Aalborg University
    2. Copenhagen, A.C. Meyers Vænge 15 2450 København SV: 1-90.
4. Anika, J. M & Md Imtiaz F. (2024) Content Creation as a Growth Strategy: Evaluating the

1. Economic Impact of Freelance Digital Branding, *American Journal of Scholarly*
2. *Research and Innovation, 03 (02): 28-51.* DOI:10.63125/mj667y36.

5. Bailey, E. R., Matz, S. C., Youyou, W., & Iyengar, S. S. (2020). Authentic self-expression on
   1. social media is associated with greater subjective well-being. *Nature Communications,*
   2. *11(1),* 1-9. https://doi.org/10.1038/s41467-020-18539-w
6. Balaban, D., Iancu, I., Mustățea, M., Pavelea, A., & Culic, L. (2020). What determines young
   1. people to follow influencers? The role of perceived information quality and
   2. trustworthiness on users' following intentions. *Romanian Journal of Communication and*
   3. *Public Relations, 22(3), 5*-19. https://doi.org/10.21018/rjcpr.2020.3.306
7. Bandura, A. (2001). Social cognitive theory of mass communication. *Media psychology, 3(3),*
   1. 265-299.
8. Best, P., Manktelow, R., & Taylor, B. (2014). Online communication, social media and
   1. adolescent wellbeing: A systematic narrative review. *Children and Youth Services*
   2. *Review, 41*, 27-36. https://doi.org/10.1016/j.childyouth.2014.03.001
9. Bloomberg News (2017). YouTube takes on TV with 40 new original shows with producers
   1. from Ellen DeGeneres to Kevin Hart. Retrieved from
   2. https://business.financialpost.com/technology/personal-tech/youtube-puts-tv-in-its-crosshairs-with-40-new-original-shows-from-producers-ellen-degeneres-to-kevin-hart
10. Boerman, S. C. (2020). The effects of the standardized Instagram disclosure for micro-and
    1. meso-influencers. *Computers in Human Behavior, 103*, 199-207.
    2. https://doi.org/10.1016/j.chb.2019.09.015
11. Borchers, N. S., & Enke, N. (2021). Managing strategic influencer communication: A
    1. systematic overview on emerging planning, organization, and controlling routines. *Public*
    2. *Relations Review, 47(3)*, 1-13. https://doi.org/10.1016/j.pubrev.2021.102041
12. Brooks, G., Drenten, J., & Piskorski, M. J. (2021). Influencer Celebrification: How Social
    1. Media Influencers Acquire Celebrity Capital. *Journal of Advertising, 50(5),* 528-547.
    2. https://doi.org/10.1080/00913367.2021.1977737

13. Buf, D. M., & Ștefăniță, O. (2020). Uses and gratifications of YouTube: A comparative analysis
    1. of users and content creators. *Romanian Journal of Communication and Public Relations,*
    2. *22*(2), 75-89. https://doi.org/10.21018/rjcpr.2020.2.301
14. Chopra, A., Avhad, V., & Jaju, A. S. (2021). Influencer marketing: An exploratory study to
    1. identify antecedents of consumer behavior of millennial. *Business Perspectives and*
    2. *Research, 9(1),* 77-91. https://doi.org/10.1177/2278533720923486
15. Digital in 2018: World's internet users pass the 4 billion mark - We Are Social & Hootsuite.
    1. (2018, January 30). Retrieved from
    2. https://wearesocial.com/blog/2018/01/global-digital-report-2018
16. Farivar, S., Wang, F., & Yuan, Y. (2021). Opinion leadership vs. para-social relationship: Key
    1. factors in influencer marketing. *Journal of Retailing and Consumer Services, 59*, 102371.
    2. https://doi.org/10.1016/j.jretconser.2020.102371
17. Gómez, A. R. (2019). Digital Fame and Fortune in the age of Social Media: A Classification of
    1. social media influencers. aDResearch: Revista Internacional de Investigación en
    2. Comunicación, (19), 8-29. https://doi.org/10.7263/adresic-019-0
18. Knigge, R. P., Hardin, A. M., Middleton, K. M., McNulty, K. P., Oh, H. E., et al. (2022).
    1. Craniofacial growth and morphology among intersecting clinical categories. *Anat. Rec.*
        1. *(Hoboken) 30:* 2175-2206.
19. Leskovec, J., Adamic, L. A., & Huberman, B. A. (2008). The dynamics of viral
    1. marketing. ACM Transactions on the Web (TWEB), 1(1), 5.
20. Martin David (2024) Content Creation: Strategies for Engaging and Impactful Media. Global
    1. Media Journal, *The Global Network of Global Media Journal, 22 (69):*441. ISSN 1550-
    2. 7521. DOI:10.36648/1550-7521.22.69.441
21. Nsien, E. F. & Abam, A. O. (2019). Ljung-Box Autoregressive Model for the Returns of Three
    1. Nigerian Insurance Companies' Stocks. *FULafia Journal of Science & Technology,*
    2. *5(2)*:169-175.
22. Social Media in the Merriam-Webster's dictionary. (n.d.). Retrieved 2018,
    1. from https://www.merriam-webster.com/dictionary/social

media

23. Social media meaning in the Cambridge English Dictionary. (n.d.). Retrieved 2018,
    1. from https://dictionary.cambridge.org/dictionary/english/social-media