

Cite as (Atıf): Ulaş, S., & Alkan, Z. (2025).
An Assessment of the Relationship Between Kid Influencers
(Kidfluencers) and Brand Perception. *Akdeniz İletişim*, (49), 74-98.
<https://doi.org/10.31123/akil.1628826>

An Assessment of the Relationship Between Kid Influencers (Kidfluencers) and Brand Perception

Çocuk Influencerlar (Kidfluencer) ile Marka Algısı Arasındaki İlişkinin Değerlendirilmesi

Sevilay ULAŞ¹²

Zeynep ALKAN³

Abstract

Influencers, who have become a part of our lives, are increasing their popularity day by day with the increasing usability of social media platforms. They can be defined as people who have a certain effect on their followers. In this context, kid influencers who also have certain effects on their followers take a part in influencer categories. The aim of this study is to reveal the relationship between the kid influencers and the brand perception of their followers. An online survey was conducted with 302 individuals who follow kid influencers, using purposive sampling. Descriptive analysis, t-test, and correlation relationships are examined within the scope of the research. Based on the findings, variables that differ according to gender within the demographic characteristics were identified as 'knowledge and experience', 'entertainment', 'naturalness', and 'cuteness'. Differences in motivation for following based on whether they have children were identified in 'interest', and 'curiosity', as well as 'lifestyle' categories. A significant and positive relationship was found between brand perception and gender and age. The top kid influencer(s) followed by the participants were *Maya Başol*, *Kemalce*, and *Zayn Sofuoğlu*. This study is considered important in terms of its focus on the relationship between kid influencer(s) and brand perception and to contribute to literature.

Keywords: *Influencer, Kid Influencer, Brand Perception, Instamom, Content Sharing*

Öz

Sosyal medya platformlarının kullanılabilirliğinin artmasıyla birlikte hayatımıza dahil olan influencerlar, her geçen gün popülerliğini arttırmaktadır. Influencerlar takipçileri üzerinde belirli bir yönlendirme etkisi bulunan kişiler olarak ifade edilebilmektedir. Bu bağlamda takipçileri üzerinde etki bırakan çocuk influencerlarda influencer kategorisi içerisinde yer almaktadır. Bu çalışmanın amacı çocuk influencer'lar ile takipçilerinin marka algısı arasındaki ilişkiyi ortaya çıkarmaktır. Çocuk influencer'ları takip eden 302 kişiyle amaçlı örnekleme kullanılarak çevrimiçi bir anket yapılmıştır. Çalışmada betimsel analiz, t-test ve korelasyon testleri verileri ölçümlemeye kullanılmıştır. Bulgulara göre demografik özellikler içinde cinsiyete göre farklılık gösteren değişkenler bilgi ve deneyim, eğlence, doğallık ve sevimlilik olarak belirlenmiştir. Çocuk sahibi olup olmamalarına göre takip etme motivasyonlarındaki farklılıklar ilgi ve merak ile yaşam tarzı kategorilerinde belirlenmiştir. Marka algısı ile cinsiyet ve yaş arasında anlamlı ve pozitif bir ilişki bulunmuştur. Katılımcılar tarafından takip edilen en çok çocuk influencer'lar *Maya Başol*, *Kemalce* ve *Zayn Sofuoğlu*dur. Bu çalışma çocuk influencer'lar ile marka algısı arasındaki ilişkiye odaklanması ve literatüre katkıda bulunması açısından önemli görülmektedir.

Anahtar Kelimeler: *Influencer, Çocuk Influencer, Marka Algısı, Instamom, İçerik Paylaşımı*

¹ Assoc. Prof. Dr., Çankaya University, Faculty of Economics and Administrative Sciences, Department of Public Relations and Advertising, sevilay.ulas@cankaya.edu.tr, ORCID: 0000-0002-0137-1263

² Corresponding Author (Sorumlu Yazar)

³ Ph.D. Student, Near East University, Institute of Social Sciences, Department of Communication and Media Studies, zeynepalkan960@gmail.com, ORCID: 0000-0001-9020-1014



Introduction

Influencers are individuals who have become a part of our daily lives and professional life through social media platforms. In its simplest form, an influencer is a person who conveys a message about a product/brand, idea/thought to their target audience/followers, and influences them. In recent years, it has been observed that influencers play a role in the communication processes and reaching target audiences of corporate brands in the corporate dimension (Alkan & Ulas, 2023). It can be said that influencers play a role as a communication element in the social media platforms of companies/corporate brands to meet their target audience or followers. In this process, it is possible to say that influencers actively participate in communication processes such as public relations and promotion, advertising, and marketing. In this sense, kid influencers can take a part in this process as a communication tool. It can be said that corporate brands also work with kid influencers in their communication processes with their target audience/followers and collaborations related to their brands. The term “kidfluencers” has emerged in popular discourse as a new category of child stars. They are often preschool age, on various platforms as social media (Feller & Burroughs, 2022). Kidfluencers, who are a category of influencers, are individuals who are rapidly gaining popularity worldwide and show no signs of slowing down. In this context, social media accounts related to infants and kids, which allow parents to document and manage their experiences, are created and managed by parents before their kids are even born, can walk, or talk. Today's kids can adapt to technological developments and actively participate in the benefits of this process. Therefore, kids are among the regular users of social media platforms (Emily, 2021; Morse, 2019; Sammis et al., 2015). Metin girmek için buraya tıklayın veya dokununuz.

This study consists of literature information on the relevant field, research and conclusion discussion sections. The literature section focuses on the concept of kid influencer and brand perception within the scope and purpose of the study. The research section includes data that reveal the purpose of the study. In the research part, according to the aim of the study, it is try to reveal the relationship between the content produced and shared by kid influencers for brands, and the brand perception of their followers. In the following part is conclusion and discussion section and the implication section are the last section. In the relevant literature, there are various terms used to refer to kid influencers such as kid on social media influencers, kid influencers, and kidfluencers. In this study, they will be referred to as kid influencers.

1. Conceptual Background

With the recent technological developments, influencers have become common on social media platforms. In this context, influencers are defined as people who share their experiences with products or services and guide their followers in making purchases through recommendations (Alkan & Ulas, 2023, pp. 1–2). Additionally, influencers are observed to have the competence to create stories, videos, and visuals for brands besides their personal practices on social media. In this communication process, influencers are also referred to by various names and descriptions such as social media phenomenon, digital opinion leader, and experienter (Aktaş & Şener, 2019). It can be said that influencers are among the stakeholders of brands and institutions today. In this context, influencers are individuals who are involved in the communication activities of many brands with their followers and target audiences on social media platforms. When looking at adults' motivations for following influencers, the

factors are listed, namely information sharing, cool, and new trend, relaxing entertainment, companionship, boredom/habitual pass time, and information seeking (Croes & Bartels, 2021)

Therefore, influencers are currently seen as a communication tool by brands (Alkan & Ulaş, 2022). Influencers are generally divided into some categories. In this context, it is possible to talk about a growing range of categories such as 'beauty and care influencer', 'entertainment and gaming influencer', 'kid influencer', 'travel influencer', 'technology and art influencer', 'sports and fitness influencer', 'fashion influencer', and 'do-it-yourself (DIY) influencer'. Kid influencers born into technological developments are also among these categories. Every day, technological advancements and updates on social media platforms have led us to encounter kids into these kind of platforms. Therefore, it is not quite a correct approach to expect adults to fulfill traditional gaming concepts. In this context, it has become a natural process for kids to be present on social media platforms such as Instagram, TikTok, YouTube, and to show active participation and interest.

According to Masterson (2020), kid influencers or "kidfluencers" refer to kids who broadcast online through various social media applications, reach a large number of viewers and followers, and generally earn money by producing sponsored (collaborative) content (p. 3). In other words, it is a new type of influencer category that constitutes the presence of kids under the age of 16 on social media platforms. Since Instagram and YouTube do not allow account creation for kids under 13, it is observed that parents are more prominent in situations such as content production on these online platforms, rather than kidfluencers. In this regard, parents try to provide a safe environment for their kids on social media platforms (Blum-Ross & Livingstone, 2017; Cordeiro, 2021; Meyerding & Marpert, 2023; Ofcom, 2022). Kid influencers gaining popularity in today's world will contribute to an increase in their recognition in later years (De Veirman et al., 2019). Therefore, as a person who appeals to an audience through social media, they can share their presence, life, and all experiences from a young age. According to Bearne's (2019) article titled "Would you let your kid become a 'kid influencer'?", the common starting point for kid influencer parents is to leave a digital memory for their kids and to provide a financial source for their future education through collaborations. It is seen that the content of kid influencers' accounts is created, edited, and posted by their parents, and brand collaborations are also published. This situation is clearly stated by parents on their social media accounts, and sometimes channels are opened under the names of parents. In this regard, brands collaborate with both parents and kid influencers, or products/services are sent as gifts (We Are Family, 2022)

Kid influencers are individuals who can produce content that is similar to other influencers. Therefore, they actively create content on social media. This content may include creative and engaging captures related to their hobbies such as sports, fashion, food, toys, or school supplies. They collaborate with brands to reach their followers by sharing images or videos on their own social media platforms. Kid influencers who use Instagram or YouTube actively can sometimes be associated with kids' demographic information (Ofcom, 2022). According to Bearne (2019), it is seen that many kids, from small kids featured in carefully taken photos shared by their parents to young teenagers creating their own channels on YouTube, have become "influencers". Molenaar (2025) suggests that kids are not wasting their time on social media platforms. At this point, many kid influencers create content and share it in a way that will attract their followers' attention. They also use many platforms to express themselves. According to Feller and Burrough (2022), popular social media applications such as YouTube, TikTok, and Instagram have rapidly expanded as content creation areas for kid influencers. A

kid's understanding of career can be seen from the answers they give, which are often beyond traditional career paths. According to We Are Family (2022), many kids express a desire to pursue careers in the influencer categories of YouTube and Vlogging . Thus, social media-based career planning has become more prominent today. Many members of Generation Z also aspire to this type of career. The top career choice for participants in Generation Z is being a "YouTuber" (Rosenblatt, 2021). As a result, kids and teenagers generally perceive influencer as a career category.

Brands prefer kidfluencers because kids can generate curiosity and persuade others. Collaboration with kidfluencers leads to the development of loyalty. A trustworthy kidfluencer speaking lovingly about a product can encourage many viewers to convert to purchasing it. Therefore, this situation can lead to greater profits for brands. Additionally, gaining approval from peers is a significant support for kids. Having the same tastes as their age group creates trust in a product. As a result, kidfluencers become trusted individuals in the eyes of other kids (Kołaszewska & Kacprzak, 2024; Nwabueze, 2023).

The steps that parents should take to make their kids a kid influencer on social media platforms are listed below (See Table 1; Menon, 2022).

Table 1. Steps to Becoming a Kid Influencer

Steps to Becoming a Kid Influencer	Explanations
Find the appropriate place for your kid on social media platforms.	You should find a suitable niche for your kids social media profiles and create a theme around it. It is important to produce content within this theme. For example, if your kid is interested in fashion, you should create content related to fashion. In this regard, parents should discover their kids interests and provide guidance for content creation accordingly.
It is important to focus on the content produced on social media platforms.	Parents should focus on content creation for their kid influencer's social media profiles based on the chosen category. Content creation plays a significant role in this process. For quality content, it is necessary to have good filming equipment. Therefore, investing in equipment is essential. The necessity for kid influencers to be present on every platform should be disregarded initially. To establish a target audience, they can start with one or two platforms and later expand to other platforms. In light of all of this, content creation is essential because kid influencers have become brands themselves.
Consistent posts should be made on social media platforms.	Once followers start following a kid influencer, they expect them to share more content on their profiles. The content publishing process should be organized into a plan and schedule. Therefore, the target audience also becomes accustomed to this regular process.
It is important to network and collaborate with other kidfluencers on social media platforms.	To increase the follower base of your social media account, it is important to collaborate with other influencers who have a high number of followers. This way, your kids profile becomes more visible and you can start gaining new followers.
It is important to engage with your existing audience on social media platforms.	Engagement is key to building a strong relationship with your followers on social media. Responding to comments and messages is a great way to show that you value their input and appreciate their support. Additionally, it's important to actively engage with your target audience by following and sharing their

	content on your own profile. This can help to create a sense of community and increase your visibility on the platform.
Kidfluencers are the future of the influencer industry.	The popularity of the kid influencer industry is increasing day by day. However, there is also a skeptical approach by parents towards this industry. On the other hand, it can be said that with the proper use of social media profiles by parents, it can provide a platform for kids to showcase their talents and reveal their personalities

Resource: Menon (2022)

According to Masterson (2020), "kidfluencers" have brought a new dimension to the \$8 billion digital advertising industry by being influencers with a large following on social media platforms. Successful returns have been seen as a result of advertising and collaborations with them. It has been stated that collaborations with kid influencers resulted in earnings of \$26 million. Rosenblatt (2021), kids are internet sensations. Some research suggests that being a kid influencer can support media literacy, develop collaboration skills, produce creative content, and keep them connected to the world (Rosenblatt, 2021). According to Castillo-Abdul et al. (2020), kidfluencers in Spain display significant differences in content based on gender. It was found that male kidfluencers stood out in the category of playing games, while female kidfluencers stood out in the lifestyle category. This highlights the differentiation in gender based categories. In light of all this information, it is stated that kid influencers are seen as a new industry in the influencer marketing field (Influencity, 2024). It is evident from the collaboration processes that kid influencers have changed the economic balances in this sector and brought a new breath (Divon et al., 2025). It is also stated that through kid influencer accounts, they discover themselves and bring out their creativity. Collaborations are made according to different categories in the produced content, and interaction is established with the target audience, including kids and parents (Latifi, 2025).

2. Brand Perception and Kid Influencers

The term "perception" is defined by Turkish Language Association (TDK) as "the awareness and understanding of something by directing attention to it" (TDK, 2020). The concept of perception also appears in brand communication studies where brand perception as one of the components. Brand perception encompasses the logos, symbols, manufacturer and characteristics, performance, price level, quality status, and the overall value that a brand provides to the consumer (Franzen, 2005). In other words, brand perception can be expressed as the sum of the emotions, experiences, and thoughts that a person expresses regarding their reasons for choosing a particular brand. (Kotler & Keller, 2012; Yıldız, 2022) describe brand perception as the way individuals express a brand based on their own perceptions in response to changing circumstances. While brand perception is a mental association, it plays an important role in creating emotional connections with individuals (Wong, 2024). When individuals have to choose between different products, their attitudes towards brands become prominent. In this process, the brand's attitudes and behaviors towards the individual affect the level of brand perception (Kirsch, 2022). Therefore, brand perception can be simply defined as the experience an individual gains from the product or service they receive (Bynder, n.d.) If brands want to create a lasting impression on individuals, they need to leave a mental impression. In this direction, some ways of using the senses are as follows (Qualtrics, 2023)

1. Visual: The brand's logo should be easy and quick to remember.



- 2. Auditory:** Popular music, jingles, or slogans that enter popular culture should be created.
- 3. Smell:** Our sense of smell related to the product has an important impact on triggering memories and emotions.
- 4. Taste:** Free product tastings related to your products.
- 5. Emotional:** Creating an exciting effect on individuals.

It can be seen that brands use all five senses to create a certain perception and manage their brand perception. In this regard, the collaboration of influencers in managing brand perception plays an effective role in shaping a certain brand perception in the consumer's mind (Sinağ, 2022). Therefore, brand perception is important role in this process. The investment made in brand perception turns into brand value over time (Hodgson, 2023).

In this regard, compatibility between the influencer, brand, and product is also an important factor. The selection process of influencers involved in brand promotion, advertising, and other communication activities should involve the consideration of the perceived expertise of the influencers by their followers. Additionally, the trust that followers have in the influencer is important in terms of brand perception and brand redirection (Aenaya & Sulhaini, 2024). Influencers should be careful to engage in agreements that do not cause them to lose the trust of their followers during collaboration with the brand. Furthermore, the effectiveness of the collaboration between the influencer and the brand affects the behavior of followers towards the brand (Breves et al., 2019). In this context, companies today need to be present on social media platforms to provide information about their brands and products. Therefore, collaborating with influencers helps to increase the recognition of the product and brand (Sánchez et al., 2021). In this direction, the most important impact of influencers on brand perception is seen as their sharing content on social media platforms and being more impartial and authentic to their followers. Influencers are aware of which content will attract their followers' attention during their communication process with their followers through content creation and posting (Gönülşen, 2020). Because influencers conduct the communication process themselves, messages from brands do not stand out to their followers. Therefore, followers think that influencers objectively convey their opinions, thoughts, and attitudes about the product and brand. In this context, working with a common vision in the brand and influencer collaboration process ensures that attention-grabbing advertisements are created (Başpınar, 2022). In this regard, it is observed that the stars have been rising for kid influencers in the influencer category in recent years (Gotwald et al., 2024). Kid influencers are generally young teenagers under the age of 16 who create content for individuals from their own age group and have a wide following on social media (Coates & Boyland, 2021). On the other hand, kid influencers are also followed by other parents. This is due to the fact that parents generally appear in the content of kid influencers (Alruwaily et al., 2020). Thus, it is seen that brands are starting to turn their attention towards kid influencers to promote products related to kids and parents. Therefore, kid influencers are now being used as a communication tool by brands. Kid influencers are perceived as cute and relevant personalities due to their age. In other words, the audience of kid influencers is other kids (Comcowich, 2018)

Kid influencers are described as kids who create kid- and parent-focused content through social media platforms, as well as those who collaborate with brands and have gained a significant online following (Callens, 2020; Inhope.org, 2022; Maheshwari, 2019). The most common types of content produced by kid influencers include toy reviews, family videos, and kid daily vlogs. In return for the views they generate and brand collaborations, they earn high

amounts of money. For example, in 2019, Ryan Kaji, who was attributed as a 9-year-old YouTuber, shared videos on his channel where he unboxed and reviewed his new toys. At this point, the kid influencer earned \$26 million in revenue from the views of his unboxing and review videos (Callens, 2020; Inhope.org, 2022; Social Blade, 2020; Sullivan, 2019). In this context, the APAC Kids' Digital Insights report by Totally Awesome reveals that 64% of parents' purchasing decisions for their kids are influenced by influencers on platforms such as YouTube and Instagram (Parker, 2018). Therefore, brands collaborate with kid influencers to influence their intention to purchase various kid products (Freeman, 2020). Kid influencers generally use bright and vibrant colors, animations, and special effects to create a fun and engaging appearance in their content (Emily, 2021). In this regard, it can be said that kid influencers add value to brands. Additionally, they can take a place in brand communication as a communication tool.

3. Methodology

The aim of this study is to examine the relationship between the content produced and shared by kid influencers for brands, and the brand perception of their followers. This way, it is planned to identify the role of kid influencers in brand perception. This evaluation will be carried out for the content produced and shared within the scope of the brand collaborations. In addition, gathering data on the reasons why kids follow influencers has been set as a sub-objective.

The hypotheses formulated within the context of the research are listed below.

H1: There is a difference between the motivation to follow kid influencers and demographic characteristics.

H2: There is a significant and positive relationship between the brand perception and the content shared by kid influencers related to the brand.

H3: There is a significant and positive relationship between the demographic characteristics of kid influencer followers and their brand perception.

The quantitative research method is deemed appropriate in the research context. The quantitative research method objectively measures individuals' social actions through testing, experimentation, or observation (Şimşek, 2012). Online survey method is preferred as the data collection technique in the research. The participants filled in the questionnaire through google form and data was collected between 08/2022 and 01/2023. The Survey consists of 7 items related to demographic information, 16 closed-ended questions regarding perceptions of influencers and brands, and 2 open-ended questions aimed at understanding the motivations behind following kid influencers. Accordingly, participants responded to a total of 25 questions. The brand perception questions retrieved from Bozkurt's "Scale of Brand Perception," included in the doctoral thesis "Parasocial Interaction on Social Media: Evaluation of the Effect of Social Media Phenomena on Consumers' Brand Perception," has been adapted to the study as "kid influencer." (Bozkurt, 2020) The original scale has a Cronbach alfa value of 0,935. It consists of 16 items regarding brand perception. All of the question were adapted accordingly to the study. Descriptive analysis, t-test, and correlation relationships are examined within the scope of the research.

The population of the study consists of individuals living in the Turkish Republic of Northern Cyprus who follow kid influencers. Accordingly, a purposive sample of 300 individuals who follow kid influencers will be selected to participate in the online survey.

There are some limitations in this study. First of all, it is limited to the individuals who follow kid influencers on the Instagram platforms and living in the Turkish Republic of Northern Cyprus. Another limitation is related with the brand collaborations which made by kid influencers. The participant size is another limitation of the study. This is limited 302 participants.

Research Findings

Validity and Reliability Study of the Scales Used in the Research

The findings regarding the validity of the scales used in the study are presented in the following tables. The Cronbach Alpha value obtained from the reliability analysis of the brand perception scale used in the study is 0.939. This value indicates that the scale is highly reliable in terms of the number of questions. The findings are presented in Table 2.

Table 2. Cronbach Alpha.

Cronbach's Alpha	N of Items
,939	16

The descriptive analyses of demographic information in the research are presented below.

Table 3. Demographic information.

Demographic Category	Variables	Frequency	Percent	Valid Percent	Cumulative Percent
Gender	Female	181	59.9	59.9	59.9
	Male	121	40.1	40.1	100.0
	Total	302	100.0	100.0	
Age Range	18-28	231	76.5	76.5	76.5
	29-39	50	16.6	16.6	93.0
	40-50	20	6.6	6.6	99.7
	51 and above	1	0.3	0.3	100.0
	Total	302	100.0	100.0	
Education Level	High school	17	5.6	5.6	5.6
	Bachelor's degree	252	83.4	83.4	89.1
	Master's degree	23	7.6	7.6	96.7
	Doctoral degree	10	3.3	3.3	100.0

Demographic Category	Variables	Frequency	Percent	Valid Percent	Cumulative Percent
	Total	302	100.0	100.0	
Marital Status	Married	97	32.1	32.1	32.1
	Single	205	67.9	67.9	100.0
	Total	302	100.0	100.0	
Have Children	Yes	76	25.2	25.2	25.2
	No	226	74.8	74.8	100.0
	Total	302	100.0	100.0	
Occupation	Student	180	59.6	59.6	59.6
	Private sector	61	20.2	20.2	79.8
	Academician	9	3.0	3.0	82.8
	Teacher	38	12.6	12.6	95.4
	Civil servant	12	4.0	4.0	99.3
	Homemaker	2	0.7	0.7	100.0
	Total	302	100.0	100.0	
Income Level	2000 TL or less	1	0.3	0.3	0.3
	2001-4000 TL	16	5.3	5.3	5.6
	4001-6000 TL	25	8.3	8.3	13.9
	6001 TL and above	120	39.7	39.7	53.6
	Total	140	46.4	46.4	100.0

According to the research, 59.9% of the participants were female and 40.1% were male (see Table 3). When looking at the age range of the participants who participated in the research, it was determined that 76.5% were between the ages of 18-28, 16.6% were between the ages of 29-39, 6.6% were between the ages of 40-50, and 0.3% were above the age of 51 (see Table 3). When looking at the educational status of the participants who participated in the research, it was found that 5.6% had completed high school, 83.4% had completed undergraduate education, 7.6% had completed graduate education, and 3.3% had completed doctoral education (see Table 3). When looking at the marital status of the participants who participated in the research, it was found that 67.9% were single and 32.1% were married (see Table 3). When looking at the question "Do you have children?" among the participants who participated in the research, it was found that 25.2% had children and 74.8% did not have children (see Table 3). When looking at the occupational status of the participants who

participated in the research, it was found that the highest percentage was students with 59.6%, followed by private sector with 20.2%, teachers with 12.6%, civil servants with 4.0%, academics with 3.0%, and homemakers with 0.7% (see Table 3). When looking at the occupational status of the participants who participated in the research, it was found that 46.4% had a monthly income of 6001 TL or more, 39.7% had a monthly income of 4001-6000 TL, 8.3% had a monthly income of 2001-4000 TL, 5.3% had a monthly income of 2000 TL or less, and 0.3% had no monthly income (see Table 3).

To reveal the relationship between the variables in the scope of the study, correlation tests were applied to the obtained data. T-tests were conducted to reveal the relationships specified in the hypotheses.

H1. There is a difference between following kid influencers and demographic characteristics.

A t-test was conducted to determine whether there is a differentiation between follow motivation and gender. The variables that differentiate according to gender among the demographic characteristics are knowledge and experience, entertainment, naturalness, and sweetness (see Table 4).

Table 4. Reasons for Following and Demographic Information.

		Levene's Test for Equality of Variances		T-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Interval of the Difference	Confidence of the Difference
									Lower	Upper
Knowledge and Experience	Equal variances assumed	170,078	,000	-5,146	300	,000	-,24606	,04782	-,34016	-,15196
	Equal variances not assumed			-5,729	290,412	,000	-,24606	,04295	-,33060	,57019
Entertainment	Equal variances assumed	39,453	,000	8,945	300	,000	,46738	,05225	,36456	,57019
	Equal variances not assumed			9,284	286,518	,000	,46738	,05034	,36829	,56646
Natural and Sweetness	Equal variances assumed	78,611		-3,899	300	,000	-,18816	,04826	-,28313	-,09320

			,000							
	Equal variances not assumed			-4,179	299,477	,000	-,18816	,04503	-,27678	-,09955

According to H1, the variables that do not differ according to demographic characteristics are curiosity, lifestyle, and positive energy, as determined by the results shown in Table 5.

Table 5. No Differentiation in Follow-up Reason by Demographic Information.

		Levene's Test for Equality of Variances		T-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
interest and curiosity	Equal variances assumed	3,455	,064	-,922	300	,358	,01383	,01501	-,04338	,01571
	Equal variances not assumed			-1,008	298,262	,314	,01383	,01372	-,04084	,01317
Life style	Equal variances assumed	6,467	,011	-,999	300	,319	,02215	,02217	-,06578	,02149
	Equal variances not assumed			-,1,103	294,936	,271	,02215	,02008	-,06167	,01738
Positive energy	Equal variances assumed	5,494	,020	1,159	300	,247	,01105	,00953	-,02981	,00771
	Equal variances not assumed			-1,418	180,000	,158	,01105	,00779	-,02642	,00432

--	--	--	--	--	--	--	--	--	--	--

According to H1, differentiation was found in the demographic characteristics in the category of interest and curiosity among the motivations for following, depending on whether they have children or not. Additionally, differences were also observed in the category of lifestyle among the motivations for following, depending on whether they have children or not (see Table 6).

Table 6. Having Children and Motivations for Following Kid Influencers.

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Interest and Curiosity	Equal variances assumed	85,229	,000	-7,537	300	,000	-,38926	,05165	-,49091	-,28762
	Equal variances not assumed			-6,271	99,521	,000	-,38926	,06207	-,51242	-,26611
Lifestyle	Equal variances assumed	11,936	,001	-1,929	300	,055	-,04809	,02493	-,09714	,00096
	Equal variances not assumed			-1,572	97,205	,119	-,04809	,03060	-,10881	,01263

H2. There is a significant and positive relationship between the content shared by kid influencers about the brand and brand perception.

In the context of this hypothesis, a correlation analysis was conducted on brand perception and content sharing. In this regard, if normal distribution is observed in the correlation analysis, the Pearson correlation coefficient is examined. If normal distribution is not provided, the Spearman correlation coefficient is used. The normality test is presented in Table 7 below.

Table 7. Brand Perception and Content Sharing Normality Test.

		Statistic	Std. Error
Average Brand Perception	Mean	21,4772	,25838
	95% Confidence Interval for Lower Bound	20,9687	
	Mean Upper Bound	21,9857	
	5% Trimmed Mean	21,3325	

Average Content Perception	Median	21,2222	
	Variance	20,162	
	Std. Deviation	4,49018	
	Minimum	11,11	
	Maximum	38,56	
	Range	27,44	
	Interquartile Range	5,42	
	Skewness	,669	,140
	Kurtosis	1,485	,280
	Mean	16,6798	,26961
	95% Confidence Interval for Mean	Lower Bound	16,1492
		Upper Bound	17,2103
	5% Trimmed Mean	16,6552	
	Median	16,4286	
	Variance	21,952	
	Std. Deviation	4,68528	
	Minimum	6,14	
	Maximum	30,71	
	Range	24,57	
	Interquartile Range	6,14	
	Skewness	,215	,140
	Kurtosis	,265	,280

According to the Kolmogorov-Smirnov normality test in Table 8, the data does not show normal distribution. However, considering the Skewness and Kurtosis values, the normality assumption is met.

Table 8. Skewness and Kurtosis Normality Value.

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Average Brand Perception	,107	302	,000	,959	302	,000
Average Content Perception	,068	302	,002	,985	302	,003

a. Lilliefors Significance Correction

In this context, correlation analysis is performed within the scope of H2. Accordingly, the correlation is significant at the 0.01 level. A significant positive relationship was found between the shared contents for the brand and the brand perception (see Table 9).

Table 9. Content and Brand Perception Correlation Analysis.

		Average Brand Perception	Average Content Perception
Average Brand Perception	Pearson Correlation	1	,809**
	Sig. (1-tailed)		,000
	N	302	302
Average Content Perception	Pearson Correlation	,809**	1
	Sig. (1-tailed)	,000	
	N	302	302

** . Correlation is significant at the 0.01 level (1-tailed).

If the assumption of normal distribution of the obtained data is not met, Spearman correlation coefficient is also examined. In this regard, according to the correlation analysis, a significant positive relationship was found between brand perception and content. The relevant table is presented in Table 10.

Table 10. Spearman Content and Brand Perception Correlation Analysis.

		Average Brand Perception	Average Content Perception
Spearman's rho	Correlation Coefficient	1,000	,761**
	Sig. (1-tailed)	.	,000
	N	302	302
	Correlation Coefficient	,761**	1,000
	Sig. (1-tailed)	,000	.
	N	302	302

** . Correlation is significant at the 0.01 level (1-tailed).

H3. There is a significant and positive relationship between the demographic characteristics of kid influencer followers and brand perception.

To obtain the findings for H3, a correlation analysis was conducted. Accordingly, a significant correlation was found at the 0.01** level between brand perception and gender. There is a significant and positive relationship between brand perception and gender (see Table 11).

Table 11. Brand Perception and Gender Correlation Analysis.

		Brand perception total	Gender
Brand perception total	Pearson Correlation	1	,156**
	Sig. (1-tailed)		,003
	N	302	302
Gender	Pearson Correlation	,156**	1
	Sig. (1-tailed)	,003	
	N	302	302

For H3, correlation analysis was conducted to obtain the findings. Accordingly, a correlation was found to be significant at the 0.01** level. A significant negative correlation was found between brand perception and age. Therefore, there is a significant negative relationship between them. (See Table 12 for reference.)

Table 12. Brand Perception and Age Correlation Analysis.

		Brand perception total	Age
Brand perception total	Pearson Correlation	1	-,217**
	Sig. (1-tailed)		,000
	N	302	302
Age	Pearson Correlation	-,217**	1
	Sig. (1-tailed)	,000	
	N	302	302

A correlation analysis was conducted to obtain the findings for H3. Accordingly, a significant correlation was found between brand perception and marital status at the 0.01 level. However, a negative correlation coefficient was obtained, indicating a significant negative relationship between them. (See Table 13 for details.)

Table 13. Brand Perception and Marital Status Correlation Analysis.

		Brand perception total	marital status
Brand perception total	Pearson Correlation	1	,344**
	Sig. (1-tailed)		,000
	N	302	302
	Pearson Correlation	,344**	1

marital status	Sig. (1-tailed)	,000	
	N	302	302

To obtain the findings in H3, a correlation analysis was conducted. In this regard, a significant and positive correlation was found between brand perception and whether the follower has a child, with a significance level of 0.01** (see Table 14).

Table 14. Correlation Analysis of Brand Perception and the Question of Do You Have a Child.

		Brand perception total	Do you have children?
Brand perception total	Pearson Correlation	1	,274**
	Sig. (1-tailed)		,000
	N	302	302
Do you have children?	Pearson Correlation	,274**	1
	Sig. (1-tailed)	,000	
	N	302	302

A correlation analysis was conducted to obtain the findings for H3. In this regard, a significant correlation was found at the 0.01** level between brand perception and monthly income. However, a negative correlation coefficient was obtained, indicating a significant negative relationship between the two (see Table 15).

Table 15. Brand Perception and Monthly Income Correlation Analysis.

		Brand perception total	your monthly income
Brand perception total	Pearson Correlation	1	-,159**
	Sig. (1-tailed)		,003
	N	302	302
your monthly income	Pearson Correlation	-,159**	1
	Sig. (1-tailed)	,003	
	N	302	302

When looking at the frequency of followed **kid influencers**, *Maya Başol* ranks first with 41.7%, followed by *Kemalce* with 28.5%, *Zayn Sofuoğlu* with 27.8%, *Aras Özadalı* with 20.9%, *Lavinya Ünlüler* with 15.9%, *Nisan Aktaş* with 13.9%, *Fevzi Kaan Türker* with 13.9%, *Efe Koçyiğit* with 10.3%, *Ebrar Demirbilek* with 7.6%, *Ecrin Su Çoban* with 6.6%, *Esila Biltekin* with 3%, *Öykü*

Sevindik with 2%, *Ahmet Efe Metekoğlu* with 1.3%, *Aylin Mavi* with 1%, *Alin-Lina Altan* with 0.7%, and *Bade Arazlı* and *Mete Gürsoy* both with 0.3% (See Table 16).

Table 16. Kid Influencers Followed by Followers.

		Frequency	Percent	Valid Percent	Cumulative Percent
Maya Başol	Valid	Yes	126	41,7	41,7
		No	176	58,3	100,0
		Total	302	100,0	
Ecrin Su Çoban	Valid	Yes	20	6,6	6,6
		No	282	93,4	100,0
		Total	302	100,0	
Lavinya Ünlüer	Valid	Yes	48	15,9	15,9
		No	254	84,1	100,0
		Total	302	100,0	
Ebrar Demirbilek	Valid	Yes	23	7,6	7,6
		No	279	92,4	100,0
		Total	302	100,0	
Nisan Aktaş	Valid	Yes	42	13,9	13,9
		No	260	86,1	100,0
		Total	302	100,0	
Aras Özadalı	Valid	Yes	63	20,9	20,9
		No	239	79,1	100,0
		Total	302	100,0	
Alin-Lina Altan	Valid	Yes	2	,7	,7
		No	300	99,3	100,0
		Total	302	100,0	
Kemalce	Valid	Yes	86	28,5	28,5
		No	216	71,5	100,0
		Total	302	100,0	
Zayn Sofuoğlu	Valid	Yes	84	27,8	27,8
		No	218	72,2	100,0
		Total	302	100,0	
Fevzi Kaan Türker	Valid	Yes	42	13,9	13,9
		No	260	86,1	100,0
		Total	302	100,0	
Ahmet Efe Metekoğlu	Valid	Yes	4	1,3	1,3
		No	298	98,7	100,0
		Total	302	100,0	

	Total	302	100,0	100,0	
Öykü Sevindik	Valid	Yes	6	2,0	2,0
		No	296	98,0	100,0
	Total	302	100,0	100,0	
Efe Koçyiğit	Valid	Yes	31	10,3	10,3
		No	271	89,7	100,0
	Total	302	100,0	100,0	
Esila Biltekin	Valid	Yes	9	3,0	3,0
		No	293	97,0	100,0
	Total	302	100,0	100,0	
Bade Arazlı	Valid	Yes	1	,3	,3
		No	301	99,7	100,0
	Total	302	100,0	100,0	
Mete Gürsoy	Valid	Yes	1	,3	,3
		No	301	99,7	100,0
	Total	302	100,0	100,0	
Aylin Mavi	Valid	Yes	3	1,0	1,0
		No	299	99,0	100,0
	Total	302	100,0	100,0	

When looking at the frequency of followed Instagram moms (instamoms), *Buse Terim* ranks first with 17.5%, followed by *Akademisyen Anne* with 14.6%, *Berfu Yenenler* with 11.3%, *Kokoshane* with 4.3%, *Yağmur Aykaç* with 2.6%, *Cocobolinho* with 1.7%, *Rukiye Çetinkaya*, *Türkü Bingöl*, *Bilge Turan* and *Gizem Zor* with 1.3% each, and *Saadet Algan*, *Özlem Gökçe*, and *Eda Coşkun* with 0.3% each (see Table 17).

Table 17. Instamom Followed by Followers.

		Frequency	Percent	Valid Percent	Cumulative Percent
Kokoshane	Valid	Yes	13	4,3	4,3
		No	289	95,7	100,0
	Total	302	100,0	100,0	
Akademisyen Anne	Valid	Yes	44	14,6	14,6
		No	258	85,4	100,0
	Total	302	100,0	100,0	
Cocobolinho	Valid	Yes	5	1,7	1,7
		No	297	98,3	100,0
	Total	302	100,0	100,0	
Yağmur Aykaç	Valid	Yes	8	2,6	2,6
		No	294	97,4	100,0
	Total	302	100,0	100,0	
Gizem Zor	Valid	Yes	3	1,0	1,0
		No	299	99,0	100,0
	Total	302	100,0	100,0	
Saadet Algan	Valid	Yes	1	,3	,3
		No	301	99,7	100,0

	Total	302	100,0	100,0	
Rukiye Çetinkaya	Valid	Yes	4	1,3	1,3
		No	298	98,7	98,7
		Total	302	100,0	100,0
Buse Terim	Valid	Yes	53	17,5	17,5
		No	249	82,5	82,5
		Total	302	100,0	100,0
Özlem Gökçe	Valid	Yes	1	,3	,3
		No	301	99,7	99,7
		Total	302	100,0	100,0
Türkü Bingöl	Valid	Yes	4	1,3	1,3
		No	298	98,7	98,7
		Total	302	100,0	100,0
Eda Coşkun	Valid	Yes	1	,3	,3
		No	301	99,7	99,7
		Total	302	100,0	100,0
Berfu Yenenler	Valid	Yes	34	11,3	11,3
		No	268	88,7	88,7
		Total	302	100,0	100,0
Bilge Turan	Valid	Yes	4	1,3	1,3
		No	298	98,7	98,7
		Total	302	100,0	100,0

Conclusion & Discussion

Technological advancements in recent times have brought about the rise of social media platforms. With the changes and transformations occurring within social media platforms, new professions have emerged. One of the first things that come to mind when we think of social media is influencers. In today's world, the influencer category that comes to kids' minds first is a YouTuber. Consequently, many kid influencers have emerged at a young age.

Kid influencers can be defined as individuals who create content for social media accounts directed by their parents (Masterson, 2020). Parents generally wish to maintain their kids daily experiences as a digital diary, which also led to the concept of kid influencers. Kids provide various contents such as "fun, educational, creative content with activities, contests, and more" to other age groups of followers (Naceva, 2025). Collaborating with kid influencers may be the best way for brands to appeal to kids. Kids who follow kid influencers become consumers who intend to buy the products advertised to them. As a result, this can lead to actual purchases or an intention to purchase for the brand (Bedgood, 2025). According to (Atmaca & Akyol, 2021) Atmaca & Akyol's (2021) study, in this regard, the collaboration carried out by kid influencers is stated to promote the product in a way that kids, the target audience of the product, can understand. The aim of this study is to reveal the relationship between the content produced and shared by kid influencers about brands and the brand perception of their followers. Based on the hypotheses and findings within the scope of the aforementioned aim, differences were found between demographic characteristics and motivation for following kid influencers. According to the hypothesis, differences were found between gender and motivation for following in the categories of entertainment, naturalness and cuteness, knowledge, and experience. In addition, differences were identified between being a parent and interest and curiosity in the lifestyle category. Therefore, H1 was accepted due to the emergence of differences.

The second hypothesis of the current study informs that there is a significant and positive relationship between the content shared by kid influencers for a brand and brand perception. When examining the hypothesis, a significant and positive relationship was found between the content shared by kid influencers for brand and brand's perception. Therefore, H2 was accepted. H3: There is a significant and positive relationship between the demographic characteristics of kid influencer followers and brand perception. According to the hypothesis, there is a relationship between brand perception and gender and age. Therefore, H3 was accepted. Looking at the literature, a study conducted by Vizcaíno-Laorga et al.,(2021) examined 183 YouTube videos produced by kid influencers, found that at least one product or content related to a brand was found in 98% of the videos watched. Additionally, Boğa & Sağlam (2021), found that brand use was prominent in the videos shared and popularized by kid influencers. When looking at the data obtained by Atmaca & Akyol's (2021) study, it was found that kid influencers examine products regardless of gender in promoting branded content. Therefore, it was concluded that kid influencers play an important role in promoting branded content. According to H1, differences were found among demographic characteristics, specifically gender, and variables related to motivation for following kid influencers, such as entertainment, naturalness and sweetness, and knowledge and experience. According to H1, there is a difference between following kid influencers and demographic characteristics, differentiation was found in the demographic characteristics in the category of interest and curiosity among the motivations for following, depending on whether they have kids or not. Additionally, differences were also observed in the category of lifestyle among the motivations for following, depending on whether they have kids or not. According to H2, there is a significant and positive relationship between the content shared by kid influencers about the brand and brand perception. A significant positive relationship was found between the shared contents for the brand and the brand perception. According to H3, there is a significant and positive relationship between the demographic characteristics of kid influencer followers and brand perception. Accordingly, a significant correlation was found between brand perception and gender. There is a significant and positive relationship between brand perception and gender. A significant negative correlation was found between brand perception and age. Therefore, there is a significant negative relationship between them. A significant and positive correlation was found between brand perception and whether the follower has a kid. In addition, a negative correlation coefficient was obtained, indicating a significant negative relationship between the two. According to another topic covered in the research, when looking at the follower rates of kid influencers, when looking at the frequency of followed kid influencers, *Maya Başol* ranks first followed by *Kemalce*, *Zayn Sofuoğlu*, *Aras Özadalı*, *Lavinya Ünlüer*, *Nisan Aktaş*, *Fevzi Kaan Türker*, *Efe Koçyiğit*, *Ebrar Demirbilek*, *Ecrin Su Çoban*, *Esila Biltekin*, *Öykü Sevindik*, *Ahmet Efe Metekoğlu*, *Aylin Mavi*, *Alin-Lina Altan*, *Bade Arazlı* and *Mete Gürsoy*. In addition, the participants expressed that they also follow Instagram mothers. In this respect, it is observed that *Buse Terim*, *Akademisyen Anne*, and *Berfu Yenenler* are among the top three Instamoms. As a result, in line with the main problem and purpose of the research, it can be said that the collaborations between brands and kid influencers on Instagram platforms result in a positive brand perception.

Declarations

* **Ethics Committee Approval:** This study was granted ethical approval by the Near East University Scientific Research Ethics Committee on 19.07.2022 (YDÜ/SB/2022/1329).



* **Publication Ethics:** This study has been prepared in accordance with the rules stated by the "Near East University Scientific Research Ethics Committee." Additionally, the article has been scanned using the Turnitin plagiarism detection software, and no instances of plagiarism have been detected.

* **Author Contribution Statement:** In this study, the authors' contribution statement is 50% for the first author and 50% for the second author.

* **Conflict of Interest:** There is no conflict of interest within the scope of this study.

* **Academic Financial Support:** There is no direct or indirect financial or commercial support in this study.

* **Author Disclosure:** The article titled "An Assessment of the Relationship Between Kid Influencers (Kidfluencers) and Brand Perception" was presented as a paper at the CIDA 2022 (CIDA International) 3rd Digital Age Communication Symposium, held on October 14-15, 2022.

References

- Aenaya, A. S., & Sulhaini, S. (2024). The Impact of Influencer Credibility, Brand Originality Image, and Price Consciousness on Consumer Trust in Local Beauty Products. *Journal Of Economics, Finance And Management Studies*, 07(01). <https://doi.org/10.47191/jefms/v7-i1-33>
- Aktaş, A., & Şener, G. (2019). Nüfuz Pazarlamasında (Influencer Marketing) Mesaj Stratejileri. *Erciyes İletişim Dergisi*, 6(1), Article 1. <https://doi.org/10.17680/erciyesiletisim.477592>
- Alkan, Z., & Ulaş, S. (2022). The Practices of Social Media and Influencers: A Research Based on Incfluencers' Followers. *Uluslararası Medya ve İletişim Araştırmaları Hakemli Dergisi*, 5(2), Article 2. <https://doi.org/10.33464/mediaj.1081498>
- Alkan, Z., & Ulas, S. (2023). Trust in social media influencers and purchase intention: An empirical analysis. *Online Journal of Communication and Media Technologies*, 13(1), e202301. <https://doi.org/10.30935/ojcm/12783>
- Alruwaily, A., Mangold, C., Greene, T., Arshonsky, J., Cassidy, O., Pomeranz, J. L., & Bragg, M. (2020). Child Social Media Influencers and Unhealthy Food Product Placement. *American Academy of Pediatrics*, 146(5). <https://publications.aap.org/pediatrics/article-abstract/146/5/e20194057/75307/Child-Social-Media-Influencers-and-Unhealthy-Food?redirectedFrom=fulltext>
- Atmaca, S., & Akyol, M. (2021). Çocuk Youtuberların Sosyal Medyada Oluşturduğu Reklam İçerikler. *İnönü Üniversitesi İletişim Fakültesi Elektronik Dergisi (İNİF E-Dergi)*, 6(2), Retrieved September 24, 2022 from <https://doi.org/10.47107/inifedergi.978976>
- Başpınar, S. (2022, November 13). *Son Yılların En Başarılı Marka İş Birlikleri* Marketing Türkiye. Retrieved September 24, 2022 from <https://www.marketingturkiye.com.tr/haberler/basarili-marka-is-birlikleri/>
- Bearne. (2019, August 22). *Would you let your child become a "kid influencer"?*. Retrieved September 24, 2022 from <https://www.bbc.com/news/business-49333712>



- Bedgood, L. (2025). *Marketing to the Generations | Porch Group Media*. <https://porchgroupmedia.com/blog/marketing-to-the-generations-kids-influence-purchase-decisions/>
- Blum-Ross, A., & Livingstone, S. (2017). "Sharenting," parent blogging, and the boundaries of the digital self. *Popular Communication*, 15(2), 110–125. <https://doi.org/10.1080/15405702.2016.1223300>
- Boğa, E., & Sağlam, M. (2021). Dijital Ortamda Çocuk: Bir Çocuk Youtuber Kanalının İçeriksel Analizi. *Erciyes İletişim Dergisi*, 8(2), 643–664. <https://doi.org/10.17680/erciyesiletisim.889793>
- Bozkurt, G. (2020). *Sosyal Medyada Parasosyal Etkileşim: Sosyal Medya Fenomenlerinin Tüketicilerin Marka Algısına Etkisinin Değerlendirilmesi*. (Doktora tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, İşletme Anabilim Dalı, Üretim Yönetimi ve Pazarlama Bilim Dalı). Selçuk Üniversitesi. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=skLYwVc3CoyDYCHV3qThhA&no=dcgHiWFGXy7m9k3UikErNw>
- Breves, P. L., Liebers, N., Abt, M., & Kunze, A. (2019). The Perceived Fit between Instagram Influencers and the Endorsed Brand: How Influencer–Brand Fit Affects Source Credibility and Persuasive Effectiveness. *Journal of Advertising Research*, 59(4), 440–454. <https://doi.org/10.2501/JAR-2019-030>
- Bynder. (n.d.). *Brand Perception: Definition, How to Measure & More*. Bynder. <https://www.bynder.com/en/glossary/brand-perception/>
- Callens, H. (2020). *Kidfluencer marketing in the video game industry*. <https://doi.org/10.4337/ielr.2020.01.04>
- Castillo-Abdul, B., Romero-Rodríguez, L. M., & Larrea-Ayala, A. (2020). Kid influencers in Spain: Understanding the themes they address and preteens' engagement with their YouTube channels. *Heliyon*, 6(9), e05056. <https://doi.org/10.1016/j.heliyon.2020.e05056>
- Coates, A., & Boyland, E. (2021). Kid influencers—A new arena of social media food marketing. *Nature Reviews Endocrinology*, 17(3), 133–134. <https://doi.org/10.1038/s41574-020-00455-0>
- Comcowich, W. (2018, December 3). *Where Young Influencers (Kidfluencers) Fit in the Digital Marketing Strategy*. Glean.Info. <https://glean.info/where-young-influencers-kidfluencers-fit-in-the-digital-marketing-strategy/>
- Cordeiro, V. C. (2021, February 23). *"Kidfluencers" and Social Media: The Evolution of Child Exploitation in the Digital Age*. Humanium. <https://www.humanium.org/en/kidfluencers-and-social-media-the-evolution-of-child-exploitation-in-the-digital-age/>
- Croes, E., & Bartels, J. (2021). Young adults' motivations for following social influencers and their relationship to identification and buying behavior. *Computers in Human Behavior*, 124, 106910. <https://doi.org/10.1016/j.chb.2021.106910>

- Divon, T., Annabel, T., & Catalina, G. (2025). Children as concealed commodities: Ethnographic nuances and legal implications of kidfluencers' monetisation on TikTok. *New Media & Society*. <https://doi.org/10.1177/14614448241304657>
- Emily. (2021, April 1). *Kidfluencers: The Rising Stars of Social Media Marketing*. <https://digitalmarketingblog.org/kidfluencers-rising-stars-of-social-media-marketing/>
- Feller, G., & Burroughs, B. (2022). Branding Kidfluencers: Regulating Content and Advertising on YouTube. *Television & New Media*, 23(6), 575–592. <https://doi.org/10.1177/15274764211052882>
- Franzen, G. (Ed.). (2005). *Reklamın marka değerine etkisi* (F. Yalın, Trans.). MediaCat Books.
- Freeman, J. (2020). *Kidfluencing: The Role of Selling Intent, Logo Presence, and Disclosure Modality on Parental Appraisals of Children's Unboxing Content* [The Pennsylvania State University]. <https://etda.libraries.psu.edu/catalog/18013jrf69>
- Gönülşen, G. (2020). Olumlu Marka İmajı Yaratmada Influencer Pazarlama Stratejisinin Marka Algısı Üzerindeki Etkisi: Foreo Türkiye Markasının Uygulamalarına Yönelik Bir Araştırma. *Akdeniz Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 8, Article 8.
- Gotwald, B., Gregor, B., & Kowalczyk, M. (2024). Can I AI? Kidfluencers And Their Impact on The Marketing Ecosystem: A Qualitative Research. *Communications of International Proceedings*, 24(18). <https://doi.org/10.5171/2024.4449624>
- Hodgson, S. (2023). *What Is Brand Perception? Complete Brand Perception Definition*. <https://fabrikbrands.com/branding-matters/dispatches/what-is-brand-perception-complete-brand-perception-definition/>
- Influencity. (2024). *Marketing with Kid Influencers: Benefits and Best Practices*. Influencity. <https://influencity.com/blog/en/marketing-with-kid-influencers-benefits-and-best-practices>
- Inhope.org. (2022). *What are "kidfluencers"?* Inhope.Org. <https://www.inhope.org/EN/articles/what-are-kidfluencers>
- Kirsch, K. (2022). *What Is Brand Perception? How to Measure It and 4 Examples*. HubSpot Blog. <https://blog.hubspot.com/marketing/what-is-brand-perception>
- Kołaszewska, I., & Kacprzak, A. (2024). The Attitude of Children and Parents Towards Children Influencers. *ResearchGate*, 15(2). https://www.researchgate.net/publication/367000778_The_Attitude_of_Children_and_Parents_Towards_Children_Influencers
- Kotler, P., & Keller, K. L. (2012). *Marketing management* (14th [ed.]). Prentice Hall.
- Latifi, F. (2025, April 11). *Meet The Sweet Sisterhood, One of Gen Alpha's First "Content Houses."* Teen Vogue. <https://www.teenvogue.com/story/meet-the-sweet-sisterhood-one-of-gen-alphas-first-content-houses>
- M, De Veirman, L, H., & Mr, N. (2019). What Is Influencer Marketing and How Does It Target Children? A Review and Direction for Future Research. *Frontiers in Psychology*, 10. <https://doi.org/10.3389/fpsyg.2019.02685>
- Maheshwari, S. (2019, March 1). Online and Earnings Thousands, at Age 4: Meet the Kidfluencers. *The New York Times*.

<https://www.nytimes.com/2019/03/01/business/media/social-media-influencers-kids.html>

Masterson, M. (2020). *When Play Becomes Work: Child Labor Laws in the Era of “Kidfluencers”* (SSRN Scholarly Paper No. 3650376). Social Science Research Network. <https://papers.ssrn.com/abstract=3650376>

Menon, A. (2022). A Beginner’s Guide—Kidfluencer Marketing in India. *Influencer*. Retrieved September 24, 2022 from <https://www.influencer.in/blog/kidfluencer-marketing-in-india-a-beginners-guide/>

Meyerding, S. G. H., & Marpert, J. D. (2023). Modern pied pipers: Child social media influencers and junk food on YouTube – A study from Germany. *Appetite*, 181, 106382. <https://doi.org/10.1016/j.appet.2022.106382>

Molenaar, K. (2025). *Top 22 Kid Influencers Making a Name for Themselves*. Influencer Marketing Hub. <https://influencermarketinghub.com/kid-influencers/>

Morse, J. (2019). *An unborn baby “kidfluencer” has 112,000 Instagram followers*. <https://mashable.com/article/unborn-kidfluencer>

Naceva, N. (2025, February 24). *Best Influencer Marketing Strategies For Baby & Kids’ Products*. Influencer Marketing Hub. <https://influencermarketinghub.com/influencer-marketing-strategies-for-baby-kids-products/>

Nwabueze, Q. (2023). *Marketing with Kid Influencers: 7 Benefits and Best Practices*. Bluemerk. <https://www.bluemerk.com/marketing-with-kid-influencers-7-benefits-and-best-practices>

Ofcom. (2022). *Children and parents: Media use and attitudes report 2022* (p. 80). <https://www.ofcom.org.uk/siteassets/resources/documents/research-and-data/media-literacy-research/children/childrens-media-use-and-attitudes-2022/childrens-media-use-and-attitudes-report-2022.pdf?v=327686>

Parker, O. (2018). *Kidfluencers: The rise of pint-sized digital trendsetters*. <https://www.campaignasia.com/article/kidfluencers-the-rise-of-pint-sized-digital-trendsetters/442444>

Rosenblatt, K. (2021). *Their young kids are internet sensations. It’s helping them save for college*. Retrieved September 24, 2022 from <https://www.nbcnews.com/pop-culture/pop-culture-news/their-young-kids-are-internet-sensations-it-s-helping-them-n1275413>

Sammis, K., Lincoln, C., & Pomponi, S. (2015). *Influencer Marketing For Dummies*. John Wiley & Sons.

Sánchez, S. I., Flavián, M., Casaló, L. V., & Belanche, D. (2021). Influencers and brands successful collaborations: A mutual reinforcement to promote products and services on social media. *Journal of Marketing Communications*, 28(5), 469–486. <https://doi.org/10.1080/13527266.2021.1929410>

Şimşek, A. (2012). *Sosyal Bilimlerde Araştırma Yöntemleri*. Anadolu Üniversitesi Yayını. <https://ets.anadolu.edu.tr/storage/nfs/ARY101U/ebook/ARY101U-12V1S1-8-0-1-SV1-ebook.pdf>

- Sinağ, C. (2022). *Sosyal Medyada Markalaşma*. Boğaziçi Üniversitesi Sosyal Medya Lab. <https://Sml.bogazici.edu.tr/Index.php/2022/06/29/sosyal-medyada-markalasma/>.
- Social Blade. (2020). *Top 50 YouTubers Sorted by Subscribers—Socialblade YouTube Stats*. Social Blade. <https://socialblade.com/youtube/top/50/mostsubscribed>.
- Sullivan, R. (2019). *Ryan Kaji: Eight-year-old tops YouTube list of high earners with \$26 million—CNN*. <https://edition.cnn.com/2019/12/19/business/highest-paid-youtuber-2019-scli-Intl/Index.html?utm>
- TDK. (2020). In TDK. TDK. <https://sozluk.gov.tr/>
- Vizcaino-Laorga, R., Martínez Pastor, E., Ojeda, M. Á. N., & Atauri Mezquida, D. (2021). Kid Youtubers in Spain and Their Practices as Toy Marketing Influencers on YouTube. *Medijska Istraživanja*, 27(1), 99–124. <https://doi.org/10.22572/mi.27.1.5>
- We are Family (2022). *The Global Agency Network*. Retrieved September 24, 2022 from <https://we-are-family.com/>
- Qualtrics. (2023). *What is Brand Perception and How You Measure It*. <https://www.qualtrics.com/experience-management/brand/brand-perception/>
- Wong, J. (2024). *Emotional Branding: Connecting With Consumers On A Deeper Level*. <https://www.forbes.com/councils/forbescommunicationscouncil/2024/12/05/emotional-branding-connecting-with-consumers-on-a-deeper-level/>
- Yıldız, H. (2022). *Marka Algısı Nedir? Nasıl Ölçülür?* Retrieved September 24, 2022 from <https://www.haldunyildiz.com/Marka-Algisi-Nedir-Nasil-Olculur/>