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A Study on the Influence of Digital Marketing on Social Media with Respect to Jewellery Purchase Decisions

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Abstract

Social media has emerged as a powerful driver of consumer behaviour in the jewellery industry, transforming how brands communicate value, build trust, and influence purchase intent. This study examines the extent to which digital marketing content on social media platforms shapes consumers' jewellery purchase decisions. It investigates which content formats — images, videos, reels, customer reviews, and influencer content — exert the greatest influence on buyer interest, and evaluates how content quality and credibility contribute to consumer trust in jewellery brands. The study further analyzes the relationship between social media engagement and consumer preferences in determining purchase intention. As jewellery is a high-involvement, trust-sensitive purchase category, consumers often rely on visual authenticity and peer validation before deciding, making social media a particularly influential touchpoint in this sector. The study adopts a quantitative research approach, with primary data collected through a structured questionnaire. The findings are expected to reveal that visually rich, authentic content, particularly reels and peer reviews, influences trust and purchase intent more than traditional promotional content. This study contributes to the literature on digital consumer behaviour and offers practical insights for jewellery brands seeking to optimize their social media marketing strategies to enhance credibility, engagement, and sales conversion in today's competitive digital marketplace.

Keywords— Digital Marketing, Social Media Marketing, Jewellery Purchase Decision, Consumer Behaviour, Consumer Trust, Content Credibility, Purchase Intention

INTRODUCTION

Social media has become an important part of modern marketing because it allows businesses to present products, communicate with customers and build relationships beyond traditional advertising. Platforms such as Instagram, YouTube, Facebook and Pinterest provide opportunities to share photographs, short-form videos, product demonstrations, customer experiences and influencer recommendations. Consumers can respond to this content, ask questions, compare brands and gather information before making a decision. As a result, social media is not only a promotional channel but also a space where consumers discover products and develop impressions about the brands that offer them.

These changes are particularly relevant to the jewellery industry. Jewellery is often purchased for personal use, gifting, celebrations and special occasions, and consumers may consider several factors before making

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a purchase. Design, colour, finish, material, price, perceived quality and the credibility of the seller can all shape the decision. Since jewellery is a visual product, clear photographs and videos can help consumers understand its appearance and styling. However, attractive presentation alone may not be enough. Buyers may also need accurate product descriptions, information about materials and dimensions, transparent prices, return details and evidence of authenticity before they feel confident about a product.

Social media gives jewellery brands different ways to meet these information needs. Reels and short videos may attract attention and introduce new designs, while detailed product videos can show how a piece looks when worn or how it moves in different lighting. Influencers can demonstrate styling ideas and share their opinions, whereas customer reviews and photographs can offer experiences beyond the brand's own promotional messages. At the same time, consumers may question whether sponsored recommendations are impartial or whether online reviews are genuine. The usefulness of social media marketing therefore depends not only on the amount of content published but also on its relevance, clarity, credibility and perceived authenticity.

Previous research provides a foundation for understanding these issues. Godey et al. (2016) examined social media marketing efforts in the luxury-brand sector and found relationships with brand equity and consumer responses. Cheung and Thadani (2012) reviewed electronic word-of-mouth research and proposed a framework for understanding how online communication can influence consumers. Lou and Yuan (2019) explored the role of message value and source credibility in trust towards branded influencer content, while Han and Balabanis (2024) synthesised evidence on factors associated with influencer effectiveness. These studies show why brand communication, customer feedback and source credibility are relevant to consumer behaviour. Nevertheless, their findings should not automatically be treated as proof of how every jewellery consumer responds, because effects may differ by product, platform and audience.

In this context, the present study examines how respondents describe the influence of social media content on their jewellery purchase decisions. It considers the platforms they find influential, the content formats that attract attention, the formats they prefer for evaluating a product, and the kinds of information they associate with trust. It also explores reported engagement and purchase intention while recognising that these are not the same as completed purchases. Primary data were collected through a structured questionnaire and analysed descriptively. The study is intended to understand the preferences and perceptions of the respondents surveyed, rather than to establish cause and effect or represent all jewellery consumers. By bringing together visual appeal, content credibility and purchase consideration, the research aims to offer practical insights into how jewellery brands can communicate in ways that are attractive as well as informative and trustworthy.

REVIEW OF LITERATURE

Social Media Marketing and Consumer Response

Godey et al. (2016) investigated the social media marketing efforts of five luxury brands—Burberry, Dior, Gucci, Hermès and Louis Vuitton—using survey responses from 845 consumers in China, France, India and Italy. They examined social media marketing as a combination of entertainment, interaction, trendiness, customisation and word of mouth. Their findings indicated positive relationships between social media

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marketing efforts and brand equity, including brand awareness and brand image, as well as consumer responses such as brand preference and loyalty. This study is relevant because jewellery may be positioned as a luxury or lifestyle product, and brand image can shape how consumers evaluate it. However, the study examined luxury brands more broadly rather than jewellery purchase decisions alone; its findings therefore provide context, not direct proof about all jewellery buyers. (Godey et al., 2016)

Electronic Word of Mouth and Customer Reviews

Cheung and Thadani (2012) conducted a literature analysis of electronic word-of-mouth (eWOM), bringing together earlier research and proposing an integrative framework for understanding its effects on consumer behaviour. eWOM includes opinions and product-related information shared online by consumers, including reviews and discussions. Their work is useful for the present study because jewellery buyers can use customer reviews to assess other people's experiences alongside brand-created content. Reviews may provide reassurance, but their usefulness can depend on credibility, detail and relevance; they should not be treated as independent proof that a product is authentic or of a particular quality. The current study therefore examines whether respondents identify customer reviews as a trusted source before purchase. (Cheung & Thadani, 2012)

Influencer Credibility and Branded Content

Lou and Yuan (2019) examined how the value of influencer messages and the credibility of their sources relate to consumer trust in branded social media content and purchase intention. Their work highlights that an influencer's presence alone is not necessarily sufficient: the message must offer value and the source must be perceived as credible. This is relevant to jewellery marketing, where influencers may demonstrate how pieces look, suggest styling combinations or describe their experience with a brand. Nevertheless, the influence of an endorsement may vary according to the influencer, audience and product, so influencer posts should be considered one possible source of information rather than automatically the most trusted format. (Lou & Yuan, 2019)

Evidence from Influencer Marketing Research

Han and Balabanis (2024) conducted a meta-analysis of social media influencer research, synthesising evidence from 53 studies and 250 effect sizes. Their review identified credibility, trustworthiness and perceived expertise as important factors associated with consumer attitudes, and found that the effectiveness of influencer marketing can vary with factors such as platform, geography, product context and influencer type. This strengthens the rationale for examining credibility in the specific context of jewellery rather than assuming that influencer marketing works in the same way for every category. It also supports interpreting influencer responses cautiously: findings from wider influencer research establish a useful background, but they do not replace evidence collected directly from the respondents in this study. (Han & Balabanis, 2024)

RESEARCH GAP AND RATIONALE

Taken together, these studies suggest that social media marketing, electronic word-of-mouth and influencer credibility are relevant to consumer responses. However, the studies focus on different aspects of marketing and do not, by themselves, explain which formats this study's respondents prefer when discovering, evaluating and considering jewellery. The present research addresses this focused, descriptive question by

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comparing respondents' reported preferences for reels, product videos, customer reviews and influencer content, alongside their views on accurate product information and trust. Its contribution is specific to the survey sample: it describes the responses collected and does not claim to establish causation, actual sales outcomes or the behaviour of all jewellery consumers.

Research Problem and Objectives

The research problem is to understand how consumers say they use social media content to discover and evaluate jewellery, and which features of that content they link with trust and purchase intention.

The study is guided by the following objectives:

- To examine the influence of social media content on consumers' jewellery purchase decisions.
- To identify the types of social media content, such as images, videos, reels and customer reviews, that influence these decisions.
- To assess how the quality and credibility of content affect consumers' trust in jewellery brands.
- To analyse reported engagement and its relationship with the intention to purchase jewellery, as far as the available measures allow.
- To understand consumers' preferences and attitudes towards jewellery brands promoted through social media.

RESEARCH METHODOLOGY

Research Design and Data Source

This study follows a quantitative, cross-sectional and descriptive survey design. Primary data were collected with a structured questionnaire circulated through Google Forms. The questionnaire had demographic questions, questions on social media use and jewellery content, preference questions with fixed options, five-point agreement statements, and 1–5 ratings on purchase intention and recommendation.

Sample and Data Collection

The dataset contained 83 responses collected between 16 September and 2 October 2026. One response was excluded because it contained no answers to the main questionnaire items, leaving 82 responses for analysis. Valid response counts vary by question because some items were left unanswered, ranging from 79 to 82. As the study area, eligibility criteria and recruitment process were not formally defined, the data are treated as a non-probability voluntary-response sample and analysed descriptively.

Variables and Analysis

The questionnaire covers platform preference; the content that attracts attention, shows how a piece looks, earns trust or encourages engagement; the importance of clear visuals and product information; agreement with statements on content quality and trust; and 1–5 ratings for purchase intention, willingness to buy after engagement, the influence of positive reviews, match with personal style and likelihood of recommending a brand. Frequencies and percentages were worked out from the valid responses to each question. For the 1–5 items, means and standard deviations are given, and ratings of 4 or 5 are grouped together as higher ratings to keep interpretation simple. No inferential tests, causal estimates or reliability tests were carried out.

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Ethical Considerations

Respondents are not named anywhere in this paper, and results are reported only in aggregate. The small and self-selected sample, missing answers on some items, lack of geographic information and dependence on self-reported answers all limit how far the results can be interpreted. The findings describe this sample only and should not be generalised to all jewellery consumers.

Data Analysis and Interpretation

Unless stated otherwise, percentages are calculated from the valid responses to each question. Figures may not add up to 100% because of rounding or missing responses.

Respondent Profile

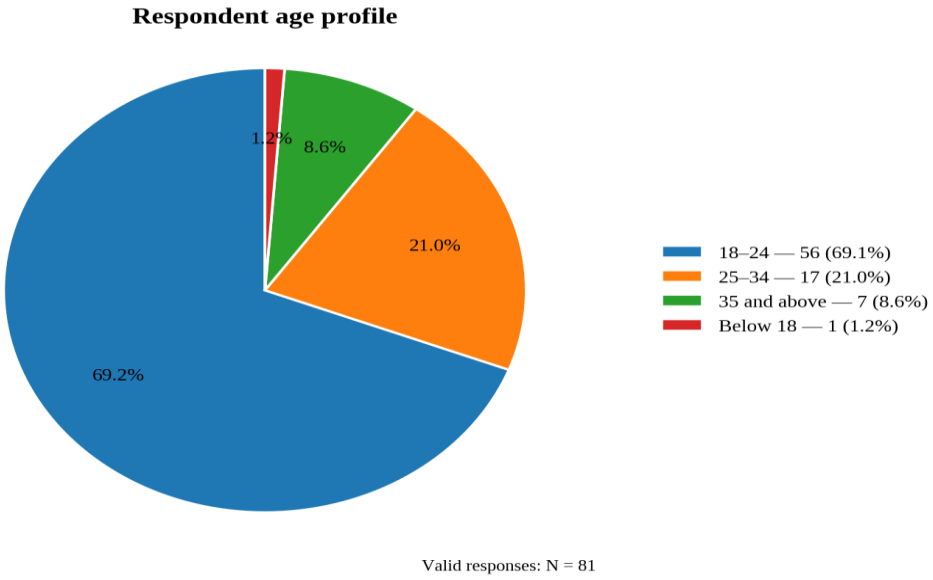


Figure 1. Age profile of respondents (valid N = 81).

The largest age group was 18–24 years (56/81; 69.1%). Women made up 50 of the 82 gender responses (61.0%), and students were the biggest occupational group (45/82; 54.9%). The sample is clearly tilted towards younger respondents and students, so the results should not be taken as representative of all jewellery buyers.

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Social Media Use, Exposure, and Platform

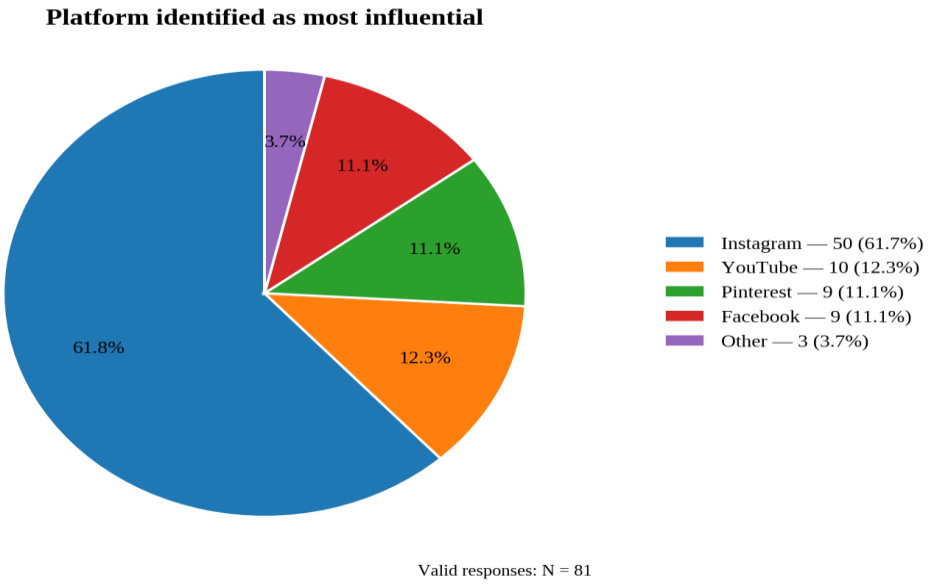


Figure 2. Social-media platform identified as most influential for jewellery shopping (valid N = 81).

Instagram was named by 50 of 81 respondents (61.7%) as the platform that influences their jewellery shopping the most, followed by YouTube (12.3%), Pinterest (11.1%) and Facebook (11.1%). Most respondents said they come across jewellery content at least sometimes: 70 of 82 (85.4%) answered Sometimes, Often or Very Often. These figures show reported exposure and platform preference. They do not show that Instagram leads to more completed purchases.

Content Formats and Purchase Consideration

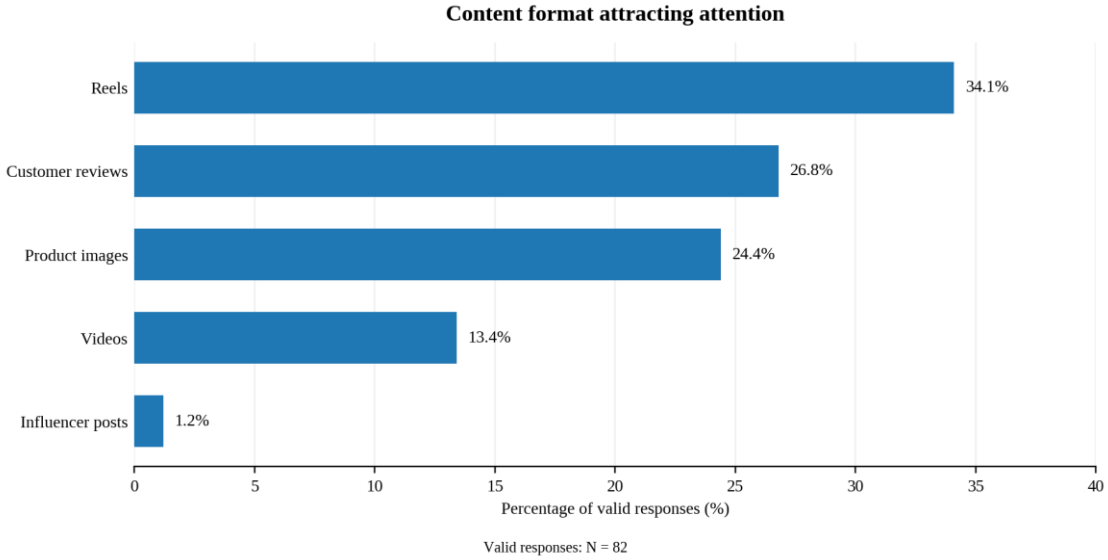


Figure 3. Content format most likely to attract attention (valid N = 82).

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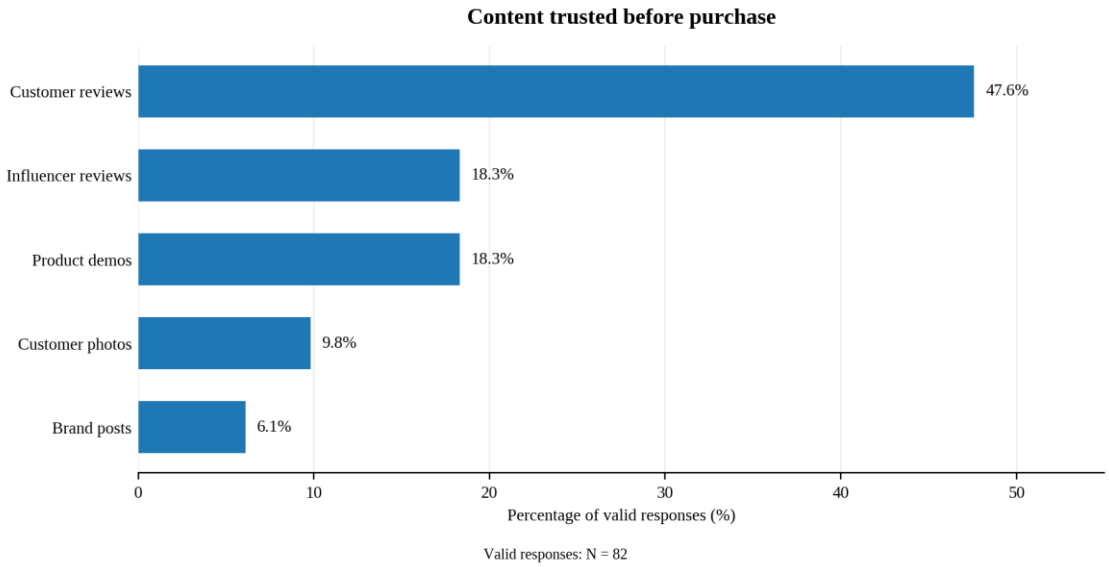


Figure 4. Content type respondents trust before purchase (valid N = 82).

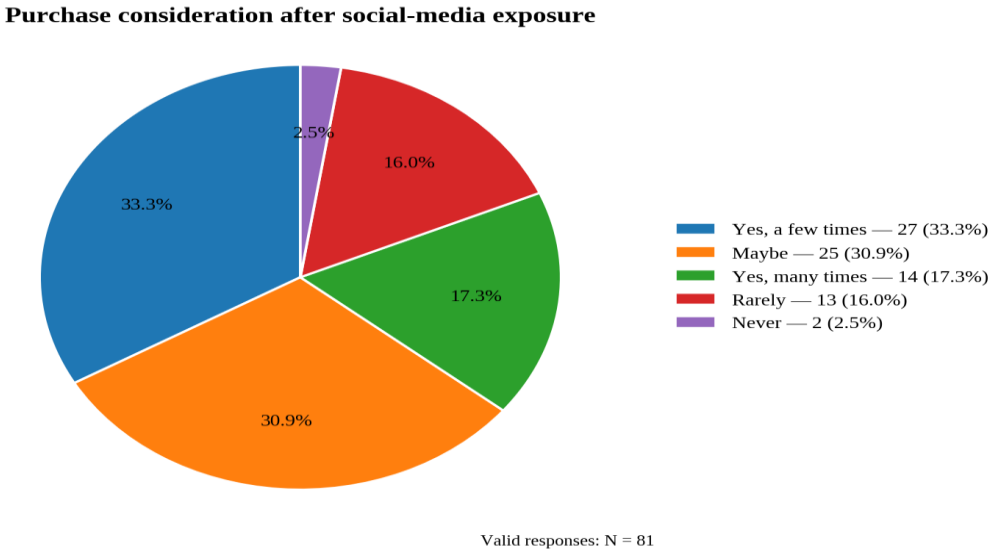


Figure 5. Self-reported purchase consideration after social-media exposure (valid N = 81).

Reels were the content type most often chosen for attracting attention (28/82; 34.1%) and for engagement (30/79; 38.0%). Product videos were the most common choice for the format that best shows how jewellery looks (33/82; 40.2%). Customer reviews were the most trusted content type (39/82; 47.6%), followed by influencer reviews and product demonstration videos, which 15 respondents each selected (18.3%). This suggests that attention, visual evaluation and trust are not all served equally well by one format.

When asked what they do first on seeing jewellery content, 35 of 82 respondents (42.7%) said they check the product details, 20 (24.4%) visit the brand's profile and 19 (23.2%) read reviews. On whether they had ever considered buying jewellery after seeing it on social media, 41 of 81 (50.6%) answered "Yes, a few times" or "Yes, many times", and another 25 (30.9%) answered "Maybe". These answers show self-reported consideration and not completed purchases.

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PERCEIVED CONTENT QUALITY, CREDIBILITY, AND TRUST

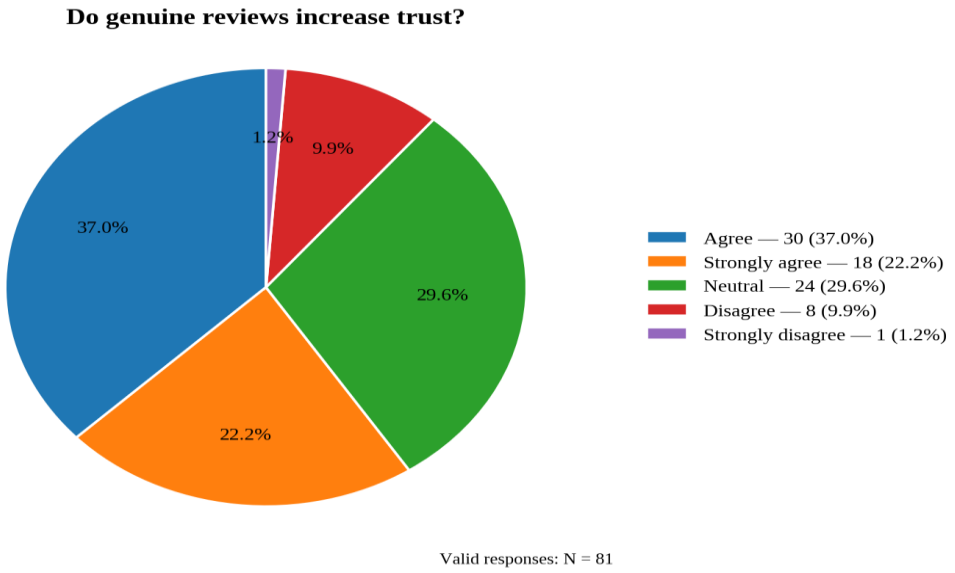


Figure 6. Responses to the statement that genuine reviews increase trust (valid N = 81).

Agreement (Agree or Strongly Agree) was highest for accurate product information (49/82; 59.8%) and genuine customer reviews (48/81; 59.3%). Another 47 of 82 respondents (57.3%) agreed or strongly agreed that authentic and reliable content builds trust. Exactly half (41/82; 50.0%) agreed or strongly agreed that high-quality content makes a brand look more trustworthy, while the rest were neutral or disagreed. Professional and consistent posts received positive responses from 42 of 82 respondents (51.2%). In this sample, accurate information and customer reviews therefore stand out as the main trust cues, though a share of respondents stayed neutral.

PURCHASE INTENTION AND RECOMMENDATION RATINGS

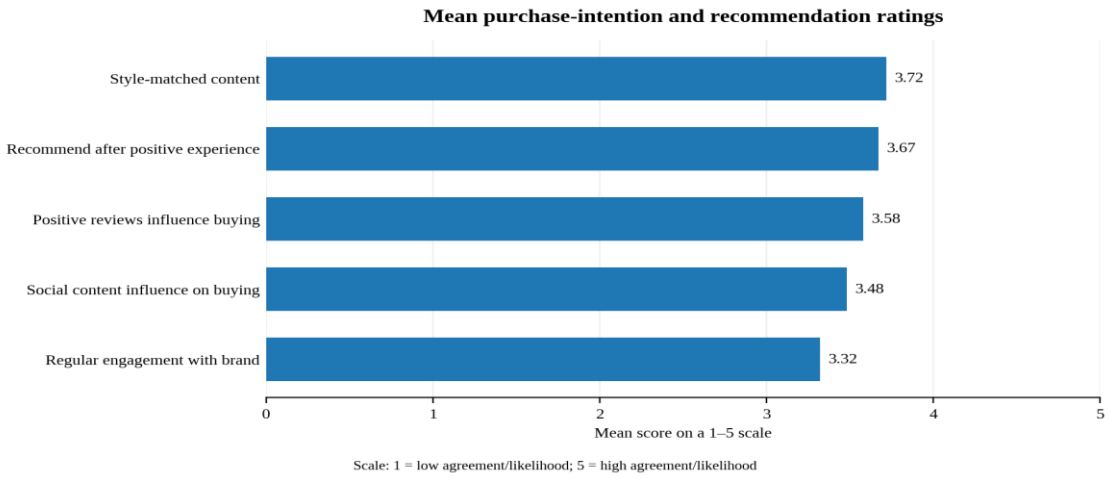


Figure 7. Mean ratings for purchase intention and recommendation (scale: 1–5).

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The highest mean rating was for the likelihood of buying when social media content matches personal style (M = 3.72, SD = 1.06), and 64.6% of respondents gave it a 4 or 5. Recommending a brand after a positive social media experience had a mean of 3.67, and the influence of positive reviews on willingness to buy had a mean of 3.58. Buying from a brand whose content respondents regularly engage with scored lower, with a mean of 3.32. This gap warns against treating engagement as a direct sign of purchase intention. No correlation was calculated, so the data do not establish a statistical link between an individual's engagement and purchase intention.

FINDINGS AND DISCUSSION

Social media was a regular point of discovery for jewellery among these respondents: more than four-fifths encountered jewellery content at least sometimes, and Instagram was most often identified as influential. This finding should be read in light of the sample's concentration among younger respondents and students, rather than generalised to all jewellery consumers.

Content preferences varied by purpose. Reels most often attracted attention and encouraged engagement, product videos were preferred for seeing how jewellery looks, and customer reviews were the most trusted format. These responses suggest that short-form content may help attract attention, while demonstrations and customer feedback support evaluation. However, the survey records stated preferences, not actual viewing or purchasing behaviour.

Clear product information and genuine reviews were prominent trust cues, with around 60% of respondents agreeing or strongly agreeing with each statement. Jewellery brands may therefore benefit from presenting accurate details clearly and making customer feedback easy to access. The findings indicate respondents' perceptions; they do not prove that a specific content strategy will increase trust or sales.

Content that matched respondents' personal style received the highest mean purchase-intention rating (3.72), while buying from brands whose content they regularly engage with received a lower mean (3.32). This difference reinforces the point that engagement alone should not be treated as evidence of purchase readiness.

Overall, the findings are consistent with research highlighting electronic word of mouth and source credibility in consumer responses (Cheung & Thadani, 2012; Lou & Yuan, 2019; Han et al., 2024). The present study adds a descriptive focus on jewellery, where customer reviews and accurate product information stood out. It does not test the mechanisms discussed in those studies or establish cause and effect.

RECOMMENDATIONS AND IMPLICATIONS

Jewellery brands can combine visually attractive formats with product information that is backed by evidence. Reels work well for discovery and styling ideas, while longer videos or demonstration clips can show size, movement, finish and fine detail. Product photographs should be clear and consistent, with extra angles wherever they help.

Brands should make the necessary product information easy to find. This includes materials, dimensions, design details, price, care instructions, delivery and return conditions, and any certification or proof of

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authenticity that applies. The information must be accurate and should not promise anything the brand cannot stand behind.

Genuine customer reviews and photographs can help build trust when they are shown openly. Brands should not make up testimonials, hide fair criticism or present paid endorsements as natural ones. Influencers should be chosen for relevance and credibility, and sponsored posts should be clearly marked as such.

When evaluating marketing, brands should separate reach, engagement, visits to website or product pages, enquiries, purchase intention and verified purchases, and should not treat likes or reel views alone as proof that sales are improving. Future campaigns could use tagged links, controlled comparisons or carefully planned tracking over time to check whether changes in content are linked to conversions.

LIMITATIONS AND FUTURE RESEARCH

The analysis rests on 82 responses collected in a single round, and some items have missing answers. The way respondents were reached, the geographic coverage, the response rate and the eligibility criteria were not formally documented, and the sample is concentrated in the 18–24 age group and among students. Answers are self-reported, so they may be affected by recall or social-desirability bias. The survey is cross-sectional and does not follow actual purchases. No inferential tests or reliability analysis were carried out, and the questionnaire has not been independently validated.

Future research should use a larger and more varied sample drawn through a documented sampling method, state the study area and survey period clearly, pre-test the questionnaire and describe the consent procedure. A follow-up study could test the links between content credibility, trust, engagement and purchase intention using validated scales and statistical methods decided in advance. Where it is ethical and practical, linking consented survey answers to actual purchase records would also help separate stated intention from real behaviour.

CONCLUSION

This study looked at what respondents report about the role of social media marketing in jewellery purchase decisions. Instagram was the platform most often seen as influential. Reels attracted the most attention and were the leading format for engagement, product videos were the most useful for understanding how a piece looks, and customer reviews were the most trusted content. Accurate product information and genuine reviews received relatively high agreement as cues for confidence and trust. Content that matched personal style received the highest average rating among the purchase-intention items, while buying from brands whose content respondents regularly engage with was rated more modestly.

Overall, the results suggest that jewellery brands should balance visual appeal with useful, credible information and genuine customer evidence. The study is descriptive and limited to its sample. It does not show cause and effect, does not represent all jewellery consumers, and does not establish that engagement leads to purchases. Its conclusions should be read as the stated preferences and attitudes of these respondents.

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