UNIVERSIDADE CATÓLICA PORTUGUESA

TIK TOK MICRO-INFLUENCERS AND THE FAST FASHION CONSUMER BEHAVIOUR ONLINE: THE PORTUGUESE CASE

Dissertation to Universidade Católica Portuguesa to obtain a Master’s Degree in Communication Sciences: Communication, Marketing and Advertising

By

Inês Ribeiro de Carvalho Rosa Teixeira

Faculdade de Ciências Humanas

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ABSTRACT

This dissertation focuses on Portuguese Tik Tok micro-influencers and the way they influence the consumer behavior of both Generation Z and Millennials. A qualitative method approach was chosen as it helped to underline and generalize the results obtained to a wider population. It was possible to determine that the Portuguese Tik Tok micro-influencers, do indeed influence the fast-fashion consumer behaviour of the Generation Z and Millennials, by creating innovative and informative content, that is transparent and honest to the audiences. Thus, by creating a closer connection and relationship with the followers, who later feel they are being advised by friends or family and are more prone to be influenced.

Key Words: Tik Tok, Social Media, Micro-Influencer, Influencer Marketing, Fast-Fashion, Consumer Behaviour.

RESUMO

Esta dissertação centra-se nos micro-influenciadores portugueses do Tik Tok, e na forma como influenciam o comportamento dos consumidores da Geração Z e Millennials. Optou-se por uma abordagem qualitativa, uma vez que ajudou a realçar e generalizar os resultados obtidos a uma população mais vasta. Foi possível determinar que os micro-influenciadores portugueses do Tik Tok, influenciam efetivamente o comportamento de consumo de fast-fashion da Geração Z e Millennials, através da criação de conteúdos inovadores e informativos, que são transparentes e honestos para o público. Assim, ao criar uma ligação e relação mais próxima com os seguidores, estes acabam por sentir que estão a ser aconselhados por amigos ou familiares, e são mais suscetíveis a ser influenciados.

Key Words: Tik Tok, Redes Sociais, Micro-Influencer, Marketing de Influência, Fast-Fashion, Comportamento do Consumidor Consumer.

DEDICATION

To my grandfather,

who taught me that after a storm comes a calm.

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This has been one of the most challenging journeys I have encountered, and I would not have been able to finish it without the encouragement, support and guidance of my supervisor, family and friends.

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INTRODUCTION

Social media has been a part of the global population lives for about a decade (Han, 2011), however it has only gained more relevance in recent years as it is totally reconstructing the way individuals communicate with each other (Han, 2020). The rise of social media platforms where users are able to generate their own content, share their personal lives – including opinions and suggestions-, acquiring goods and communicate throughout the globe, has come to change individuals' lives. Some social media platform users started to create personal content and have now the ability to influence masses with their opinions and the electronic word of mouth they share online. These people are called *Influencers,* a term that is very used – not only on daily situations, but also in past literature – as it refers to individuals whose opinions are taken into consideration by their audiences and that are able to influence behaviour (Boerman, 2020). However, not all the influencers have the same number of followers and therefore, they are on different ranges of influencer according to the size of the audience.

Influencers are mainly present on different social media platforms, such as Instagram, Twitter, Facebook, YouTube and more recently on Tik Tok – a Chinese app created in 2016 under the name Douyin, but that reached its peak in 2020 during the Covid-19 pandemic (Dias & Duarte, 2022). Tik Tok is now the most downloaded app on the globe and a lot of micro-influencers emerged from it, due to their different types of content (from fashion, to humor, trips, dance, etc.). This is a phenomenon that happened not only worldwide, but also in Portugal, and therefore, the present investigation will focus on Portuguese micro-influencers that are present on Tik Tok.

Since Internet's beginning, brands started to redirect its costumers to acquire goods online through the brands website, in 2020 with the Covid-19 pandemic and the restrictions imposed by the countries governments, online shopping increased. All of this combined with Tik Tok's hegemony, its influencers and trends, users started to become more influenced by micro content creators and their opinions about Fast Fashion.

In this sense, and since there is still few research made about Tik Tok and micro-influencers on this specific platform, the current study aims to bring novelty to previous literature done about these themes, by understanding in what way do Portuguese Tik Tok micro-influencers, influence the fast-fashion consumer behaviour of Generation Z and Millennials. To obtain the relevant information about the investigation, a quantitative analysis was chosen, and in order to do it, an online survey was conducted. According to Mertler (2016), this type of method and approach are the most adequate to generalise the findings and apply it to the population.

The current dissertation starts with a theoretical framework composed of three main chapters: Social Media, Influencer Marketing and Fast-Fashion Consumer Behaviour Online. Each one of this chapters is essential to understand the objects of the study and later apply the theory into the questionnaire. The first chapter – Social Media – explains the beginning of Social Media on 2.0 Web, as it is crucial to understand its development, and it also details what is the social media platform Tik Tok and why it is so important in today's society. The second chapter – Influencer Marketing – analyses different points of view on Influencers and talks specifically about micro-influencers. It also, later illustrates different types of influencer marketing, in particular electronic word of mouth and endorsement marketing. Lastly, the third chapter of the theoretical framework refers to the Fast-Fashion consumer behaviour online, explaining in what consists of the Fast-Fashion Industry and the online consumer behaviour.

The theoretical framework is followed by the second part of this dissertation: the empirical research, which is divided in two main subchapters, the study methodology and the data presentation and analysis. The study methodology encompasses the research question and study objectives, methods application (which in this case are quantitative methods), population and sample and lastly data collection. On the other hand, the data presentation and analysis present a full-length analysis of the survey results, first on a analytical perspective, and afterwards on a more global analysis that incorporates and compares the results with the theoretical framework.

PART I – THEORETICAL FRAMEWORK

1. SOCIAL MEDIA

1.1. Social Media on 2.0 Web

The current society we live in has the constant necessity of innovation, which also translates into the digital world. This urgency and the beginning of internet has changed the way people communicate, exchange information, and share experiences, transforming both social and business relationships (Constantinides, 2009; Yong-Oliveira et al., 2019). According to Yong-Oliveira et al. (2019) "technology is taking control of our lives" (p.19). On the other hand, for Han (2020), social media is also commanding people lives, as it is transforming the communication panorama.

In what consists of Web 2.0? Han (2011) states that the term "Web 2.0" appeared in 2004 when Tim O'Reilly, a software activist, used it for the first time. With Web 2.0, people can upload content to the Internet, creating user generated media (UGM). This type of content and is used by companies in order to gain more information about their consumers. Web 2.0 also facilitates consumers purchase decisions, since it is more effective to accede to brands, websites and acquire - or not - products. Some applications and technologies linked to Web 2.0 are "social networking applications, online mapping, portable visual elements" and so on (Power & Phillips-Wren, 2011, p.252).

Constantinides (2009) believes that both Web 2.0 and the Internet play a major role in society's life – first on younger generations and then on the average daily customer - when it comes to sharing information and enabling communication. For the author, Web 2.0 has the objective of optimising the collective intellect of its users since it merges three major dimensions, "the Application Types, the Social Effects and the Enabling Technologies" (Constantinides, 2009, p.8). Nonetheless, we will only be focusing on the first two categories as seen in Table 1.

DIMENSIONS	DESCRIPTION
Application Types	• The applications can be classified in different groups such as social networks, blogs, forums. However, for the present work we will be focusing on social networks. • Social Networks enable consumers to create their personal pages that can be seen by other users, swapping information. • Play a major role in word-of-mouth and interaction. • The user is constantly producing content and receiving information. Creating user generated content.
Social Effect	• Web 2.0 is a social progression since it is now part of population daily basis. • It gives the opportunity to consumers to create, share, replicate content and so on. • Users can enter online communities and groups of their interest, where they share their expertise.

Table 1 - Social Media Dimensions (adapted from Constantinides, 2009)

Thackeray et al., (2008) compared Web 1.0 to Web 2.0 and stated that Web 1.0 “allowed only one-way communication” (p.339) which meant that users were only receiving information and not sharing their experiences. Whereas in Web 2.0 users are now able to share, engage and interact with each other, generating content as seen in Table 1, that sometimes can be viral due to the velocity that consumers share their thoughts. Han (2011), Sistek-Chandler (2012) and Berthon et al. (2012), share the same opinion as they believe that with Web 2.0, internet will become a worldwide interface where it’s easy to joins ideas, experiences and knowledge all in an online context (Han, 2011; Sistek-Chandler 2012; Berthon et al., 2012).

V

Web 2.0 launched the term “social media” due to the fact that since its emergence it started to become popular; besides it has also given space for creative users to rise, becoming opinion leaders and influencers themselves (Berthon et al., 2012). Since then, social media has been used on a global scale, mainly by younger users from 15 to 30 years old, as they have the need of being constantly communicating via photos, messages and video with their friends (Berthon et al., 2012; Yong-Oliveira et al., 2019; Sistek- Chandler, 2012; Thackeray et al., 2008). Bearing this in mind, since the beginning of Web 2.0, social media has left a drastic mark on users globally (Thomas & Thomas, 2012), providing “a platform to create communities for connecting people and sharing information” (Irani, 2017, p.1049), where these so called communities are always looking forward to broaden its knowledge (Fredericks & Foth, 2013).

Power & Phillips-Wren (2011) and Yong-Oliveira et al. (2019), believe that “social media are increasing their penetration into everyday life” (p.253) since it is a two-sided communication tool that provides fast connection between average users around the globe. This twist in the history of internet has given users an opportunity to share their likes and dislikes, influencing people around them (Yong-Oliveira et al., 2019), always taking into account that each social medium has its own characteristics and ways of engaging consumers (Kudeshia & Kumar, 2017).

There are different motives to use a specific social medium and they differ from consumer to consumer (Kudeshia & Kumar, 2017). For instance, Constantinides (2009) and Frederick & Foth (2013) point out that some social media platforms turned into forums of discussion and confrontation about different themes such as governments, brands and both their “social, ethical and commercial responsibilities” (Constantinides, 2009, p.6), empowering consumers and their opinions to a level never seen before. Nowadays users have a vast access to information, which enables them to receive multiple opinions, suggestions, providing them with credible information and allowing them to create their own beliefs about different subjects (Constantinides, 2009; Power & Philips-Wren, 2011).

“Social media is altering our opinions and influencing our choices by impacting decisions of consumers” (Power & Phillips-Wren, 2011, p.254), moreover, social media generates a different form of peer pressure that is more instantaneous than in person, due to the fact that users - mainly the younger generation - feel the urge to fit in and to be liked and integrated on social media (Power & Phillips-Wren, 2011).

Constantinides (2009) refers that marketers should realise that social media is an improved and maximum form of communicating. Therefore, there are two forms to reach out to consumers and get them engaged: the passive way and the active way.

- Passive way: It consists in hearing what consumers have to say about their personal experiences, points of view, brands or products, finding opportunities and possible ways of improving and make the most out of these opinions. With this type of information, marketers don't have the need to spend more budget on a traditional market research and can have a direct positive impact on people's lives, enhancing it.

- Active way: Relies on using influencers - which can be online opinion leaders that have a large community-, as endorsers of a brand or product. By doing this, and having a public well-known endorser, the product reviews will be crucial to determine the way consumers will act towards said product or brand.

User generated media (UGM) is altering the world and reality we live in, from the way the information is communicated to the way masses are entertained (Dias & Duarte, 2022), as it ends up meeting the consumer needs, with contents such as short videos. This type of content is relevant for the user due to the fact that all of the important information is compacted into small and fast videos, that can easily be seen during the day without requiring spending a large part of the day to watch it (Xu, 2019). Nevertheless, social media also has negative impact on users, the main being the "saturation effect that can impact decision makers" (Power & Philips-Wren, 2011, p.255). This can be noticed by two ways: by having a high number of "channel saturation" (Power & Philips-Wren, 2011, p.255) which means to see plenty of times the same information on the same channel. Or by "message unit saturation" (Power & Philips-Wren, 2011, p.255) that implies an excess of received messages through one specific channel.

Above all, social media offers users the opportunity of staying in touch with friends on a daily basis and engage with different communities and groups of people (Fredericks & Foth, 2013).

1.2. Tik Tok – The Social Media Platform

Numerous type of research about social media and influencers have been made, however, there is still few literature about the Chinese social media platform – Tik Tok, mainly due to the fact that it only had its peak in 2020 during the Covid-19 pandemic, therefore it is important to explain in what consists the platform, what type of content can be created and what type of individuals use the app, in order to later compare the results obtained on the methodology with the ones presented by previous literature.

The app was launched in 2016 under the name Douyin in China (Cervi, 2021; Dias & Duarte, 2022; Montang et al., 2021; Tang, 2019; Zuo &Wang, 2019), and in 2018 it fused with Music.ly and it has not ceased to grow ever since. To the current date, Tik Tok is the most downloaded app on the planet, being a phenomenon and among people from all age gaps, countries (over 154), but mainly among younger generations – from 16 to 24 years old - with over 1 billion monthly users (Cervi, 2021; Dias & Duarte, 2022; Han, 2020; Montang et al., 2020; Zuo & Wang, 2019).

But what is Tik Tok overall? Cervi (2021), Haenleinet et al. (2020), Montang et al. (2021) and Tang (2019) state that this new social medium is a platform where users can create short videos from 15 seconds up to 3 minutes, either by lip-syncing, dancing, using different sounds or music that are trending. The users themselves are also able to edit the videos with filters and with different tools provided by the platform, becoming more independent and not having the need to use other apps to do it. According to Omar & Dequan (2019) and Dias & Duarte (2022), users watch and engage on the app to "relax and entertain" (p.131) and even to escape their own realities and express themselves. For Haenleinet et al. (2020), Tik Tok is as big as it is due to the fact that is known in and outside China. The authors state that the videos made can be dancing videos (with trending choreographies), more intimate speaking videos (almost like vlogs) and prank and so ons. The content is presented to the user in two layouts, the 'For You' page where the user is able to see videos of creators who is not following, but that the algorithm believes might be of interest. Then there is the 'Following' page that is reserved exclusively to people that the user follows. Therefore Haenleinet et al. (2020) believe that Tik Tok is a more entertainment network (similar to

YouTube) than it is to Instagram since the connections one makes on Tik Tok don't correspond to the majority of connections one has in real life.

De Leyn et al. (2021), believe that Tik Tok is a public network formed of imagined communities, where the users create their own content but also re-create trends that ultimately leads them to having a bigger awareness on the for you page. Besides, Tik Tok has made private places – such as teens bedrooms – into public stages for the videos, becoming visible to the whole world (De Leyn et al., 2021; Montag et al.,2021; Dias & Duarte, 2022). Furthermore, one creates content on Tik Tok in order to become famous and express oneself with originality. Bearing this in mind, teenagers make use of this social network to position themselves in a higher place than the rest of their group, forming their own identities and sharing a lot of information about themselves online (Montang et al.,2021; Dias & Duarte, 2022).

When opening Tik Tok, one gets instantly captivated by the screen and is presented with a random selection of videos that are personalised and are of the user's interest – which maintains them for a longer period of time on the app (Montag et al., 2021). The content presented can vary from daily tips, makeup, fashion, funny videos, music, previous investigation, dance and so on (Dias & Duarte, 2022), all of them are in accordance with the users' personal experiences and lifestyle (Tang, 2019). Short videos (from 15 seconds up to 3 minutes) are ideal for people's current lifestyle, as it includes different contents that "can be watched during leisure time in life and work" (Dias & Duarte, 2022, p. 616), helping Tik Tok to be more accepted and present on users daily life (Tang, 2019). An interesting characteristic about Tik Tok, is that every single video made on the app has the potential to go viral (Kennedy, 2020), however not all of them get high numbers of views, likes and shares, which is due to artificial intelligence (AI). The videos displayed in a certain order in a constant loop, are in reality algorithimized. That way, users will never have the capacity to guess what video is going to appear next (Dias & Duarte, 2022). Plus, AI evaluates the users preferences and likes "through their interactions with the content, based on the videos they like, comment on, and also how long they watch the video" (Cervi, 2021, p.5) so that the 'For You' page is much more specified to the user needs, which ends up causing a smartphone and Tik Tok addiction (Montag et al.,2021).

Tik Tok spine consists of user generated content (UCG), therefore without users' content and videos, Tik Tok is not a viable app (Omar & Dequan, 2019). Zuo & Wang (2019) state that the platform encourages each user to create their own content and by doing it, users are split into three sections according to their type of production. There are:

1. Normal people, that create content for their own pleasure and self-expression.
2. Opinion leaders (famous starts and influencers), whose content is valuable for their fans and the videos are all planned out.
3. Business organisations, that aim to get more familiar with their younger target since Tik Tok is most used by a younger generation.

However, Tik Tok users do not only create content, but also consume and spread the videos and the information present on the on the social media platform (Zuo & Wang, 2019). Zuo & Wang (2019) believe that there are two main ways of spreading Tik Tok content: the first one consists in having the user share a video instantly on the platform since Tik Tok has a specific button to forward videos. The second one has to do with the fact that if a user is commenting, liking or saving videos, it is directly disseminating information as the video in question will increase the views, likes and comments, reaching a wider number of people impacted by it. On the other hand, Tik Tok users have "three characteristic in content dissemination as communicators" (p.2): either by talking about it (even if they did not participate in the content creation); by having the information commercialised on Tik Tok, and lastly by gathering limitless information but by only being able to share what is on the platform.

Tik Tok is not only a way of self-promotion, social interaction and entertainment (Dias & Duarte, 2022), but it is also the platform where marketers and advertisers are entering and trying to conquer, due to the app's power of liquidness (Han, 2020). Tik Tok is really strong in advertising as a large part of the users – bigger than the ones who watch ads by other means - comprises advertisement on the app, accepting it. This is possible due to the fact that the advertisement is in the body of the videos that are tailored to the user's needs, likes, habits and interests, making it easier to understand and accept (Han, 2020). In general, people pass along online adverting videos for six reasons: satisfaction, affection, integration, relax, control and escape. Nevertheless, on Tik Tok the motives are different, users get persuaded by five elements: “entertainment emotion, user-friendly, customer-build, reliability and authenticity, and user interaction” (Han, 2020, p.89). One of the most important aspects is reliability and authenticity due to the fact that users like to know that the advertisement is clear, meaning that people can see the product, the comments to the product, different videos, images and learn more about the product before buying it. Therefore, Tik Tok gives consumers the chance to expose their worries and doubts about the product freely, improving the buying experience and consequently making Tik Tok a good platform to advertise products (Han, 2020).

In brief, apart from being the it place for marketeers to be on (Han, 2020), Tik Tok is also fulfilling user’s needs by providing “constant entertainment or fighting boredom” (Dias & Duarte, 2022, p.630). Besides and according to Omar & Dequan (2019), Tik Tok is one of the Web 2.0 social media platforms since it “allows for the creation and exchange of user-generated content”, creating their own personal network and investing time on the app. The current study aims to add more value and information to the literature already written.

2. INFLUENCER MARKETING

2.1. Definition

Social media is part of the everyday life for the majority of people, mainly of millennials and consumers. Besides playing a major role in their lives, it also has a significant impact in the way that these people communicate and exchange information. Now, more than ever, consumers are becoming aware of how brands communicate with them. People are commencing to pay less attention to the traditional advertising means, such as newspapers, magazines and brochures, and focusing more on digital channels like social media. Why is this happening? Because these means are becoming more effective since they can aim precisely the advertisers' target (Pérez Chuctaya, 2020).

As stated by Bakker (2018), social media is a space where users can interact with one another, exchange opinions, communicate and explore other people's beliefs, in order to make up their own ideas and thoughts. Bearing this in mind, if a brand is present in a mean where everyone is, this will improve its sales and connection to the target group. However, its way of communication cannot be straight advertising, since consumers are avoiding more and more, "what they consider as 'unwanted communication'" (Bakker, 2018, p.79). Therefore, social media is a place where brands can communicate with consumers (Bakker, 2018), however, they have to understand and find the perfect way to reach out naturally to consumers without it looking like they are implying them to buy their products or services (Bakker, 2018).

Social media marketing focuses on brands communicating with their audiences, getting to understand their real points of view and being able to fulfil their needs. Besides, brands have also created personas in order to make the connections with the audience seem realer (Jin et. Al, 2019).

In this sense, and as Yong et. al (2019) mentioned, social media is becoming not only an entertainment space, but it is also a space where opinion leaders perform a significant role and have the ability to influence larger audiences. "The more interactive a public persona is, the more likely it will generate higher affinity and trust" (Jin et. al, 2019, pp.571). It is possible to understand someone's level of interactivity with the audience and engagement by the "number of followers, followings, shares, likes and comments" (Jin et. al, 2019, pp.571).

Brands see in influencers a major opportunity to reach out to their target audiences in a more subtle way than the usual (Bakker, 2018; Isyanto et. al, 2020; Yong et. al, 2019). With the wide spread of social media platforms, such as, Instagram, Tik Tok, YouTube and Snapchat, different types of influencers started to appear (Gross et. al, 2018). Brands have searched and looked to understand what kind of influencers would be better to represent its beliefs and to promote its products (Pérez Chuctaya, 2020).

Although influencer marketing is becoming more popular and driving "brand awareness by consumers or their purchasing decisions" (Isyanto et. al, 2020, pp.602), it is extremely important for the influencer to be credible in passing the message and also being persuasive, this is the only way to actually create confidence in the consumer (Isyanto et. al, 2020). Besides that, it is also relevant that the influencer has a consistent social presence in his/her social media. Social presence relates to "the influencer's willingness to connect and exchange with members in his or her audience" (Gross et. al, 2018, pp. 35; Gan et al., 2019), meaning that it is related to the conversations either by private messages, stories, comments, and relationships generated by the influencer with his/her followers. According to Jin et.al (2019), this feature is truly important to have, since consumers and followers will only trust influencers if they feel a bond and almost friendship connection with them.

But what is influencer marketing after all? For Gross et. al (2018), "influencer marketing focuses on using social media influencers as a communication channel in the marketing mix." (pp.31), moreover, the author states that "influencer marketing is a highly dynamic, fast moving and growing channel." (pp.37) and influencer are arising daily.

According to Bakker (2018), influencer marketing is still imprecise in academic literature, nevertheless, the author also gives his/her own definition: "Influencer marketing is a new form of digital communication that should primarily help brand owners to accomplish communication goals" (Bakker, 2018, pp. 80), it is reaching global levels and becoming more relevant in communication. The influencer marketing world is getting more overloaded, and it is important for target audiences to feel a real connection with the opinion leaders.

Other point to have in consideration, is that influencer marketing relates to a certain type of online word of mouth marketing, since influencers are able to share their own opinions. It is important for audiences and followers to receive a personal, trustful and honest opinion about certain product or service, almost as if they were receiving that opinion or advice to buy something from people they trust and confide, as family members, relationship partners, friends and so on. Taking this into consideration, brands should not restring influencers to transmit the message they intend to pass, but rather, they should trust influencers, give them some guidelines about what the message they aim to convey and actually let influencers use their own type of communication to pass that same message (Bakker, 2018).

"In commercial terms, influencer marketing is a form of advertising." (Bakker, 2018, pp.80), and however this type of communication is meant to be the most realist possible, one has to remember that this is not unpaid word of mouth, which means that it cannot be always the influencers real opinion, due to the brands' guidelines as previously mentioned before (Bakker, 2018). In this sense, the type of content created by influencers (such as videos, posts, Instagram stories or Tik Tok videos) has to be marked as advertising, in order for consumers to distinguish what is paid advertising and what is not, usually the last one is realer since influencers are not receiving a commission out of it (Bakker, 2018).

In essence, and for this thesis, the influencer marketing definition will be Bakker's (2018): "Influencer marketing is a digital and paid form of word-of-mouth marketing where communication takes place on social media channels." (Bakker, 2018, pp. 80) and "Influencers are part of the purchase decision process where they can take on an important role on the brand's behalf." (Bakker, 2018, pp.80).

2.2. Influencers

Concerning influencer marketing, it is important to fully understand what an influencer is. There is plenty of research done around them, their activities and in what way do they have an impact on consumers/followers' lives and purchase decisions. According to Leonardi et. al (2020), an influencer is someone who is active on social media and that has the ability to influence consumers on a daily basis, convincing them to change their points of view and also their postures. For Boerman (2020), a social media influencer is an individual whose opinions are communicated and later on valued by a large number of followers. The author also states that influencers are appealing for brands due to their high level of proximity to the public. Their connection is seen as intimate, trustworthy and relatable, being able to actually have an impact on ones' life, something that brands cannot seize to do by themselves. On that note, the public is aware that some of the content created by influencers might be rewarded, nevertheless, they are still interested in hearing what the opinion leaders have to say.

De Veirman et. al (2017) believes that influencers are individuals that share their personal lives, preferences and knowledge on social media platforms in the form of vlogging, sharing stories/posts, podcasts through, platforms like YouTube, Tik Tok, Instagram and Spotify. Based on their content, influencers are able to form a platform with a high number of followers that identifies with their life experiences, which is in agreement with Boerman's (2020) definition of influencer. The vast majority of influencers are frequently celebrities (from actors, to athletes and musicians) who had the fame prior of being present in social media platforms, despite that, it is starting to grow a large number of people who were not celebrities but that the masses consider to be credible and that are actually approachable (De Veirman, 2017; Park et. al, 2020).

In order to be an influencer, one has to have a certain level of expertise in a specific area or range of products. If a brand senses an influencer might be interested in the product/service, they have to offer and has an impact in their target's opinion they will contact the influencer in order to have their products endorsed and to reach the part of the population they are aiming to (Gant et. al, 2019; Park et. al, 2020).

Nonetheless, Djafarova & Rushworth (2017) state that it is relevant that one has a considerable curiosity and interest in the daily basis of an influencer. That way, one will sense that is being influenced by the endorsement contents. Therefore, the longer an individual follows a content creator, the more positive or negative attitudes will have towards said person. A felling of closeness may also arise and start to look like a real-life friendship, in whom the followers trust without questioning (Boerman, 2020).

For Kay et. al, (2020), influencer's content have two main goals, the first one is to generate a desire among their community, the second one is to "enhance product knowledge or product attractiveness" (pp.249), meaning that, by making 'how to' videos with the products, influencers are giving their followers the possibility to get to know and understand what they are endorsing, prior to actually making the purchase. Notwithstanding, influencers share their opinions based on their own expectations making them become truly convincing (De Veirman et. al, 2017; Djafarova & Rushworth, 2017). Sensing, if they have high prospects concerning the products that they are endorsing, and if they are not fulfilled, they will negatively influence masses – not only their followers base, but also "they can connect with the followers of their followers who share their content, extending their potential reach exponentially" (Kay et. al, 2020, pp.250) -, creating viral conversations about brands and products online (Kay et. al, 2020).

It is known that brands have been teaming up with various types of influencers to endorse their products or services and it is also a fact that, according to Kay et. al (2020), "influencer develop a personal brand through their posts on social media" (pp.251), anyhow brands should fully understand what type of influencer image and profile they want to associate with, so that the endorsement can be effective towards the audience (Isyanto et. al, 2020). It is also known that engagement such as a high number of likes, shares and comments on an influencer content, show its approval by the followers and increases credibility. However, brands still have to evaluate if they want to make a partnership with such influencer even if there is the possibility that said influencer doesn't quite represent the brands' ideals (Hong & Cameron, 2018; Kim & Xu, 2019).

“Today, the number of followers is frequently used to identify influencers on social media” (De Veirman et. al, 2017, pp.802), therefore, influencers are “beginning to be segmented base upon their following” (Kay et. al, 2020, pp.249). De Veirman et al. (2017) considers influencers with 2.100 followers or under, to have a low level of influence, whereas influencers with 2. 000 followers or over, are the opposite, considering them to have a high level of influence. For some authors there are three levels of influencers, micro, macro and celebrities (Porteous, 2018 quoted by Kay et al., 2020, pp.252) and for others there are only two main groups - the micro and the macro influencers (Dhanik, 2016; Hatton, 2018 quoted by Kay et al., 2020, pp.252). In Gupta & Mahaian’s (2019) work, just as for De Veirman, there are 3 main groups of influencers, mega, macro and micro influencers, the last one having an intimate and bonded relationship with its audience but only having around 10.000 followers (Neil, 2018; Revell, 2017 quoted in Gupta & Mahaian, 2019, pp.189). On Table 2, we can see three authors’ point of view concerning the size of followers of each influencer group.

INFLUENCER TYPE	**RANGE OF FOLLOWERS**	**AUTHORS**
Mega Influencers	Over 1 million followers	• Campbell & Farrel, 2020 • Haverkamp, 2018; Joosten, 2021 quoted in Janssen et al., 2021, pp.103 • Isyanto et al., 2020
Macro Influencers	100.000 to 1 million followers	• Campbell & Farrel, 2020 • Haverkamp, 2018; Joosten, 2021 quoted in Janssen et al., 2021, pp.103 • Isyanto et al., 2020
Micro Influencers	1.000 to 100.000 followers	• Isyanto et al., 2020

	5.000 to 50.000 followers	• Haverkamp, 2018; Joosten, 2021 quoted in Janssen et al., 2021, pp.103
	10.000 to 100.000 followers	• Campbell & Farrel, 2020 • Kay et al., 2020

Table 2 - Influencers Range of Followers (adapted from Campbell & Farrel [2020], Haverkamp [2018], Joosten [2021], Isyanto et al., [2020], Kay et al., [2020])

The present study focuses on Portuguese micro influencers on Tik Tok; therefore, we will be considering Campbell & Farrel (2020) and Kay et al. (2020) micro influencer range of followers as a guideline for the further chapters and subchapters.

2.2.1. Micro-Influencers

An influencer is an individual who has a high level of followers on social media platforms, and that is able to have an impact on the mass's opinions and behaviours (Isyanto et al.,2020). On the previous chapter, we have gathered some authors points of view concerning the number of followers an influencer might have and what distinguishes each range of influencers (Table 2)

Further academic research and studies have been made about micro-influencers and the majority of them are in agreement about what authors consider to be a micro-influencer. For Leonardi et al. (2020), micro-influencers are harder to find and to reach, however they have high levels of engagement, and their communities trust them. Gupta & Mahaian (2019) state that even though micro influencers are not celebrities, they are recognised by their followers as someone who is important and influent. They are distinguished from traditional celebrities in the way that they have evolved from their own social media platforms, creating their own personal brands, whereas celebrities were famous prior to having social media. According to Campbell & Farrel (2020), micro influencers have smaller communities than macro influencers, even so they are "successful enough to make a career out of being an influencer" (pp.472) since they associate with various brands from differed industries.

Micro influencers relationships with their audiences are unique since they are able to have a two-way relation, meaning followers are able to connect and get to know personal aspects of the micro influencer lives, creating almost – as followers see it – a friendship (Gupta & Mahajan, 2019). They become more sociable and reachable, creating a better engagement with their public (Gan et al., 2019), sharing opinions and increasing the follower's loyalty to the micro influencer (Leonardi et al., 2020; Kay et al., 2020; Park et al., 2021)

Although micro influencers have a lower reach than macro influencers, they "are interesting because of their ability to create high-quality content" (Boerman, 2020, pp.202), which means, micro influencers are more efficient when molding opinions and behaviours (Kay et al., 2020). According to Friestad & Wright's (1994) Persuasion Knowledge Model, if people sense that a certain tactic is being used - by people in power- in order to influence their opinions or decisions, they will ignore it. On the other hand, if they sense that the said person is being trustworthy and emotional, then they will gladly listen to their message. Kay et al., (2020) also evaluated the Persuasion Knowledge Model and understood that the reason why micro influencers have better results and are more effective when persuading followers is because, masses sense that the message being transmitted is honest.

"When micro-influencers disclose their sponsorship, consumers are likely to see these posts as genuine and as an attempt to be honest and open" (Kay et al., 2020, pp.258), enforcing The Persuasion Knowledge Model idea that if influencers are sincere then followers will accept the endorsement more easily and will perceive them as genuine (Campbell & Farrel, 2020; Friestad & Wright, 1994; Isyanto et al., 2020), which will generate a positive product evaluation and subsequent purchase behaviour (Isyanto et al., 2020; Park et al., 2021).
In brief, research has proved that micro influencers have indeed a proximity relation with their followers, leading to a greater influence which ultimately becomes a purchase behaviour. When wishing to start a partnership with an influencer, brands should opt for micro influencers as they "are more cost-effective, accessible and flexible" (Kay et al., 2020, pp.269). However, it becomes difficult to discover a relevant micro influencer that has

knowledge about the brands/product area, but if chosen correctly, the micro influencer will not only increase product purchases but also it will reinforce brand image (Gant et al., 2019; Park et al., 2017).

2.3. Different types of Influencer Marketing

During the last few years, the interest in influencer marketing has risen exponentially due to the fact that brands were finding difficulties in reaching the consumers through commercials (De Veirman et al., 2017). To the point where advertisers nowadays save a considerable part of the marketing plan's budget for collaborations with influencers (Boerman, 2020). Concerning partnerships between influencers and brands, Boerman (2020) states that "influencers function as brand ambassadors by creating content […] by mentioning the product or brand in picture captions or tags.", as previously mentioned on the subchapter "2.1 Definition". This happens because consumers see in influencers someone who has expertise in the said area, besides they are persons with whom followers can actually interact and create a relationship (Boerman, 2020).

De Veirman et al. (2017) state that there are diverse types of influencer marketing, however the authors mention two specific ones, endorsement marketing and electronic word of mouth marketing. On the one hand, brands form partnerships with influencers that they consider credible and of confidence for their target group and ask them to talk about the products or services, generating electronic word of mouth and marketing their products in a non-so obvious way. On the other hand, there is also endorsement marketing, where advertisers directly target the audience, they want to reach and use influencers to do so, by endorsing products, influencers might generate on his/her followers, purchase intentions to the endorsed product, brand or service.

2.3.1. Electronic Word of Mouth Marketing

Electronic word of mouth (eWOM) is one of the many types of influencer marketing, but what does eWOM actually mean? In a world where the internet is the biggest information source, consumers are always alert and searching for new products to buy, but predominantly they are looking for other consumers opinions, previous to buying what they want, in order to “save decision-making time and make better buying decisions” (Cheung et al., 2009, pp.12; Djafarova & Rushworth, 2017; Hussain et al., 2017).

EWOM is seen by some authors as a broad and frank conversation among countless participants (Cheung et al., 2009), taking place in diverse online platforms and channels, one of them being social media. It usually occurs when a previous or regular consumer of a certain brand, provides information about the products. This normally happens when people aim to share their opinions with friends, family or people with whom they have a fellowship (Kudeshia & Kumar, 2017).

As stated by Cheung et al. (2009), “eWOM eliminates the restrictions on time and location” (pp.11), meaning that anyone who has access to internet and social media can share their own personal opinions without restrictions, opening up to billions of people online, connecting with individuals from all around the globe. For Kudeshia & Kumar (2017), eWOM is an effective and notorious way to gather information about brands and evaluate products, being a life changing feature since they can diminish risk and create their own opinions based on others (Hussain et al., 2017)

Although consumers have always valued other people’s points of view (De Veirman et al., 2017), sometimes they do not find influencers eWOM to be reliable (Cheung et al., 2009). A one sided or two-sided trust relation has to be built (Kudeshia & Kumar, 2017), and when it is achieved, “a consumer who believes the online information to be credible has no reason not to adopt it.” (Cheung et al., 2009, pp.10; Kudeshia & Kumar, 2017). In this sense, if consumers feel that the influencer has credible and relatable opinions, has a high argumentation power and highlights the products strengths, individuals will purchase the item, however, it can also go the opposite way, saving consumers time and money on buying something that is not worth it (Cheung et al., 2009; Djafarova & Rushworth, 2017; Hussain et al., 2017).

Cheung et al. (2017) support that a two-sided information relation is more trustworthy since consumers feel like their doubts are being heard and given an answer to. The author also states that are some factors that can have influence on the message reliance, such as "attractiveness, physical appearance, familiarity, and power." (Cheung et al., 2009, pp.15), namely affirming that consumers with better traits are more persuasive. If on the other hand, the influencers opinion is not coherent with the receiver convictions then they will not accept it since people prefer to receive opinions and information similar to their beliefs (Cheung et al., 2009). If the influencers are chosen correctly and are a positive asset to help enhancing products or brands, then the sales will increase, because different influencers share the same opinion, reinforcing the idea that more people feel the same way about a brand/product. (Cheung et al., 2009; Kudeshia & Kumar, 2017; Liu et al., 2015). Social media platforms provide consumers the chance of sharing their honest opinions and engage with brands, making it easy, fast and accessible to reach all type of information (Kudeshia & Kumar, 2017; Cheung et al., 2009). De Veirman et al. (2017) and Zhang & Hung (2020), agree that for these facts, eWOM is becoming more relevant than the traditional means of advertising.

In essence, eWOM is changing the way people communicate and changing purchasing behaviours, meaning much more than just social media platforms where consumers share their honest opinions (Cheung et al., 2009).

2.3.2. Endorsement Marketing

Influencer or celebrity endorsement has grown into being one of the most relevant and widespread forms of influencer marketing used to promote products and enhance brand awareness as well as purchase intention (Kansu & Mamuti, 2013; Zhang & Hung, 2020). There are some cases where one can almost relate a product to an endorser or vice versa, nevertheless, marketeers have the possibility to choose more than one influencer to endorse a product or service, meaning that it is possible to have more than 2 endorsers promoting a product (Kansu & Mamuti, 2013; van der Veen, 2008).

What distinguishes endorsement marketing from other types of influencer marketing is the fact that, although influencers have always used social media platforms to promote products, the images and ways of doing it were always forced and exaggerated making it look fake and profit driven (Kay et al., 2020; Zhang & Hung, 2020). A more natural endorsement by influencers using the products or services in their daily basis appears realer and consumers are able to identify with both the endorser and the product being endorsed (Zhang & Hung, 2020; Djafarova & Rushworth, 2017). According to Kay et al. (2020), if an influencer discloses the endorsement than it will give the followers a sense of transparency and make them more secure about the product endorsed, since “information is more credible when delivered by a product reviewer” (Djafarova & Rushworth, 2017, pp.3).

When consumers aim to understand a product feature, they tend to search for people they believe have the knowledge and credibility to inform them, making celebrities a credibility source. This happens when influencers are able to create a relation with their audience based on reliability, appeal and persuasion (Djafarova & Rushworth, 2017). Nevertheless, there are also some cases where the influencer is unfitted for the product or the product for the influencer, meaning that the characteristics of the endorser and the endorsed product or service are not a match (van der Veen, 2008; Zhang & Hung, 2020). In any cases, research sustains that even though influencers are being paid or not to endorse a product, if they announce it, it will give the endorsement a higher level of credibility and acceptability because followers see it as “an attempt to make the post honest and less persuasive”(Kay et al., 2020, pp.257; Zhang & Hung, 2020). Other aspect that could make the endorsement more reliable is if influencers were seen using such brands or products on their daily life (Zhang & Hung, 2020).

Kay et al. (2020) affirm that consumers prefer to take into consideration the opinion of influencers that have less followers but that disclose their endorsements and therefore are being truthful when doing so, therefore micro influencers who practice this have a better impact on the purchase behaviour of their audience. Thus, endorsement activities have now to be fully disclosed in any social media platform, demanding all types of influencers “to have experience with a product or service before he/she can endorse it” (Zhang & Hung, 2020, pp.2).

On the other hand, if consumers are constantly being exposed to influencers or celebrities’ endorsements, it will lead them to exhaustion and they will then start to believe all of the endorsements made were strictly commercial driven, to influence audiences and to make a profit out of it, in this sense, consumer appeal for realer content and endorsements (Zhang & Hung, 2020).

Previous literature states that there are three types of endorsers and that there are some main characteristics about each one, bearing in mind Kansu & Mamuti (2013) work, we propose the following table 3.

ENDORSER TYPE	MAIN CHARACTERISTICS
'Regular' Consumers	• They don't have a high level of expertise on the products being endorsed, however consumers can relate with these endorsers since they find similarities between them. • Consumers feel a connection with the profile of the endorser.
Experts	• High level of expertise that generates a sense of credibility and trustworthiness in consumers. • They are experts on the product/area that they are endorsing due to previous studying or formation. • Add more value to the endorsement than regular consumers.
Celebrities	• Known for their activities outside the endorsements (for example: sports, arts, acting, etc.) • Consumers have a feeling of familiarity with them since they have seen their previous works and feel a connection, therefore making the endorsement more credible.

Table 3- Endorser Types (adapted from Kansu & Mamuti, 2013)

Bearing in mind these three types of endorsers, it is important to understand and choose which one is good to relate with a certain brand/product or service (Kansu & Mamuti, 2013). It is also a fact that celebrity endorsement is usually one of the best types of endorsements since people are already familiarised with these individuals, nonetheless it is important to certificate that the products characteristics are compatible with the celebrity values, otherwise the endorsement will not have achieved the desired goal (van der Veen, 2008).

3. FAST-FASHION CONSUMER BEHAVIOUR ONLINE

3.1. The Fast-Fashion Industry

Fashion consists in a certain style that is approved by a broader part of society at a specific time in history. This can be a particular style of jeans, shirts, high heels, bags, etc. (Joung, 2014). When a wider group accepts the new item in fashion, there is an urge to have it immediately in order to start wearing it as soon as possible, this is where fast fashion enters. Thus, authors such as Barnes & Lea-Greenwood (2010), Camargo et al. (2020), Sheridan et al. (2006) and Watson & Yan (2013), all agree in fast-fashion's definition. They believe that fast fashion is a business strategy where retailers produce garments in a well-established and effective supply chain, in order to answer consumers and fashion market needs. One of the business strategy goals is to create the products in an efficient way, so that the consumers can have the clothing on the minimum amount of time, since the minute they are presented in fashion shows. Therefore, fast fashion brands are always changing and coming up with new products in order to keep up with trends (Centobelli et al., 2022; Nunes & Silveira, 2016; Zhenxiang & Lijie, 2011; Kim & Oh, 2020; Michaela & Orna, 2015).

The first major brand that had an impact in fast-fashion and that consequently led other brands to implement the fast-fashion model, was Zara, from Amancio's' Ortega Inditex group that is present in more than 45 countries (Crofton & Dopico, 2007; Barnes & Lea-Greenwood, 2010; Zhenxiang & Lijie, 2011). Zara is still one of the main leaders on the fast-fashion market, however there are other brands that are also significant such as H&M, Topshop, Benetton, Mango and so on (Su & Chang, 2017; Camargo et al., 2020; Joung, 2014; Bhardwaj & Fairhurst, 2010; Zhenxiang & Lijie, 2011). This happens due to the fact that these "fast-fashion retailers produce inexpensive knockoffs of the most updated high-end fashion and deliver them to consumers every few weeks" (Joung, 2014, p.689). According to Bhardwaj & Fairhurst (2010), these brands are able to satisfy the urge consumers have for the newest trends, in three to five weeks. On the other hand, Camargo et al. (2020) point out from five to six weeks, and Watson & Yan (2013), state that fast-fashion retailers have the ability to send products to stores in two weeks, however this is only doable due to their enormous and rapid supply chains.

“Fast fashion is characterised by the transformation of trendy design into articles that can be bought by the masses” (Turker & Altuntas, 2014, p.838), therefore fast-fashion consists in luxury brands designs, duped and adapted to products with good but lower quality, lower prices and that are able to fulfil the masses needs (Su & Chang, 2017). Fast-fashion designers are present in every fashion week, from Milano to Paris, New York and London, to take photos, brainstorm ideas, get inspired with catwalks and start the design and creation process in order to follow up with trends (Zhenxiang & Lijie, 2011; Crofton & Dopico, 2007; Bhardwaj & Fairhurst, 2010). For Barnes & Lea-Greenwood (2010), fast-fashion designers' inspiration, can also come from magazines and celebrity looks. Bearing this in mind, fast-fashion offers consumers the opportunity to acquire good products that are always being renewed, inspired by luxury brands and trends, with accessible prices that give the masses the possibility to dress how they like while being trendy and in fashion (Barnes & Lea-Greenwood, 2010; Nunes & Silveira, 2016; Zhenxiang & Lijie, 2011; Su & Chang, 2017).

This type of industry has the need to be constantly updating itself in order to continue relevant to consumers and the market (Turker & Altuntas, 2014; Watson & Yan, 2013; Bhardwaj & Fairhurst, 2010), and as a result, “it produces about 2,000-11,000 pieces annually” (Camargo et al., 2020, p.546), thus increasing the number of seasons and having more less 20 seasons per year (Watson & Yan, 2013, Bhardwaj & Fairhurst, 2010). However, fashion trends and clothes have a lifecycle that can go from weeks to decades and that dictates its approval from the public (Barnes & Lea-Greenwood, 2010). According to Joung (2014), a style lifecycle has three stages:

1. Introduction, where the product is presented to a small part of the consumers and is accepted.
2. Acceptance, where the product previous presented is approved by a large number of consumers and it becomes popular.
3. Regression, where it stops getting the hype it previously had and it becomes mean less.

Barnes & Lea-Greenwood (2010), believe that fashion lifecycles are decreasing, which leads to a higher pressure on the retailers work in order to produce “more product ranges to keep up to date” (p. 761). Due to this, fast fashion clothing disappears quickly from stores, which leads to a feeling of urgency and anxiety if a consumer wants to buy something, since one has to do it as soon as it is released and before it is gone (Nunes & Silveira, 2016; Joung, 2014). Bhardwaj & Fairhurst (2010) reinforce this by stating that “fashion retailers are encouraging consumers to visit their stores more frequently with the idea of ‘Here Today, Gone Tomorrow’” (p.166). Turker & Altuntas (2014) also agree that the industry is trying to draw consumers to their selling points to rise the frequency people acquire fast-fashion goods.

With the appearance of e-commerce, fast-fashion brands have taken the opportunity to improve communication with both the costumers and supply chain. Thus, internet has been a useful tool for fast fashion brands as it reduced costs and helped on the strategic and logistic part of the business, plus it also gave brands the chance to follow their competitors closely (Zhenxiang & Lijie, 2011). As of today, the major target of fast-fashion brands online is the younger generation since teenagers are constantly on their phones and are always searching for trendy clothes in order to create their own style and identity (Su & Chang, 2017). It is really important for fast-fashion brands to establish an online connection with its target, since previous to acquiring a good, consumers have access to a large amount of information simply by entering social media and seeing all the reviews about the brand and product. (Michaela & Orna, 2015). Fast-fashion brands can achieve it either by providing all the prices on websites, listening to complaints or suggestions made by consumers or helping them when needed. In consumers’ minds, social media plays now an important role in the fast-fashion purchase behaviour as it gives them information and also helps accelerating the buying process. In that sense, the better the connection online, the better feedback brands will receive, and therefore reaching a larger audience (Michaela & Orna, 2015; Zhenxiang & Lijie, 2011; Nunes & Silveira, 2016).

Bearing this in mind and knowing that a brand is much more than what it posts online (as consumers also share their opinions), it is really easy for other points of view to emerge, many of them being towards the fast-fashion impact on the environment (Michaela & Orna, 2015). Although consumers like fast-fashion items, some of them are starting to look at this business as something that increases the inconsequent urge to purchase discardable and low-quality clothing (Centobelli et al., 2022), thus according to Joung (2014), a large majority of fast-fashion consumers has throwed away pieces of clothing as they don't see the need to recycle. Consumers started to share these opinions online and the fast-fashion industry started to be a target of attention due to their waist of energy, high levels of pollution – such as "disposal of apparel waste and the discharge of dyes and toxic chemicals" (Kim & Oh, 2020, p.2) - and also due to ethical concerns – such as "over-consumption, unfair trade, and exploitation of child labor" (Kim & Oh, 2020, p.2). Considering the short time, short conditions, short lifecycle and enormous environmental impact of fast-fashion items, consumers are now asking for a more sustainable approach free of all these problems, and brands have been slowly corresponding to the demands by diminishing the buying cycle (Kim & Oh, 2020; Camargo et al.,2020; Centobelli et al., 2022; Joung, 2014). As "Europe will be the first area in the world to act against fast fashion and its blighting waste issue" (Centobelli et al., 2022, p.2), Zara, H&M and other fast-fashion brands are starting to produce sustainable clothing lines with eco-friendly fabrics to alter the consumption patterns and start to present more environmental concerned collections (Kim & Oh, 2020).

The fast-fashion consumers are becoming more informed about the market through online channels, thus have a longer interest in fashion and appearance, making the market grow (Bhardwaj & Fairhurst, 2010; Barnes & Lea-Greenwood, 2010; Nunes & Silveira, 2016) and as so giving origin to a change on the consumer behaviour, which leads us to the next subchapter, the online consumer behaviour.

3.2. Online Consumer Behaviour

In order to fully understand the online consumer behaviour, first it is necessary to define what is the buying pattern and how it progressed into the online format. Michaela & Orna (2015) state that buying attitude is "the decision processes and acts of people involved in buying and using products of consumption choices and behaviour from a social and cultural point of view" (p.173). For Pickett-Baker & Ozaki (2008) and Rehman et al. (2017), purchase behaviour is related to a group of activities whose main goal is to achieve a product or service and use it. However, this conduct can be influenced by a variety of things such as feelings, beliefs, past feedback from a brand or product (Pickett-Baker & Ozaki, 2008), and also, personal attributes – age, lifestyle, personality, profession, culture, likes and dislikes, and so on (Rehman et al., 2017). Therefore, shopping "is a consumption activity approached with a specific set of possible motivations which go beyond the pure acquisitions of products" (Demangeot & Broderick, 2007, p.879). With the integration of internet on society daily basis, consumers have started to use it as a mean to shop and there is a stronger relation between retailers and consumers (Pop et al., 2022; Rose et al., 2010). As a result, online shopping gives consumers the opportunity to buy products or services directly from internet, saving time and money on displacements to the physical store (Singh & Sailo, 2013; Perea y Monsuwé et al., 2004).

The internet had an impact in the relationship between consumers, brands and retailers, as online shopping satisfies consumer needs in a more successful and efficient way than conventional shopping, thus causing an effect to consumers and retailers' relations (Cummins et al., 2014; Rose et al., 2010, Demangeot & Broderick, 2007). There are more positive aspects of online shopping rather than conventional shopping, such as: low levels of effort when searching for a specific product or service; access to information about a brand/service/product beforehand and the comparison of product details and prices to choose the best fit for the consumer (Perea y Monsuwé et al., 2004). Online shopping keeps on growing daily and with it so does browsing for product information (Perea y Monsuwé et al., 2004, Demangeot & Broderick, 2007; Rose et al., 2010). Using the internet to purchase goods and services has become a trend in younger generations due to the fact that this generation has a stronger online presence (Singh & Sailo, 2013; Perea y Monsuwé et al., 2004) and therefore feels it is "more comfortable, time saving and convenient" (Singh & Sailo, 2013, p.48).

Concerning consumers' motivations to shop online, previous literature states that there are two major dimensions: utilitarian and hedonic (Pop et al., 2022; Perea y Monsuwé et al., 2004). Pop et al. (2022), also mention a social dimension, that is characterised by the impact and influence other consumers online reviews have on one's purchase behaviour, serving as a guidance line to make the right decision towards a brand or product. In order to understand in what consist of the two grand dimensions, the following table was created:

DIMENSION	MAIN CHARACTERISTICS
Utilitarian	• Purchases aim to solve a problem. (Perea y Monsuwé et al., 2004) • Buying is seen as almost a task that has to be done. (Perea y Monsuwé et al., 2004) • Acquire products efficiently in order to save time and effort. (Perea y Monsuwé et al., 2004) • The online shopping done is useful. (Perea y Monsuwé et al., 2004) • The chosen product has to have a motive to be purchased and has to be functional (Pop et al., 2022) • In mobile apps, the utilitarian dimension is characterised by single attributes, as utility, user friendliness and comfort. (Pop et al., 2022)
Hedonic	• Purchase is seen as something fun, enjoyable and entertaining. (Perea y Monsuwé et al., 2004) • Online shopping is portrayed as an experience and buying is a consequence of it. (Perea y Monsuwé et al., 2004) • Online apps are appellative and super visual, leading to a positive attitude regarding the app. (Pop et al., 2022) • The purchase behaviour is more sentimental, and consumers are motivated by feelings, pleasure or fun. (Pop et al., 2022) • Related to impulsive buying as consumers don't think rationally about the purchase. (Pop et al., 2022)

Table 4 - Online purchasing motivations (adapted from Perea y Monsuwé et al., [2004]; Pop et al., [2022])

There is also the possibility that consumers shop without having the necessity or intention to buy a product, meaning that consumers can shop online just for pleasure, curiosity and information search, and still will feel they fulfilled their needs. Thus, a consumer that is involved in the online shopping and that spends time and attention looking for more information, has an easier task finding products that are ideal for them (Demangeot & Broderick, 2007).

Different brands believe that by having an online store where consumers can acquire products, it will not be necessary to invest a higher budget on a marketing strategy, hence reducing product prices and keep on being competitive on the market (Singh & Sailo, 2013). Nevertheless, in order for the consumers to feel attracted to the products, the brands' website must be appellative and interesting, otherwise, consumers will not feel the need to stop at the website, analyse everything and actually purchase a good or service (Demangeot & Broderick, 2007). Websites are seen as a good chance for brands to interact and create a sense of proximity with current and soon to be costumers (Vinerean et al., 2013).

According with Perea y Monsuwé et al. (2004), consumers divide in two groups, the ones that have the need to interact with an employee to help them – who normally tend to avoid shopping online-, and the second group are the consumers that have a lower need to interact with a salesperson and therefore see online shopping as a solution. However, online shopping does not give the consumer the opportunity to "feel, touch, smell, or try the product" (p.113), meaning that the physical part of the purchasing experience is missing and for that reason the intention to use online shopping can become lower. There is also the case where consumers may need to buy a product or good that is more intimate and prefer to keep their anonymity and see online shopping as the answer to that need.

There are some dimensions where consumers can evaluate their online shopping experience, some of them being "product information, form of payment, delivery terms, service offered, risk involved, privacy, security, personalisation, visual appeal, navigation" (Perea y Monsuwé et al., 2004, p.114) and so on. If these dimensions were accessed in a positive way in past online purchasing experiences, then consumers are more likely to recur to online shopping again (Perea y Monsuwé et al., 2004). Notwithstanding, there are two reasons that may cause consumers to second guess their online purchases, they are questions concerned with safety, as consumers share their data, information and pay for a service that -in most cases- is not immediate (Singh & Sailo, 2013, Perea y Monsuwé et al., 2004). Lastly there is also the fact that there might be a lack of trust since there is no personal connection with a salesperson and therefore the buying experience is not being accompanied by a workers' expertise (Perea y Monsuwé et al., 2004).

With the internet, consumers stopped receiving just information and started to create themselves content as well – from reviews to opinions and personal experience (Cummins et al., 2014). As so, online consumer reviews play a major role in solving the lack of trust problem, as they "reduce consumers' perceived risk of online shopping and stimulate their purchase intention by providing useful product information" (Bae & Lee, 2010, p.202). Online word-of-mouth is perceived by future online costumers as more trustworthy than other type of information, as they think that other consumers opinions are more relevant than their own knowledge and use these opinions as a guideline to purchase goods (Pop et al., 2022; Bae & Lee, 2010). Consumers are indeed influenced by the content created by influencers and by the way a brand portrays itself, and then by their friends' opinions (Pop et al., 2022). On the other hand, there are also negative reviews online - that according to Bae & Lee (2010) - are more useful for consumers to make their decisions than positive feedback, as it is believed that these evaluations are more sincere. For that reason, "online consumer reviews are free sales assistant which can satisfy consumer's idiosyncratic tastes by offering them credible and persuasive product recommendations" (Bae & Lee, 2010, p.205).

PARTE II – EMPIRICAL RESEARCH

The second part of this dissertation aims to present and justify the empirical method chosen for the study, and the data collection and analysis that will ultimately provide an answer to the research question the chapter is divided into six subchapters: Research question and study objectives, Methods application, Population and sample, Data collection, Data analysis and lastly Results and critical reflection.

1. STUDY METHODOLOGY

1.1. Research Question and Study Objectives

When conducting research, it is crucial to have both a research question and study objectives outlined in order to have tangible points that can be answered by the end of the study. For Bryman (2007), the research question is the start of every research process since it is both the starting point and linking factor that combines the literature review, and also the research methods. The "methods are supposed to be made in order to answer research questions" (p.6), meaning that without the question, it would not be possible to start the study and develop an investigation. Cresswell (2009) agrees with Bryman (2007), and states that the research question/problem is usually a theme that needs to be addressed, since it does not have an answer to it yet and there are specific types of methods to provide an answer to each research question. Lastly, Fortin (1999) declares that the research question usually includes one or more variables that can be described and that have a correlation between them. The author also mentions the fact that a "study objective indicates the why of the investigation" (p.99).

Bearing this in mind, the research question that guided this study is: "How do Portuguese Tik Tok micro-influencers influence the fast-fashion consumer behaviour of Generation Z and Millennials?". The main objective of this study is, therefore, to evaluate the impact that the Portuguese Tik Tok micro-influencers have on the fast-fashion consumer behaviour. In order to have a more deepened study and analysis, the following objectives were also elaborated:

1) Understand if consumers acknowledge that micro-influencers have influenced them into buying Fast Fashion due to a more intimate relationship.
2) Understand if consumers perceive micro-influencers as someone they identify with.
3) Understand if consumers purchase more Fast Fashion goods because they trust the micro-influencers' opinion.

The present study is relevant to the previous literature due to the fact that there is still few information about Tik Tok micro-influencers and their impact on the purchase decision of consumers, mainly in Portugal.

1.2.Methods Application

Fortin (1999) explains how the investigation outline aims to provide answers to the research questions proposed in the beginning of the study. Therefore, the researcher has to choose the most adequate methodological design, the most adequate sample of the population to study and analyse and lastly the right "data collection instruments" (Sukamolson, 2007, p.3; Fortin, 1999). This is also an important point to have in consideration as it will dictate "measurable and valid information" (Nardi, 2018, p.8). Taking into consideration that the present dissertation aims to evaluate the impact that the Portuguese Tik Tok micro-influencers have on the fast-fashion consumer behaviour, the methodological design will follow a quantitative approach in order to gather data that provides information regarding this phenomenon.

Quantitative methods rely on the analysis of numerical data collected from a particular sample of the population. Meaning that individuals that have similar opinions and ideas are 'divided' into groups, and the quantitative approach helps to "quantify opinions, attitudes and behaviours and find out how the whole population feels about a certain issue." (Sukamolson, 2007: p.9). Moreover, the author believes that quantitative research is also helpful in testing hypotheses. He also explains that quantitative research can be in different formats, such as "1) survey research, 2) correlational research, 3) experimental research and 4) casual-comparative research." (p.4).

Cresswell (2009) and Mertler (2016), both clarify that quantitative research depends on collecting numerical data in order to test theories and explain the variables' relationship. It is expected that, by the end of the quantitative studies, the researcher is able to generalise the findings. The goal of this approach is to "describe current situations, establish relationships between variables" (Mertler, 2016, p.108) and to explain the phenomenon being studied. Quantitative research is usually very linear, meaning that there are predefined practices. Therefore – and in accordance with Sukamolson (2007) -, by the end of the study we will get generalised results as they come from a relevant sample of the population (Mertler, 2016). Lastly, for Nardi (2018) quantitative methods are usually related to "writing questions for surveys and in-depth interviews, learning to quantify or count responses, and statistically […] analysing archival, historical, or our own data" (p.22).

Therefore, the present investigation is based on an online survey. Nardi (2018) and Sukamolson (2007), describe questionnaires as an instrument that can reach a wider number of people, helping to measure the sample's opinions about a certain topic. The data retrieved from surveys are usually analysed statically and the findings are generalised to the population in general (Cresswell, 2009; Glasow, 2005). As a result, and since one of the objectives of this study is to understand if consumers perceive Portuguese micro-influencers on Tik Tok as someone they identify with, - and consequently purchase more fast-fashion items due to them-, it is important to understand the consumers' point of view, their opinions, and in what way they think they are impacted. With an online survey we are able to collect all this information and generalise it to the population.

1.3. Population and Sample

Due to the fact that a survey is able to obtain a large number of answers that are not interpreted alone, but as a whole in order to be relevant for the purpose of the study, it is important to establish a sample that is part of a population (Quivy & Campenhoudt, 1998; Glasow, 2005; Fortin, 1999). A population is characterised by different individuals that "share common characteristics, defined by a set of criteria" (Fortin, 1999, p.202), whereas a sample is a subgroup of a certain population. In order for a sample to be representative, it has to have characteristics that are similar to the population, not only in opinions and attitudes but also on demographic matters – for example "age, sex, level of education, income, etc" (Fortin, 1999, p.203).

In order to retrieve information, the researcher has to "select the sample from the population" (Glasow, 2005, p.6) and analyse the "media through which the survey will be administered" (Glasow, 2005, p.3). For this research and bearing in mind that Tik Tok is a popular social media platform among younger generations mainly from 16 to 24 years old (Cervi, 2021; Dias & Duarte, 2022; Han, 2020; Montang et al., 2020; Zuo & Wang, 2019), the population studied for it to be relevant, was both millennials and generation Z – from 15 to 30 years of age. According to *PORDATA*, the population that matches these generations in Portugal, is over 100.000 (*Por Data*, 2022). Therefore, and in accordance with Hout's (2002) table of the sample representativity, if a population (N) is equal or over 100.000 individuals, then in order to have a viable sample (n), it must equal 384 responses, minimum.

N	*n*	*N*	*n*	*N*	*n*	*N*	*n*	*N*	*n*
10	10	100	80	280	162	800	260	2 800	338
15	14	110	86	290	165	850	265	3 000	341
20	19	120	92	300	169	900	269	3 500	346
25	24	130	97	320	175	950	274	4 000	351
30	28	140	103	340	181	1000	278	4 500	354
35	32	150	108	360	186	1100	285	5 000	357
40	36	160	113	360	191	1200	291	6 000	361
45	40	170	118	400	196	1300	297	7 000	364
50	44	180	123	420	201	1400	302	8 000	367
55	48	190	127	440	205	1500	306	9 000	368
60	52	200	132	460	210	1600	310	10 000	370
65	56	210	136	480	214	1700	313	15 000	375
70	59	220	140	500	217	1800	317	20 000	377
75	63	230	144	550	226	1900	320	30 000	379
80	66	240	148	600	234	2000	322	40 000	380
85	70	250	152	650	242	2200	327	50 000	381
90	73	260	155	700	248	2400	331	75 000	382
95	76	270	159	750	254	2600	335	100 000	384

Figure 1: Sample viable dimensions. N= Population, n=Sample dimension (Hout, 2002)

An online survey was conducted through Google Forms – a Google online platform that allows users to create surveys, structuring them the best way possible for the study. In order to give an answer to the research question and evaluate each point of interest individually and then entirely, the questionnaire was divided into four sections, each one of them with different types of questions – differing multiple choice, to *close-ended* and *Likert* scale. The online survey was shared via link, exclusively on the researcher personal social media, in particular – WhatsApp, Instagram and Tik Tok. Regarding both social media, the invitations were made under a non-formal language, where the respondents were encouraged to answer the online questionnaire without any type of compensation. It was also explicit that the participation was voluntary and anonymous. The respondents were informed about the nature of the study and that the information shared would be confidential. Concerning the researcher Instagram profile, it counts with 15.5K followers (fifteen thousand, five hundred), whereas the Tik Tok counts with 36.7K followers (thirty-six, seven hundred). The survey was first shared on the 22nd of December and was closed on the 28th of December. During this period, the online survey was shared through *instastories*, a Tik Tok video and on the Tik Tok biography. After that, it continued to be shared by private message both on Instagram and WhatsApp. The total responses were of 1302, which, according to Hout (2002) is enough to have a viable sample of the population. Nevertheless, the sample of the study might present limitations, since on Instagram it was only shared with the researcher's followers, giving origin to a non-probabilistic and non-representative sample. However, on Tik Tok it was also shared on the researcher's profile, reaching 21.2K users, some of which did not follow the researcher during the period the survey was online. Although this is a limitation of the research, the sample is still relevant, allowing to understand the data and retrieve reliable and important results and deductions.

1.4. <u>Data Collection</u>

According to Fortin (1999), in an online survey the respondents are restricted to answer direct structured questions – meaning there is no need for a developed and carefully thought answer. The author also states that "the questions are conceived with the objective of collecting factual information about the individuals." (p.249). In order for the survey to be clear and accessible, the survey was conducted in Portuguese (the mother language of both the researcher and the respondents). Prior to launching the online survey on the researcher's social media platforms – Tik Tok, Instagram and WhatsApp –, and aiming for a well-structured and perceptible questionnaire, a pre-test was conducted. This pilot test's objective was to analyse the clearness of the questions and to detect possible errors (Glasow, 2005; Fortin, 1999). Therefore, the pre-test counted with answers from six respondents to understand the points mentioned above. With the purpose of comprehending if there were any difficulties while answering the questionnaire, an open question was made for further suggestions and doubts, furthermore, there was also a question asking how long it took to respond to the survey (the answers can be seen on Attachment A).

In order for the respondents to have a valid participation in the survey, they must fill four criteria:

1) They must be 15 to 30 years old, meaning they are part of Millennials or Generation Z.
2) They must use the social media platform, Tik Tok.
3) They must follow a Portuguese micro influencer on Tik Tok.
4) Lastly, they have to consume fast fashion goods online.

Bearing this in mind, and having a total of 1302 answers, only 795 were qualified to be part of the sample.

The online survey was divided into three main sections: *Tik Tok*, *Influencer Marketing* and *Online Fast Fashion Consumption*. This division was made based on the literature review. Concerning the *Tik Tok* section, the main objective was to understand if Tik Tok was a social media platform used by respondents, and what type of reasons and content leads one to use Tik Tok. Regarding *Influencer Marketing* the goal was to comprehend if respondents followed any Portuguese micro-influencers on Tik Tok and analyse the type of relationship that micro-influencers establish with their audiences. Thus, it was important to comprehend what type of content did the respondents prefer to watch in order to feel interested in what micro-influencers have to say. As regards of *Online Fast Fashion Consumption*, the questions made where towards understanding if the respondents are usual consumers of Fast Fashion, focusing on the online experience. The respondents that did not consume Fast Fashion online had a specific question where they could specify the reasons behind their decision. The most important question of this group joined all of the three main themes of the study and aimed to understand how the respondents felt about the Portuguese micro-influencers on Tik Tok and their impact on the fast fashion consumption. In order to evaluate this matter, a five-point Likert Scale was used, being: “Totally disagree”, “Partially disagree”, “Don’t agree nor disagree”, “Partially agree” and lastly “Totally agree”. At last, there was also a section about the respondents’ *Social Demographical Profile*, which included questions about age, gender, residential area, academic degree, employment situation, and monthly income.

The majority of questions used were closed-ended questions, which according to Glasow (2005) and Fortin (1999), can assume three different types as seen on table 6.

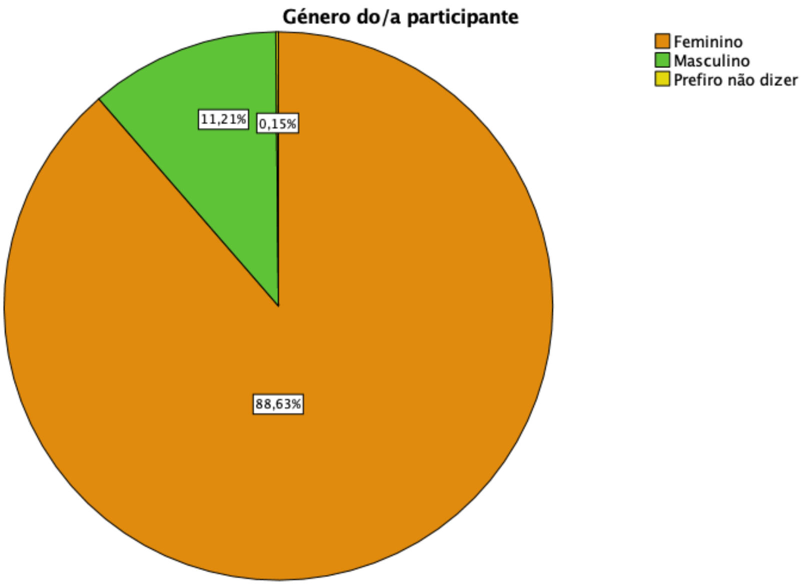
TYPE OF CLOSED-ENDED QUESTION	MAIN CHARACTERISTICS
Ordered Choices	• A group of responses is given, and the respondent has to choose only from them, examining them. • Easier to code and analyse. • Example of questions: Likert scale and numerical scopes.
Unordered Choices	• The respondent is asked to make a comparison between the responses given and choose one. • Can be presented in an increasing or decreasing order. • Example of questions: multiple choice.
Partial Closed-ended	• “The respondent is asked to compare possible responses and select one, or write in ‘other’” (Glasow, 2005, p.10) • When presented the “other” option, respondents usually prefer to opt for one of the answers previously specified.

Table 5 - Different types of closed-ended questions (adapted from Glasow, [2005]; Fortin, [1999])

2. DATA PRESENTATION AND ANALYSIS

The current chapter aims to present the results of the survey and to analyse them, in order to reach sustained and relevant conclusions. The charts and graphics were all made by the researcher through SPSS, and will be used to display the data, a small explanation of the values will also be ensured. The online survey had questions, where depending on the answer given the respondent would be forwarded to a certain topic or section. For that reason, the questions presented here might not be on the same order of the ones made on the questionnaire, however, the sections will be (apart from the social demographic profile -2.1. Sample Portrays - as the researcher finds it more relevant to analyse first).

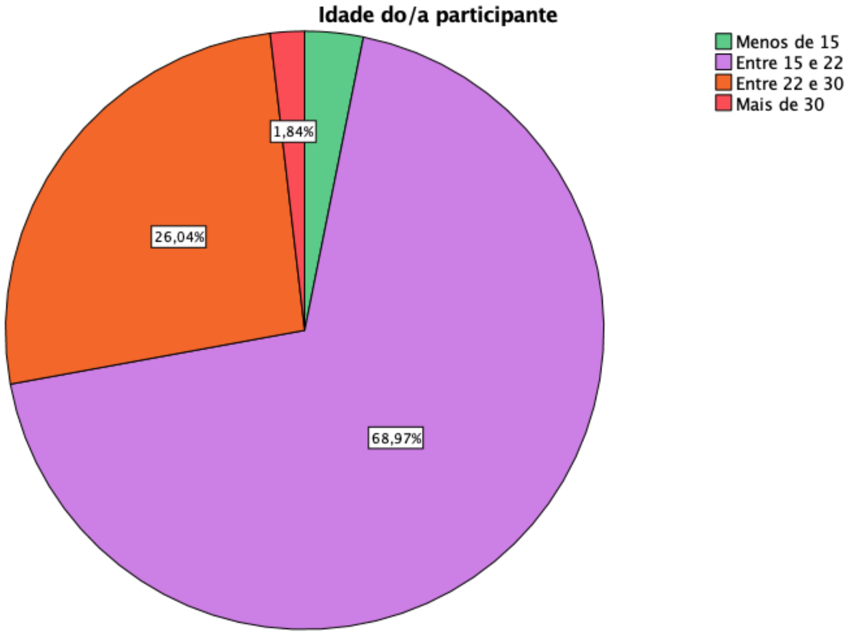
2.1. Sample Portrays



Graphic 1: What is your gender? (n= 1302)

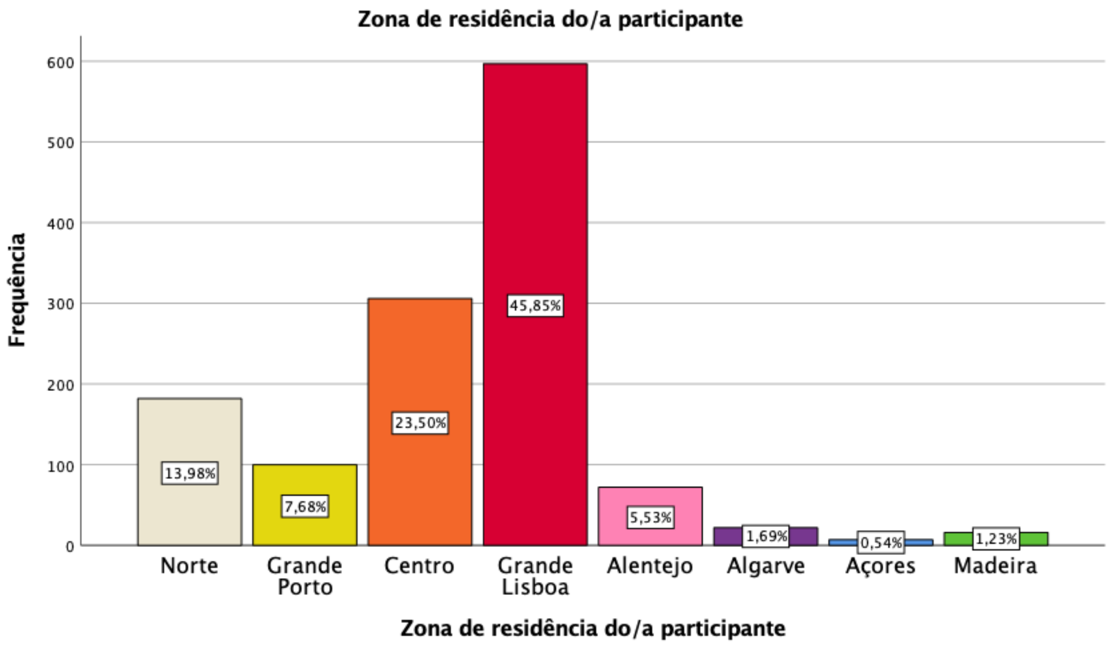
Concerning the samples' gender, it is possible to acknowledge that among the 1.302 answers, there is indeed a higher number of female respondents, reaching a total of 88,63%, which translates to 1.154. On the other hand, 146 males answered to the questionnaire, leading to the 11,21%, and lastly, 2 people preferred not to reply with a gender, which converts into a 0,15% percentage. As the survey was shared only through the researcher's Instagram and Tik Tok personal pages – where there is a higher percentage of feminine public (82,4% and

93% respectively) - the high number of women responders can be justified. Although there is a low level of masculine answers, the sample is still viable and relevant.



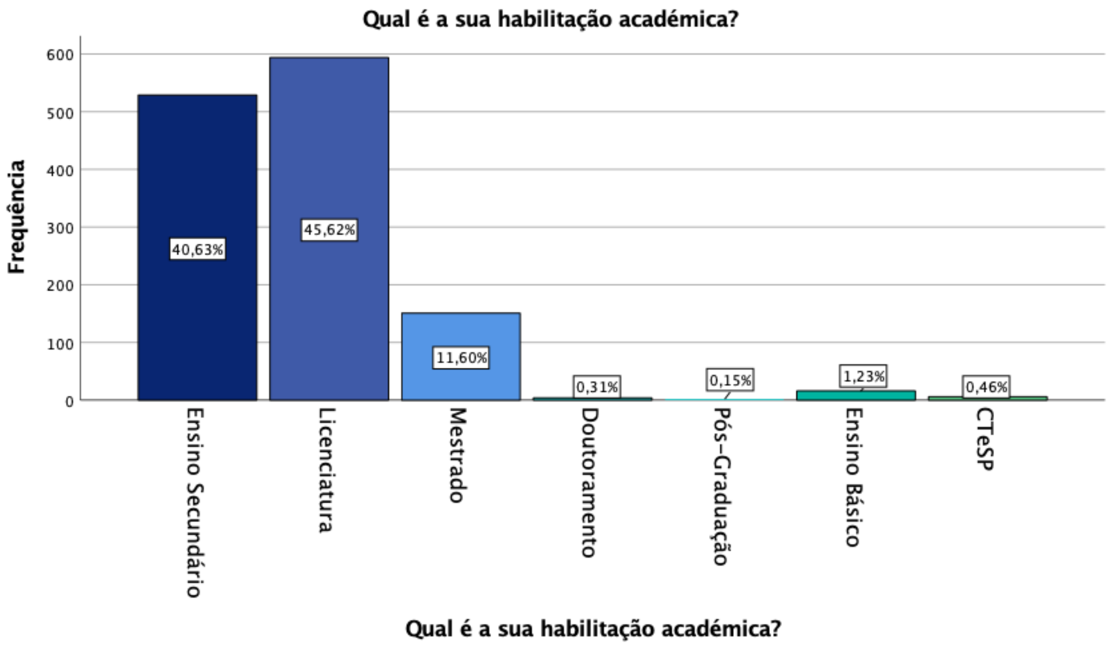
Graphic 2: How old are you? (n= 1302)

According to the age gap graphic, there were 41 respondents (corresponds to 3,1%) that are under 15, and 24 (1,84%) that are over 30 years of age. As previously seen on the subchapter of the data collection, the individuals of the sample that are relevant to the study, are those who are part of the Millennials or Generation Z. 95% (1237) of the respondents match those criteria, 898 of them are between 15 and 22 years old, and the rest – 339 – are from 22 to 30.



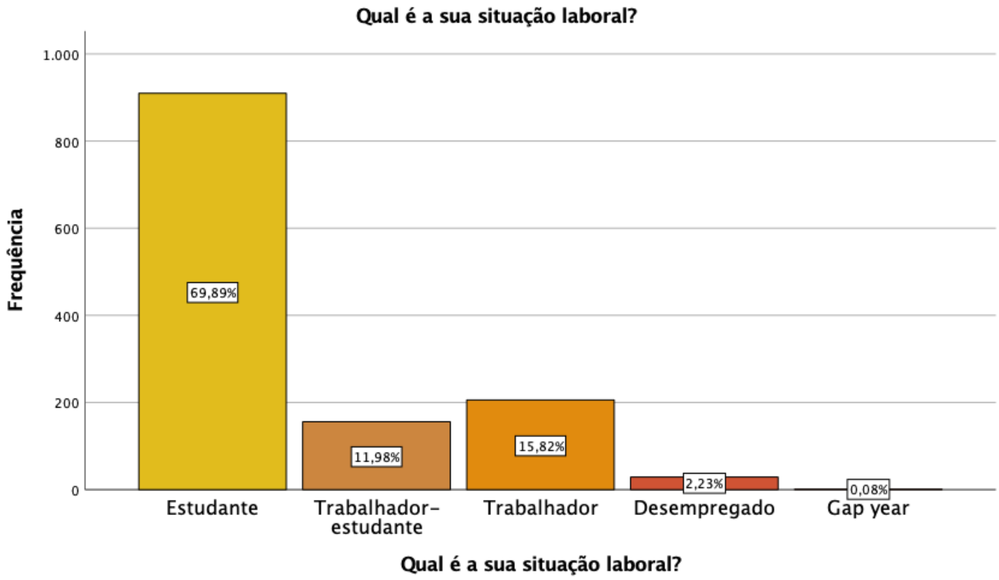
Graphic 3: What is your residential area? (n= 1302)

As described in the bar charts, a large majority of the respondents – 697 in total, 597 from Lisboa and 100 from Porto - are from the country's main cities, meaning that they have access to Fast-Fashion physical stores. This is important to highlight, due to the fact that in a further section, one of the questions made is about the reasons why the respondents did buy online and 4 people – 3 out of 72 from Alentejo, and 1 out of 7 from Açores – mentioned they did it only because there wasn't a physical store at their area of residence. There was also a significant part of responses from people that live in the Center and North of Portugal – 306 and 182 respectively. And lastly, there were 22 respondents from Algarve and 16 from Madeira.

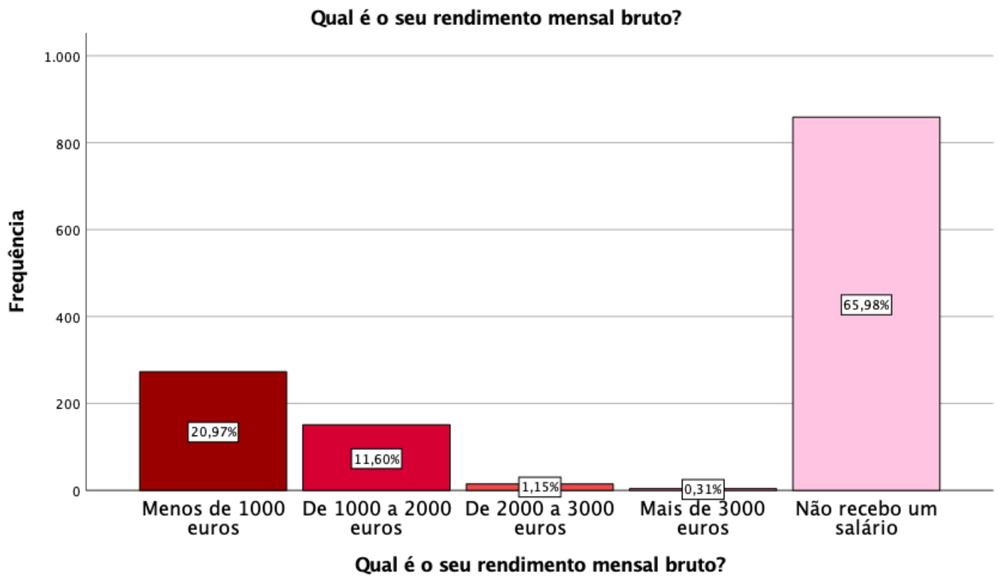


Graphic 4: What is your academic studies level? (n= 1302)

Regarding the academic studies and keeping in mind the age of the majority of the participants, 594 respondents have a bachelor's degree, 529 are finishing/finished high school, 6 have a CTeSP (higher vocational technical course) which are around the same age as the high school respondents, and 151 have a master's degree. On the other hand, only 4 people have a PhD, 2 have a post-graduation and 16 are currently on the primary education level.



Graphic 5: What is your employment situation? (n= 1302)

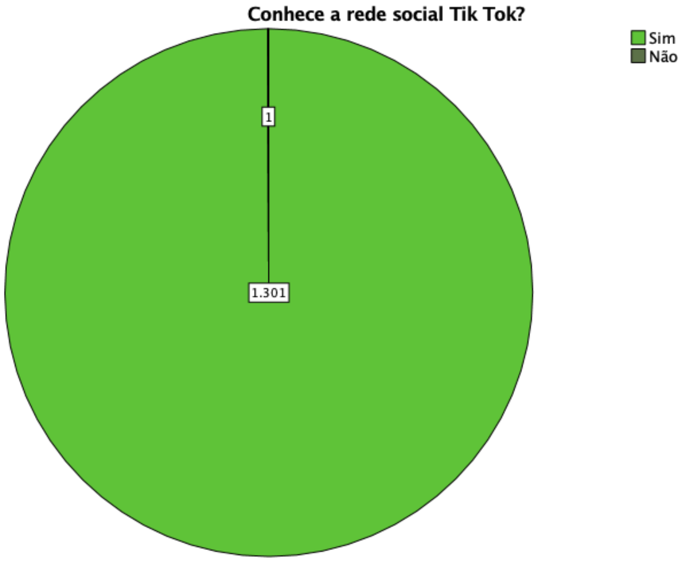


Graphic 6: What is your gross monthly income? (n= 1302)

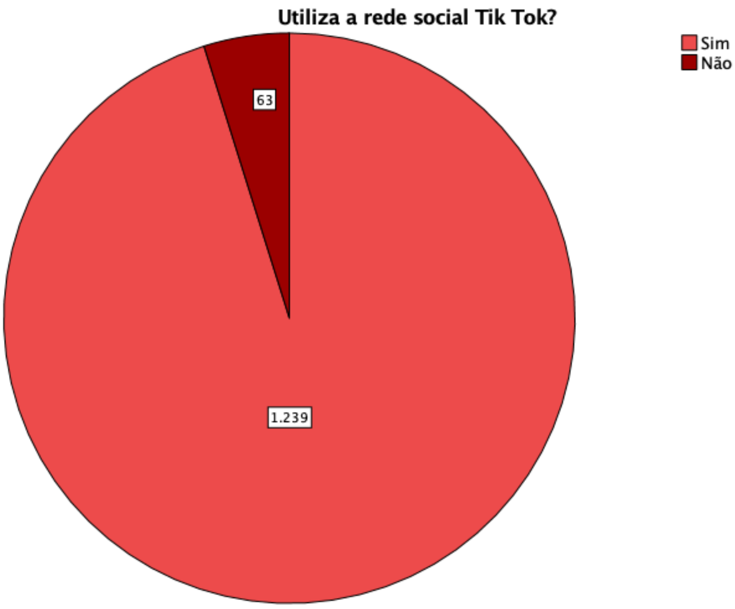
It is relevant to analyse graphic 5 and 6 together as they are directly related. As expected, 910 respondents are students, and there are also 29 unemployed responders as well as 1 person that is doing a gap year. This translates into 66% of the respondents not having a salary or any mean of income. In contrast, there are 156 working students and 206 employed inquired, leading to different ranges of wages: 273 responders say they earn less than 1.000

euros, whereas 151 stated they receive from 1.000 to 2.000 euros, 13 gain from 2.000 to 3.000 euros and only 4 attain more than 3.000 euros. This is relevant to the study as it helps to understand what the purchase power of respondents is, and if a significant part of the answers is from students and they do not have any salary, then it can be one of the reasons not to purchase fast-fashion, or the opposite.

2.2. Consumer Engagement on Tik Tok

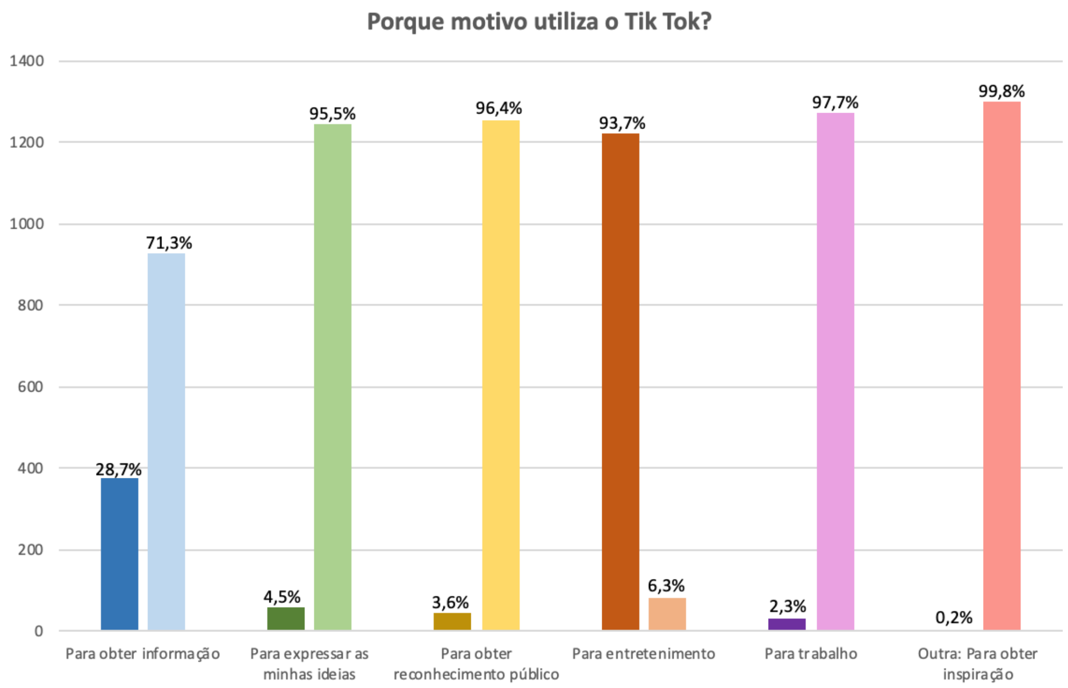


Graphic 7: Do you know Tik Tok? (n= 1302)



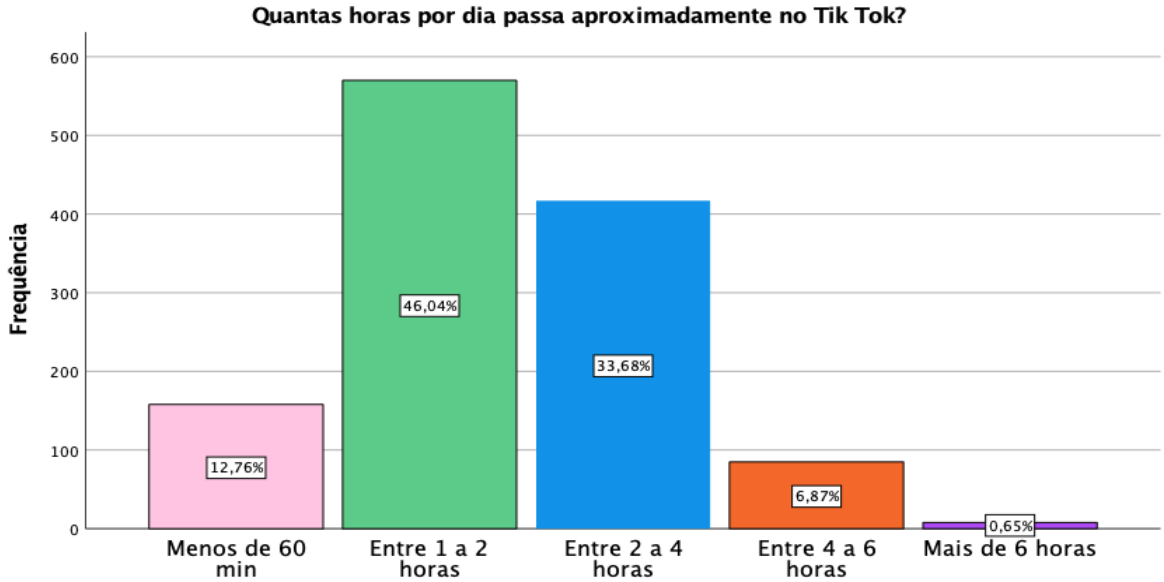
Graphic 8: Do you use Tik Tok? (n= 1302)

Graphic 7 and 8 aimed to understand if the sample inquired knew Tik Tok, and if so, did they use it? Graphic 7 specifies that out of 1.032 responses, only one person affirmed not to know the social network, whereas 99,9% was familiar with Tik Tok. However, although a vast majority of respondents knew Tik Tok, only 95,2% (1.239) answered positively when asked if they used social platform. Meaning that 4,8% (63) do not do it. The respondents that did not use Tik Tok were directly led into the social demographic group, meaning they were not qualified to keep on with the survey, and finished it there.



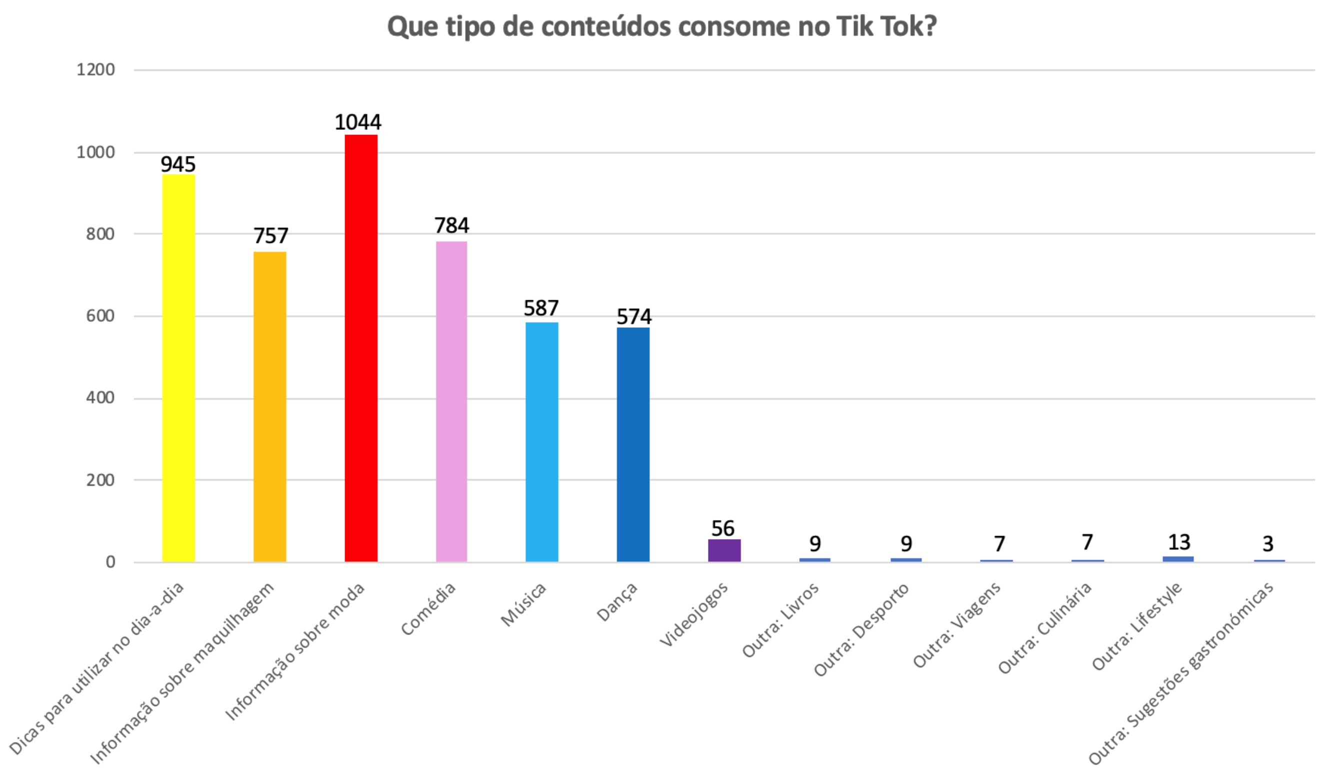
Graphic 9: For what reasons do you use Tik Tok? (n= 1239)

In this question, 1239 answers were obtained, as there were 63 people that do not use Tik Tok, and therefore did not proceed with the questionnaire. This was an open-ended question, which allowed respondents to choose multiple answers and there was also the possibility of choosing the option "Other" and specify. With this question it is possible to understand that the majority of people – 1220, which corresponds to 93,7% - uses Tik Tok "For entertainment" purposes, followed by the option "To obtain information", with 374 responses. 58 respondents use the social media platform to "Share their own ideas", 47 of them use it to "Obtain public recognition", and 30 find in Tik Tok a tool "For work". Lastly, 3 people chose the option "Other" and pointed out Tik Tok as a mean of "Obtaining inspiration". As seen on the theoretical framework, this social medium is portrayed as a way of entertainment due to the short videos that are easy and fast to watch and scroll.



Graphic 10: How many hours per day do you spend on Tik Tok? (n= 1239)

With this question, the goal was to evaluate how many hours per day do the respondents spend on Tik Tok, as - due to the infinite and personalised For You Page – it might be difficult to evaluate and be aware of how much time is spent. Nevertheless, the most answered timeline was from 1 to 2 hours with 46,04% of responses, followed by 33,68% which affirm to spend 2 to 4 hours per day on the app. 6,87% admitted to scroll during 4 to 6 hours, and lastly only 0,65% acknowledged to spend more than 6 hours on Tik Tok, whereas 12,76% only use the social media platform for less than 60 minutes.

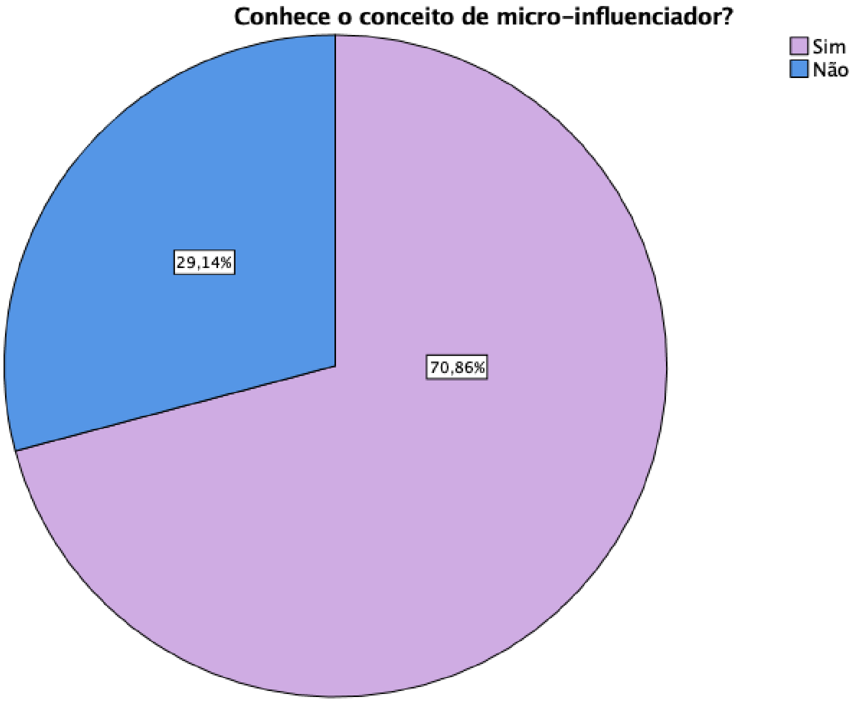


Graphic 11: What kind of content do you consume on Tik Tok? (n= 1239)

Concerning this question, the objective was to understand what type of content the respondents consumed.

Starting off with the option that had a major part of the responses – 1044 in total - “Information about fashion”. 945 respondents consume “Daily tips”, 784 also watch “Comedy”, followed by “Make up information”. This can be explained by the high number of female respondents. Side by side were “Music” and “Dance”, with 587 and 574 respondents respectively. “Video games” had a total 56 answers. 6 other options were mentioned: “Books”, “Sports”, “Trips”, “Cooking”, “Lifestyle” and lastly “Gastronomical suggestions”. The first two classifications had 9 responses each, the following two had both 7 mentions, 13 people referred lifestyle as one of the contents they consume more on the platform, and finally 3 people said they liked to watch videos with “Gastronomical suggestions”.

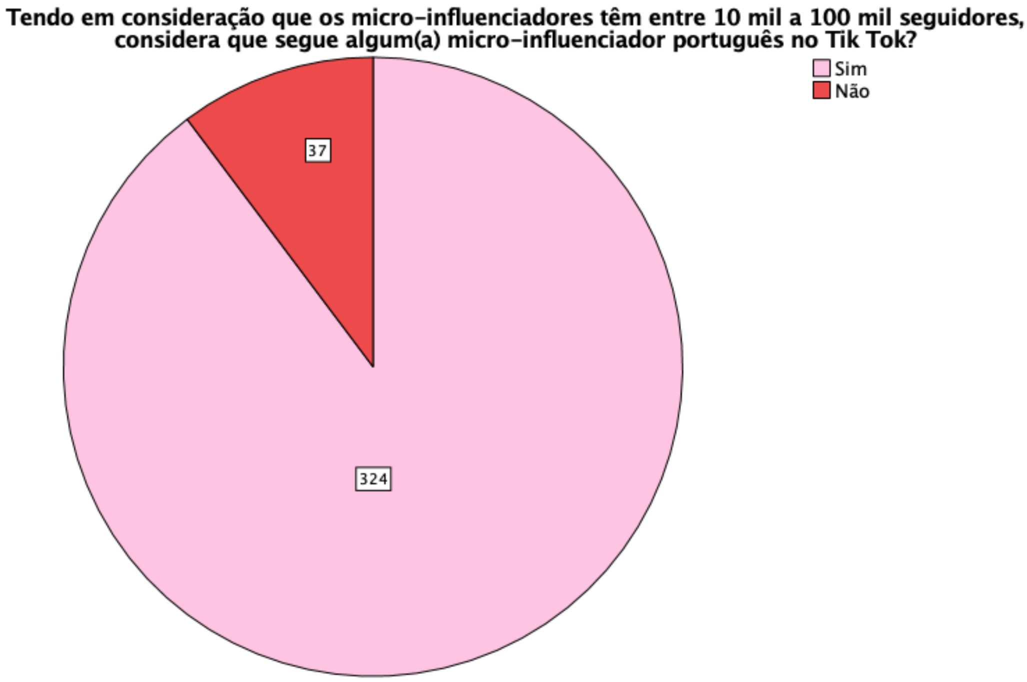
2.3.Consumer Engagement with Portuguese Micro-influencers on Tik Tok



Graphic 12: Are you familiar with the concept of a micro-influencer? (n= 1239)

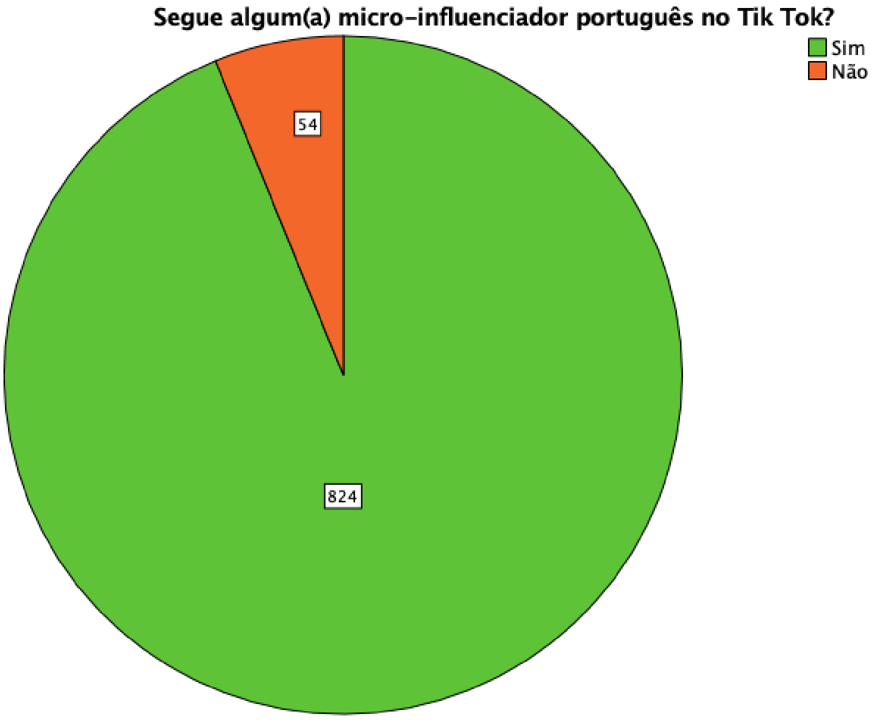
Regarding the second group of questions, it was about micro-influencers, and the way consumers portray them and engage with their content. Only respondents that have Tik Tok and use it were enabled to answer the second part of the questionnaire, which equals a total of 1239 responses.

First, it was essential to understand if respondents were familiar with the concept of a micro-influencer- since literature explains there are three big groups of influencers: the mega, macro and micro – and it was important to know if consumers themselves know how to distinguish them. The majority of the sample affirmed to know what a micro-influencer is, with 878 (70,68%) responses. On the other hand, 361 (29,14%), did not know what a micro-influencer is. Therefore, these respondents were forward to a specific question (Graphic 12.1) to understand the concept. And the ones that know what a micro-influencer is, were directed to the question of graphic 12.2.



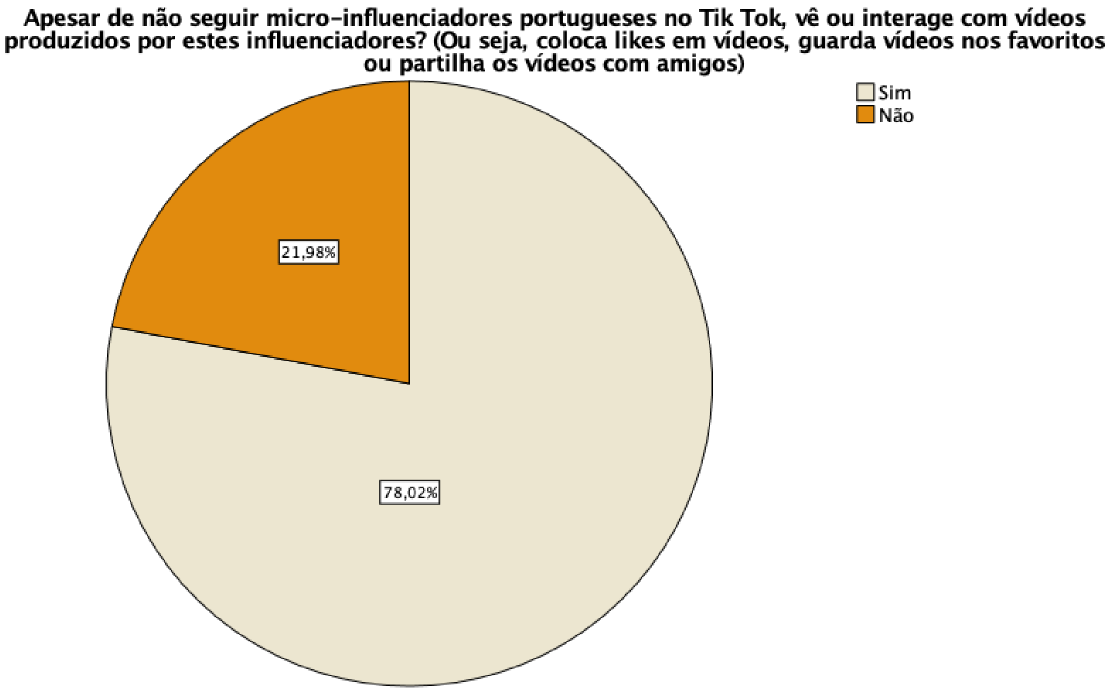
Graphic 12.1: Considering that micro-influencers have between 10,000 and 100,000 followers, do you follow any Portuguese micro-influencer on Tik Tok? (n= 361)

The 361 people that did not know the concept of a micro-influencer, were given a small explanation, so that they could analyse and see if they follow any Portuguese Tik Tok micro-influencers. Bearing the clarification in mind, 324 respondents answered affirmatively, whereas 37 answered negatively. The respondents that did in fact follow micro-influencers were forward to the question correspondent to graphic 13., and the ones that did not follow, had to answer the question of graphic 12.3.



Graphic 12.2: Do you follow any Portuguese micro-influencer on Tik Tok? (n= 878)

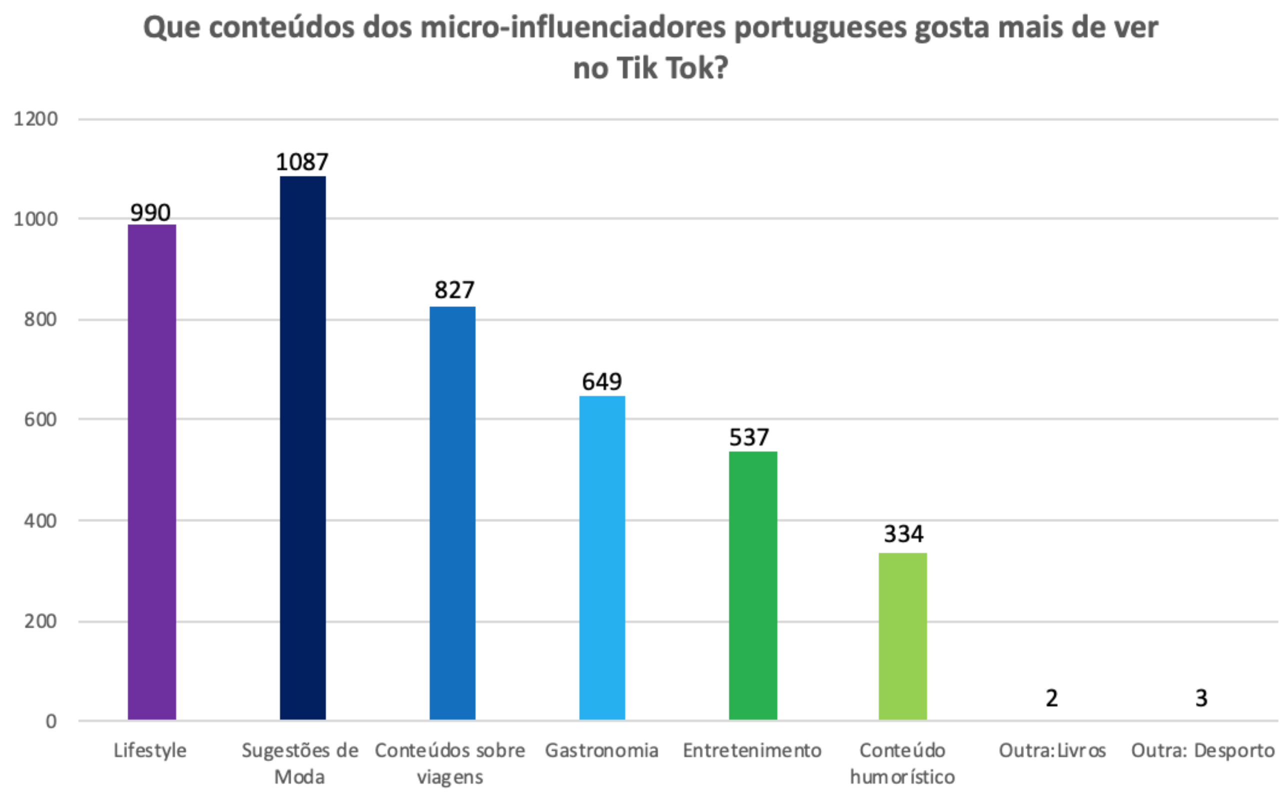
The present question was made towards the respondents that are familiar with the concept of micro-influencers (878). The main goal here was to see how many of those respondents did indeed follow Portuguese micro-influencers on Tik Tok. 824 individuals admitted following some on the social platform, on the other hand 54 answered negatively. And, as in the previous question, if the response was positive then people were forwarded to the question of graphic 13, and if not, they had to answer graphic's 12.3 question.



Graphic 12.3: Although not following Portuguese micro-influencers on Tik Tok, do you watch or interact with videos produced by them? (i.e., like videos, save videos in favourites or share videos with friends) (n= 91)

The individuals who answered this question were the ones that said they did not follow any Portuguese micro-influencer on Tik Tok, which means there are 91 answers (37 from graphic's 12.1; and 54 from graphic 12.2). It is important to clarify why this question was made and why do the 71 (78,02%) respondents are still relevant to the study.

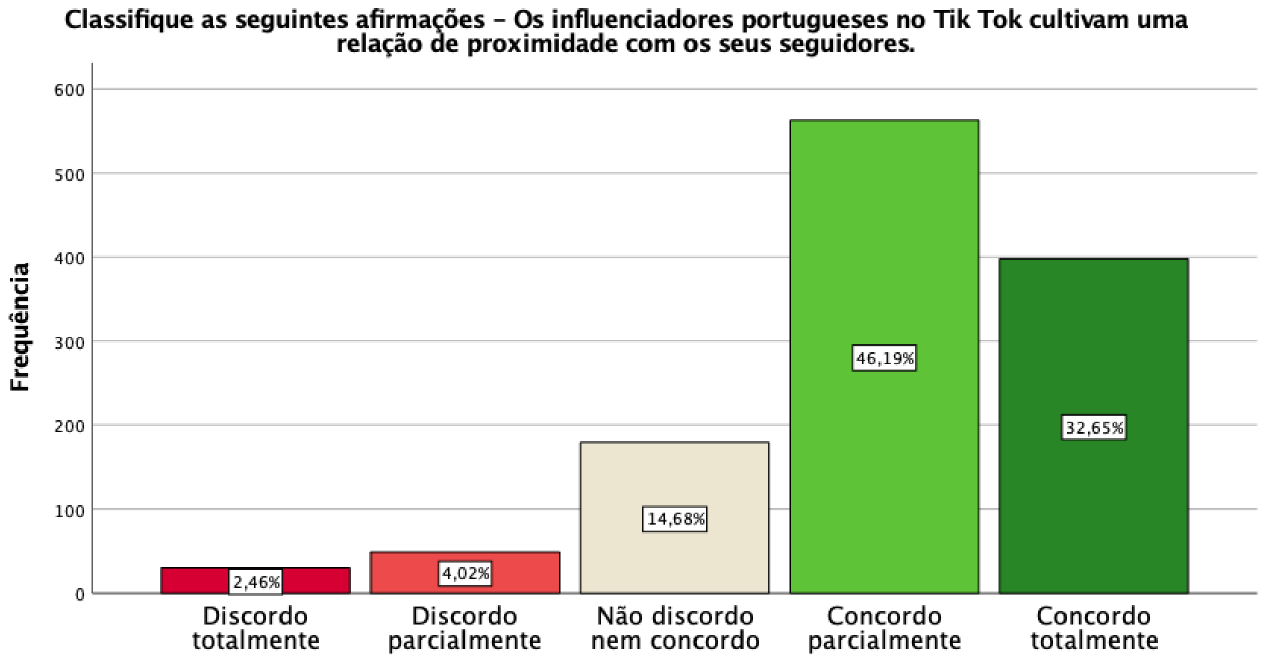
Although one might not follow a micro-influencer on Tik Tok, there is still the possibility of engaging and interacting with the contents created by said micro-influencer – either by liking the videos, saving them to re-watch later, or even share it with friends and using it for inspiration. This means, that there is still potential for the respondent to be influenced by the micro-influencer's content or opinions, therefore the people that affirm doing it, fit the profile. By contrast, if the answer was "No", then the respondent is automatically sent to the social demographical group, finishing the questionnaire, this happened to 20 people which equals 21,98% of the total number of responses.



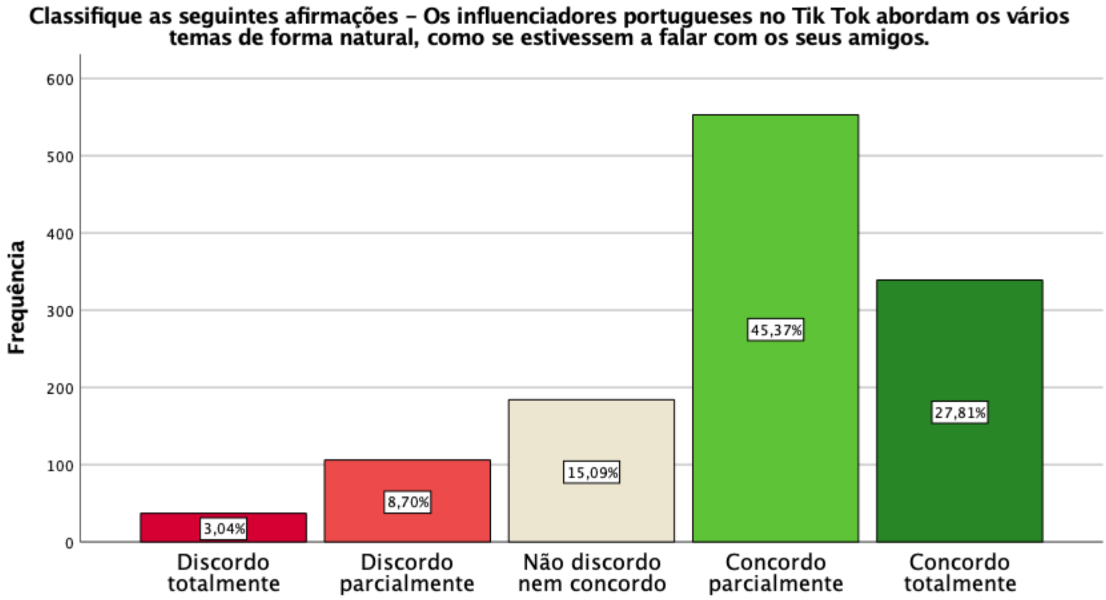
Graphic 13: What kind of content made by Portuguese micro-influencers do you enjoy seeing the most on Tik Tok? (n= 1219)

For this question, there was a total of 1219 responses, however it was a close-ended question, which means that each individual had the opportunity of choosing more than just one option, including the option "Other", as long as it was specified. This was an important option, considering that with the answers given by the respondents, it was able to verify that "Fashion suggestions" (includes *hauls* – where micro-influencers show what their new purchases, and *get ready with me* videos – one on one content where the micro-influencer is getting ready while showing the outfit for the day) had the most responses – 1087 in total – which means that Tik Tok users search/find in micro-influencers a source of information and inspiration concerning this theme. The second type of content that was most voted, was "Lifestyle" with 990 answers. Usually, this type of content includes videos where the micro-influencers are showing what they do in a day and take the spectators along). "Trips content" came in third with 827 entries, followed by "Gastronomy" where the micro-influencers share either recipes or give restaurant suggestions. 537 individuals like to see "Entertainment" videos, which includes trends, dancing videos, music videos and so on. "Humorist content" had a total of 334 responses. Lastly, 5 people choose the option "Other", 3 of them pointed out "Sport" as the type of content they like to see micro-influencers doing, and only 2 individuals mentioned "Books" as their content of choice.

Graphic 14: Using a scale of 1 to 5, where 1 means "strongly disagree" and 5 means "strongly agree", rate the following statements about Portuguese micro-influencers on Tik Tok.



Graphic 14.1: The Portuguese micro-influencers on Tik Tok nurture a close relationship with their followers. (n= 1219)

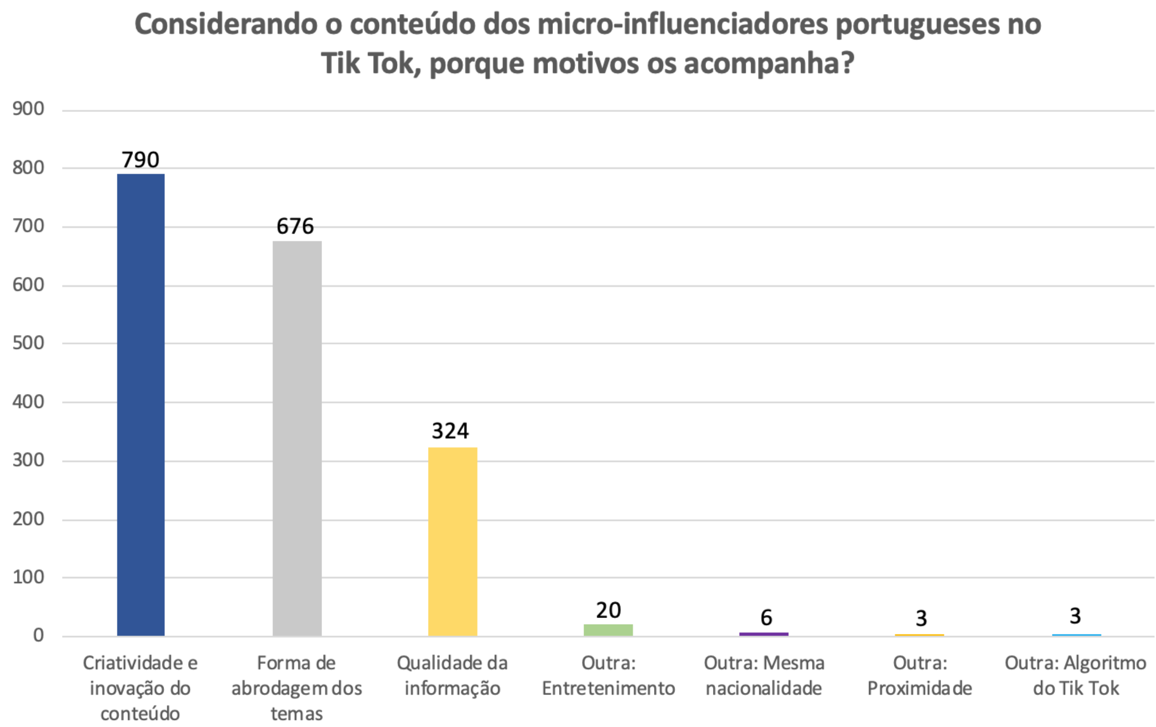


Graphic 14.2: The Portuguese micro-influencers on Tik Tok approach various topics in a natural way, as if they were talking to their friends. (n= 1219)

Using a Likert scale from 1 to 5 points, this question's goal was to understand how consumers portray the closeness of the relation between micro-influencers and their audiences (Graphic 14.1.) but also to analyse if respondents feel that Portuguese micro-influencers approach different topics naturally, almost as if they were having a conversation with their own friends (Graphic 14.2). As for the scale 1 was equal to "Totally disagree", 2 to "Partially disagree", 3 to "Don't agree nor disagree", 4 to "Partially agree" and lastly, 5 was for "Strongly agree". As explained on chapter 2, micro-influencers are able to create a two-way relation, therefore being able to connect on levels close to friendship. With the responses for the quotes presented, we will ascertain if the literature is hand-in-hand with the results of this sample.

Concerning graphic 14.1, 79 respondents disagree with the affirmation "The Portuguese micro-influencers on Tik Tok approach various topics in a natural way, as if they were talking to their friends" – 30 of them "Strongly disagree" and 49 of them "Partially disagree"-, meaning that they don't acknowledge a relation of proximity between the micro-influencers and their followers. 179 "Don't agree nor disagree", as such, they do not have a formed opinion on this subject. However, the total of people that agree with the quote are more than the ones that don't, making a total of 961 positive responses. 563 people "Partially agree" and the remaining 398 "Strongly agree", which in part comes to prove that the literature is indeed correct.

As regards of the graphic 14.2, it refers specifically to the way micro-influencers approach multiple topics, and if when doing it, their audiences feel like it is almost a friendship between them. 37 respondents "Strongly disagree" with this statement and 106 "Partially disagree", meaning they do not feel a two-way relation between the content creator and the audience. 184 do not have an opinion over the theme. Whereas 553 responders "Partially agree" and 339 "Strongly agree".

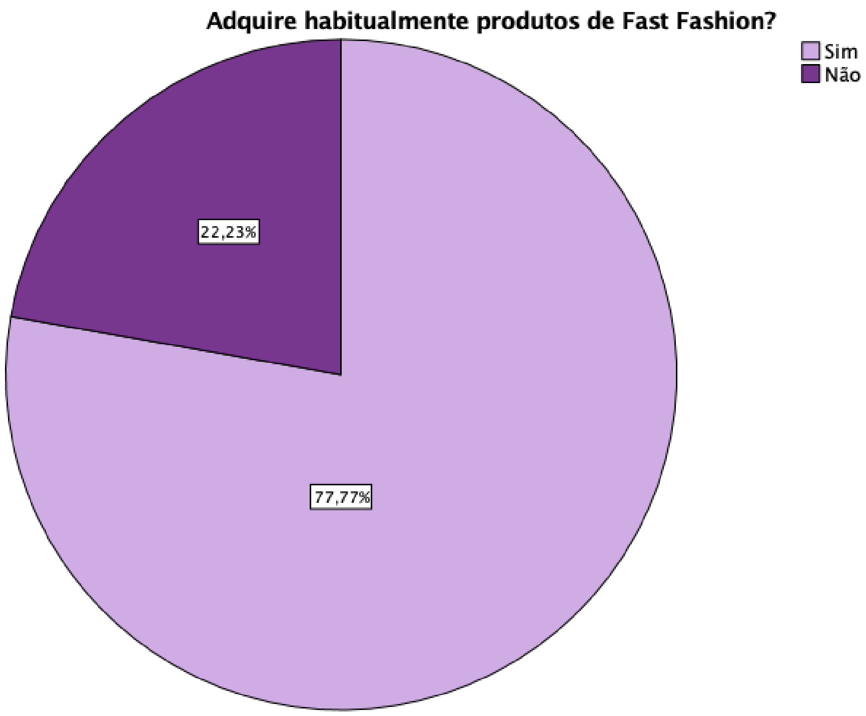


Graphic 15: Considering the content of Portuguese micro-influencers on Tik Tok, why do you follow them? (n= 1219)

Regarding graphic 15, the purpose was to understand what takes someone to follow a Portuguese micro-influencer on Tik Tok, besides the type of content they produce. As so, multiple answers were provided, nonetheless the respondents could also give their own answers in the option "Other". Therefore, the parameter that had most answers was

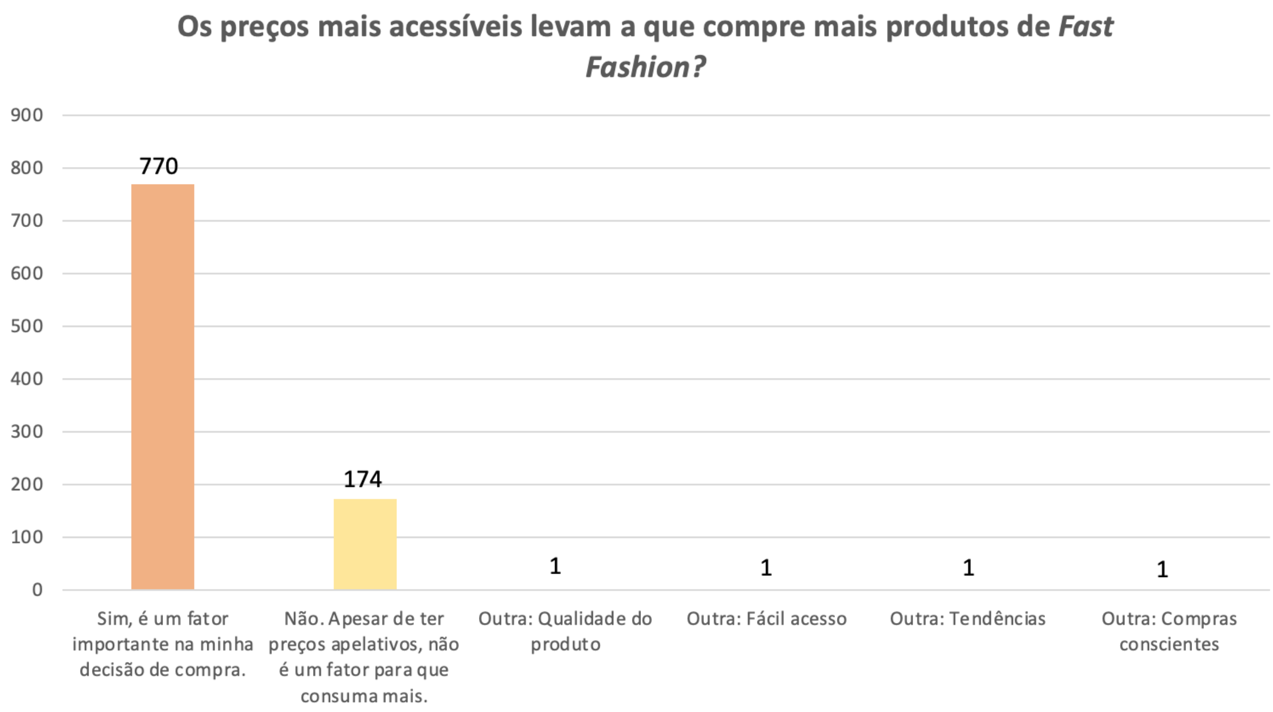
“Creativity and content innovation”, meaning that users prefer to see different content that stands out from the usual. After, “Way of approaching themes”, came in second with 676 respondents, which can also be related to graphic 14.1 and 14.2. If a follower portrays the way of approaching themes as a close relation, the acceptance of the content and message will improve, thus 3 people chose the option other and described “Proximity” as one of the reasons why they follow a micro-influencer. 324 respondents depict the “Quality of information” as an important factor of their followings. On the other hand, 20 individuals specified “Entertainment” as a key reason to micro-influencers on Tik Tok. 3 respondents answered that it was due to the “Tik Tok algorithm”, and at last, 6 responded said it was because they had the “Same nationality”.

2.4. Consumer and the relation with Fast Fashion



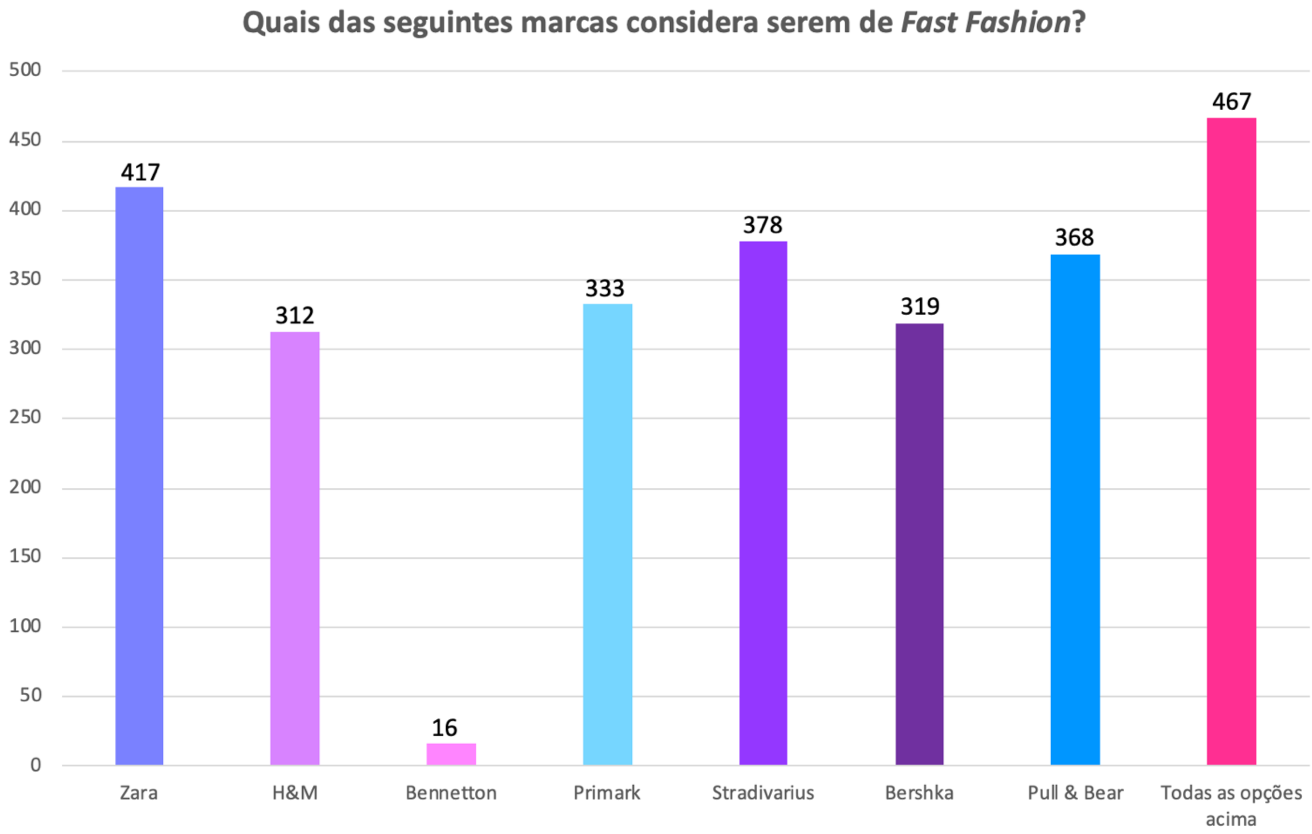
Graphic 16: Do you usually buy Fast Fashion items? (n= 1219)

It was also important to see if the respondents had the costume of buying Fast Fashion items. If they did - as 77,77% (948) did- then they were able to progress on the questionnaire. If not – as 22,23% (271) did- then they were followed to the social demographical group, concluding the questionnaire. As a result, from the 1219 responses, only 948 were valid to proceed with.



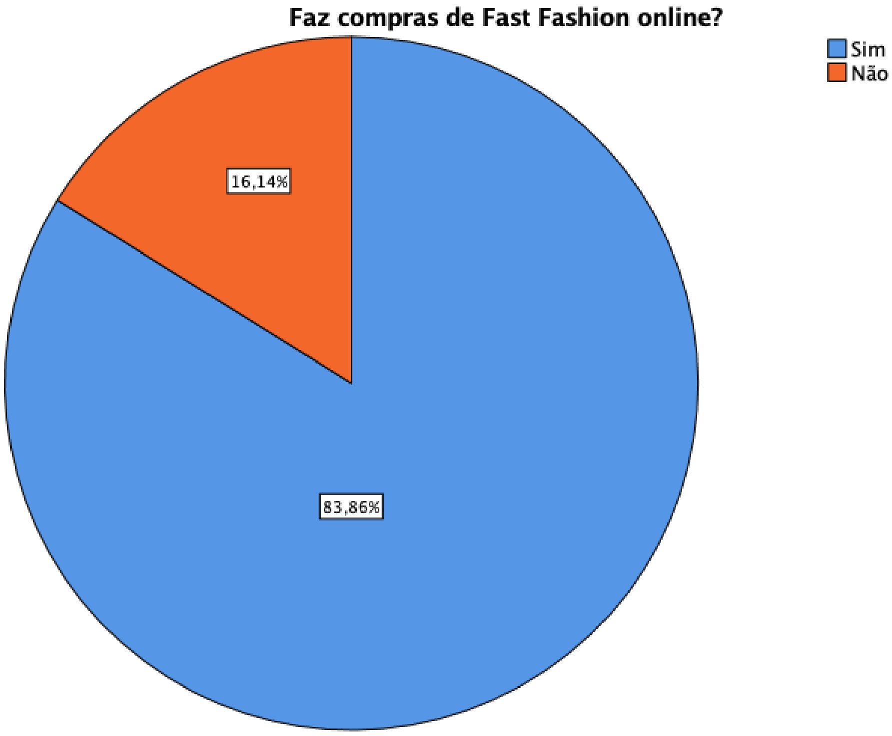
Graphic 17: Do more affordable prices lead you to buy more Fast Fashion products? (n= 948)

As low prices are one of the main characteristics of Fast-Fashion, it was important to analyse if this was a factor that influenced consumers decisions, and it proved to be an important point, as 770 respondents answered that "Yes, it is an important factor on my purchase decision". On the other hand, 174 individuals answered that "No, although it has appealing prices, it is not a factor to consume more.". There were also 4 responses on the "Other" box, and each had 1 clarification, they were: "Product quality", the products must be of quality, if not then it is not an important factor as they prefer not to buy; "Easy access", as the access to the items must be simple to encounter; "Trends", meaning one will only buy a piece if it is trending at the moment regardless of the price, and lastly "Conscious shopping", the respondent pointed out that affordable prices are indeed important, however the shopping is done consciously.



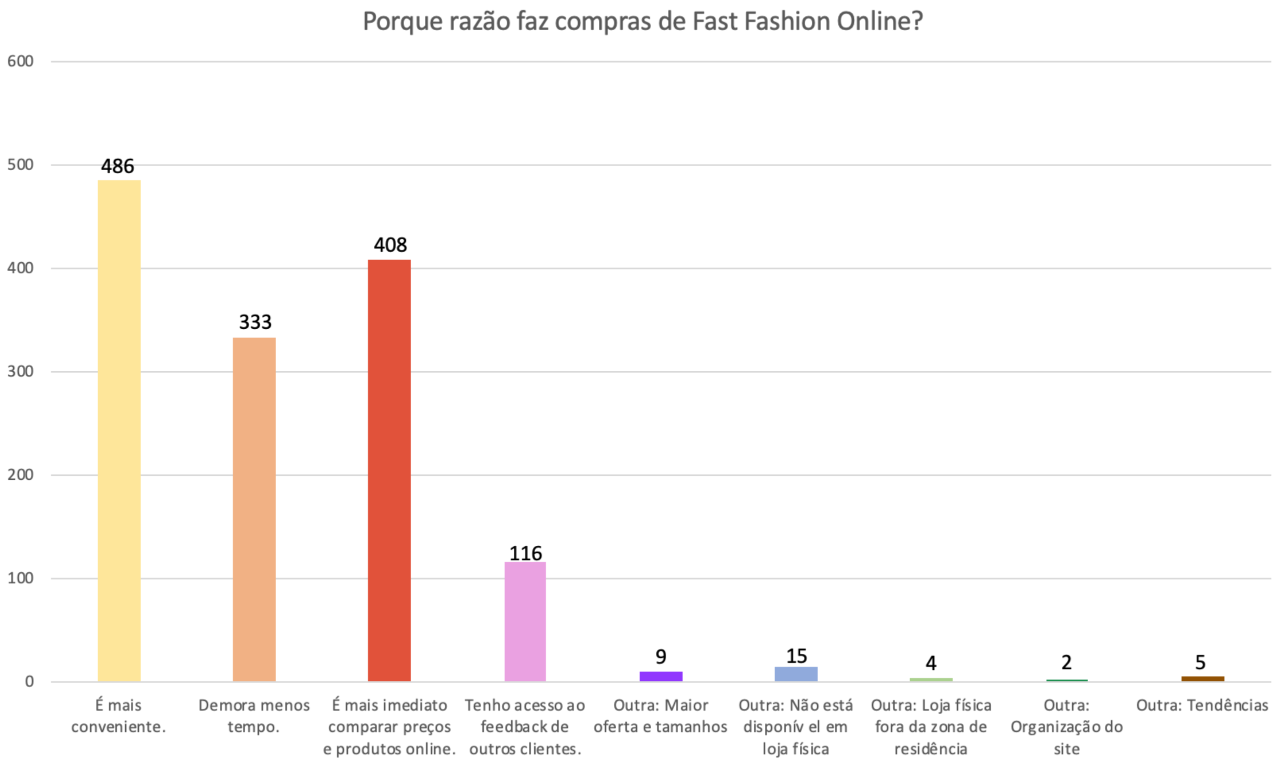
Graphic 18: Which of the following brands do you consider to be Fast Fashion? (n= 948)

When it comes to the brands that are considered Fast Fashion, multiple are the ones that come into mind. For this reason, different brands were presented, and this question aimed to evaluate the perception of consumers towards: Zara, H&M, Bennetton, Primark, Stradivarius, Bershka and Pull & Bear. In particular, 417 people consider Zara as a Fast Fashion brand, as also explained on the theoretical framework. 312 individuals responded H&M, whereas only 16 consider Bennetton part of the Fast Fashion industry. 333 responders choose Primark. 378 leaned towards Stradivarius, 319 for Bershka and 368 for Pull & Bear. Nonetheless, a major part of the respondents – 467 - believes that all of the brands mentioned above are Fast Fashion.



Graphic 19: Do you shop Fast Fashion online? (n= 948)

It was also relevant to analyse if consumers that usually buy Fast Fashion items, also do it online as the Portuguese micro-influencers share their content on Tik Tok and is from here that the desire to purchase goods and feel influenced begins, as there is a feeling of urgency and shortage for the products, as referred on the previous literature. Therefore, the question was proposed and 83,86% which equals 795 respondents affirmed to also buy online. The remain 16,14% corresponds to the 153 answers of respondents who do not buy online.



Graphic 19.1: Why do you shop Fast Fashion online? (n= 795)

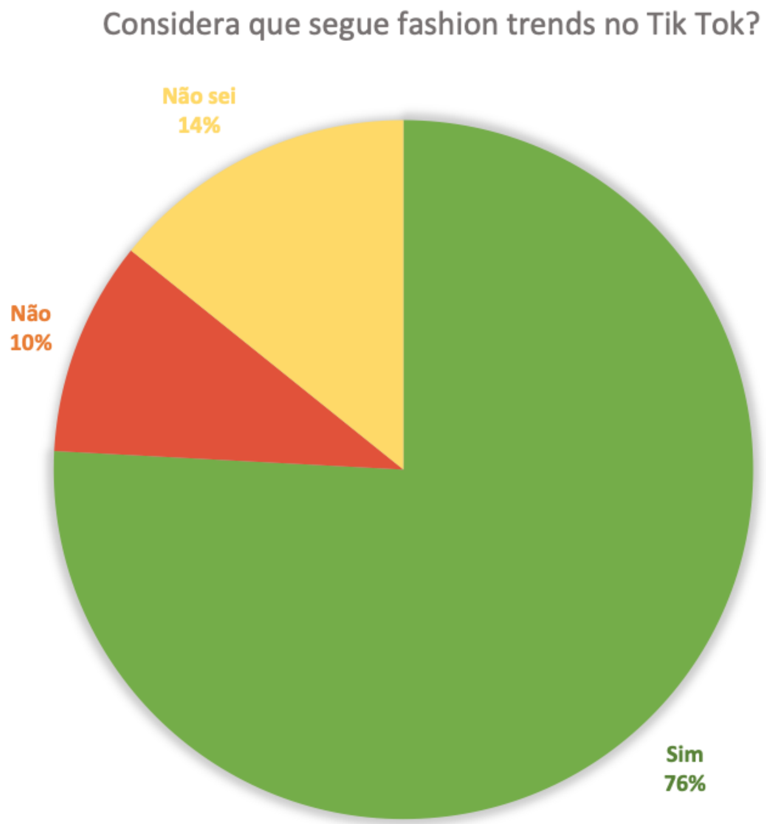
It was essential to understand what were the reasons that led 795 respondents to buy Fast Fashion online. According to the literature review, it is mainly due to its convenience, it takes less time, it is easier to compare prices between brands without having to be jumping from one to another in person, and lastly because it is easy to have access to other consumers' feedback. According to the results presented, the literature confirms itself as 486 respondents find purchasing online as "More convenient", followed by the fact that "It is more immediate to compare prices and products online" as 408 individuals agree. 333 prioritise the fact that it "Takes less time", saving time for other daily tasks. Besides that, 116 people like to "Have access to other clients' feedback" prior to purchasing a good. As this was an open-ended question, it gave the opportunity of consumers to express what other aspects were important to them prior to buying online. The answers were:

1. "Bigger offer and bigger sizes" with 9 answers.
2. The piece "is not available on the physical store" with 15 answers.
3. The "physical store is out of the residence area" with 4 answers.

4. “Website organisation” with 2 answers.
5. “Trends” with 5 answers.

Graphic 19.2: Why do you not shop Fast Fashion online? (n= 153)

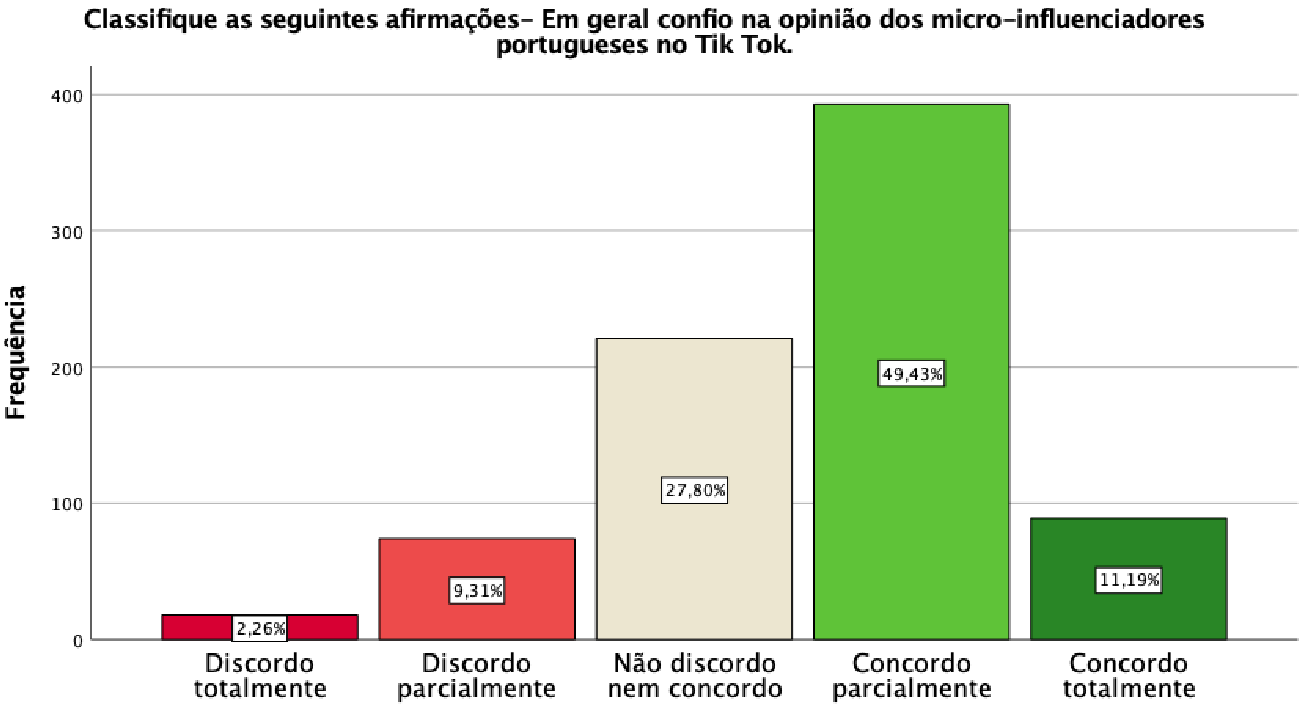
It was also necessary to understand the reasons behind the decision of the 153 individuals that affirmed not to buy online Fast Fashion goods, as it allows to understand the level of trust in the platforms. After answering to this question, the respondents were forwarded to the last group of questions, the social demographical group. Apart from the 3 main reasons proposed: “Shop experience”, “Lack of data security” and “Immediate purchase”, 4 consumers chose the option “Other” and pointed out the fact that they do not buy online, because they prefer to “Try on the clothing” to see if they feel comfortable and to avoid waiting timelines to exchange said piece. Concerning the first three motives, 133 individuals prefer to have the “Shop experience”, as they can be helped by an employer, touch and feel the clothes, try them on, leasing it to be a more sensational experience than online. “Lack of data security” is also one of the reasons pointed out by 17 of the respondents, as online you have to share your personal data and somethings, there can be fails on the system. The feeling of urgency is very present on both Millennials and Generation Z, as previously explained on the theoretical framework, thus 48 responders affirmed that they need to do an "Immediate purchase" to have the item ready to use.



Graphic 20: Do you consider you follow Fashion Trends on Tik Tok? (n= 795)

Being one of the most downloaded and used apps on the world, Tik Tok influences the new fashion trends. As so, the question "Do you consider you follow Fashion Trends on Tik Tok?" was made and the majority of the individual said "Yes" (marked as green), with 76% of answers (603), as there is an urgency to be part of the new trend. 14% (signalled in yellow), which is a total of 113 respondents that still are trying to understand if they do indeed follow Fashion trends, or only few/almost none. Lastly, 10% of the responders answered negatively saying they do not follow any Tik Tok fashion trends.

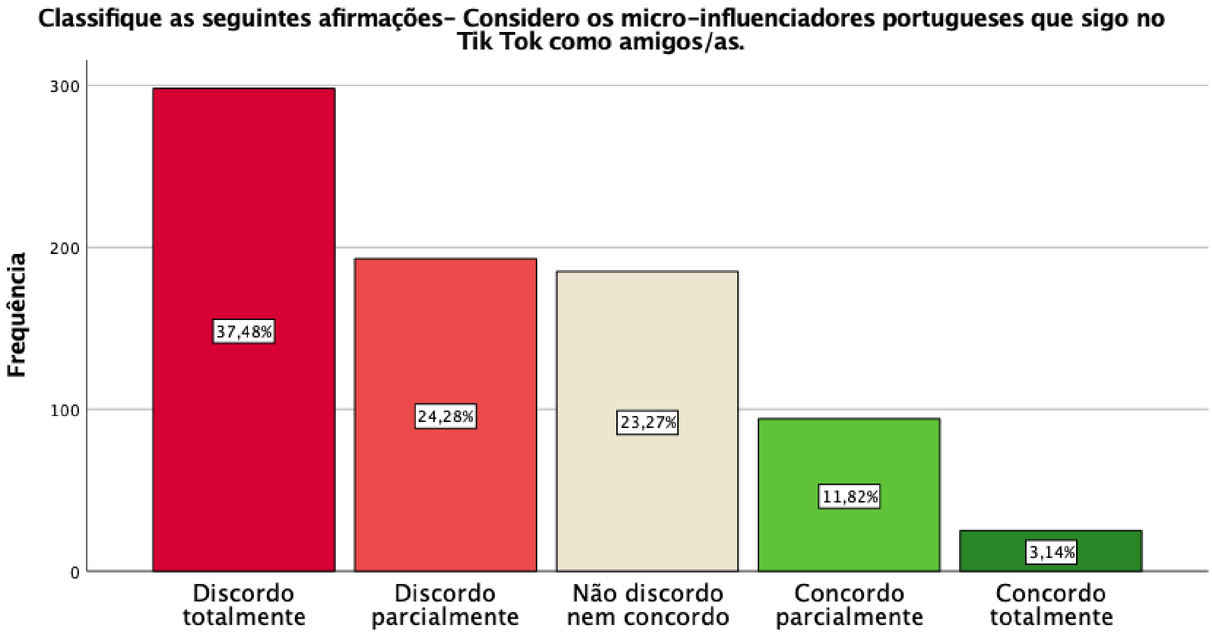
Graphic 21: Using a scale of 1 to 5, where 1 means "strongly disagree" and 5 means "strongly agree", rate the following statements about Portuguese micro-influencers on Tik Tok and their impact on Fast Fashion consumption.



Graphic 21.1: In general, I trust the opinion of Portuguese micro-influencers on Tik Tok. (n= 795)

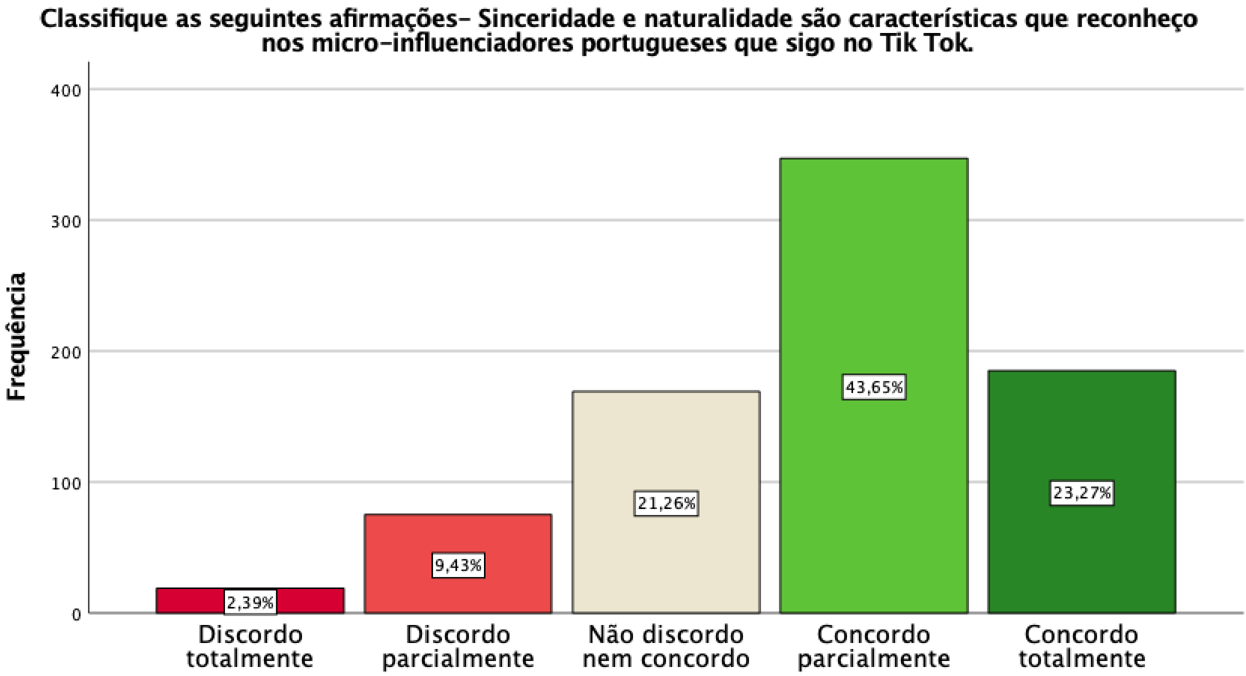
It was important to understand the perception of consumers, when it came to the Portuguese micro-influencers on Tik Tok and their impact on the consumption of Fast Fashion. As so, ten phrases about this matter were presented to the responders and, using a 5-point Likert scale, they had to evaluate their level of agreement. 1 stood for "Totally disagree", 2 for "Partially disagree", 3 for "Don't agree nor disagree", 4 for "Partially agree" and 5 for "Totally agree".

Respondents had to evaluate graphic's 21.1 quote first: "In general I trust the opinion of Portuguese micro-influencers on Tik Tok". This was relevant to measure, because if a consumer does not feel confident in what an influencer is presenting, it will be difficult to to take the opinion leader’s suggestion into consideration. Therefore, 2,26% of the sample - which corresponds to 18 respondents- “Totally disagree”, and 9,31% (74 people) “Partially disagree”, which translates into a lack of confidence concerning the micro-influencers point of view. 27,80% of the respondents (221 people), “Don’t agree nor disagree”, consequently, they hear what micro-influencers have to say, but not always find it to be truthful of can relate to that perspective. On the other side, the plurality of the sample, “Partially agrees” (49,43%) or “Totally agrees” (11,19%) with the affirmation, so it is possible to affirm that the lion share of the sample (60,62%) trusts the opinion of Portuguese micro-influencers on Tik Tok.



Graphic 21.2: I consider the Portuguese micro-influencers I follow on Tik Tok as friends. (n= 795)

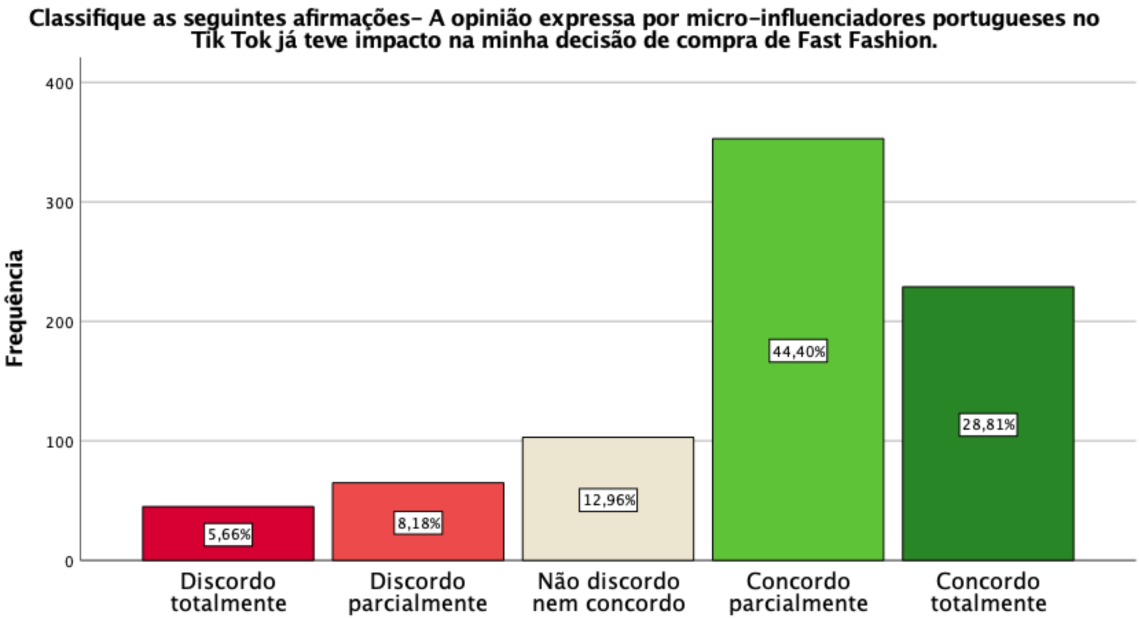
This affirmation comes in line with what Jin et al. (2019) stated – that a consumer has to feel a bond/friendship with influencers in order to fully trust them with their purchasing decisions. In this sense, the respondents were questioned if they saw Portuguese micro-influencers as their friends. This data allowed us to conclude that the majority of the sample does not portray micro-influencers as friends, which can jeopardize the intended message received. 37,48% (298) of the respondents “Totally disagrees”, and 24,28% (193) “Partially disagrees”, prefacing a total of 61,76% which is more than half of the responses. 185 answers were neutral, as the respondents choose the option "Don't agree nor disagree". Lastly, only 14,96% of the sample – 11,82% "Partially agree", and 3,14% "Totally agree"- consider Portuguese micro-influencers as friends, and therefore are more open to their opinions and suggestions.



Graphic 21.3: Sincerity and simplicity are characteristics that I recognise in the Portuguese micro-influencers that I follow on Tik Tok. (n= 795)

According to Kay et al. (2020), sincerity and simplicity are micro-influencers characteristics that, when perceived by followers, can influence positively and turn into a purchase behaviour. Bearing this in mind, it was important to disclose if respondents recognised those traits on micro-influencers content and way of communicating.

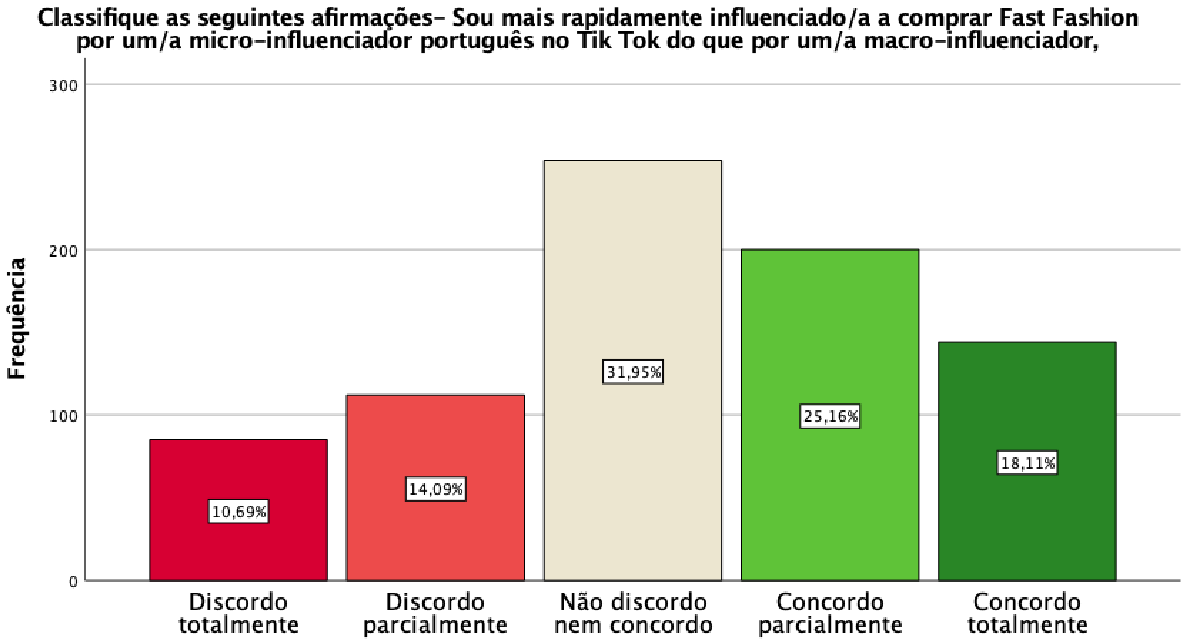
Only 94 respondents do not support the phrase – 19 (2,39%) "Totally disagree", and 75 (9,43%) "Partially disagree" – which means that they do not consider the message shared by micro-influencers as honest and/or easy to understand. 21,26% "Don't agree nor disagree" with this affirmation. Whereas 43,65% of the sample "Partially agree" (this translates into 347 people) and 23,27% (185) of respondents "Totally agree". It is possible to conclude that in general and for the majority of the sample (66,92%), sincerity and simplicity are indeed characteristics present on the Portuguese micro-influencers, therefore influencing consumers decisions based on their honest reviews. Further, the micro-influencers opinions when it comes to paid advertising, will also be analysed.



Graphic 21.4: The opinion expressed by Portuguese micro-influencers on Tik Tok already had an impact on my decision to buy Fast Fashion. (n= 795)

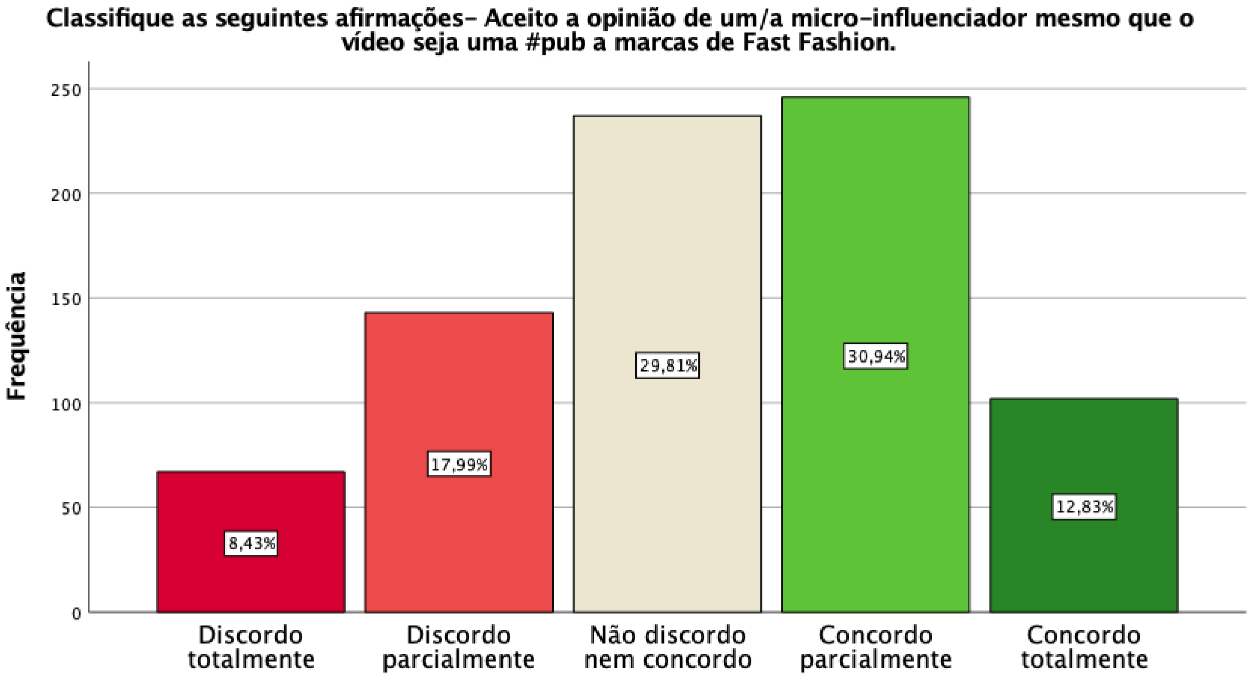
The aim of this question was to comprehend if consumers were aware that they had already been influenced to purchase Fast fashion items due to the content shared by Portuguese micro-influencers content. This is relevant to the present study, as it allows us to picture a number of respondents that actually believes was (or not) influenced on Tik Tok. Starting with the two options that had a low number of responses: “Totally disagree” and “Partially disagree”, they both had 5,66% (45) and 8,18% (65) of respondents respectively. As so, 110 people believe that they were never, or not that much influenced by Portuguese micro-influencers into buying Fast Fashion clothing. 12,96% of the respondents were indifferent to this, as they could not specify if they had been influenced by micro-influencers thoughts and opinions. However, the larger part of the sample admitted having had their purchase behaviour impacted by content they saw on Tik Tok by their favourite micro-influencers.

This corresponds to 73,21% of positive answers, where 44,40% (353 individuals) responded "Partially agree" and 28,81% (229 individuals) answered with "Totally agree".



Graphic 21.5: I am more easily influenced to buy Fast Fashion by a Portuguese micro-influencer on Tik Tok than by a macro-influencer. (n= 795)

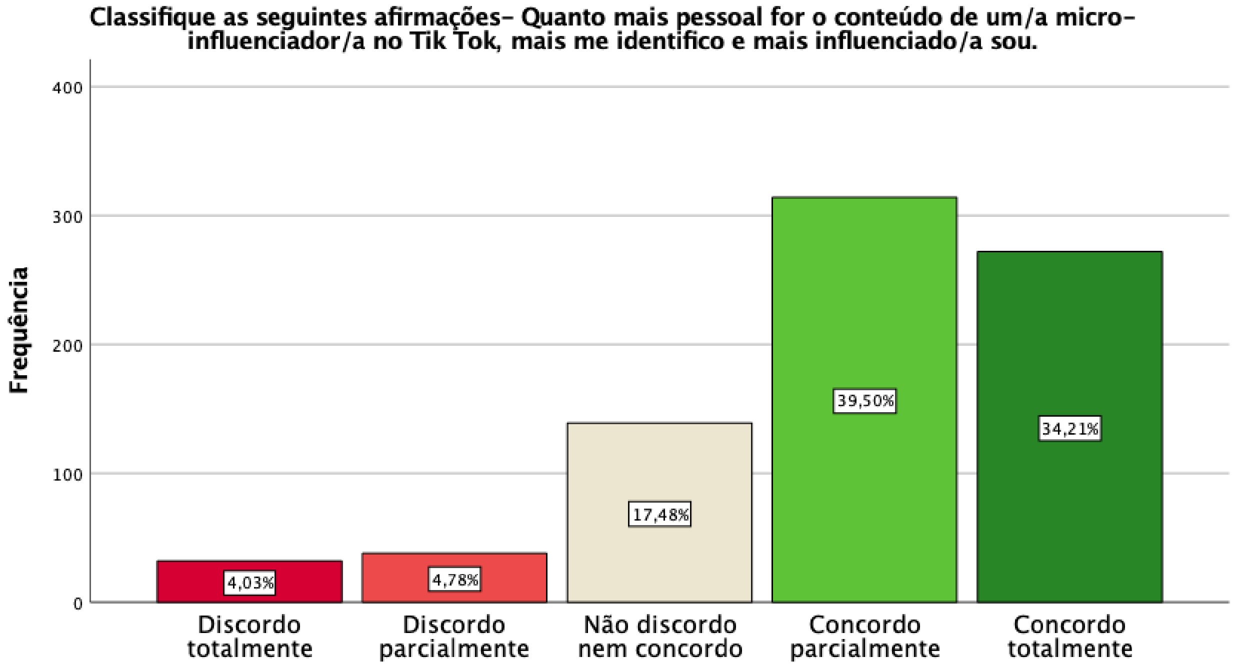
As mentioned on the theoretical framework on the Influencer Marketing chapter, Kay et al. (2020) refer that micro-influencers are more successful than macro-influencers when persuading consumers on their buying decisions, as their message is viewed as more honest and sincere. Bearing this in mind, with this question the objective was to understand if the sample that responded to the questionnaire viewed any difference between micro and macro influencers and if they were in accordance or not with the previous literature. These results are a particular case, as there were more answers (31,95% - 254 individuals) saying that the respondents "Don't agree nor disagree" than any other point in specific. Notwithstanding, the sum of both "Partially agree" (25,16%) and "Totally agree" (18,11%) are bigger than the "Totally disagree" (10,69%) and "Partially disagree" (14,09%), prefacing a total of 344 respondents, which translates into 43,27% of the sample believing they are more easily impacted by a micro-influencer, rather than a macro.



Graphic 21.6: I accept the opinion of a micro influencer even if the video is a #pub to Fast Fashion brands. (n= 795)

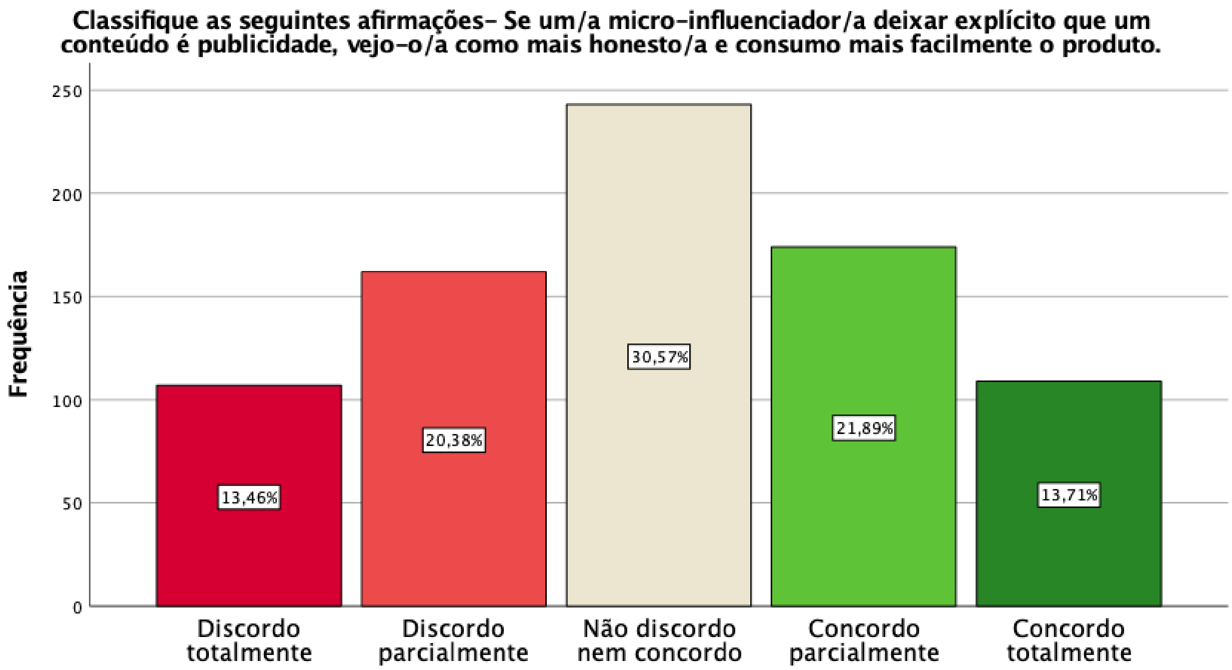
Concerning this affirmation, it was relevant to the present study to understand if when consumers saw the hashtag #pub (which stands for publicity/sponsored content), still accepted the micro-influencers opinions about said Fast Fashion brand or item. On a general standpoint, the feedback was more positive than negative, meaning that 43,77% of the sample receives the micro-influencer opinion even though the content is being paid. This percentage comes from the 246 (30,94%) individuals that responded "Partially agree" and from the remaining 102 (12,83%) that chose the option "Totally agree". Nonetheless, there was also a large part of the sample that affirmed to "Don't agree nor disagree" – 29,81% which almost prefaces the 30,94% of the individuals that "Partially agree". The respondents that don't have an opinion concerning this theme, can sometimes feel confused about the sincerity of the message micro-influencers are trying to pass, as they the content creators are being paid to talk about a brand or product. Only 26,42% disagree with the affirmation –

8,43% “Totally disagree” and 17,99% “Partially disagree” – which conveys that these respondents do not accept micro-influencer's opinion when it is paid.



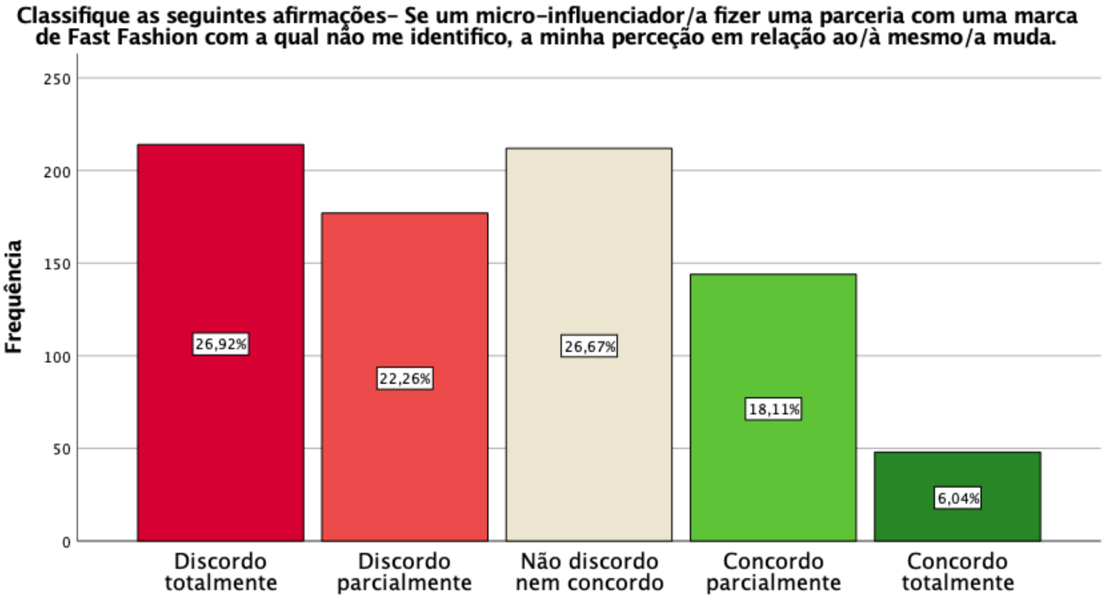
Graphic 21.7: The more personal a micro-influencer's content is on Tik Tok, the more I identify and the more influenced I am. (n= 795)

Jin et al. (2019) and Bakker (2018) explained that for an audience to relate with an influencer, the message has to be transparent, personal and honest, that way consumers will associate it with coming from someone that is close to them and, this will later influence the consumer behaviour. Bearing this in mind, the quote “the more personal a micro-influencer’s content is on Tik Tok, the more I identify and the more influenced I am” was presented in order for the sample to indicate if they agreed or not with it. It was clear that the lion share of the respondents agreed that the more personal a content is, the more influenced they will become, thus 39,50% (314 individuals) “Partially agree” and 34,21% (272) “Totally agree”, making a total of 73,71%. The disagreement rate was very low, as only 32 people (4,03%) “Totally disagree” and 38 (4,78%) “Partially disagree”. Concerning the option “Don’t agree nor disagree”, it had 139 votes, origin 17,48% of the sample.



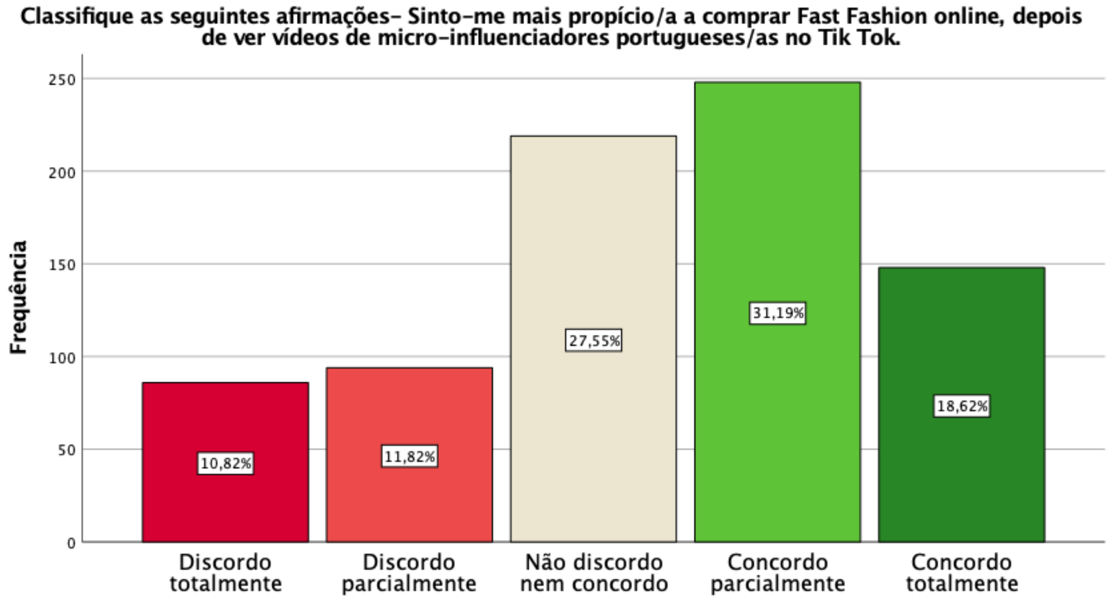
Graphic 21.8: If a micro-influencer makes it explicit that a content is advertising, I see him/her as more honest and I consume the product more easily. (n= 795)

This question was based on Kay et al. (2020) and Campbell & Farrel (2020) proposal that if micro-influencers disclose their sponsorship, then the followers are keener to accept the advertising and perceive the content creators as genuine, leading to a positive product evaluation and purchase behaviour. However, the results of the sample were not conclusive. On one hand there is a 30,75% of the sample – which corresponds to 243 individuals – that "Don't agree nor disagree", meaning they do not know where to stand concerning this theme. On the other hand, the number of people who agree and disagree with the statement are very similar. 13,46% (107) "Totally disagrees", whereas 13,71% (109) "Totally agrees". 20,38% (162) of the sample "Partially disagrees" and 21,89% (174) "Partially agrees". The total of the disagree answers is 33,84%, however the total of the agree answers is 35,6%, which is a 1,76% difference, and although the result is more positive than negative, it is still inconclusive as the sample diverged a lot among answers. Therefore, with this particular sample it is not possible to determine specifically the consumers opinions on the disclosure of paid content and their influence of the purchase behaviour.



Graphic 21.9: If a micro-influencer partners up with a Fast Fashion brand that I do not identify with, my perception of him/her changes. (n= 795)

Concerning the micro influencers endorsement of brands that might not be consumers' favourites, the goal was to understand if the consumers perception towards the micro-influencer changed. This relates to the endorsement marketing and finding the right content creator to a certain brand (van der Veen, 2008). The results presented a positive answer, as the majority of respondents disagreed with the statement, meaning that they do not change their perceptions when something like this happens. 26,92% of the sample "Totally disagrees", and 22,26% "Partially disagrees", making a total of 391 respondents (49,18%). 26,67% "Doesn't agree nor disagree", and lastly 24,15% - 144 individuals "Partially agree" and 48 respondents "Totally agree"- of the sample agrees with the affirmation and for that reason their perception about micro-influencers changes if the brand is not of their liking.



Graphic 21.10: I feel more prone to buy Fast Fashion online after watching videos of Portuguese micro-influencers on Tik Tok. (n= 795)

Regarding the last question, it was about the willingness of consumers to purchase Fast Fashion online after seeing micro-influencers videos on Tik Tok. This was important to analyse, since Pop et al. (2022) mentioned that one of the dimensions to buy a purchase a product is online reviews as it serves as a guideline to take the right decision. Therefore, the aim was to understand if the micro-influencers opinions were seen as guidelines concerning the acquisition of Fast Fashion items online.

The results were positive, confirming the affirmation, however, there were also some respondents that "Didn't agree nor disagree", more precisely 219 (27,55%). A total of 396 (49,81%) individuals agreed with the quote: 31,19% "Partially agreed" and 18,62% "Totally agreed". On the other hand, 10,82% "Totally disagreed" and 11,82% "Partially disagreed". As so, it is possible to verify that consumers do indeed feel more prone to purchase products online after seeing Portuguese micro-influencers videos on Tik Tok.

2.5. Analysis of the Results

After discriminating the questionnaire responses, the present subchapter has the objective to analyse them, in order to provide an answer to the research question: "How do Portuguese Tik Tok micro-influencers, influence the fast-fashion consumer behaviour of Generation Z and Millennials?". As there is still few literature about micro-influencers on Tik Tok specifically concerning Fast Fashion, the results will contribute to further investigations about the theme. Therefore, the survey results will be examined and linked to the previous Theoretical Framework of this investigation to establish new points of view and confirm if the outcome of the questionnaire is neck in neck to the literature and premises, or if there are any divergencies.

Starting with a deeper analysis of the relation consumers have with Tik Tok, it is possible to acknowledge that the large majority of the sample knows the social platform (99,9%), but only 95,2% uses it. The app is a phenomenon and therefore is known and used worldwide as analysed by multiple authors (Cervi, 2021; Dias & Duarte, 2022; Han, 2020). But why do people use Tik Tok? According to Omar & Dequan (2019) and Dias & Duarte (2022), users like to spend time on the social platform to be entertained, to have some recognition from the public and also to share their own ideas. The respondents did, indeed, point out entertainment as the main reason to use Tik Tok (93,7%), followed by the option "to obtain information" and to express their own ideas and thoughts, as mentioned by the authors. The option that referred to obtain public recognition, was only chosen 47 times, therefore the sample does not identify much with that particular possibility. On the other hand, it confirms the previous literature about entertainment and sharing ideas, as it is a social medium that consist of short videos (15 seconds up to 3 minutes) that can be watched or scrolled rapidly, and that are made by users who are not necessarily influencers and like to share their lives on the app (Montag et al., 2021).

The average amount of time spent on Tik Tok by the sample was from 1 to +4 hours per day. This amount of time is justified in previous literature that affirmed that the app's algorithm was designed to keep the users tied to their screens, as it presents videos of each person's private interests (Tang, 2019; Montag et al., 2021). It was also very important to understand what type of content the sample preferred to watch on the app. According to Dias & Duarte (2022), the content presented on Tik Tok is diverse, there are daily tips, makeup content, fashion content, comedy, dance and music videos. However, for the present investigation it was relevant to analyse if fashion was one of the most consumed content on the app by the sample, as the goal is to understand what is the impact of Portuguese Tik Tok micro-influencers on the Fast Fashion consumer behaviour. Fashion content was definitely the most consumed by the respondents with 1044 responses, out of 1239 answers in total. Daily tips and makeup information were also on the top of the most chosen options, and this can be justified by the fact that the majority of the sample was composed by female respondents.

Concerning consumers engagement with the Portuguese Micro-influencers on Tik Tok, first it was relevant to verify if the sample was familiar with the concept of a micro-influencer. According to Campbell & Farrel (2020) and Kay et al. (2020) this range of influencers are characterised by having between 10.000 to 100.00 followers, which is a less wide audience than macro-influencers, however, according to previous research, their opinions are still valued and accepted by communities. The majority of the respondents was indeed familiar with the concept and followed Portuguese micro-influencers on Tik Tok. On the other hand, 29,14% of the sample did not know what a micro-influencer was and therefore, a brief explanation was provided, in order for the respondents be able to give an answer. After being given the definition, 324 people affirmed they knew and followed micro-influencers. It is also interesting to observe that although some of the respondents did not follow micro-influencers, they still interacted with the videos – gave likes, saved or shared the videos, viewed the content until the end – meaning that although they do not follow, there is still the hypothesis that they can be influenced.

There are diverse contents that the respondents like to watch on Tik Tok, such as trips content, gastronomy, humour and lifestyle. However, and regardless of that, the option that had the most responses were fashion content, this can go from *hauls* where the micro-influencers show what they bought, to styling specific pieces, talking about new fashion trends, and also, doing *Get Ready With Me* videos which consists in showing the public what is the *outfit* they are using for the day. This is relevant to the study as it proves once more that consumers are looking for content related to fashion and find in micro-influencers a source of inspiration. But what motivates users to keep on following Portuguese micro-influencers on Tik Tok? According to Gan et al. (2019), an influencer has to be relatable, reachable and sociable in order for the community to feel a connection, thus the consumer needs to feel that the micro-influencer has some type of expertise and credibility in order to gain trust and influence their audiences (Cheung et al. 2009; Djafarova & Rushworth, 2017; Hussain et al., 2017).When asked the question, the respondents pointed out creativity and innovation in the content as one of the main reasons why they followed micro-influencers. The way of approach and quality of information were also important factors that lead users to follow micro-influencers on Tik Tok, which validates previous literature, in the sense that if audiences feel the micro-influencer is not someone they can relate to, or that they do not have some expertise on the theme, then they will not follow said influencer. Another interesting point indicated by 6 respondents was the fact that the micro-influencers and themselves shared the same nationality, which made them feel an immediate connection.

It was also possible to analyse that the grand majority of the respondents agree that Portuguese micro-influencers on Tik Tok nurture a close relationship with their followers and that they approach different topics in a natural way, as if they were talking to friends or family. This comes to corroborate previous literature findings, as authors state that the relationship and bond that micro-influencers have with their audiences is unique, in a way that the followers feel they have a friendship with the influencers. The micro-influencers interact with the audience by responding to comments, private messages, etc., transmitting a message of openness to get to know the followers, share their personal opinions and conveying a feeling of proximity (Gross et al., 2018; Gan et al., 2019; Gupta & Mahajan, 2019). Moreover, and according to Boerman (2020), followers see in influencers someone with expertise in a certain area, with whom they can interact. Therefore, it is important that the micro-influencers are honest and approach topics in a natural way, because that is the only way that consumers will take into consideration the influencers thoughts and perspectives (Jin et al., 2019; Kay et al. 2020). In 1994, Friestad & Wright's created a Persuasion Knowledge Model that explained that when a person in power is being honest and trustworthy, then the masses will accept the message easier, if the opposite occurs then they will decline it. By agreeing with the quotes proposed about friendship and sincerity, the sample demonstrated that previous theories also apply to micro-influencers on Tik Tok.

Regarding the consumers relation with Fast Fashion, the majority of the sample affirms to buy Fast Fashion items regularly. Thus, they state that since the prices of the clothing are low, they get more motivated to buy, as previously discovered by Barnes & Lea-Greenwood, 2010 and Nunes & Silveira, 2016. However, and although the low prices are important, respondents also answered that the quality of the products, the easy access and trends are factors that make them purchase more Fast Fashion goods. Consumers identify Zara, Stradivarius, Pull & Bear, Bershka - all part of Amancio's' Ortega Inditex group – as Fast Fashion brands, and also Primark and H&M.

A large part of the sample was constituted by people in the age group between 15 to 30 years – which are constantly online looking for new trends and styles (Su & Chang, 2017) – as so, it was relevant to understand if consumers do in fact purchase Fast Fashion goods online or not. 83,86% of the respondents do indeed buy Fast Fashion items, and when they had to choose the reasons why the purchase goods online, the responses ascertained previous literature findings, but also gave some new insights.

The main reason the sample shops online is due to its convenience, as it is more immediate and takes less time than going to a physical store. This goes to hand with the conclusions of Singh & Sailo (2013).More so, the second most chosen reason was the fact that it is easier to compare products and prices online -which according to Demangeot & Broderick (2007) – is one of the positive aspects of online buying, since consumers can have an immediate response to their needs and understand what is the best product to buy to fulfil the requirements established. Taking less time and having online feedback from other consumers are also points the respondents have in mind when purchasing online. Some other interesting responses where the fact that some of the products are only sold online, or are not available on the physical store, or even that there is a wider offer of sizes online. It is interesting to see that brands are starting to direct consumers to the online format with exclusive products, and that the offer of sizes is bigger as some of the respondents answered that they have a plus size body and cannot find sizes that fit them, unless it through the web. Some even stated that, when the order is placed online, the clothing comes in better shape and conditions than on the physical stores, since there are not people touching it constantly.

The last interesting point mentioned by some of the respondents, was that they live in areas were hey do not have direct access to physical Fast Fashion stores and if they want to purchase goods then they are obligated to buy online. What is relevant to observe is that even though they do not have a direct access to the stores, consumers keep on buying online, much due to trends (which was another of the reasons pointed out to purchase online).

On the other hand, 153 respondents said they do not purchase Fast Fashion online. Perea y Monsuwé et al. (2004) stated that there are two types of consumers, the ones that need to have a personal interaction with an employee and the ones that do not lack this interaction and prefer to buy online. The consumers that prefer to acquire goods in stores, end up having a shopping experience where they can touch the products and have a salesperson opinion. The main reason why these respondents do not buy online is specifically because they lack the shop experience and trying on the pieces of clothing – which was another aspect highlighted on the answers. Consumers also prefer to have an immediate purchase and pay for something they will have in hands right after the payment, when doing this process online it can take a few days or weeks, Singh & Sailo (2013) also mention this point on their work. Finally, consumers still feel insecure when acquiring a good online due to the lack of security concerning their personal data, and accordingly to Perea y Monsuwé et al. (2004) it is important to have a good experience as far as the personal information given to brands goes, as well as the payment data and privacy policies. If consumers do not feel secure, they will tend to prefer to purchase Fast Fashion in store, even if it means it will require more effort.

According to Boerman (2020), a social media influencer is someone who shares with a wide audience their personal opinions. By sharing their own thoughts influencers are generating eWOM (Electronic Word of Mouth), and from the moment consumers start to trust the influencers opinion and feel a connection, then they can be more easily influenced (De Veirman et al., 2017; Cheung et al., 2009; Kudeshia & Kumar, 2017). The respondents indicated that – in a general way – they do believe in the Portuguese micro-influencer's opinions on Tik Tok, which can be justified by the explanation given above.

Previous literature found out that if there is a two-way relationship between an influencer and a follower, consumers will be more likely to feel a connection and later on be influenced

(Gupta & Mahajan, 2019; Kudeshia & Kumar, 2017). Literature also observed that followers perceive micro-influencers as more authentic, sincere and simple due to the fact that the audience is smaller than a macro-influencer, and therefore the message is perceived as more honest and personal, as if it came out of a close family member or friend (Kay et al., 2020; Bakker, 2018). Following this line of thought, if a consumer trusts a micro-influencer because of his/her honesty, transparency and close relationship with the audience, then the micro-influencer should also be seen as a friend or someone consumers can confide their purchasing choices in. The responses given on the survey differed from the previous findings. On one side, the majority of the sample does acknowledge that the Portuguese micro-influencers are indeed sincere and simple when it comes to their content. The biggest part of the respondents also affirm that the more personal the micro influencers' content is, the more they identify and feel influenced. However, and on the other hand, a large part of the sample does not consider micro influencers as friends. If a two-way or a one-sided relationship is not created, the possibilities of being fully influenced are lower, even if the respondents do believe the content is honest, therefore this would be an interesting point to analyse in further investigations.

According to Leonardi et al. (2020) micro-influencers are harder to reach, but have high levels of engagement with the audience, therefore becoming important and relevant to the followers. Comparing influencer types, and in accordance with literature, a macro influencer has 100.000 to 1 million followers, whereas a micro influencer has from 10.000 to 100.000 followers (Campbell & Farrel, 2020). Either way, micro-influencers are still successful when doing their work, as they can create amazing content (Boerman, 2002), besides, according to the literature, consumers see in micro-influencers someone they can identify with and with whom they can create a closer relationship, and therefore will feel more influenced (Kay et al., 2020). However, the information obtained from the sample was that the respondents didn't agree nor disagree that they felt more influenced by a Portuguese micro-influencer on Tik Tok, than by a macro-influencer, which means that they might be influenced by both, and by none. Notwithstanding, if analysing deeper the responses, even though a large part of the sample didn't have an opinion formed on the theme and chose the answer "Don't agree nor disagree" as their number one, the majority of the sample (43,27% - which corresponds to the people that partially agree and totally agree), are in accordance with the affirmation, proving that the literature is correct and that consumers feel more influenced by micro-influencers.

Another interesting point is that, on Tik Tok, advertising made by influencers is easily accepted, as the publicity is in the middle of the videos, and those same videos are the ones that the audiences consume and identify with (Han, 2020). Therefore, and according to the Persuasion Knowledge Model idea by Friestad & Wright (1994), consumers will accept the adverting effortlessly, especially if the micro influencers are being honest, transparent and trustworthy about it – either by explaining in the video or in the description -, which means they will have better results and be more persuasive when it comes to acquiring goods (Kay et al., 2020). The sample answered positively when asked if they accepted the opinion of a micro-influencers although the video might be a sponsored content from a Fast Fashion brand. Although the majority of the responses were positive, there was still a large number of people that did not have an opinion formed on this matter, meaning that they can watch the video but not accept the opinion, or watch the video and don't accept it, this would be another interesting point to analyse in further research. On the opposite side, and contrary to the literature, the sample has very split opinions concerning the question of a micro influencer making explicit that the video is sponsored by advertising. Once again, consumers do not have a formed opinion on this matter, however, the ones that disagree that - if a micro-influencer makes it explicit that a content is advertising, it will portray the influencer as more honest - and the ones that agree, only had a 1.76% difference between them. 35,6% agrees, and 33,84% disagrees, although the answer is still positive, it is interesting to observe how the consumers react to these types of videos that are becoming trendy on Tik Tok.

Lastly, when asked if they felt more prone to buy Fast Fashion online after watching videos of Portuguese micro-influencers on Tik Tok, the majority of the sample answered positively, saying they did feel influenced as they take the micro-influencers review as a positive word of mouth. Thus, the large majority of the sample also declared that the influencers opinions have had an impact on the purchasing decision of Fast Fashion online. Both of these points mean that Portuguese micro influencers on Tik Tok do indeed have an impact mainly due to their opinions and the relationship they are able to create and grow with their audiences. If a consumer feels heard and understood by an influencer, there is a chance that the acceptance of the opinion will be bigger, and that is exactly the information that these two questions provide.

CONCLUSION

The present dissertation aimed to provide an answer to the research question: "How do Portuguese Tik Tok micro-influencers, influence the Fast Fashion consumer behaviour of Generation Z and Millennials?" and after analysing the responses given by the sample and the literature review, some conclusions were reached. However, and prior to review them, it is important to mention that one of the limitations of this study is that the sample is non-probabilistic, and it does not fully represent the Portuguese population as it is composed by 88,63% female respondents and 11,21% masculine respondents. Nonetheless, the sample is still relevant, and it is possible to retrieve important information. Another limitation was the fact that there are still few literature about the social platform Tik Tok and about micro-influencers, therefore this study will be helpful and bring novelty to previous works done about these fields.

The study revealed that the majority of the respondents use Tik Tok for approximately 1 to 4 hours per day, for their own entertainment, but also to keep informed and updated about fashion and its latest trends. Both Portuguese Generation Z and Millennials are familiar with the concept of "micro-influencer" and affirm to follow this type of creators. There is also a large majority that interacts with micro-influencers on Tik Tok - they watch, like, share and save the contents - however these individuals do not follow them. This is an interesting point for future research that may shed light on the reasons why these users are not following micro-influencers even though they interact with the content creators. On the other hand, it might also be relevant to understand how influencers can convert these viewers into followers. Therefore, and to deepen the analysis, a qualitative method approach could be conducted, to obtain this data and to have a deeper analysis from the users' point of view.

The respondents also affirmed that they follow Portuguese micro-influencers on Tik Tok and are consequently more prone to be influenced by them, due to their creativity and innovation in Fashion content, thus, the way of approaching the theme and also the quality of information are important to feel a connection. Users also pointed out that they have more trust in micro-influencers if they share the same nationality, as they have the same country background. Therefore, by being Portuguese, the micro-influencers can reach and communicate better with their audiences. Users also mentioned that the closer the relationship they have with the micro-influencer – and that he/she is capable to create with the audience- the more influenced they will feel, because they endure that they are talking with friends or family, making the opinions automatically more honest and sincere. Although this was a favourable – as it proved previous literature concerning social media platforms, but this time on Tik Tok - and important point, there is a part of the sample that does indeed recognise micro-influencers as realer, but, they do not feel a friendship relation, which leads to a failed attempt to create a connection between the content creator and the audience. It would be interesting for further studies to investigate the motives behind this feeling, thus, to analyse in what way can the micro-influencers improve their approach or content, to nurture a better relationship with the followers.

Another interesting point to analyse in further studies is to make a comparison between Portuguese micro and macro-influencers on Tik Tok, and understand which ones do users trust more, which type of content they prefer to consume - the one made by micro-influencers or by macro- and analyse both categories of influencers on a deeper level. The sample answered that it trusts more micro-influencers rather than macro-influencers, as they have a smaller audience and therefore are seen as more reliable and honest. Due to the feeling of closeness, friendship and sincerity, users see in micro-influencers a real content, even if it is a paid advertising campaign with a brand. Nevertheless, there is also a considerable part of the sample who says that they do not accept micro-influencers opinions when it comes to paid sponsorships, it would be interesting to understand better the reasons behind this statement, a focus group or a semi-structured interview could help fill these gaps.

To conclude, and above all, Portuguese micro-influencers on Tik Tok influence the fast-fashion consumer behaviour of Generation Z and Millennials, due to their simplicity, way of approaching the themes, innovation and mainly the relationship they are able to build with their audiences. A major part of the sample affirmed that they are indeed more prone to acquire Fast-fashion goods because they saw it on Portuguese micro-influencers on Tik Tok, as they also identify with fashion Tik Tok trends. These fashion trends are later available online or on stores due to the Fast Fashion supply chains. Thus, Fast-fashion brands are starting to redirect consumers to the online format, as it has a wider offer, it is more convenient and once consumer see the products on Tik Tok, can later then purchase the goods immediately online.

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ATTACHMENTS

Attachment A: Pre-test Responses

Question: “Dúvidas, sugestões, comentários:”

Answers:

Acho que está ok. Rever: secção sem título. Na pergunta do concordo/discordo, eu acho que assim só fica muito pobre... No sentido em que as pessoas não têm outra opção caso não concordem/e nem discordem. De resto, está simples/fácil leitura, os conceitos compreendem-se bem, é rápido de se fazer = intuitivo.
Não tenho dúvidas, foi fácil de fazer e está explícito.
Não tenho.
Não tenho.
Tudo bem, nada a apontar.
Tudo ok.

Question: “Quanto tempo demorou aproximadamente a responder ao questionário?”

Answers:

1 minuto e 50 segundos.
10 minutos.
2 minutos.
5 minutos.
4 minutos.
4/5 minutos.

Attachment B: Online Survey

Os Micro-influenciadores F

Enviar

Perguntas Respostas 1 302 Definições

Os Micro-influenciadores Portugueses no Tik Tok e a sua influência no consumo de *Fast Fashion*

Apresentação do estudo e formulário de consentimento informado.

O presente questionário realiza-se no âmbito da dissertação final do Mestrado em Communication Studies, na vertente Communication, Marketing and Advertising da Faculdade de Ciências Humanas da Universidade Católica Portuguesa. Tem como objetivo aferir em que medida os Micro-influenciadores Portugueses do Tik Tok influenciam o consumo de *Fast Fashion*.

Os dados recolhidos serão utilizados exclusivamente para fins académicos e tratados de forma confidencial e anónima. Os seus dados pessoais não serão recolhidos no âmbito desta investigação.

Este questionário tem a duração de aproximadamente 5 a 10 minutos. No caso de surgir alguma dúvida, pode entrar em contacto comigo através do e-mail: *ines8teixeira@gmail.com*

Agradeço desde já a sua colaboração e disponibilidade!

Inês Teixeira

Após a secção 1 Continuar para a secção seguinte

Secção 2 de 14

1. TIK TOK

Descrição (opcional)

Utiliza redes sociais online? *

- Sim
- Não

Conhece a rede social Tik Tok? *

- Sim
- Não

Utiliza a rede social Tik Tok? *

- Sim
- Não

Após a secção 2 Continuar para a secção seguinte

Secção 3 de 14

1. TIK TOK

Descrição (opcional)

Porque motivo utiliza o Tik Tok? *

- [ ] Para obter informação
- [ ] Para expressar as minhas ideias
- [ ] Para obter reconhecimento público
- [ ] Para entretenimento
- [ ] Para trabalho
- [ ] Outra opção…

Quantas horas por dia passa aproximadamente no Tik Tok? *

- ◯ Menos de 60 min
- ◯ Entre 1 a 2 horas
- ◯ Entre 2 a 4 horas
- ◯ Entre 4 a 6 horas
- ◯ Mais de 6 horas

Que tipo de conteúdos consome no Tik Tok? *

- ☐ Dicas para utilizar no dia-a-dia
- ☐ Informação sobre maquilhagem
- ☐ Informação sobre moda
- ☐ Comédia
- ☐ Música
- ☐ Dança
- ☐ Videojogos
- ☐ Outra opção…

Após a secção 3 Continuar para a secção seguinte

Secção 4 de 14

2. INFLUENCER MARKETING

Descrição (opcional)

Conhece o conceito de micro-influenciador? *

- ◯ Sim
- ◯ Não

Após a secção 4 Continuar para a secção seguinte

Secção 5 de 14

2. INFLUENCER MARKETING

Descrição (opcional)

Tendo em consideração que os micro-influenciadores têm entre 10 mil a 100 mil seguidores, considera que segue algum(a) micro-influenciador português no Tik Tok? *

- Sim
- Não

Após a secção 5 Continuar para a secção seguinte

Secção 6 de 14

2. INFLUENCER MARKETING

Descrição (opcional)

Segue algum(a) micro-influenciador português no Tik Tok? *

- Sim
- Não

Após a secção 6 Continuar para a secção seguinte

Secção 7 de 14

2. INFLUENCER MARKETING

Descrição (opcional)

Apesar de não seguir micro-influenciadores portugueses no Tik Tok, vê ou interage com vídeos produzidos por estes influenciadores? (Ou seja, coloca *likes* em vídeos, guarda vídeos nos favoritos ou partilha os vídeos com amigos) *

- Sim
- Não

Após a secção 7 Continuar para a secção seguinte

Secção 8 de 14

2. INFLUENCER MARKETING

Descrição (opcional)

Que conteúdos dos micro-influenciadores portugueses gosta mais de ver no Tik Tok? *

- ☐ Lifestyle (Ex: pov's – points of view, passa um dia comigo, o que faço durante o dia)
- ☐ Sugestões de Moda (Ex: hauls, get ready with me, inspiração de outfits)
- ☐ Conteúdos sobre viagens (Ex: dicas, sugestões de destinos, partilhar a experiência)
- ☐ Gastronomia (Ex: sugestões de restaurantes, receitas)
- ☐ Entretenimento (Ex: Vídeos de dança, música, trends do momento)
- ☐ Conteúdo humorístico (Ex: pranks, scketches de comédia)
- ☐ Outra opção...

Utilizando uma escala de 1 a 5, onde 1 significa "discordo totalmente" e 5 significa "concordo totalmente", classifique as seguintes afirmações sobre micro-influenciadores portugueses no Tik Tok. *

	Discordo total...	Discordo parci...	Não discordo n...	Concordo parci...	Concordo total...
Os influenciad...	○	○	○	○	○
Os influenciad...	○	○	○	○	○

Considerando o conteúdo dos micro-influenciadores portugueses no Tik Tok, porque motivos os acompanha? *

- ☐ Criatividade e inovação no conteúdo
- ☐ Forma de abordagem dos temas
- ☐ Qualidade da informação
- ☐ Outra opção...

Após a secção 8 Continuar para a secção seguinte

Secção 9 de 14

3. CONSUMO DE *FAST FASHION* ONLINE

Descrição (opcional)

Adquire habitualmente produtos de *Fast Fashion*? *

- ◯ Sim
- ◯ Não

Após a secção 9 Continuar para a secção seguinte

Secção 10 de 14

3. CONSUMO DE *FAST FASHION* ONLINE

Descrição (opcional)

Os preços mais acessíveis levam a que compre mais produtos de *Fast Fashion* *

- ◯ Sim, é um fator importante na minha decisão de compra.
- ◯ Não. Apesar de ter preços apelativos, não é um fator para que consuma mais.
- ◯ Outra opção...

Quais das seguintes marcas considera serem de *Fast Fashion*? *

- ☐ Zara
- ☐ H&M
- ☐ Bennetton
- ☐ Primark
- ☐ Stradivarius
- ☐ Pull & Bear
- ☐ Bershka
- ☐ Todas as opções acima

Faz compras de *Fast Fashion* online? *

- ○ Sim
- ○ Não

Após a secção 10 Continuar para a secção seguinte

Secção 11 de 14

3. CONSUMO DE *FAST FASHION* ONLINE

Descrição (opcional)

Porque razão faz compras de Fast Fashion Online? *

- ☐ É mais conveniente.
- ☐ Demora menos tempo.
- ☐ É mais imediato comparar preços e produtos online.
- ☐ Tenho acesso ao feedback de outros clientes.
- ☐ Outra opção...

Após a secção 11 Ir para a secção 13 (3. CONSUMO DE FAST FASHION ONLINE)

Secção 12 de 14

3. CONSUMO DE *FAST FASHION* ONLINE

Descrição (opcional)

Porque razão não faz compras de Fast Fashion Online? *

- ☐ Prefiro ter a experiência de ir à loja.
- ☐ Não me sinto seguro/a a partilhar os meus dados pessoais.
- ☐ Prefiro que a compra seja imediata.
- ☐ Outra opção...

Após a secção 12 Ir para a secção 14 (PERFIL SOCIODEMOGRÁFICO)

Secção 13 de 14

3. CONSUMO DE *FAST FASHION* ONLINE

Descrição (opcional)

Considera que segue fashion trends no Tik Tok? *

- ◯ Sim
- ◯ Não
- ◯ Não sei

Utilizando uma escala de 1 a 5, onde 1 significa "discordo totalmente" e 5 significa "concordo totalmente", classifique as seguintes afirmações sobre micro-influenciadores portugueses no Tik Tok e o seu impacto no consumo de *Fast Fashion*. *

	Discordo total...	Discordo parci...	Não discordo n...	Concordo parci...	Concordo total...
Em geral confi...	◯	◯	◯	◯	◯
Considero os ...	◯	◯	◯	◯	◯
Sinceridade e n...	◯	◯	◯	◯	◯
A opinião expr...	◯	◯	◯	◯	◯
Sou mais rapid...	◯	◯	◯	◯	◯
Aceito a opiniã...	◯	◯	◯	◯	◯
Quanto mais p...	◯	◯	◯	◯	◯
Se um/a micro-...	◯	◯	◯	◯	◯
Se um micro-in...	◯	◯	◯	◯	◯
Sinto-me mais ...	◯	◯	◯	◯	◯

Após a secção 13 Continuar para a secção seguinte

Secção 14 de 14

PERFIL SOCIODEMOGRÁFICO

Descrição (opcional)

Qual a sua idade? *

- Menos de 15
- Entre 15 e 22
- Entre 22 e 30
- Mais de 30

Com que género se identifica? *

- Feminino
- Masculino
- Outro
- Prefiro não dizer

Qual é a sua zona de residência? *

- Norte
- Grande Porto
- Centro
- Grande Lisboa
- Alentejo
- Algarve
- Açores
- Madeira

Qual é a sua habilitação académica? *

- Ensino Secundário
- Licenciatura
- Mestrado
- Doutoramento
- Outra opção…

Qual é a sua situação laboral? *

- Estudante
- Trabalhador-estudante
- Trabalhador
- Desempregado
- Outra opção…

Qual é o seu rendimento mensal bruto? *

- Menos de 1000 euros
- De 1000 a 2000 euros
- De 2000 a 3000 euros
- Mais de 3000 euros
- Não recebo um salário